

### **III.8 COURSE DESCRIPTION sheets (Criterion KSP B2)**

#### **Music Art, double-honor Teacher Training Program, First Cycle**

##### **Compulsory Courses:**

1/IHVU/H/DEHU1/	History of music 1
1/IHVU/H/DEHU2/	History of Music 2
1/IHVU/H/DZHS/	Conducting and conducting the choir
1/IHVU/H/HAPO/	Harmony and polyphony
1/IHVU/H/HLAS1/	Vocal education 1
1/IHVU/H/HLAS2/	Vocal education 2
1/IHVU/H/HLAS3/	Vocal education 3
1/IHVU/H/HLAS4/	Vocal education 4
1/IHVU/H/HLO5/	Vocal education 5
1/IHVU/H/HLO6/	Vocal education 6
1/IHVU/H/HRAN1/	Playing the musical instrument 1 – violin, flute, piano, guitar, accordion, cello, vocal
1/IHVU/H/HRAN2/	Playing the musical instrument 2 – violin, flute, piano, guitar, accordion, cello, vocal
1/IHVU/H/HRAN3/	Playing the musical instrument 3 – violin, flute, piano, guitar, accordion, cello, vocal
1/IHVU/H/HRAN4/	Playing the musical instrument 4 – violin, flute, piano, guitar, accordion, cello, vocal
1/IHVU/H/HRAN5/	Playing the musical instrument 5 – violin, flute, piano, guitar, accordion, cello, vocal
1/IHVU/H/HRAN6/	Playing the musical instrument 6 – violin, flute, piano, guitar, accordion, cello, vocal
1/IHVU/H/HUSLO/	Music in Slovakia
1/IHVU/H/HUTE/	Music Theory
1/IHVU/H/HUFA/	Musical forms and analysis
1/IHVU/H/HUFO/	Musical folklore
1/IHVU/H/IZHS/	Intonation and choral singing
1/IHVU/H/PPNC/	Pre-service practice – auditing classes
1/IHVU/H/HUAK/	Studying musical instruments with acoustics
1/IHVU/H/OBBAK/	Bachelor thesis defence
1/IHVU/H/PHS/	Practice in music ensembles
1/IHVU/H/SEMBC1/	Bachelor thesis seminar 1
1/IHVU/H/SEMBC2/	Bachelor thesis seminar 2
1/IHVU/H/SLUAN/	Auditory analysis
1/IHVU/H/SSBHU/	State Exam – Musical Art
1/IHVU/H/BRICK/	Vocal Education Theory
1/IHVU/H/UVHU/	Introduction to the study
1/IHVU/H/ZATDI/	Basics of conducting technique

##### **Electives:**

1/IHVU/H/MUI1/	Collegium musicum I/1
1/IHVU/H/MUI2/	Collegium musicum I/2
1/IHVU/H/MUI3/	Collegium musicum I/3

1/IHVU/H/MUII1/	Collegium musicum II/1
1/IHVU/H/FSI1/	Folklore Practice I/1
1/IHVU/H/FSI2/	Folklore Practice I/2
1/IHVU/H/FSI3/	Folklore Practice I/3
1/IHVU/H/FSII1/	Folklore Practice II/1
1/IHVU/H/MSZI1/	Mixed choir I/1
1/IHVU/H/MSZI2/	Mixed choir I/2
1/IHVU/H/MSZI3/	Mixed choir I/3
1/IHVU/H/MSZII1/	Mixed choir II/1
1/IHVU/H/ORI1/	Orchestral practice I/1
1/IHVU/H/ORI2/	Orchestral practice I/2
1/IHVU/H/ORI3/	Orchestral practice I/3
1/IHVU/H/ORII1/	Orchestral Practice II/1
1/IHVU/H/ZSZI1/	Singing in female choir I/1,2,3II.1
1/IHVU/H/ZSZI2/	Singing in female choir I/2
1/IHVU/H/ZSZI3/	Singing in female choir I/3
1/IHVU/H/ZSZII1/	Singing in female choir II/1

#### **OPTIONAL SUBJECTS**

1/IHVU/H/SVUK1/	Student Research Conference 1
-----------------	-------------------------------

#### **COURSE DESCRIPTION** sheets – compulsory subjects – common core courses

Philosophical and historical aspects of education

Pedagogical practice

Social Psychology

Theory of education

General and Developmental Psychology

Teacher training and psychology

Fundamentals of Educational Sciences

#### **COURSE DESCRIPTION** sheets – electives – common core courses

Biology of children, adolescents and school hygiene

Aesthetic education

Information technology for teachers

Language communication in practice

Language culture and rhetoric

Languages and cultures: Anglophone and Germanic languages and cultures

Multimedia Practice for teacher trainees

Legislation for teachers

School communication

Pedagogical techniques of personality development

Mental health

Psychological training

Selected chapters from the theory of education

Basics of online work

Basics of sociology

Electives from the university list of courses can be found in the "University" folder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/DEHU1/</i>	<b>Course title:</b> <i>History of music 1</i> <i>(Study profile course)</i>
<b>Type, scope and method of educational activity:</b> <i>1 class of lecture/1 class of seminar</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>3</i>	
<b>Recommended semester/trimester of study:</b> <i>4th</i>	
<b>Cycle:</b> <i>1st cycle (Bc.)</i>	
<b>Prerequisites</b> <i>Musical forms with analysis 1/IHVU/H/HUFA/</i>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. During the semester, the student will write and submit a seminar paper. He/she will take a written test during the examination period. To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average of the seminar work's evaluation and the knowledge test. 100% on-campus is required.</i>	
<b>Learning outcomes:</b> <i>An informative overview of ancient music culture, a basic overview of the factual history of European music from the Middle Ages to Classicism. Characteristics of styles and styles in European music of a given period, in the theoretical and auditory-analytical plane.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: He/she can</i> <ul style="list-style-type: none"> <li>- <i>define the style and style category.</i></li> <li>- <i>describe the periodization of musical history.</i></li> <li>- <i>characterize the features of ancient music and its influence on the development of the history of music.</i></li> <li>- <i>define the individual developmental epochs of music to classicism.</i></li> <li>- <i>recognize the characteristics of individual musical styles.</i></li> <li>- <i>understand the origins of individual musical genres and forms and their place in the development of musical history.</i></li> </ul> <i>Skills: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define and apply the style elements of musical speech in the interpretation of a musical work.</i></li> <li>- <i>determine the style of the most important composers and their works.</i></li> </ul> <i>Competences: He/she</i> <ul style="list-style-type: none"> <li>- <i>uses knowledge in the interpretation of the work and in composing a concert for listeners with commentary from the oldest periods to classicism.</i></li> </ul>	
<b>Stručná osnova predmetu:</b> <i>Cycle Full-time</i> <ul style="list-style-type: none"> <li>- <i>Introduction to the history of music – subject, category of style, periodization, problems of concepts, basic works.</i></li> <li>- <i>Function of Ancient Music and the Concept of Ethos in Music, Ancient Musical Theory, Musical Instruments, Genres, Monuments.</i></li> <li>- <i>An overview of the development of music in the Middle Ages, church and secular</i></li> </ul>	

*unanimity in the Middle Ages, theory, development of notation.*

- *Medieval multi-class and musical-cultural areas in Europe.*
- *An overview of the development of European music in the Renaissance, church and secular vocal polyphony, the development of instrumental music.*
- *An overview of the development of music in the early and high Baroque in Italy, Germany and England.*
- *Late Baroque. Crystallization of types of vocal and instrumental music.*
- *Mannheim and Berlin Schools and Opera Reform Ch. W. Gluck.*
- *Viennese Classicism – J. Haydn, W. A. Mozart, L. van Beethoven.*
- *New forms of opera, establishment of other genres and national traditions (buffa, melodrama, singspiel, comique.)*
- *Instrumental music in the context of stylistic changes.*
- *A description of musical demonstrations from antiquity to classicism.*

**Recommended references:**

ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum.

BURLAS, L., 2006. *Formy a druhy hudobného umenia*. Žilina: EDIS.

ČERNUŠÁK, G. 1974. *Dějiny evropské hudby*. Praha: Panton.

HRČKOVÁ, N. 2005. *Dejiny hudby II. Renesancia*. Bratislava: IKAR.

KAČIC, L. 2008. *Dejiny hudby III. Barok*. Bratislava: IKAR.

POLÁK, P. 1974. *Hudobno-estetické náhľady v 18.storočí*. Bratislava: Veda.

RUŠČIN, P. 2001. *Dejiny európskej hudby od antiky po nástup hudobnej moderny*. Prešov: FF PU.

TROJAN, J. 2001. *Dějiny opery*. Praha – Litomyšl: Paseka

**Language which is necessary to complete the course :**

**Notes:**

**Course evaluation**

*Total number of students evaluated: 244*

A	B	C	D	E	FX
42%	19%	12%	5%	2%	20%

**Lecturers:**

*Mgr. Renáta Kočišová, PhD.*

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Assoc. Prof. Ljubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/DEHU2/</i>	<b>Course title:</b> <i>History of music 2 (study profile course)</i>
<b>Type, scope and method of educational activity:</b> <i>0 classs lecture / 2 classes of seminar</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>3</i>	
<b>Recommended semester/trimester of study:</b> <i>5th</i>	
<b>Cycle:</b> <i>1st cycle (Bc.)</i>	
<b>Prerequisites</b> <i>Musical forms with analysis 1/IHVU/H/HUFA/, History of music1 1/IHVU/H/DEHU1/</i>	
<b>Conditions for passing the course:</b> <i>The course is completed with passing an exam. During the semester, the student elaborates, presents at the seminar session and submits a seminar paper on a specified topic. He / she takes an oral exam during the exam period. To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final grade is calculated as the average of the seminar paper grade and the oral answer. 100% on-campus is required.</i>	
<b>Learning outcomes:</b> <i>A basic overview of the aesthetic categories and concepts of music of the 19th century in the context of the history of European music. Knowledge of the most important composers and their works of the Romantic period, its division. Identification of selected musical works of romanticism in the theoretical and auditory-analytical plane.</i> <i>The student acquires:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define the social conditions and aesthetic ideals of the 19th century.</i></li> <li>- <i>describe the concept of biedermeier and describes the meaning of the personality of Ludwig van Beethoven.</i></li> <li>- <i>characterize the individual developmental stages of romanticism.</i></li> <li>- <i>defines the development of opera, symphony and the phenomenon of virtuosity in the period of Romanticism.</i></li> <li>- <i>describe the importance of the piano for the music of the Romantic period.</i></li> <li>- <i>analyze the principles of the establishment of national compositional schools.</i></li> </ul> <i>Skills: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define and apply the style elements of musical speech in the interpretation of a musical work.</i></li> <li>- <i>determine the style of the most important composers and their works.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>uses knowledge in the interpretation of the work and in the compilation of a concert for listeners with a commentary from the Romantic period.</i></li> </ul>	
<b>Course content:</b> <ul style="list-style-type: none"> <li>- <i>Ludwig van Beethoven and his contemporaries. (biedermeier).</i></li> <li>- <i>The concept of musical romanticism, protagonists of the first period.</i></li> </ul>	

- *The development of the opera until the mid-19th century in Italy, France and Germany.*
- *New Romanticism – concept, aesthetics, personalities.*
- *Opera in the second half of the 19th century in Italy and France.*
- *Symphonic and chamber music of the Romantic period.*
- *The phenomenon of virtuosity in the period of romanticism – the position of a solo concert.*
- *Piano – a true instrument of romanticism.*
- *National schools – Central Europe, Russia and Scandinavia.*
- *A description of musical demonstrations from the Romantic era.*

**Recommended references:**

ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum.

BURLAS, L., 2006. *Formy a druhy hudobného umenia*. Žilina: EDIS.

ČERNUŠÁK, G. 1974. *Dějiny evropské hudby*. Praha: Panton.

EINSTEIN, A. 1989. *Hudba v období romantizmu*. Bratislava: OPUS.

HARASCHIN, S. – CHYLINSKA, T. – SCHÄFFER, B. 1980. *Spríevodca koncertmi*. Bratislava: OPUS.

HOSTOMSKÁ, A. 1962. *Opera, průvodce operní tvorbou*. Praha: SHV.

RUŠČIN, P. 2001. *Dejiny európskej hudby od antiky po nástup hudobnej moderny*. Prešov: FF PU.

TROJAN, J. 2001. *Dějiny opery*. Praha – Litomyšl. 2001.

**Language which is necessary to complete the course :**

**Notes:**

**Course evaluation**

*Total number of students evaluated: 189*

A	B	C	D	E	FX
35%	28%	19%	9%	1%	7 %

**Course teacher:** *Mgr. Renáta Kočíšová, PhD.*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Ljubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/DIVEZ/</i>	<b>Course title:</b> <i>Conducting and conducting the choir</i>
<b>Type, scope and method of educational activity:</b> <i>2 classes of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>3</i>	
<b>Recommended semester/trimester of study:</b> <i>5th</i>	
<b>Cycle:</b> <i>1st (Bc.)</i>	
<b>Prerequisites</b> <i>Basics of conducting technique 1/IHVU/H/ ZATDI/</i>	
<b>Method of evaluation and completion of the course of study:</b> <i>The course is based on continuous assessment. During the semester, the student's training and the cycle of development of his or her conducting skills are continuously evaluated. Exercise assessment contributes to the overall assessment of 50%. In order to successfully complete the course, the student will present a comprehensive analysis of the selected choral composition according to the teacher's instructions in the 12th week of the semester. The semester ends with a semester playback, where the student demonstrates knowledge of selected concepts of conducting technique on practice examples. The achieved level of conducting skills will also be demonstrated by conducting selected choral compositions in the interpretation of the choir. 50 To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>Students acquire advanced skills in elementary conducting techniques and systematically develop their conducting competences. They will acquire the knowledge of and experience in the field of vocal and intonational preparation of individual types of choirs. They learn the principles of the methodology of studying choral compositions in synergy with their vocal-instrumental study and comprehensive conductor's analysis of the work.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <b>Knowledge:</b> <i>he/she can</i> <ul style="list-style-type: none"> <li>- <i>define the principles of comprehensive conductor's analysis of a musical work.</i></li> <li>- <i>understand the specifics of choir and concert dramaturgy.</i></li> <li>- <i>understand the complex procedures for studying the choral composition.</i></li> <li>- <i>understand the principles of vocal and intonation preparation in the choir.</i></li> </ul> <b>Skills:</b> <i>he/she</i> <ul style="list-style-type: none"> <li>- <i>develops the movement autonomy of the hands and the expression of the conductor's gesture.</i></li> <li>- <i>can apply the technique of conducting in its developed form to simple musical material.</i></li> <li>- <i>actively applies choral-singing skills as part of vocal-instrumental study of choral score.</i></li> </ul> <b>Competences:</b> <ul style="list-style-type: none"> <li>- <i>actively uses the acquired knowledge and skills in the process of independent work with the children's or youth choir in order to develop a complex of choir and singing skills of singers.</i></li> </ul>	

**Course content:**

- Dynamics, its gradual and sudden changes – practical application.
- Basic functions of the right and left hands.
- Independence of hands when showing the onset of individual voice groups.
- Conducting gesture and pace – an expression of its gradual and sudden changes.
- Forms of 5-, 6- and 1 multi-stroke timing schemes and their practical application.
- Merging gestures and tacts, "una battuta" tactics, etc.
- Conducting a pre-stretch - complete and incomplete.
- Study of choral score – instrumental, vocal, vocal-instrumental phase.
- Crown - closing, continuous, above the dash, tact line, transparent, general dash.
- Changes of tact during the composition. Changes to the charging type.
- Complex analysis of choral score.
- Dramaturgy of the choir and concert - criteria for its creation.
- Principles of vocal and intonational preparation of the choir.

**Recommended references:**

ŠVAJKOVÁ, T. 2021. *Kompendium dirigovania zboru*, Vydavateľstvo Prešovskej univerzity v Prešove, 128 s., ISBN 978-80-555-2681-2

DOBRODINSKÝ, J.M. 1965: *Základy dirigentskej techniky*, Bratislava: Osvetový ústav, 1965

GÁLIK a kol., 1983. *Zborník piesní pre žiakov 5. – 8. roč. ZŠ*, SPN Bratislava, 1983

KARDOŠ, P. 2005. *Intonation and Vocal Training in Choir*, Kodályi Institute, Kecskemét, 2005

KOLÁŘ, J., 1983. *Sborový spěv a řízení sboru I*. SPN, Praha, 1983

MIRONOV, S., 1997. *Zborový spev a dirigovanie*. Univerzita Komenského, Bratislava, 1997

ŠIMOVÁ, O., 1991. *Teória hudobnej výchovy. Základy vokálnej interpretácie*. FF UK Bratislava, ISBN 80-223-0193-0

TICHÁ, A., 2005. *Učíme děti zpívat*, Portál, s.r.o, Praha 2005, ISBN 80-7178-916-X

ZACHAROVÁ, E., 1998. *Deti, podťe si zaspievať*. Zborník skladieb pre detské zbory, NOC BA, 1998

*Selected works for individual types of choirs.*

**Language which is necessary to complete the course:** Slovak

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

Total number of students evaluated: 223

A	B	C	D	E	FX
33%	29%	17%	8%	0%	13%

**Course teacher:** Mgr. art. et Mgr. Tatiana Švajková, PhD.

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
Course code: <b>1/IHVU/H/ HUEX /</b>	<b>Course title:</b> <i>Harmony and polyphony</i>
Type, scope and method of educational activity: <i>1 class lecture/2 classs seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <b>3</b>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>Cycle:</b> <i>1st cycle (Bc.)</i>	
<b>Prerequisites:</b> <i>Music Theory 1/IHVU/H/HUTE/</i>	
<b>Conditions for passing the course:</b> <i>Continuous assessment: activity in seminars, 2 interim tests, final test, oral exam.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts. 100% on-campus is required.</i>	
<b>Learning outcomes:</b> <i>Knowledge of basic principles in the field of classical harmony. Acquisition of chord joining technique. Characteristics of homophonic and polyphonic style, description of songs and their harmonic solution. Identification of the most important principles in the creation and connection of chordal structures.</i> <i>The student will acquires the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define the basic concepts of the discipline (general bass, functions, cadences, connections and chords)</i></li> </ul> <i>Skills: he/she can</i> <ul style="list-style-type: none"> <li>- <i>implement knowledge in the field of creation and connection of chordal structures in harmonization and creation of chordal material.</i></li> <li>- <i>determine or differentiates the quality of the chords created.</i></li> <li>- <i>select the harmonic space in the horizontal-vertical movement.</i></li> <li>- <i>practically harmonize a simple melody.</i></li> <li>- <i>form the cadenza in individual tones on the piano.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>evaluates harmonic phenomena in relation to their role in the presented music.</i></li> </ul>	
<b>Type, scope and method of educational activity:</b> <ul style="list-style-type: none"> <li>• <i>Harmony as a specific component of musical speech in shaping tone material.</i></li> <li>• <i>The chord and its structure. The Quintacord and its twists.</i></li> <li>• <i>Species of septacords and their turnovers.</i></li> <li>• <i>The concept of harmonic function and harmonic center. Rate of fire</i></li> <li>• <i>Secondary chords and their functionality.</i></li> <li>• <i>Harmonic conclusions.</i></li> <li>• <i>Extramural chords.</i></li> <li>• <i>Harmonization of melody, simple instrumental accompaniment of the main melody.</i></li> <li>• <i>The principle of diatonic modulation as a smooth transition to a new tone.</i></li> <li>• <i>Practical harmonic exercises, use in the pedagogical process.</i></li> </ul>	

- *Homophony and polyphony. Unanimous, Gregorian chant. The oldest forms of multi-hair.*
- *Non-imitation and imitation polyphony. Counterpoint science.*
- *Canon and its kind.*

**Recommended references:**

FILIP, M. 1997. *Vývinové zákonitosti klasickej harmónie*. Bratislava: Hudobné centrum.

HRADECKÝ, E. 1972. *Úvod do studia tonální harmonie*. Praha: Supraphon.

JANEČEK, K. 1982. *Harmonie rozbořem*. Editio Supraphon Praha.

KOFRON, J. 2006. *Učebnice harmonie*. Praha: Bärenreiter.

LIPTÁK, T. 1983. *Základy harmónie a polyfónie*. Košice: PF UPJŠ.

ZIKA, P.- KORÍNEK, M. 1990. *Tonálna harmónia*. Bratislava: SPN.

**Language, knowledge of which is required to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

Total number of evaluated students: 303

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
24%	17%	15%	10%	6%	29%

**Course teacher:** *Mgr. Renáta Kočíšová, PhD.*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Ljubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HLAS1/</i>	<b>Course title:</b> <i>Vocal education 1 (Study profile course)</i>
<b>Type, scope and method of training activities:</b> <i>individual 0.5 classs - seminar</i> <i>Form: Individual and On-campus</i>	
<b>Credits:</b> <i>1</i>	
<b>Recommended semester/trimester of studies:</b> <i>st semester</i>	
<b>Cycle:</b> <i>1st (Bc.)</i>	
<b>Prerequisites</b> <i>none</i>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. The course evaluation consists of: 40% continuous preparation according to the teacher's instructions and 60% practical performance on an internal play or public performance. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson.</i> <i>If the student attends a public performance at an appropriate qualitative level, the teacher may take the composition into account when completing the final semester playback (the composition that was heard at the performance will be deducted).</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>Vocal education is a practical coursethat, due to its specifics, takes place in an individual way. Systematic teaching with regard to the secondary school system of study in Slovakia in most cases does not follow the singing skills and habits acquired in the previous study. Therefore, the work of a voice educator must focus on building basic skills and habits, as well as clarifying the theoretical foundations of proper work with voice in both speech and singing.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define basic concepts in the field of Vocal education;</i></li> <li>- <i>understand the process of tone formation;</i></li> <li>- <i>characterise the cultivated vocal expression;</i></li> </ul> <i>Skills: he/she can</i> <ul style="list-style-type: none"> <li>- <i>develop the basics of singing technique;</i></li> <li>- <i>consolidate the singing skills and habits necessary for the performance of the music teacher;</i></li> <li>- <i>understand the theory of correct singing and speaking;</i> <ul style="list-style-type: none"> <li>- <i>demonstrate an increase in the technical level of singing interpretation through systematic preparation;</i></li> <li>- <i>interpret the songs of artistic styles presented in the ISCED 2 music education textbooks at primary school.</i></li> </ul> </li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>emotionally experiences the interpreted composition;</i></li> <li>- <i>recognizes quality interpretation from poor quality interpretation.</i></li> </ul>	
<b>Course content:</b>	

- *Work on breathing and voice technology.*
- *Building ideas to develop basic singing habits.*
- *The creation of a singing tone.*
- *Application of procedures according to the individual abilities of students.*
- *Study of repertoire in Slovak language.*

*Technical exercises: Vaccai, N.: Methodo pratico*

*Hochel, P.: We start with Adam*

*Minoja : 24 light solfeggies*

*Use of instructional literature - rehearsal of children's songs.*

*Songs of smaller vocal range and lower technical demand.*

#### **Recommended references:**

*Slovak folk songs and arrangements of Slovak folk songs for singing and piano.*

*BURLAS, L.1964. Deti z nášho domu;*

*HATRÍK, J.1999. Deti píšú Bohu;*

*KORINSKÁ, A.1976. Piesne pre výchovu spevákov. Bratislava: OPUS. 62-422-81*

*KOZELSKÁ, I. 2004. Hlasová výchova v učiteľskej prípravě. Ostrava : Ped. fakulta Ostravskej univerzity, 199 s. ISBN 80-7042-359-5*

*KRŠKA, P.2011. Slovenské ľudové piesne pre spev a klavír. Žilina: FHV.*

*LAPŠANSKÁ, K.1986. Venček piesní;*

*MIRONOV, S., PODSTAVKOVÁ, I., RANINEC, J. 2004: Detský spevácky zbor (teória a metodika práce). Bratislava : SAV, 2004. 212 s. ISBN 80-2240-796-8*

*POLOHOVÁ, M. 2003. Antológia piesňovej tvorby od renesancie po súčasnosť. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.*

*POLOHOVÁ, M. 2012. Formovanie a osobnosti vokálnej pedagogiky na Slovensku. Prešov, FFPU, 2012. 157 s. ISBN 978-80-555-0509-1*

*ŽIARNA, M. 2008. Teória hlasovej výchovy. Ružomberok: PF KU, 2008. 135 s. ISBN 978-80-8084-353-3.*

**Language which is necessary to complete the course:** *Slovak language*

#### **Notes:**

#### **Course evaluation**

Total number of evaluated students: 318

A	B	C	D	E	FX
48%	26%	9%	3%	1%	13%

**Course teacher:** *Mgr. art. et Mgr. Tatiana Švajková, PhD.*

*PaedDr. Jana Hudáková, PhD.*

*Mgr. art. Andrea Nemcová*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Ljubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HLAS2/</i>	<b>Course title:</b> <i>Vocal education 2 (Study profile course)</i>
<b>Type, scope and method of training activities:</b> <i>individual 0.5 classes - seminar</i> <i>Form: Individual and On-campus</i>	
<b>Credits:</b> <i>1</i>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>Cycle:</b> <i>1st (Bc.)</i>	
<b>Prerequisites:</b> <i>1/IHVU/H/HLAS1/ Vocal education 1</i>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. The course evaluation consists of: 40% continuous preparation according to the teacher's instructions and 60% practical performance on an internal play or public performance. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Participation in a singing competition or public performance at an appropriate qualitative level may be taken into account by the teacher and may not be interpreted by the student when completing the final commission plays.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>The systematic individual way of teaching Vocal education follows the basic singing skills and habits of the student acquired in the first semester of study. The work of a voice pedagogue is aimed at deepening basic skills and habits, as well as clarifying more complex theoretical and practical foundations of proper voice work.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge:he/she can</i> <ul style="list-style-type: none"> <li>- <i>defines the basic methodological principles of voice pedagogue</i></li> <li>- <i>understand how to feel the tone "in a mask"</i></li> <li>- <i>characterizes head and breast resonance</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>develops the right breathing technique</i></li> <li>- <i>acquires the right sound imagination through a metaphor</i></li> <li>- <i>interprets technical exercises and songs of smaller vocal range and lower expressive and technical difficulty</i></li> <li>- <i>demonstrates an increase in the intonational purity of voice;</i></li> <li>- <i>strengthens the expressive level of singing interpretation by following the articulation, dynamic and agogic records in the song</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>experiencing the interpreted composition at an emotionally higher level</i></li> <li>- <i>distinguishes the interpretive nuances of characterfully different songs</i></li> <li>- <i>develops his personality components as an interpreter.</i></li> </ul>	
<b>Course content:</b> <ul style="list-style-type: none"> <li>- <i>Improvement of breathing and voice techniques.</i></li> </ul>	

- Continuous development of basic singing skills and habits.
- Application of procedures according to the individual abilities of students.
- Composed songs representing different stylistic periods are less demanding in terms of interpretation.
- Interpretation of diverse songs and motifs of compositions presented in music education textbooks for ISCED 2 at primary school.
- Study of the repertoire in the Slovak language or in the original.

Technical exercises: Vaccai, N.: *Methodo pratico*

Hochel, P.: *We start with Adam*

Minoja : 24 light solfeggies

Sheet music from different styles for singing and piano.

Songs of smaller vocal range and lower technical demand.

### Recommended references:

*Slovak folk songs and arrangements of Slovak folk songs for singing and piano.*

*Slovenské ľudové piesne a úpravy slovenských ľudových piesní pre spev a klavír.*

BURLAS, L.1964. *Deti z nášho domu;*

HATRÍK, J.1999. *Deti píš Bohu;*

KORINSKÁ, A.1976. *Piesne pre výchovu spevákov. Bratislava: OPUS. 62-422-81*

KOZELSKÁ, I. 2004. *Hlasová výchova v učiteľskej prípravě. Ostrava : Ped. fakulta Ostravskej univerzity, 199 s. ISBN 80-7042-359-5*

KRŠKA, P.2011. *Slovenské ľudové piesne pre spev a klavír. Žilina: FHV.*

LAPŠANSKÁ, K.1986. *Venček piesní;*

MIRONOV, S., PODSTAVKOVÁ, I., RANINEC, J. 2004: *Detský spevácky zbor (teória a metodika práce). Bratislava : SAV, 2004. 212 s. ISBN 80-2240-796-8*

POLOHOVÁ, M. 2003. *Antológia piesňovej tvorby od renesancie po súčasnosť. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.*

POLOHOVÁ, M. 2012. *Formovanie a osobnosti vokálnej pedagogiky na Slovensku. Prešov, FFPU, 2012. 157 s. ISBN 978-80-555-0509-1*

ŽIARNA, M. 2008. *Teória hlasovej výchovy. Ružomberok: PF KU, 2008. 135 s. ISBN 978-80-8084-353-3.*

KORINSKA, A.1976. *Piesne pre výchovu spevákov;*

SCHNEIDER-TRNAVSKÝ, M., FIGUŠ-BYSTRÝ, V.: *úpravy ľudových piesní;*

SUCHOŇ, E.: *Štyri slovenské ľudové piesne;*

ŠIMOVÁ, O.: *Teória hlasovej výchovy. Základy vokálnej interpretácie.*

Sheet music material of the tracks studied

Music education textbooks for primary schools

Music Learning Textbooks for Primary Schools

**Language which is necessary to complete the course:** *Slovak language*

### Notes:

**Course evaluation** Total number of evaluated students: 334

A	B	C	D	E	FX
39%	25%	7 %	1%	0%	28%

**Course teacher:** *Mgr. art. et Mgr. Tatiana Švajková, PhD., PaedDr. Jana Hudáková, PhD.*

*Mgr. art. Andrea Nemcová*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Ljubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HLAS3/</i>	<b>Course title:</b> <i>Vocal education 3 (Study profile course)</i>
<b>Type, scope and method of training activities:</b> <i>individual 0.5 classes - seminar</i> <i>Form: Individual and On-campus</i>	
<b>Credits:</b> <i>1</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>Cycle:</b> <i>1st (Bc.)</i>	
<b>Prerequisites</b> <i>1/IHVU/H/HLAS1/, 1/IHVU/H/H/HLAS2/, Vocal education 1,2</i>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. The course evaluation consists of: 50% continuous preparation according to the teacher's instructions and 50% practical performance on an internal play or public performance. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson.</i> <i>If the student attends a public performance at an artistic quality level, the teacher may take into account the withdrawal of the interpreted compositions at the final semester play.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>The systematic individual way of teaching Vocal education follows the singing skills and habits of the student acquired in the first and second semester of study. The work of the voice pedagogue is aimed at continuous deepening of basic skills and habits, as well as clarification of more complex theoretical and practical procedures of proper work with the voice.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define the so-called: "tone coverage" and their use in creating higher voice positions</i></li> <li>- <i>understand the way of singing articulation and vocalization</i></li> <li>- <i>characterize by a singing breath drill</i></li> <li>- <i>define the style period of the interpreted song</i></li> </ul> <i>Skills: he/she can</i> <ul style="list-style-type: none"> <li>- <i>develop a colourful and acoustically uniform singing range without voice faults</i></li> <li>- <i>adopt a cantable way of singing interpretation</i></li> <li>- <i>interpret technical exercises and songs of medium vocal range and higher expressive and technical difficulty</i></li> <li>- <i>study a more demanding repertoire, both expressively and in style, based on the improvement of his voice technique;</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>experiencing the interpreted composition at an emotionally higher level</i></li> <li>- <i>distinguishes between the interpretative nuances of different stylistic periods;</i></li> <li>- <i>maintains the style of interpretation in terms of individual stylistic periods,</i></li> <li>- <i>understands and creates a positive relationship with classical music</i></li> </ul>	
<b>Course content:</b> <ul style="list-style-type: none"> <li>- <i>Work on breathing and voice technology on the basis of technical exercises, applied to</i></li> </ul>	

music technical and lecture literature.

- Building ideas to develop and consolidate basic singing habits.
- Melodic enrichment of voice exercises upwards and downwards.
- Fixing the smooth singing of the cantilena.
- Interpretation of styles and genres of diverse songs presented in music education textbooks for ISCED 2 at primary school.
- Study of the repertoire in the Slovak language and in the original.
- Application of procedures according to the individual abilities of students.

Technical exercises: Concone, G.: opus 9 : 50 lessons

Vaccari, N.: Methodo pratico

Minoja : 24 light solfegias

Use of instructional literature - rehearsal of songs for children and youth .

Sheet music from different styles for singing and piano.

Songs of appropriate vocal range and higher technical demands.

### Recommended references:

BREZOVSKÝ, A: Detské piesne;

DVOŘÁK, A.: Biblické písne (výber);

JANÁČEK, L.: Moravská lidová poezie v písních;

KŘIČKA, J.. Album dětských písní;

KRŠKA, P.: Slovenské ľudové piesne pre spev a klavír. Žilina: FHV 2011

KORINSKÁ, A.: Piesne pre výchovu spevákov. Bratislava: OPUS. 62-422-81

KOZELSKÁ, I. 2004. Hlasová výchova v učiteľskej prípravě. Ostrava : PF O. ISBN 80-7042-359-5

KRŠKA, P.2011. Slovenské ľudové piesne pre spev a klavír. Žilina: FHV 2011

LAPŠANSKÁ, K.: Venček piesní;

NOVÁK, M: Detské piesne;

POLOHOVÁ, M. 2003. Antológia piesňovej tvorby od renesancie po súčasnosť. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

POLOHOVÁ, M. 2012. Formovanie a osobnosti vokálnej pedagogiky na Slovensku. Prešov, FFPU, 2012. 157 s. ISBN 978-80-555-0509-1

RANINEC, J. 2008. Kompendium hlasového a speváckeho pedagóga. Bratislava, 2008. 137 s. ISBN 978-80-89277-17-9

SCHNEIDER-TRNAVSKÝ, M.: Slovenské národné piesne 1-5;

SCHUBERT, F.: Piesne – výber;

SCHNEIDER-TRNAVSKÝ, M., FIGUŠ-BYSTRÝ, V.: úpravy ľudových piesní;

SUCHOŇ, E.: Štyri slovenské ľudové piesne;

ŠIMOVÁ, O.1991. Teória hlasovej výchovy. Základy vokálnej interpretácie. Bratislava: UK

URBANEC, B.: Album piesní;

ŽIARNA, M. 2008. Teória hlasovej výchovy. Ružomberok: PF KU, 2008. ISBN 978-80-8084-353-3

Music education textbooks for primary schools and Music education textbooks for primary music schools

**Language which is necessary to complete the course: Slovak language**

### Notes:

### Course evaluation

Total number of evaluated students: 235

A	B	C	D	E	FX
64%	17%	6%	0%	0%	12%



<b>Course teacher:</b> <i>Mgr. art. et Mgr. Tatiana Švajková, PhD., PaedDr. Jana Hudáková, PhD., Mgr. art. Andrea Nemcová</i>
---

<b>Date of last change:</b> <i>February 2022</i>
--

<b>Approved by:</b> <i>Assoc. Prof. Ljubov Gunder</i>
---

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HLAS4/</i>	<b>Course title:</b> <i>Vocal education 4 (Study profile course)</i>
<b>Type, scope and method of training activities:</b> <i>individual 0.5 classes - seminar</i> <i>Form: Individual and On-campus</i>	
<b>Credits:</b> <i>1</i>	
<b>Recommended semester/trimester of study:</b> <i>4th</i>	
<b>Cycle:</b> <i>1st (Bc.)</i>	
<b>Prerequisites:</b> <i>1/IHVU/H/HLAS1/, 1/IHVU/H/HLAS2/, 1/IHVU/H/HLAS3/, Vocal education 1,2,3</i>	
<b>Conditions for passing the course:</b> <i>The course is completed by a final evaluation. The preparation of the student and his/her technical and artistic growth is evaluated by the teacher at each lesson throughout the semester. The course evaluation consists of: 50% continuous preparation according to the teacher's instructions and 50% practical performance at a public play or at a public performance. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Participation in a singing competition or public performance at an artistically qualitative level may be taken into account by the teacher and the student does not have to undergo the final commission losses. To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>The course in Vocal education 4 draws on the expression acquired in the previous period of study. The voice pedagogue's work is aimed at constantly enhancing basic skills, while also trying to draw attention to the stylistic differentiation of songs of different styles. The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>characterise voice origins and voice registers;</i></li> <li>- <i>define the setting of the tone into the resonance;</i></li> <li>- <i>interpret in his own words the difference in the cantabilistic and declamatory principle of singing;</i></li> <li>- <i>understand and differentiates the recitals of secco and accompagnato;</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>consolidates the development of expressive voice possibilities;</i></li> <li>- <i>adopt the technical preparation of simple singing ornaments;</i></li> <li>- <i>is able to interpret the recitative principle of singing;</i></li> <li>- <i>interprets songs of higher expressive and technical difficulty;</i></li> <li>- <i>develops the cantabrian, declamatory and coloring principle of singing.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>puts his or her personal emotional input into the interpreted song, thus developing the spiritual side of his or her personality;</i></li> <li>- <i>reflects the singing art and distinguishes its qualitative and interpretative level;</i></li> <li>- <i>understands the value of classical singing art.</i></li> </ul>	

**Course content:**

- Improving the "appoggia della voce" through more demanding exercises.
- Developing intonational and rhythmic imagination through increasingly complex exercises in major – minor.
- Expanding the dynamic and agogic range on the lecture tracks according to the individual skills of the student.
- Expanding the expression range through songs of different stylistic periods.
- Psychological preparation for performances.

Technical exercises: Concone, G.: opus 9 : 50 lessons

Vaccari, N.: Methodo pratico

Minoja : 24 light solfegias

Sheet music from different styles for singing and piano.

Songs of greater vocal scope and higher technical demand.

Selection of works by Baroque composers – work with recitation (J. S. Bach, G. F. Handel, A. Scarlatti, G. Caccini, H. Purcell)

Works of classics suitable for lightening and dexterity of voice (W. A. Mozart, L. Koželuh, J. Haydn...)

Song cycle of romantic composers (R. Schumann, F. Schubert, J. Brahms, A. Dvořák).

**Recommended references:**

DOLMETSCH, A.1958. Interpretace hudby 17. a 18. století. Praha: PNKLHU.

DVOŘÁK, A.: V národním tónu – výber.

EBEN, P.: Písne k loutne.

KRŠKA, P.2011. Slovenské ľudové piesne pre spev a klavír. Žilina: FHV 2011

MIRONOV, S., PODSTAVKOVÁ, I., RANINEC, J. 2004. Detský spevácky zbor (teória a metodika práce). Bratislava : SAV, 212 s. ISBN 80-2240-796-8

POLOHOVÁ, M. 2003: Antológia piesňovej tvorby od renesancie po súčasnosť. Prešov, FHPV PU, 169 s. ISBN 80-8068-221-6.

POLOHOVÁ, M. 2012. Formovanie a osobnosti vokálnej pedagogiky na Slovensku. Prešov, FFPU, 157 s. ISBN 978-80-555-0509-1.

SCHUBERT, F.: Piesne – výber;

URBANEC, B.: Album piesní;

ZELENKOVÁ, D. 2009. Pedagogické aspekty interpretace barokní opery. Ústí nad Labem, PF UJEP. 128 s. ISBN 978-80-7414-186-7

ŽIARNA, M. 2008. Teória hlasovej výchovy. Ružomberok: PF KU, 2008. 135 s. ISBN 978-80-8084-353-3

**Language which is necessary to complete the course:** Slovak language

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

Total number of evaluated students: 245

A	B	C	D	E	FX
53%	20%	7 %	0%	0%	20%

**Course teacher:** Mgr. art. et Mgr. Tatiana Švajková, PhD.

PaedDr. Jana Hudáková, PhD.

Mgr. art. Andrea Nemcová

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Ljubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HLAS5/</i>	<b>Course title:</b> <i>Vocal education 5 (Study profile course)</i>
<b>Type, scope and method of training activities:</b> <i>individual 0.5 classes - seminar</i> <i>Form: Individual and On-campus</i>	
<b>Credits:</b> <i>1</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>Cycle:</b> <i>1. stupeň Bc.</i>	
<b>Prerequisites:</b> <i>1/IHVU/H/HLAS1/, 1/IHVU/H/HLAS2/, 1/IHVU/H/HLAS3/, 1/IHVU/H/HLAS4/ Vocal education 1,2,3,4</i>	
<b>Conditions for passing the course:</b> <i>The course evaluation consists of: 50% continuous preparation according to the teacher's instructions and 50% practical performance on an internal play or public performance.</i> <i>During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson.</i> <i>Completion of the public performance at the appropriate qualitative level may replace the final semester plays after assessment of the performance by the teacher</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>Singing skills and habits in the course of Vocal education in the 5th semester follow the previous technical and expressive level of the student, acquired in previous semesters of study. It is possible to enrich the work of a voice pedagogue in teacher's preparations with genre differentiation and thus take advantage of the students' natural abilities and interest in other music genres (chanson, musical, gospel, jazz, folk).</i> <i>The student will acquire the following knowledge, skills and competences:</i> <b>Knowledge:</b> <i>he/she can</i> <ul style="list-style-type: none"> <li>- <i>define the role of the voice pedagogue and the importance of its sound methodological procedures;</i></li> <li>- <i>characterise diverse musical styles and genres;</i></li> <li>- <i>define the psychology of the singer's personality;</i></li> <li>- <i>he/she is familiar with psychological and physiological stressors in active singing activities;</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>integrates theoretical knowledge from Vocal education Theory into the practical discipline of voice work;</i></li> <li>- <i>adopt the means of expression of different stylistic periods;</i></li> <li>- <i>interprets the work of the 20th century;</i></li> <li>- <i>can differentiate and interpret the singing nuances of different musical genres;</i></li> <li>- <i>strengthens the expression possibilities in the interpretation of the non-operative genre;</i></li> <li>- <i>adopts the stylish features of the non-opera genre.</i></li> </ul> <b>Competences:</b> <ul style="list-style-type: none"> <li>- <i>develops its personality components as an interpreter;</i></li> </ul>	

- *acquires the ability to independently express its own interpretation;*
- *achieves a level of survival that is reflected in its musical and tasteful orientation.*

**Course content:**

*When choosing a repertoire, the pedagogue has a certain freedom depending on the technical maturity and individual circumstances of individual students. The study of compositions should be directed to distinguishing the interpretive nuances of individual styles and genres.*

*Songs of greater vocal scope and higher technical demand.*

*Sheet music of various genres for singing and various instrumental groupings.*

*Songwriting of 20th century music (B. Bartók, B. Martinů, L. Janáček, E. Suchoň, J. Cikker, M. Moyzes, B. Urbanec ...)*

*Songwriting by contemporary Slovak authors (e.g. J. Hatrik, V. Kubička, M. Novák...)*

*Working with operetta, musical, gospel, popular... authors:*

*J. Ježek, G. Dusík, K. Elbert, F. Loewe, L. Bernstein, E. L. Webber and others.*

**Recommended references:**

Album of dance melodies for singing and piano. Bratislava: SPN.

BEZ, H.-DEGENHARDT, J.-HOFMANN, H,P. 1987. *Muzikál*. Bratislava: OPUS 1987. 380 s. 62-001-87.

ERISMANN, G. 1988: *Cesta francouzského šansonu*. Praha: Supraphon, čs. preklad Cinke Vladimír, 179 s. 09/21 02-164-88.

JÁNSKÝ, P.1995. *Já, písnička 3 - zpěvník pro střední školy*, Music Cheb. ISMN M 706517-9-4. 272 s.

KRŠKA, P.2011. *Slovenské ľudové piesne pre spev a klavír*. Žilina: FHV.,

JEŽEK, J.-VOSKOVEC, J.-WERICH, J.: *Život je jen náhoda – zpěvník písní*, 128 s.

POLOHOVÁ, M. 2003. *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 169 s. ISBN 80-8068-221-6.

SCJNEIDER – TRNAVSKÝ, M. 2017: *Slovenské národné piesne 5zväzkov*.

URSÍNYOVÁ, T. 1982. *Cesty operety*. Bratislava: OPUS 1982. 191 s. 62-463-82.

**Language which is necessary to complete the course:** *Slovak language*

**Notes:**

**Course evaluation**

Total number of students evaluated: 178

A	B	C	D	E	FX
72%	20%	4%	0%	0%	4%

**Course teacher:** *Mgr. art. et Mgr. Tatiana Švajková, PhD.*

*PaedDr. Jana Hudáková, PhD.*

*Mgr. art. Andrea Nemcová*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Ljubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HLAS6/</i>	<b>Course title:</b> <i>Vocal education 6 (Study profile course)</i>
<b>Type, extent and method of training activities:</b> <i>individual 0,5 classs</i> <i>Form: Individual and On-campus</i>	
<b>Credits:</b> <i>1</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>Cycle:</b> <i>1st (Bc.)</i>	
<b>Prerequisites:</b> <i>1/IHVU/H/HLAS1/, 1/IHVU/H/HLAS2/, 1/IHVU/H/HLAS3/,1/IHVU/H/HLAS4/ 1/IHVU/H/HLAS5/ Vocal education 1,2,3,4,5</i>	
<b>Conditions for passing the course:</b> <i>The course evaluation consists of: 50% continuous preparation according to the teacher's instructions and 50% practical performance on an internal play or public performance. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson.</i> <i>Completion of the public performance at the appropriate qualitative level may replace the final semester plays after assessment of the performance by the teacher</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts.</i>	
<b>Learning outcomes:</b> <i>The teaching profession requires a high-quality and cultivated voice based on sufficient breath support so that the voice does not get tired during many years of practice. We work on vocal education classes in these intentions. Cultivated voice requires a sound formed in a suitable position, resonant, nasal, color rich, non-hazardous, sounding pleasantly to the human ear.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>define the role of the voice pedagogue and the importance of its sound methodological procedures;</i></li> <li>- <i>characterise diverse musical styles and genres;</i></li> <li>- <i>define the psychology of the singer's personality;</i></li> <li>- <i>he/she is familiar with psychological and physiological stressors in active singing activities;</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>integrates theoretical knowledge from Vocal education Theory into the practical discipline of voice work;</i></li> <li>- <i>eliminates stage fright during active singing activities on the basis of theoretical knowledge;</i></li> <li>- <i>adopt the means of expression of different stylistic periods;</i></li> <li>- <i>differentiates and interprets the singing nuances of different musical genres;</i></li> <li>- <i>adopt the style characteristics of the non-operative genre;</i></li> <li>- <i>strengthens the expression possibilities in the interpretation of the non-operative genre;</i></li> <li>- <i>apply theoretical knowledge to educational practice;</i></li> <li>- <i>study a more demanding repertoire, both expressively and in style, based on the improvement of its voice technique;</i></li> </ul>	

**Competences:**

- recognizes a high quality singing interpretation from a low quality one;
- acquires the ability to independently express its own interpretation;
- self-evaluates an authentic experience of creative singing activity;
- it achieves a level of survival which is reflected in its musical and tasteful orientation;
- understands and creates a positive relationship with classical music .

**Course content:**

*When choosing a repertoire, the pedagogue has a certain freedom depending on the technical maturity and individual circumstances of individual students. Songs of greater vocal scope and higher technical demand. Vocal education didactics.*

*The study of compositions should be directed to distinguishing the interpretive nuances of individual styles and genres.*

*Selection of works by Baroque composers – work with recitation (J. S. Bach, G. F. Handel, A. Scarlatti, G. Caccini, H. Purcell)*

*Works of classics suitable for lightening and dexterity of voice (W. A. Mozart, L. Koželuh, J. Haydn...)*

*Song cycle of romantic composers (R. Schumann, F. Schubert, J. Brahms, A. Dvořák)*

*Songwriting of 20th century music (B. Bartók, B. Martinů, L. Janáček, E. Suchoň, J. Cikker, M. Moyzes, B. Urbanec ...)*

*Songwriting by contemporary Slovak authors (e.g. J. Hatrik, V. Kubička, M. Novák...)*

*Working with operetta, musical, gospel, popular... authors:*

*J. Ježek, G. Dusík, K. Elbert, F. Loewe, L. Bernstein, E. L. Webber and others...*

**Recommended references:**

- Sheet music material of the tracks studied
- Musical education textbooks for primary schools and Musical education textbooks for primary schools
- Sheet music of various genres for singing and various instrumental groupings.

BEZ, H.-DEGENHARDT, J.-HOFMANN, H, P. 1987. *Muzikál*. Bratislava: OPUS 1987. 380 s. 62-001-87.

ERISMANN, G. 1988. *Cesta francouzského šansonu*. Praha: Supraphon, čs. překlad Cinke Vladimír, 179 s. 09/21 02-164-88.

JANÁČEK, L.: *Moravská lidová poezie v písních*;

JÁNSKÝ, P.1995. *Já, písnička3 - zpěvník pro střední školy*, Music Cheb. ISMN M 706517-9-4. 272 s.

JEŽEK, J.-VOSKOVEC, J.-WERICH, J.: *Život je jen náhoda – zpěvník písní*, 128 s.

KRŠKA, P.2011. *Slovenské ľudové piesne pre spev a klavír*. Žilina: FHV 2011

MARTINŮ, B.: *Písničky na jednu stránku*;

MOZART, W. A.: *ľahšie piesne*;

POLOHOVÁ, M. 2003. *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

POLOHOVÁ, M. 2012. *Formovanie a osobnosti vokálnej pedagogiky na Slovensku*. Prešov, FFPV, 157 s. ISBN 978-80-555-0509-1.

POLOHOVÁ, M. 2013. *Teória hlasovej výchovy (prednášky – rkp)*.

SCHNEIDER-TRNAVSKÝ, M.: *Zo srdca*;

SUCHÝ, J.-ŠLITR, J.: *Píseň o rose – zpěvník písní*, 208 s.

URSÍNYOVÁ, T. 1982. *Cesty operety*. Bratislava: OPUS 1982. 191 s. 62-463-82.

ZELENKOVÁ, D. 2009. *Pedagogické aspekty interpretace barokní opery*. Ústí nad Labem, PF UJEP, 2009. 128 s. ISBN 978-80-7414-186-7

<b>Language which is necessary to complete the course:</b> <i>Slovak language</i>					
<b>Notes:</b>					
<b>Course evaluation</b>					
Total number of evaluated students: 194					
<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
54%	26%	6%	1%	0%	13%
<b>Course teacher:</b> <i>Mgr. art. et Mgr. Tatiana Švajková, PhD.</i> <i>PaedDr. Jana Hudáková, PhD.</i> <i>Mgr. art. Andrea Nemcová</i>					
<b>Date of last change:</b> <i>February 2022</i>					
<b>Approved by:</b> <i>Assoc. Prof. Ljubov Gunder</i>					



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HRAN1/</i>	<b>Course title:</b> <i>Playing the musical instrument 1 – violin, flute, piano, guitar, accordion, cello, vocal (Study profile course)</i>
Type, scope and method of educational activity: <i>1 individual class per week</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester/trimester of studies:</b> <i>1st semester</i>	
Cycle: <i>1. stupeň Bc. Cycle</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Exercise assessment contributes to an overall assessment of 60%. At the end of the semester, there is a semester loss – its form will be determined by the relevant teacher, who participates in the evaluation of 20% - 40%. If the student attends a public performance, this student can participate in the overall assessment up to 40% and, at the teacher's discretion, does not have to undergo semester losses.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts. 100% participation in classes is a condition.</i>	
<b>Learning outcomes:</b> <i>Playing a musical instrument is a practical subject, which, due to its specifics, takes place in an individual way of systematic teaching at the bachelor's cycle, in each semester. The instrumental skills build on the student's previous technical and expressive level, acquired at a specific musical and educational institution of formal education.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>analyze the specified track</i></li> <li>- <i>define elements of musical speech – determines melody, rhythm and harmony</i></li> <li>- <i>characterize the style period of the composition</i></li> <li>- <i>describe the compositional style of the creator of the studied work</i></li> <li>- <i>define the form of the song</i></li> </ul> <i>Skills: he/she</i> <ul style="list-style-type: none"> <li>- <i>can play from the sheet</i></li> <li>- <i>demonstrates an increase in the technical level of instrumental interpretation by systematic preparation</i></li> <li>- <i>show an increase in intonation activity</i></li> <li>- <i>can enhance the expression level of the instrumental interpretation by adhering to articulation, dynamic and agogic entries in the composition</i></li> <li>- <i>can interpret songs and compositions of several musical periods</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>perceives own interpretation</i></li> <li>- <i>participates in performances and concerts within the activities of the university</i></li> </ul>	

- *has an overview of the basic instrumental and vocal literature.*
- *can assess the artistic-technical complexity of individual compositions.*

### **Course content:**

#### *Accordion*

- *Different alternatives of playing scales, chords in standard and melodic bass, moss and finger articulation.*
- *Technical exercises and composed for the accordion.*
- *Etudes composed for accordion according to the teacher's choice.*
- *Music of Renaissance and Baroque – Renaissance dance compositions and Baroque compositions - transcriptions for accordion: G. Fr. Händel, J. S. Bach – 2 and 3-voice inventions, . A book for A.M. Bach, French suites.*

#### *Piano*

- *Playing scales and chords in different alternatives.*
- *Finger exercises – K. Czerny, S.Hanon.*
- *Playing etudes according to the teacher's choice – K. Czerny, S. Heller*
- *Baroque piano works – D. Scarlatti, J. S. Bach, J. Ph. Rameau, Fr. Couperin.*
- *World Music of the 20th Century – Prokofiev, B. Bartók.*

#### *Violin*

- *Rehearsal of the skills of the right and left hand – playing scales, chords, technical exercises: O. Ševčík, Schradieck.*
- *Playing etudes: Keyser, Wohlfahrt, Mazas.*
- *Small musical forms of Baroque – J. S. Bach, G. Ph. Telemann, G.B. Fontana, R. Visée.*
- *Sonatas of the Baroque period A. Vivaldi, M. Corrette, J. B. Cernaillé.*
- *Small musical forms of the Romantic period – Schubert, R. Schumann, Massenet.*

#### *Guitar*

- *Development of technical tool skills – playing scales, decomposed chords.*
- *Playing selected etudes – H. Villa Lobos*
- *Baroque compositions of smaller form species – Silvius L. Weiss.*
- *More extensive compositions of the Baroque period – J. S. Bach Luten Suites No. 1, 2, 3 BWV 995, 996, 997, Silvius L. Weiss Fantasia.*

#### *Flute*

- *Technical improvement through the play of scales, chords, technical exercises*
- *Playing etudes based on the teacher's choice – E. Köhler, W. Popp, N. Platonov.*
- *Baroque compositions of small musical forms – G. F. Handel, J. B. Loeillet, A. Vivaldi*
- *Baroque sonatas for flute and basso continuo – J. S. Bach, A. Corelli, J. B. Boismortier,*

#### *Violoncello*

- *Rehearsal of the skill of the right and left hand – O. Ševčík. F. Cossmann.*
- *Technical exercises – R. Wilkomirski,*
- *Playing etudes – K. P. Lard*
- *Baroque music – small compositions: J. S. Bach, G. F. Handel, A. Vivaldi.*
- *Small musical forms of romanticism, or the 20th century – A. Dvořák, L. Janáček, J. Suk*

#### *singing*

- *Technical improvement through singing etude - N. Vaccai - Metodo pratico, G. Concone opus 9 : 50 lessons*
- *A song for children of higher singing difficulty from the work of world composers*
- *Vocal composition from artificial music in the range of classicism and romanticism*

**All Instruments**

- Songs and compositions from music education textbooks ISCED 2 primary school
- Psychological preparation for performances

**Recommended references:**

ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum 2003

BURLAS, L. 2006. *Formy a druhy hudobného umenia*. Žilina: Žilinská univerzita 2006

GINZBURG, L. 1968. *Estetika studia nástrojové hry*. Praha-Bratislava: Supraphon, KÖHLER, J. 1984. *Umění kytarové hry*. Praha: Panton.

MOZART, L. 2000. *Důkladná škola na housle*, překlad Vratislav Bělský. Praha.,

DOLMETSCH, A. 1958. *Interpretace hudby 17. a 18. století*. Praha: PNKLHU.

STAROSTA, M. 2014. *Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry*. Bratislava: VŠMU.

POLOHOVÁ, M. 2003: *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

BURLAS, L.: *Deti z nášho domu*

HATRÍK, J.: *Deti píšu Bohu*

ZAMBORSKÝ, S. 2010. *Hudba klavíra*. Bratislava: VŠMU.

QUANTZ J. J. 1990. *Pokus o návod jak hrát na příčnou flétnu*. Praha: Supraphon.

*Technical exercises and studies for individual instruments*

*Sheet music material of the tracks studied.*

**Language which is necessary to complete the course :****Notes:****Course evaluation**

Total number of students evaluated: 316

A	B	C	D	E	FX
46%	22%	14%	23%	3%	13%

**Lecturers:**

Associate Prof. Liubov Gunder, PaedDr. Jana Hudáková, PhD. Ivona Očkovičová, Mgr. Peter Ruščin, PhD., Mgr. Art. Andrea Nemcová, Valér Futej and others.

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HRAN2/</i>	<b>Course title:</b> <i>Playing the musical instrument 2 – Violin, flute, piano, guitar, accordion, cello, vocal (Study profile course)</i>
Type, scope and method of educational activity: <i>1 individual class per week</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
Cycle: <i>1. stupeň Bc. Cycle</i>	
<b>Prerequisites:</b> <i>Playing the musical instrument 11/IHVU/H/HRAN1/</i>	
<b>Conditions for passing the course:</b> <i>The course ends with an exam – S. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Exercise assessment contributes to the overall assessment of 50%. At the end of the semester, there is a semester loss – its form will be determined by the relevant teacher, who participates in the 20% assessment. The evaluation of the semester is completed by an examination, the content and course of which is determined by each teacher giving instruction in playing a musical instrument (on-campus 30%). If the student attends a public performance, this may contribute up to 20% to the overall assessment and, at the teacher's discretion, may not pass the semester losses. To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts. 100% participation in classes is a condition.</i>	
<b>Learning outcomes:</b> <i>Playing a musical instrument is a practical subject, which, due to its specifics, takes place in an individual way of systematic teaching at the bachelor's cycle, in each semester of bachelor's studies, in connection with, and always at a higher artistic and technical level.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>analyze the specified track</i></li> <li>- <i>define elements of musical speech – determines melody, rhythm and harmony</i></li> <li>- <i>characterize the stylish period of the compositions.</i></li> <li>- <i>describe the compositional style of the creator of the studied work</i></li> <li>- <i>define the form of the song</i></li> </ul> <i>Skills: he she</i> <ul style="list-style-type: none"> <li>- <i>has experience in playing from the sheet.</i></li> <li>- <i>demonstrates an increase in the technical level of instrumental interpretation through systematic preparation.</i></li> <li>- <i>demonstrates sound culture and technical mastery of the instrument at the right professional level</i></li> <li>- <i>shows an increase in intonation activity</i></li> <li>- <i>enhances the expression level of the instrumental interpretation by adhering to articulation, dynamic and agogic entries in the composition</i></li> </ul>	

- *interprets songs and compositions of several musical periods*

#### Competences:

- *perceives own interpretation*
- *participates in performances and concerts within the activities of the university*
- *has an overview of the basic instrumental and vocal literature*
- *can assess the artistic and technical difficulty of individual compositions*

#### Course content:

##### Accordion

- *Different alternatives of playing scales, chords in standard and melodic bass, moss and finger articulation.*
- *Technical exercises according to the teacher's choice for the right and left hand skill training.*
- *Etudes composed for accordion according to the teacher's choice.*
- *Music of Classicism – Haydn: Sonatas, Mozart: Minuettes, accordion arrangements*
- *compositions of the 20th century – a musical repertoire from the works of M. Košnár and other composers*

##### Violoncello

- *Rehearsal of the skill of the right and left hand – O. Ševčík. F. Cossmann.*
- *Technical exercises – R. Wilkomirski,*
- *Etudes according to the teacher's choice - K. P. Sádlo.*
- *Sonatas of the Baroque period: B. Marcello, A. Vivaldi.*
- *J. S. Bach: Suite No. 1 for solo cello in G major - Prelude*
- *Small musical forms - 20th century – Slovak works – M. Vilec*

##### Piano

- *Playing scales and chords in different alternatives.*
- *Finger exercises – K. Czerny.*
- *Etudy according to the teacher's choice – K. Czerny.*
- *Piano Works of Classicism – J. Haydn, W. A. Mozart, J. L. Dusík, M. Clementi, L. van Beethoven*
- *Slovak work of the 20th century – E. Suchoň: Pictures from Slovakia, J. Cikker. M. Novák*

##### Violin

- *Rehearsal of the skills of the right and left hand – playing scales, chords, technical exercises: O. Ševčík, Schradieck.*
- *Etudes: Keyser, Wohlfahrt, Mazas.*
- *Sonatas of the Baroque period A. Vivaldi, M. Corrette, J. B. Cernaillé.*
- *Small musical forms from the work of Slovak composers – M. Novák, L. Burtas*

##### Guitar

- *Development of technical tool skills – playing scales, decomposed chords.*
- *Etudy according to the teacher's choice – H. Villa Lobos*
- *Music from the Classicist period: M. Giuliani, J. K. Mertz*
- *Creation of Slovak composers of the 20th century*

##### Flute

- *Technical improvement through the play of scales, chords, technical exercises*
- *Playing etudes based on the teacher's choice – E. Köhler, W. Popp, N. Platonov.*
- *Music of the Classicist period: W. A. Mozart, M. Haydn, C. Stamitz,*
- *Composition in the form of variations – F. Chopin*

*singing*

- *Technical improvement through singing etude - N. Vaccai - Metodo pratico, G. Concone opus 9 : 50 lessons*
- *A song for children of higher singing difficulty from the work of world composers*
- *Vocal composition from artificial music in the range of classicism and romanticism*

*All Instruments*

- *Psychological preparation for performances*

**Recommended references:**

ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum 2003

BURLAS, L. 2006. *Formy a druhy hudobného umenia*. Žilina: Žilinská univerzita 2006

GINZBURG, L. 1968. *Estetika studia nástrojové hry*. Praha-Bratislava: Supraphon, KÖHLER, J. 1984. *Umění kytarové hry*. Praha: Panton.

MOZART, L. 2000. *Důkladná škola na housle, překlad Vratislav Bělský*. Praha.,

DOLMETSCH, A. 1958. *Interpretace hudby 17. a 18. století*. Praha: PNKLHU.

STAROSTA, M. 2014. *Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry*. Bratislava: VŠMU.

POLOHOVÁ, M. 2003: *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

BURLAS, L.: *Deti z nášho domu*

HATRÍK, J.: *Deti píšú Bohu*

ZAMBORSKÝ, S. 2010. *Hudba klavíra*. Bratislava: VŠMU.

QUANTZ J. J. 1990. *Pokus o návod jak hrát na příčnou flétnu*. Praha: Supraphon.

*Technical exercises and studies for individual instruments*

*Sheet music material of the tracks studied.*

**Language which is necessary to complete the course :**

**Notes:**

**Course evaluation**

*Total number of students evaluated: 341*

A	B	C	D	E	FX
37%	19%	112	3%	1%	30%

**Lecturers:**

*Associate Prof. Liubov Gunder, PaedDr. Jana Hudáková, PhD. Ivona Očkovičová, Mgr. Peter Ruščin, PhD., Mgr. Art. Andrea Nemcová, Valér Futej and others.*

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HRAN3/</i>	<b>Course title:</b> <i>Playing the musical instrument 3 – violin, flute, piano, guitar, accordion, cello, vocal (Study profile course)</i>
Type, scope and method of educational activity: <i>1 class exercise</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
Cycle: <i>1. stupeň Bc. Cycle</i>	
<b>Prerequisites</b> <i>Playing the musical instrument 2 1/IHVU/H/HRAN2/ Musical forms with analysis 1/IHVU/H/HUFA/</i>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Exercise assessment contributes to an overall assessment of 60%. At the end of the semester, there is a semester loss – its form will be determined by the relevant teacher, who participates in the evaluation of 20% - 40%. If the student attends a public performance, this student can participate in the overall assessment up to 40% and, at the teacher's discretion, does not have to complete the semester losses.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts. 100% participation in classes is a condition.</i>	
<b>Learning outcomes:</b> <i>Playing a musical instrument is a practical subject, which, due to its specifics, takes place in an individual way of systematic teaching at the bachelor's cycle, in each semester of bachelor's studies, in connection with, and always at a higher artistic and technical level.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>analyze the specified track</i></li> <li>- <i>define elements of musical speech – determines melody, rhythm and harmony</i></li> <li>- <i>characterize the stylish period of the compositions.</i></li> <li>- <i>describe the compositional style of the creator of the studied work</i></li> <li>- <i>define the form of the song</i></li> </ul> <i>Skills: he/she</i> <ul style="list-style-type: none"> <li>- <i>has experience in playing from the sheet</i></li> <li>- <i>demonstrates an increase in the technical level of instrumental interpretation by systematic preparation</i></li> <li>- <i>demonstrates sound culture and technical mastery of the instrument at the right professional level</i></li> <li>- <i>shows an increase in intonation activity</i></li> <li>- <i>enhances the expression level of the instrumental interpretation by adhering to articulation, dynamic and agogic entries in the composition</i></li> </ul>	

- *interprets songs and compositions of several musical periods*

#### Competences:

- *perceives own interpretation*
- *participates in performances and concerts within the activities of universities.*
- *has an overview of the basic instrumental and vocal literature*
- *can assess the artistic and technical difficulty of individual compositions*
- *understands the emotional content of a musical work*

#### Course content:

##### Accordion

- *Different alternatives of playing scales, chords in standard and melodic bass, moss and finger articulation.*
- *Technical exercises according to the teacher's choice for the right and left hand skill training.*
- *Etudes composed for accordion according to the teacher's choice.*
- *Music of Classicism – Haydn: Sonatas, Mozart: Minuettes, accordion arrangements*
- *compositions of the 20th century – a musical repertoire from the works of M. Košnár and other composers*

##### Violoncello

- *Rehearsal of the skill of the right and left hand – O. Ševčík. F. Cossmann.*
- *Technical exercises – R. Wilkomirski,*
- *Etudes according to the teacher's choice - K. P. Sádlo.*
- *Sonatas of the Baroque period: B. Marcello, A. Vivaldi.*
- *J. S. Bach: Suite No. 1 for solo cello in G major - Prelude*
- *Small musical forms - 20th century – Slovak works – M. Vilec*

##### Piano

- *Playing scales and chords in different alternatives.*
- *Finger exercises – K. Czerny.*
- *Etudy according to the teacher's choice – K. Czerny.*
- *Piano Works of Classicism – J. Haydn, W. A. Mozart, J. L. Dusík, M. Clementi, L. van Beethoven*
- *Slovak work of the 20th century – E. Suchoň: Pictures from Slovakia, J. Cikker. M. Novák*

##### Violin

- *Rehearsal of the skills of the right and left hand – playing scales, chords, technical exercises: O. Ševčík, Schradieck.*
- *Etudes: Keyser, Wohlfahrt, Mazas.*
- *Sonatas of the Baroque period A. Vivaldi, M. Corrette, J. B. Cernaillé.*
- *Small musical forms from the work of Slovak composers – M. Novák, L. Burlas*

##### Guitar

- *Development of technical tool skills – playing scales, decomposed chords.*
- *Etudy according to the teacher's choice – H. Villa Lobos*
- *Music from the Classicist period: M. Giuliani, J. K. Mertz*
- *Creation of Slovak composers of the 20th century*

##### Flute

- *Technical improvement through the play of scales, chords, technical exercises*
- *Playing scales– E. Köhler, W. Popp, N. Platonov.*
- *Music of the Classicist period: W. A. Mozart, M. Haydn, C. Stamitz,*



- *Composition in the form of variations – F. Chopin singing*
  - *Technical improvement through singing etude - Concone opus 9, Concone opus 10, Vaccai - Metodo pratico*
  - *One artificial song by a Slovak or Czech composer*
  - *One track from aria antiche (Renaissance, Baroque)*
  - *A song of various genres (operetta, musical, chanson, folk, country, jazz, word music, etc. - possibility of presentation in a duet)*
- All Instruments*
- *Psychological preparation for performances*

#### **Recommended references:**

ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum 2003

BURLAS, L. 2006. *Formy a druhy hudobného umenia*. Žilina: Žilinská univerzita 2006

GINZBURG, L. 1968. *Estetika studia nástrojové hry*. Praha-Bratislava: Supraphon, KÖHLER, J. 1984. *Umění kytarové hry*. Praha: Panton.

MARTIENSSEN, C.A. 2010. *Tvorivé vyučovanie klavírnej hry*. Bratislava: ORMAN pre VŠMU.

MOZART, L. 2000. *Důkladná škola na housle, překlad Vratislav Bělský*. Praha.,

DOLMETSCH, A.. 1958. *Interpretace hudby 17. a 18. století*. Praha: PNKLHU.

STAROSTA, M. 2014. *Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry*. Bratislava: VŠMU.

ZAMBORSKÝ, S. 2010. *Hudba klavíra*. Bratislava: VŠMU.

DVOŘÁK, A.: *Biblické písně (výber)*

JANÁČEK, L.: *Moravská lidová poezie v písních*

KŘÍČKA, J.. *Album dětských písní*

NOVÁK, M.: *Detské piesne*

POLOHOVÁ, M. 2003: *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

SCHNEIDER-TRNAVSKÝ, M.: *Slovenské národné piesne 1-5*

URBANEC, B.: *Album piesní*

QUANTZ J. J. 1990. *Pokus o návod jak hrát na příčnou flétnu*. Praha: Supraphon.

*Technical exercises and studies for individual instruments*

*Sheet music material of the tracks studied.*

#### **Language which is necessary to complete the course :**

#### **Notes:**

#### **Course evaluation**

*Total number of students evaluated: 235*

A	B	C	D	E	FX
51%	23%	6%	4%	3%	12%

#### **Lecturers:**

*Associate Prof. Liubov Gunder, PaedDr. Jana Hudáková, PhD. Ivona Očkovičová, Mgr. Peter Ruščin, PhD., Mgr. Art. Andrea Nemcová, Valér Futej and others.*

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HRAN4/</i>	<b>Course title:</b> <i>Playing the musical instrument 4 – violin, flute, piano, guitar, accordion, cello, vocal (Study profile course)</i>
Type, scope and method of educational activity: <i>1 individual class per week</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester/trimester of study:</b> <i>4th</i>	
Cycle: <i>1. stupeň Bc. Cycle</i>	
<b>Prerequisites:</b> <i>Playing a musical instrument 3 1/IHVU/H/HRAN3/</i>	
<b>Conditions for passing the course:</b> <i>The course ends with an exam – S. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Exercise assessment contributes to the overall assessment of 50%. At the end of the semester, there is a semester loss – its form will be determined by the relevant teacher, who participates in the 20% assessment. The evaluation of the semester is completed by an examination, the content and course of which is determined by each teacher giving instruction in playing a musical instrument (on-campus 30%). If the student attends a public performance, this may contribute up to 20% to the overall assessment and, at the teacher's discretion, may not pass the semester losses.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts. 100% participation in classes is a condition.</i>	
<b>Learning outcomes:</b> <i>Playing a musical instrument is a practical subject, which, due to its specifics, takes place in an individual way of systematic teaching at the bachelor's cycle, in each semester of bachelor's studies, in connection with, and always at a higher artistic and technical level.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>analyze the specified track</i></li> <li>- <i>define elements of musical speech – determines melody, rhythm and harmony</i></li> <li>- <i>characterize the style period of the composition</i></li> <li>- <i>describe the compositional style of the creator of the studied work</i></li> <li>- <i>define the form of the song</i></li> </ul> <i>Skills: he/she</i> <ul style="list-style-type: none"> <li>- <i>has experience in playing from the sheet</i></li> <li>- <i>demonstrates an increase in the technical level of instrumental interpretation by systematic preparation</i></li> <li>- <i>demonstrates sound culture and technical mastery of the instrument at the right professional level</i></li> <li>- <i>shows an increase in intonation activity</i></li> </ul>	

- *strengthens the expression level of the instrumental interpretation by adhering to articulation, dynamic and agogic entries in the composition*
- *interprets songs and compositions of several stylistic periods*

**Competences: he/she**

- *perceives own interpretation*
- *participates in performances and concerts within and outside the activities of the university*
- *has an overview of the basic instrumental and vocal literature*
- *can assess the artistic and technical difficulty of individual compositions*
- *understands the emotional content of the musical work.*

### **Course content:**

#### **Accordion**

- *Different alternatives of playing scales, chords in standard and melodic bass, moss and finger articulation.*
- *Technical exercises according to the teacher's choice for the right and left hand skill training.*
- *Etudes composed for accordion according to the teacher's choice.*
- *Music of Classicism – Haydn: Sonatas, Mozart: Minuettes, accordion arrangements*
- *compositions of the 20th century – a musical repertoire from the works of M. Košnár and other composers*

#### **Violoncello**

- *Rehearsal of the skill of the right and left hand – O. Ševčík. F. Cossmann.*
- *Technical exercises – R. Wilkomirski,*
- *Etudes according to the teacher's choice - K. P. Sádlo.*
- *Sonatas of the Baroque period: B. Marcello, A. Vivaldi.*
- *J. S. Bach: Suite No. 1 for solo cello in G major - Prelude*
- *Small musical forms - 20th century – Slovak works – M. Vilec*

#### **Piano**

- *Playing scales and chords in different alternatives.*
- *Finger exercises – K. Czerny.*
- *Etudes according to the teacher's choice – M. Moszkowski, A. Arensky.*
- *Piano Works of Classicism – J. Haydn, W. A. Mozart, J. L. Dusík, M. Clementi, L. van Beethoven*
- *Slovak work of the 20th century – E. Suchoň: Pictures from Slovakia, J. Cikker. M. Novák*

#### **Violin**

- *Rehearsal of the skills of the right and left hand – playing scales, chords, technical exercises: O. Ševčík, Schradieck.*
- *Etudes: Keyser, Wohlfahrt, Mazas.*
- *Sonatas of the Baroque period A. Vivaldi, M. Corrette, J. B. Cernaillé.*
- *Small musical forms from the work of Slovak composers – M. Novák, L. Burtas*

#### **Guitar**

- *Development of technical tool skills – playing scales, decomposed chords.*
- *Study according to the teacher's choice – H. Villa Lobos*
- *Music from the Classicist period: M. Giuliani, J. K. Mertz*
- *Creation of Slovak composers of the 20th century*

#### **Flute**

- *Technical improvement through the play of scales, chords, technical exercises*
- *Playing etudes based on the teachers' choice.* – E. Köhler, W. Popp, N. Platonov.
- *Music of the Classicist period: W. A. Mozart, M. Haydn, C. Stamitz,*
- *Composition in the form of variations – F. Chopin*

#### *singing*

- *Technical improvement through singing etude - Concone opus 9, Concone opus 10, Vaccai - Metodo pratico*
- *One artificial song by a Slovak or Czech composer*
- *One track from aria antiche (Renaissance, Baroque)*
- *A song of various genres (operetta, musical, chanson, folk, country, jazz, word music, etc. - possibility of presentation in a duet)*

#### *All Instruments*

- *Psychological preparation for performances*

#### **Recommended references:**

BURLAS, L. 2006. *Formy a druhy hudobného umenia*. Žilina: Žilinská univerzita 2006

GINZBURG, L. 1968. *Estetika štúdia nástrojové hry*. Praha-Bratislava: Supraphon, KÖHLER, J. 1984. *Umění kytarové hry*. Praha: Panton.

MARTIENSEN, C.A. 2010. *Tvorivé vyučovanie klavírnej hry*. Bratislava: ORMAN pre VŠMU.

MOZART, L. 2000. *Důkladná škola na housle, překlad Vratislav Bělský*. Praha.,

DOLMETSCH, A.. 1958. *Interpretace hudby 17. a 18. století*. Praha: PNKLHU.

STAROSTA, M. 2014. *Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry*. Bratislava: VŠMU.

DVOŘÁK, A.: *Biblické písně (výber)*

JANÁČEK, L.: *Moravská lidová poezie v písních*

KŘIČKA, J.. *Album dětských písní*

NOVÁK, M: *Detské piesne*

POLOHOVÁ, M. 2003: *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

SCHNEIDER-TRNAVSKÝ, M.: *Slovenské národné piesne 1-5*

URBANEC, B.: *Album piesní*

ZAMBORSKÝ, S. 2010. *Hudba klavíra*. Bratislava: VŠMU.

QUANTZ J. J. 1990. *Pokus o návod jak hrát na příčnou flétnu*. Praha: Supraphon.

*Technical exercises and studies for individual instruments*

*Sheet music material of the tracks studied.*

#### **Language which is necessary to complete the course :**

#### **Notes:**

#### **Course evaluation**

*Total number of students evaluated: 254*

A	B	C	D	E	FX
49%	19%	7 %	2%	1%	21%

#### **Lecturers:**

*Associate Prof. Liubov Gunder, PaedDr. Jana Hudáková, PhD. Ivona Očkovičová, Mgr. Peter Ruščin, PhD., Mgr. Art. Andrea Nemcová, Valér Futej and others.*

#### **Date of last change: February 2022**

#### **Approved by: Assoc. Prof. Liubov Gunder**

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1/IHVU/H/HRAN5/</i>	<b>Course title:</b> <i>Playing the musical instrument 5 - Violin, flute, piano, guitar, accordion, cello, vocal (Study profile course)</i>
<b>Type, scope and method of educational activity:</b> <i>1 individual class per week</i> <i>Combined method.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester/trimester of study:</b> <i>5th</i>	
Cycle: <i>1. stupeň Bc. Cycle</i>	
<b>Prerequisites:</b> <i>Playing the musical instrument 4 1/IHVU/H/HRAN4/</i>	
<b>Conditions for passing the course:</b> <i>The course is based on continuous assessment. During the semester, the preparation of the student and his/her technical and artistic growth are evaluated at each lesson. Exercise assessment contributes to an overall assessment of 60%. At the end of the semester, there is a semester loss – its form will be determined by the relevant teacher, who participates in the evaluation of 20% - 40%. If the student attends a public performance, this student can participate in the overall assessment up to 40% and, at the teacher's discretion, does not have to complete the semester losses.</i> <i>To obtain grade A (excellent) he must obtain at least 92%, to obtain grade B 84%, to obtain grade C at least 76%, to obtain grade D 65%, to obtain grade E at least 51%. The final evaluation is calculated as the average assessment of all parts. 100% participation in classes is a condition.</i>	
<b>Learning outcomes:</b> <i>Playing a musical instrument is a practical subject, which, due to its specifics, takes place in an individual way of systematic teaching at the bachelor's cycle, in each semester of bachelor's studies, in connection with, and always at a higher artistic and technical level.</i> <i>The student will acquire the following knowledge, skills and competences:</i> <i>Knowledge: he/she can</i> <ul style="list-style-type: none"> <li>- <i>analyze the specified track</i></li> <li>- <i>define elements of musical speech – determines melody, rhythm and harmony</i></li> <li>- <i>characterize the style period of the composition</i></li> <li>- <i>describe the compositional style of the creator of the studied work</i></li> <li>- <i>define the form of the song</i></li> </ul> <i>Skills: he/she</i> <ul style="list-style-type: none"> <li>- <i>has experience in playing from the sheet</i></li> <li>- <i>demonstrates an increase in the technical level of instrumental interpretation by systematic preparation</i></li> <li>- <i>demonstrates sound culture and technical mastery of the instrument at the right professional level</i></li> <li>- <i>shows an increase in intonation activity</i></li> <li>- <i>strengthens the expression level of the instrumental interpretation by adhering to articulation, dynamic and agogic entries in the composition</i></li> <li>- <i>interprets songs and compositions of several stylistic periods</i></li> </ul>	

**Competences: he/she**

- *perceives own interpretation*
- *participates in performances and concerts within and outside the activities of the university*
- *has an overview of the basic instrumental and vocal literature*
- *can assess the artistic and technical difficulty of individual compositions*
- *understands the emotional content of the musical work.*

**Course content:**

**Accordion**

- *Different alternatives of playing scales, chords in standard and melodic bass, moss and finger articulation.*
- *Technical exercises according to the teacher's choice for the right and left hand skill training.*
- *Etudes composed for accordion according to the teacher's choice.*
- *Music of Classicism – Haydn: Sonatas, Mozart: Minuettes, accordion arrangements*
- *compositions of the 20th century – a musical repertoire from the works of M. Košnár and other composers*

**Violoncello**

- *Rehearsal of the skill of the right and left hand – O. Ševčík. F. Cossmann.*
- *Technical exercises – R. Wilkomirski,*
- *Etudes according to the teacher's choice - K. P. Sádlo.*
- *Sonatas of the Baroque period: B. Marcello, A. Vivaldi.*
- *J. S. Bach: Suite No. 1 for solo cello in G major - Prelude*
- *Small musical forms - 20th century – Slovak works – M. Vilec*

**Piano**

- *Playing scales and chords in different alternatives.*
- *Finger exercises – K. Czerny.*
- *Etudes according to the teacher's choice – M. Moszkowski, A. Arensky.*
- *Piano Works of Classicism – J. Haydn, W. A. Mozart, J. L. Dusík, M. Clementi, L. van Beethoven*
- *Slovak work of the 20th century – E. Suchoň: Pictures from Slovakia, J. Cikker. M. Novák*

**Violin**

- *Rehearsal of the skills of the right and left hand – playing scales, chords, technical exercises: O. Ševčík, Schradieck.*
- *Etudes: Keyser, Wohlfahrt, Mazas.*
- *Sonatas of the Baroque period A. Vivaldi, M. Corrette, J. B. Cernaillé.*
- *Small musical forms from the work of Slovak composers – M. Novák, L. Burlas*

**Guitar**

- *Development of technical tool skills – playing scales, decomposed chords.*
- *Etudy according to the teacher's choice – H. Villa Lobos*
- *Music from the Classicist period: M. Giuliani, J. K. Mertz*
- *Creation of Slovak composers of the 20th century*

**Flute**

- *Technical improvement through the play of scales, chords, technical exercises*
- *Playing etudes based on the teacher's choice. – E. Köhler, W. Popp, N. Platonov.*
- *Music of the Classicist period: W. A. Mozart, M. Haydn, C. Stamitz,*

- *Composition in the form of variations – F. Chopin singing*
  - *One folk song in editing; or one artificial song for children of higher singing difficulty from the work of Slovak and world composers*
  - *One vocal piece from artificial music ranging from Renaissance to Romanticism*
  - *vocal composition 20.- 21st century*
  - *Song of different genres (artificial music, operetta, musical, chanson, folk, country, jazz, etc. - possibility of presentation in a duet)*
- All Instruments*
- *Psychological preparation for performances*

#### **Recommended references:**

ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum 2003

BURLAS, L. 2006. *Formy a druhy hudobného umenia*. Žilina: Žilinská univerzita 2006

GINZBURG, L. 1968. *Estetika studia nástrojové hry*. Praha-Bratislava: Supraphon, KÖHLER, J. 1984. *Umění kytarové hry*. Praha: Panton.

MARTIENSSEN, C.A. 2010. *Tvorivé vyučovanie klavírnej hry*. Bratislava: ORMAN pre VŠMU.

MOZART, L. 2000. *Důkladná škola na housle, překlad Vratislav Bělský*. Praha.,

DOLMETSCH, A.. 1958. *Interpretace hudby 17. a 18. století*. Praha: PNKLHU.

STAROSTA, M. 2014. *Kapitoly z dejín klavírneho umenia a pedagogiky klavírnej hry*. Bratislava: VŠMU.

DVOŘÁK, A.: *V národním tónu – výber*

EBEN, P.: *Písne k loutne*

POLOHOVÁ, M. 2003: *Antológia piesňovej tvorby od renesancie po súčasnosť*. Prešov, FHPV PU, 2003. 169 s. ISBN 80-8068-221-6.

SCHUBERT, F.: *Piesne – výber*

URBANEC, B.: *Album piesní*

ZAMBORSKÝ, S. 2010. *Hudba klavíra*. Bratislava: VŠMU.

QUANTZ J. J. 1990. *Pokus o návod jak hrát na příčnou flétnu*. Praha: Supraphon.

*Technical exercises and studies for individual instruments*

*Sheet music material of the tracks studied.*

**Language which is necessary to complete the course :**

**Notes:**

#### **Course evaluation**

*Total number of students evaluated: 179*

A	B	C	D	E	FX
58%	26%	11%	3%	1%	2%

#### **Lecturers:**

*Associate Prof. Liubov Gunder, PaedDr. Jana Hudáková, PhD. Ivona Očkovičová, Mgr. Peter Ruščin, PhD., Mgr. Art. Andrea Nemcová, Valér Futej and others.*

**Date of last change:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / HRAN6 /</i>	<b>Course title:</b> <i>Playing a musical instrument 6 - violin, flute, piano, guitar, accordion, cello, singing (study profile course)</i>
<b>Type, scope and method of educational activities:</b> <i>1 individual hour per week</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2.</i>	
<b>Recommended semester / trimester of study :</b> <i>6 semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Playing a musical instrument 5 1 / IHVU / H / HRAN5 /</i>	
<b>Conditions for passing the course:</b> <i>The course is completed by a state exam. During the semester, the student's preparation and technical and artistic growth are evaluated in each lesson. At the end of the semester there is a commission state exam. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final evaluation of the subject will be determined by the state commission on the basis of artistic performance.</i>	
<b>Learning outcomes:</b> <i>Playing a musical instrument is a practical subject which, due to its specifics, takes place in an individual way of systematic teaching at the bachelor's degree level, in each semester of the bachelor's degree program, in succession, and always at a higher artistic and technical level.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>analyzes the specified song</i></li> <li>- <i>defines the elements of musical speech - determines the melody, rhythm and harmony</i></li> <li>- <i>characterizes the stylistic period of the composition</i></li> <li>- <i>describes the compositional style of the creator of the studied work</i></li> <li>- <i>defines the form of a given composition</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>demonstrates an increase in the technical level of instrumental interpretation through systematic preparation</i></li> <li>- <i>demonstrates the sound culture and technical mastery of the instrument at the right professional level.</i></li> <li>- <i>strengthens the expressive level of instrumental interpretation by adhering to articulatory, dynamic and agogic records in the composition</i></li> <li>- <i>interprets songs and compositions of several musical periods before the State Commission of Competence :</i> <ul style="list-style-type: none"> <li>- <i>perceives his own interpretation</i></li> <li>- <i>participates in performances and concerts within the activities of the university and outside it</i></li> <li>- <i>has an overview of basic instrumental and vocal literature</i></li> <li>- <i>can assess the artistic and technical complexity of individual warehouses.</i></li> </ul> </li> </ul>	



- understands the emotional content of a musical work.
- uses professional knowledge and skills in the process of creative activity, acquires a supply of means of expression and technical skills.

#### **Course contents:**

*Accordion, piano, violin, flute, cello, singing:*

- *Elaboration of selected compositions of contrasting musical styles based on the determined minutes for the state exam in playing a musical instrument*
- *The artistic performance performed during the state exam in playing a musical instrument and singing should represent the student's creativity and the stylistic and artistic-technical principles of solo interpretation.*

#### **Recommended literature:**

*ABRAHAM, G. 2003. Brief history of music. Bratislava: Music Center 2003*

*BURLAS, L. 2006. Forms and types of music art. Žilina: University of Žilina 2006*

*GINZBURG, L. 1968. Aesthetics of instrumental game study. Prague-Bratislava: Supraphon,*

*KÖHLER, J. 1984. The art of guitar playing. Prague: Panton.*

*MARTIENSSEN, CA 2010. Creative piano lessons. Bratislava: ORMAN for VŠMU.*

*MOZART, L. 2000. Thorough violin school, translated by Vratislav Bělský. Prague.,*

*DOLMETSCH, A. . 1958. Interpretation of 17th and 18th century music. Prague: PNKLHU.*

*STAROSTA, M. 2014. Chapters from the history of piano art and piano pedagogy. Bratislava: VŠMU.*

*DVOŘÁK, A. .: In the national tone - selection*

*EBEN, P. .: Songs to the lute*

*POLOHOVÁ, M. 2003: Anthology of Song Making from the Renaissance to the Present.*

*Prešov, FHPV PU, 2003. 169 p. ISBN 80-8068-221-6.*

*SCHUBERT, F. .: Songs - selection*

*URBANEC, B. .: Album of Songs*

*ZAMBORSKÝ, S. 2010. Piano music. Bratislava: VŠMU.*

*QUANTZ JJ 1990. An attempt at instructions on how to play the transverse flute. Prague: Supraphon.*

*Technical exercises and etudes for individual instruments*

*Music material of studied compositions.*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### **Notes:**

#### **Course evaluation**

*Assessed students in total 194*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>53%</i>	<i>22%</i>	<i>10%</i>	<i>2%</i>	<i>1%</i>	<i>13%</i>

#### **Lecturers:**

*Assoc. Prof. Liubov Gunder, PaedDr. Jana Hudakova, PhD, Mgr. Ivona Ockovicova, Mgr. Peter Ruscin, PhD., Mgr. art. Andrea Nemcová, Valér Futej et al.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / VIOLIN /</i>	<b>Course title :</b> <i>Music in Slovakia (profile course)</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>6th semester</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Musical forms with analysis 1 / IHVU / H / HUFA /, History of Music1 1 / IHVU / H / DEHU1 /, History of Music2 1 / IHVU / H / DEHU2 /</i>	
<b>Conditions for passing the course:</b> <i>The course is completed by an exam - S. During the semester, the student prepares, presents at a seminar and submits a seminar paper on a specified topic. He / she conducts an oral exam during the exam period. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final evaluation is calculated as the average of the evaluation of the seminar work and the oral exam. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Acquisition of factual knowledge about music culture in Slovakia from the Middle Ages to the beginning of the 20th century, its perception in the context of European music development and the integration of our geographical area into the socio-cultural development in Central Europe. Motivation of the student's interest in the monuments of regional music culture.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>defines the concept of music history in Slovakia</i></li> <li>- <i>characterizes the developmental stages of music in Slovakia in the context of European social and cultural development</i></li> <li>- <i>knows the impact of the Reformation on the development of music in our territory</i></li> <li>- <i>analyzes the importance of religious relations for the development of music culture in our territory</i></li> <li>- <i>characterizes music in Slovakia in the 18th and 19th centuries.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>acquire knowledge about the development of music in Slovakia in the context of contemporary development trends for the interpretation of a specific musical work of domestic origin</i></li> </ul> <i>Knowledge :</i> <ul style="list-style-type: none"> <li>- <i>on the basis of perceptual experience he will form a relationship with Slovak music of older periods</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>The concept of music history in today's Slovakia, methods, problems of periodization</i></li> <li>- <i>Great Moravian episode, the development of Latin choral singing until the 15th century</i></li> <li>- <i>Medieval and renaissance viachlas in our territory - stylish specifics, growing conditions</i></li> </ul>	

*in the church and secular environment*

- *Reformation music culture in Slovakia in the Baroque*
- *Music of monks (Jesuits, Piarists, Franciscans) in our country in the 17th-18th century*
- *Dance and stage vocal-instrumental music in our territory in the Baroque period*
- *Classicism in Bratislava and other regions of Slovakia*
- *The character of music culture in our country in the 30s, 40s and 70s of the 19th century*
- *Ján Levoslav Bella and musical romanticism in Slovakia*
- *Development of music culture in the conditions of the Austro-Hungarian settlement until 1918*

**Recommended literature:**

ELSCHEK, O. (ed.) 1996. *History of Slovak music: from the earliest times to the present.*

Bratislava: ASCO.

KOČIŠOVÁ, R. 2017. *Medieval musical monuments from Slovakia. Two fragments of Great Moravia and a selection of manuscripts of medieval Hungary in the context of music history.* University textbook. Prešov: Vydavateľstvo PU.

KOČIŠOVÁ, R. 2019. *Organ music of a rural cantor in Slovakia in the first third of the 19th century.* Prešov: Vydavateľstvo PU.

KOČIŠOVÁ, R. 2020. *Musical life in the Renaissance and Baroque in Slovakia - music centers, musicians, sources of music*. University textbook. Prešov: Vydavateľstvo PU. MÚDRA, D.

1993. *History of Music Culture in Slovakia II. Classicism.* Bratislava: SHF.

MÚDRA, D. 1996. *Musical classicism in Slovakia in period documents.* Bratislava: Ister Science.

WET, L. 1971. *Slovak music. In: Czechoslovak Homeland Studies IX. Art. Vol.3 Music.* (Očadlík, M. - Smetana, R., eds.): Praha: Horizont. with. 315-352.

RYBARIČ, R. 1984. *History of Music Culture in Slovakia I. Middle Ages Renaissance Baroque.* Bratislava: OPUS.

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Assessed students in total: 216*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>52%</i>	<i>15%</i>	<i>13%</i>	<i>6%</i>	<i>3%</i>	<i>11%</i>

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / HUTE /</i>	<b>Course title:</b> <i>Music Theory (profile course)</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>3 cr.</i>	
<b>Recommended semester / trimester of study:</b> <i>1 semester</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> -	
<b>Conditions for passing the course:</b> <i>Continuous assessment: seminar activity, 2 continuous tests, final test.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Graduates of the course will acquire a basic musical-theoretical perspective in the field of music theory and its close connection to other musical disciplines of the study program, demonstrate the ability to connect the acquired theoretical knowledge with musical practice through other musical-vocal or instrumental activities.</i> <b>The student will acquire:</b> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>recognizes sheet music and musical keys</i></li> <li>- <i>defines diatonic, chromatic and whole-tone scales</i></li> <li>- <i>identifies intervals and their turnovers</i></li> <li>- <i>knows the laws of rhythm, metro, tempo and dynamics</i></li> <li>- <i>recognizes melodic ornaments, marks and abbreviations in music</i></li> <li>- <i>identifies the quinta-chords and their turnovers</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>applies theoretical knowledge to music practice (voice education, instrumental playing, orchestral and chamber music).</i></li> <li>- <i>can analyze (determine) song tones, intervals, and chord.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>perceives music comprehensively, but also within its individual music categories</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>Notation, history of its origin, ancestors of notes. Musical signs and abbreviations.</i></li> <li>- <i>Diatonic, chromatic and whole-tone scales - division and characteristics.</i></li> <li>- <i>Top and bottom intervals, their specification and turnovers.</i></li> <li>- <i>Regular and irregular division of rhythm, principles of the metro and recording of rhythmic exercises. Tempo and dynamic designations.</i></li> <li>- <i>Transposition and its importance in music.</i></li> <li>- <i>Vertical hierarchy in music - chords.</i></li> <li>- <i>Quinta-chords - division and their turnovers.</i></li> </ul>	
<b>Recommended literature:</b>	

DLHÁŇOVÁ, B.- ŠIDLÍK, P.1994. *A little book about music*. Bratislava: SHF.  
 ZENKL, L., 1988. *ABC music lessons*. Prague: Supraphon.  
 SUCHON, E. - FILIP, M. 1987 . *A brief science about music*. Bratislava: OPUS.  
 DROPPOVÁ, A. 1998. *Elementary Music Theory* . Prešov: PF PU.

**Language, knowledge of which is necessary to complete the course:** *Slovak language*

**Notes:**

**Course evaluation**

Assessed students in total: 315

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>23%</i>	<i>16%</i>	<i>19%</i>	<i>18%</i>	<i>9%</i>	<i>15%</i>

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder.*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / HUFA /</i>	<b>Course title:</b> <i>Musical forms and analysis</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 2 hours seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>3</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Harmony and polyphony 1 / IHVU / H / HAPO /</i>	
<b>Conditions for passing the course:</b> <i>The course ends with an exam. During the semester, the student presents an analysis of two designated musical forms. He / she takes an oral exam during the exam period. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final evaluation is calculated as the average of the evaluation of the seminar paper and the written exam. 100% on-campus is a condition ..</i>	
<b>Learning outcomes:</b> <i>Getting acquainted with the main types of musical forms. Ability to perform music-theoretical and form analysis of selected compositions, based on perception and music material. The student will gain knowledge and skills to orient in the organization of musical material in the many developments of music history and can independently analyze the form exhibition of musical works from the Baroque to musical Romanticism.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>defines the concept of musical form and the basic building blocks of musical form</i></li> <li>- <i>characterizes a brief historical development of individual types of musical forms</i></li> <li>- <i>can define the musical type and musical form</i></li> <li>- <i>analyzes the form construction of a specific musical work</i></li> <li>- <i>Defines the difference between the term sonata form and the sonata cycle</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>will acquire the importance and possibilities of applying knowledge about the musical form in the interpretation of a particular musical work</i></li> </ul> <i>Competences :</i> <ul style="list-style-type: none"> <li>- <i>uses in practice the basic concepts and knowledge of individual types and musical forms</i></li> <li>- <i>realizes the interpretation of a musical work on new foundations</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>The concept of musical form and the concept of musical kind.</i></li> <li>- <i>Basic elements of musical form: motif, theme, sentence, sentence, periodic and non-periodic structure of music forms.</i></li> <li>- <i>Small forms (song), one-, two-, three-part and multi-part. Albums for young people by R. Schumann, PI Tchaikovsky</i></li> <li>- <i>Large forms (song), two-, three-part, multi-part and composed - R. Schumann, WA Mozart</i></li> <li>- <i>Variations - types of variations - L. v. Beethoven</i></li> <li>- <i>History and character of the sonata form: the origin of the tripartite in the sonata form,</i></li> </ul>	

<p><i>the sonata cycle</i></p> <ul style="list-style-type: none"> <li>- <i>Application of sonata form in chamber music, sonata, symphonies, suites and solo concerts - Beethoven</i></li> <li>- <i>Rondo forms - simple rondo, sonata rondo, higher sonata rondo Beethoven,</i></li> <li>- <i>Polyphonic forms - fugue in the work of JS Bach</i></li> <li>- <i>Forms and types of music of the Romantic period - programmatic and musical form.</i></li> <li>- <i>Forms and types of vocal art of the classicism period - WA Mozart</i></li> <li>- <i>Forms and types of music-dramatic art - G.Verdi.</i></li> </ul>																	
<p><b>Recommended literature:</b>  BURLAS , L. 2006. <i>Forms and types of music art</i>. Žilina: EDIS.  JIRÁK, KB 1985. <i>Theory of musical forms</i> . Prague: Panton.  KRESÁNEK, J. 1994. <i>Tectonics</i>. Bratislava: ASCO.  ZENKL, L. 1990 . <i>ABC of musical forms</i> . Prague: Edit Supraphon.  Music material for the analysis of musical forms: song forms, variations, rounds, sonata forms, fugues, etc.</p>																	
<p><b>Language, knowledge of which is necessary to complete the course:</b> <i>Slovak</i></p>																	
<p><b>Notes:</b></p>																	
<p><b>Course evaluation</b>  <i>Total number of evaluated students 239</i></p> <table border="1"> <tr> <td><i>A</i></td><td><i>B</i></td><td><i>C</i></td><td><i>D</i></td><td><i>E</i></td><td><i>FX</i></td></tr> <tr> <td><i>34%</i></td><td><i>21%</i></td><td><i>11%</i></td><td><i>10%</i></td><td><i>5%</i></td><td><i>18%</i></td></tr> </table>						<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>	<i>34%</i>	<i>21%</i>	<i>11%</i>	<i>10%</i>	<i>5%</i>	<i>18%</i>
<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>												
<i>34%</i>	<i>21%</i>	<i>11%</i>	<i>10%</i>	<i>5%</i>	<i>18%</i>												
<p><b>Lecturers:</b><i>Mgr. Renata Kočíšová, PhD.</i></p>																	
<p><b>Last modified date:</b> <i>February 2022</i></p>																	
<p><b>Approved by:</b> <i>Assoc. Prof. Liubov Gunder</i></p>																	

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / HUFO /</i>	<b>Course title:</b> <i>Musical folklore (profile course)</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2 cr.</i>	
<b>Recommended semester / trimester of study:</b> <i>4 semester</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> -	
<b>Conditions for passing the course:</b> <i>Continuous assessment: seminar activity, seminar work, oral exam.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>To provide students with a comprehensive picture of Slovak folk music culture and its manifestations in the form of traditional folk songs and music. To develop the ability to identify regional musical features and their differences on the basis of musical demonstrations. To cultivate a positive attitude towards Slovak traditional culture.</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>knows music and folklore terminology</i></li> <li>- <i>knows the history of the study of musical folklore in Slovakia</i></li> <li>- <i>defines folklore and its categories</i></li> <li>- <i>recognizes the musical dialects of Slovakia</i></li> <li>- <i>knows Slovak ethnoinstrumentary</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>identifies authentic and stylized folklore expressions</i></li> <li>- <i>distinguishes the original bearers of traditional folklore in each region</i></li> <li>- <i>carries out music and folklore research, collection of folk songs and music</i></li> </ul> <b>Competences:</b> <ul style="list-style-type: none"> <li>- <i>applies theoretical knowledge in the identification of regional folklore manifestations</i></li> <li>- <i>distinguishes the quality and artistic value of music and folklore events and then presents them in the educational and creative process</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>• <i>Traditional culture - basic division, sciences dealing with traditional culture.</i></li> <li>• <i>Basic music and folklore concepts and categories.</i></li> <li>• <i>Folklore, definition, basic features, division and characteristics of species.</i></li> <li>• <i>History of the study of musical folklore in Slovakia.</i></li> <li>• <i>Slovak folk song in Central European and Slavic music.</i></li> <li>• <i>The stylish genesis of Slovak folk songs and its stratification today.</i></li> <li>• <i>Song genres and functional song binding.</i></li> </ul>	



- *Musical dialects, their regional stratification.*
- *Ethnoorganology, Slovak folk instrumentalist, characteristics of regional interpretive styles.*
- *Music and folklore research, collection of folk songs and music.*
- *Transcription of melodies and lyrics of folk songs, documentation and archiving.*
- *Ethnomusicological analysis of Slovak folk song.*
- *Methodology of work in folklore ensembles: folklore group, folklore ensemble.*

**Recommended literature:**

*DÚŽEK, S.- GARAJ, B.2001. Slovak folk dances and music at the end of the 20th century. OHIM SAS Bratislava. ISBN 80-968279-3-6.*

*ELSCHEKOVÁ, A.- ELSCEK, O. 1982. Slov. folk songs and instrumental music. Anthology.*

*HRUŠOVSKÝ, J. 2007. String folk music of the regions of eastern Slovakia. Folk music and songs of Zámotov. PU in Prešov. ISBN - 978-80-8068-704-5.*

*LENG, L.- MÓŽI, A. 1973. Theory of Slovak Music Folklore. UK Bratislava.*

*LENG, L. 1967. Slovak folk musical instruments. Bratislava: SAV.*

*MÓŽI, A. 1989. Slovak Music Folklore. Bratislava: VŠMU.*

*MARUŠIN, V.2020. Folk dance in a dance theater for children. PU in Prešov.*

*ELSCHEK, O. 2020. Slovak folk musical instruments - yesterday and today. Bratislava: UL'UV.*

**Language, knowledge of which is necessary to complete the course:** Slovak language

**Notes:**

**Course evaluation**

*Assessed students in total: 245*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>54%</i>	<i>11%</i>	<i>11%</i>	<i>2%</i>	<i>0%</i>	<i>21%</i>

**Lecturers:** Assoc. Prof. Mgr. Vladimír **Marušin**, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / IZHS /</i>	<b>Course title:</b> <i>Intonation and choral singing (study profile course)</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> 3	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Music Theory 1 / IHVU / H / HUTE /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and ability to apply intonation methods in the singing from the letter is continuously evaluated in each lesson. The evaluation of the exercises contributes to the overall evaluation of 40%. At the end of the semester, the achieved abilities and skills of the student are confronted in the form of an auditory-analytical test and individual presentation of vocal-intonation and rhythmic skills (60%).</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Students will acquire a basic theoretical perspective in the field of intonation methods, develop basic intonation and auditory skills in major and minor diatonic. Theoretical knowledge and practical skills are developed with a primary focus on and their adequate application in teaching the subject of music education in elementary school.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>knows the methods of vocal intonation with respect to the tonal salting method</i></li> <li>- <i>knows the principles of the intonation method of Z. Kodály and phonogestics</i></li> <li>- <i>knows the melody method of prof. E. Sárásza</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>strengthens the ability to orientate safely in the range of major and minor diatonic</i></li> <li>- <i>intones all degrees within the extended octave</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>applies intonation-audit skills within solo vocal interpretation as well as within multi-vocal choral compositions</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>An overview of intonation methods established in Central Europe.</i></li> <li>- <i>Interval and tuning method. Kodály system.</i></li> <li>- <i>Active use of phonogestics and children's supporting songs prof. Sárásza.</i></li> <li>- <i>Vocal intonation of stepped procedures in major and their auditory identification.</i></li> <li>- <i>Tonic major quinta-chord and its variations.</i></li> <li>- <i>Chain singing of second and tertiary intervals.</i></li> <li>- <i>Natural, harmonious and melodic mole scale.</i></li> </ul>	

- *Mole tonic quinta-chord and its variations.*
- *Little third, little sixth, little seventh.*
- *Vocal intonation within a double voice, auditory analysis and recording of a double voice.*
- *Rhythm - orientation in the quarter meter.*
- *Basic rhythmic structures - syncope, ligature, triola.*

**Recommended literature:**

ŠVAJKOVÁ, T. 2021: *Kompendium dirigovania zboru*, Vydavateľstvo Prešovskej univerzity v Prešove, 128 s., ISBN 978-80-555-2681-2

FELIX, B. - JANÍČKOVÁ, S.: *Music Education I and II*. B. Bystrica, Pdf. UMB 1996, 1997.

KOLÁŘ, J. 1989: *Intonation and Auditory Education Part 1, Part 2*. SPN Prague 1989

KOFROŇ, J. 1990: *Textbooks of Intonation and Rhythm*, Editio Supraphon, Prague, ISBN 80-7058-246-4

ZIKA P.: *Intonation for Conservatory*. SPN Bratislava, 1988.

HEGYI, E. 1985: *Solfège According to the Kodályi-concept*, PPH, Kecskemét, 1985, ISBN 963 01 0118 1

KARDOŠ, P. 2005: *Intonation and Vocal Training in Choir*, Kodályi Institute, Kecskemét, 2005  
*Two-voice ricercary (teacher's archive).*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Assessed students in total: 367*

A	B	C	D	E	FX
12%	10%	14%	19%	6%	39%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / HUAK /</i>	<b>Course title:</b> <i>Studying musical instruments with acoustics</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>1st semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course ends with an exam. During the semester, the student prepares, presents at the seminar and submits a seminar paper on a specific topic. During the exam period, he passes a written exam. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final evaluation is calculated as the average of the evaluation of the seminar paper and the written exam. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>The aim of the course is to obtain basic information about acoustic concepts and phenomena, about the division of musical instruments into groups based on the method of producing the tone. The acquired knowledge about tonal systems and acoustics of musical instruments plays an important role.</i> <i>An important moment is the acquisition of a basic orientation in organology. It is mainly about basic knowledge of the history of musical instruments and their use in practice. The student will gain basic knowledge of instrumentation, which will be used in their further teaching practice.</i> <i>The student:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>defines the tone and its properties</i></li> <li>- <i>analyzes the principle of tone systems</i></li> <li>- <i>names the acoustic essence of individual groups of musical instruments.</i></li> <li>- <i>defines the development and history of individual musical instruments</i></li> <li>- <i>knows the development of the symphony orchestra and the development of chamber ensembles</i></li> <li>- <i>knows the basic principles of organology</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>a simple musical instrument and describes how to use it</i></li> <li>- <i>applies the possibilities of tone systems in music practice</i></li> <li>- <i>identifies the acoustic principles of specific instruments in musical practice</i></li> </ul> <b>Competences :</b> <ul style="list-style-type: none"> <li>- <i>differentiates individual musical instruments in musical practice</i></li> <li>- <i>evaluates the distinctive sound and color of contemporary and historical instruments and their aesthetic mission</i></li> </ul>	
<b>Course contents:</b>	

- *Basic concepts and knowledge of acoustics, acoustic phenomena - tone and its properties.*
- *Acoustics of tone systems - their influence on the development of music history.*
- *Division of musical instruments into groups and subgroups.*
- *Historical musical instruments.*
- *Blazing musical instruments - division - building signs - use in musical practice*
- *Self-sounding musical instruments - division - building signs - use in musical practice*
- *Stringed musical instruments - division - building signs and use in musical practice.*
- *Wind musical instruments - division - building signs, transposition.*
- *Orchestra cast, composition of chamber ensembles - reading the score.*

**Recommended literature:**

BURGHAEUSER, J. - ŠPELDA, A. 1967 . *Acoustic basics of the orchestra*. Prague: Panton.  
 GEIST, B. 2005. *Acoustics: Phenomena and Contexts in Music Theory and Practice*. Prague: Music .  
 HALUŠKA , J. 2006. *The Search for Harmony*. Bratislava: VEDA.  
 FILIP, M. 1998. *Union II. Sound analysis*. Bratislava: NHC.  
 JANOUŠEK. I. 1979. *ABC of acoustics for music practice* . Prague: Supraphon.  
 MODR, A. 1997. *Musical instruments*. Prague: Edit Supraphon.  
 OLING, B.- WALLISSCH, H. 2006. *Encyclopedia of musical instruments*. Prague: Rebo.  
 REŽUCHA, B. - PARÍK, I. 1986 . *How to read a score*. Bratislava: HC.  
 SYROVÝ, V. 2008. *Music acoustics*. Prague: AMU.

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Total number of evaluated students 114*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>22%</i>	<i>39%</i>	<i>17%</i>	<i>4%</i>	<i>1%</i>	<i>17%</i>

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code :</b> <i>1 / IHVU / H / OBBAK /</i>	<b>Course name:</b> <i>Thesis defense</i>
<b>Type, scope and method of educational activities:</b>	
<b>Number of credits:</b> <i>10</i>	
<b>Recommended semester / trimester of study:</b> <i>6th semester</i>	
<b>Degree:</b> <i>1st level (Bc)</i>	
<b>Prerequisites:</b> <i>seminar for bachelor thesis 1, seminar for bachelor thesis 2</i>	
<p><b>Conditions for passing the course:</b></p> <ul style="list-style-type: none"> <li>• <i>When preparing the bachelor's thesis, the student follows the instructions of his supervisor and the Directive on the requirements for final theses, their bibliographic registration, control of originality, storage and access issued by the University of Prešov in Prešov. The scope of work can be determined by the training workplace, while the recommended scope is without appendices (from the introduction to the end, inclusive) 30 to 40 standard pages (54,000 - 72,000 characters). The structure of the work and the formal arrangement of the work are determined by the Directive on the requisites of final theses in agreement with the supervisor. The final variant of the bachelor's thesis bound in hardcover is handed over by the student to the department that announced the topic of the thesis. The deadline for submitting bachelor's theses is set in the schedule of the relevant academic year.</i></li> <li>• <i>The bachelor's thesis is submitted in two printed copies, its electronic version, which must be identical to the printed version, is entered by the student into the system of registration of final theses in PDF format, no later than seven days after submission of the printed version. The originality of the work is assessed in the central register of final theses. A report on the originality of the final thesis is prepared on the result of the originality check. Control of originality is a necessary condition of defense. Based on the result of the overlap of work with other works, the trainer decides whether the work can be the subject of a defense.</i></li> <li>• <i>Part of the transfer of work is the conclusion of a license agreement on the use of a digital copy of the work between the author and the Slovak Republic on behalf of the university. After inserting the work into the EZP PU, the author immediately submits a draft license agreement signed by him to the training workplace, which must be signed by an authorized representative of the university (the head of the training workplace) within 30 days of sending the work to the CRZP.</i></li> <li>• <i>The bachelor's thesis is assessed by the supervisor and the opponent, who prepares the assessments according to the set criteria.</i></li> </ul> <p><i>The commission for the final state examinations in a closed session will evaluate the course of the defense and decide on the classification. During the classification, it comprehensively</i></p>	

*assesses the quality of the work and its defense, taking into account the opinions and the course of the defense, and evaluates with one common mark. The final evaluation can be the same as in the testimonials, but it can also be better, resp. worse, depending on the course of the defense. The decision on the result of the defense will be announced publicly by the chairman of the commission together with the result of the relevant state final examination.*

**Learning outcomes:**

*The student will acquire:*

*Knowledge:*

- *creatively uses professional sources*
- *analyzes and evaluates the current state of the problem*
- *synthesizes and applies the acquired theoretical knowledge in the bachelor thesis*
- *presents and defends its position in terms of the goal of the work and its contribution*

*Skills:*

- *demonstrates his language and professional culture and his own attitude to professional problems in his bachelor thesis*

*Competences:*

- *presents and defends its position in terms of the goal of the work and its contribution*

**Course contents:**

*The defense of the bachelor thesis has a stable course:*

1. *Introductory word of the graduate, presentation of the results of the final work.*
2. *Presentation of the main points from the written opinions of the trainer and the opponent.*
3. *Answer of the student to the questions of the supervisor and the opponent.*
4. *Expert discussion on the bachelor's thesis with questions for the student., (Reflection of the practical part of BP)*

*The bachelor's thesis is available to the commission during the defense. The introductory word should contain in particular the following points:*

1. *Brief justification of the choice of topic, its topicality, practical benefits.*
2. *Clarification of goals and methods used in work processing.*
3. *The main content problems of the work.*
4. *Conclusions and practical recommendations reached by the author of the work.*

*During the presentation, the student has his / her own copy of the bachelor's thesis, or an introductory presentation prepared in writing. He will deliver the speech independently. He can use computer technology. The introductory performance should be short, not exceeding ten minutes.*

**Recommended literature:**

*GAVORA, P.1999. Introduction to pedagogical research. Bratislava: Comenius University, ISBN 80-223-1342-4.*

*GONDA, V. 2012. How to write and successfully defend a diploma thesis. Bratislava: Iura Edition, spol.sro ISBN 978-80-8078-472-0.*

*KATUSČAK, D.2008. How to write college and qualification theses. How to write seminar theses, year theses, SVOČ theses, diploma theses, final and attestation theses and dissertations. Bratislava: Enigma. ISBN 978-80-89132-45-4 .*

ŠVEC, Š. et al. 1998. *Methodology of educational sciences*. Bratislava: IRIS, ISBN 80-88778-73-5.

VIŠŇOVSKÝ, Ľ., ZOLYOMIOVÁ, P., BRINCKOVÁ, J. 2007. *Diploma thesis methodology*. ISBN 978-80-8083-374-9.

*Directive on the requirements for final theses, their bibliographic registration, control of originality, storage and access*. [online]. Prešov: PU. [cited 26.3.2014]. Available from: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

**Language, knowledge of which is necessary to complete the course:** *Slovak language.*

**Notes:**

- *compulsory unit,*
- *the student chooses the subject only once*

**Course evaluation**

*Assessed students in total: 174*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>56%</i>	<i>18%</i>	<i>3%</i>	<i>2%</i>	<i>2%</i>	<i>18%</i>

**Teacher:** *examination commission approved by the **Faculty of Arts PU Board of Scholars** in Prešov*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / PHS /</i>	<b>Course title:</b> <i>Practice in music ensembles</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>2.</i>	
<b>Recommended semester / trimester of study:</b> <i>1st semester</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical and artistic growth are evaluated in each lesson. The evaluation at the seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the total evaluation.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition ..</i>	
<b>Learning outcomes:</b> <i>The subject Practice in music ensembles serves to orientate students of the 1st year of the 1st degree of Bc. in the issue of artistic activity and performance in the ensemble of the University of Prešov, which is under the responsibility of the Department of Music IHVU FF. These are the female choir Iuventus Paedagogica, the mixed choir Nostro Canto, the folk ensemble Torysa with its music, singing and dancing components, as well as the chamber orchestra Camerata academica .</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>reproduces the studied compositions in individual sets of notes with the application of knowledge of music theory</i></li> <li>- <i>recognizes the correct melody, rhythm and harmony in the studied compositions listed files</i></li> <li>- <i>defines the musical style of the studied compositions in individual art ensembles</i></li> <li>- <i>defines the basic historical context of the origin of the studied work</i></li> <li>- <i>determines the compositional style of the creator of the studied work in the mentioned files</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>manages the technical level of instrumental and vocal interpretation of parts of the studied works in the relevant ensembles by systematic preparation</i></li> <li>- <i>pays attention to the interplay within the individual instrumental and vocal groups, as well as within the whole relevant set</i></li> <li>- <i>demonstrates an increase in intonation activity in the interpretation of parts in the relevant ensembles</i></li> <li>- <i>checks the expressive level of the studied works according to the instructions of the conductors and artistic leaders of the relevant ensembles</i></li> </ul> <b>Competences :</b>	

- *applies theoretical knowledge and practical skills in the study of the repertoire and overall artistic activity of the body of which it is a member*
- *perceives its own interpretation in the coexistence of the body in which it acts*

#### **Course contents:**

- *Intonation orientation in the context of the pure sound of the body.*
- *Dealing with the basic issues of interplay in the body of music and singing.*
- *Respecting the laws of operation in a collective artistic body.*
- *Respecting the laws of unity of the resulting sound in the body of music and singing.*
- *Gaining basic skills in working with a conductor in a musical and singing body.*
- *Getting acquainted with the basic repertoire of individual artistic bodies and his mastery.*
- *Gaining psychological experience associated with preparation for an artistic performance.*
- *Gaining stage experience.*

#### **Recommended literature:**

*ABRAHAM, G. 2003. Brief history of music. Bratislava: Music Center.*

*GINZBURG, L. 1968. Aesthetics of instrumental game study. Prague-Bratislava: Supraphon, 02-142-68.*

*Music material of studied works*

*Specialized literature on studied authors*

**Language, knowledge of which is necessary to complete the course:** Slovak

#### **Notes:**

#### **Course evaluation**

*Assessed students in total 331*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>63%</i>	<i>18%</i>	<i>2%</i>	<i>3%</i>	<i>0%</i>	<i>15%</i>

**Lecturers:** Assoc. Prof. Mgr. Vladimír **Marušín**, ArtD., Mgr. art and Mgr. Tatiana Švajková, Ph.D., PaedDr. Jana Hudáková, Ph.D., Mgr. Renata Kočíšová, PhD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. **Liubov Gunder**

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Humanities and Natural Sciences, Department of Pedagogy</i> <i>Realization workplace: Institute of Music and Fine Arts, Department of Music</i>	
<b>Course code:</b> <i>1 / IHVU / H // SEMBP1</i>	<b>Course name:</b> <i>Bachelor Thesis Seminar 1</i>
<b>Type, scope and method of educational activities:</b> <ul style="list-style-type: none"> <li>• <i>type: seminar</i></li> <li>• <i>scope: 1 hour per week</i></li> <li>• <i>combined method.</i></li> </ul>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>5th semester</i>	
<b>Degree:</b> <i>1st level (Bc.)</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <ul style="list-style-type: none"> <li>• <i>participation in seminars is mandatory.</i></li> <li>• <i>students will write a seminar paper on the assigned topic:</i> <ul style="list-style-type: none"> <li>a) <i>students submit the seminar paper to the teacher in printed form within the set deadline</i></li> <li>b) <i>if the student does not submit his / her work within 7 days of the set deadline, he / she will not be granted credits.</i></li> <li>c) <i>scope of work tent teacher, the work will be A4, line spacing 1.5, font Times New Roman, size 12</i></li> <li>d) <i>in the work it is necessary to follow the technique and ethics of citation. Use the Harvard system when quoting - the surname of the author of the quoted work, the year of its publication, the citation page from the publication.</i></li> </ul> </li> <li>• <i>The seminar paper must have the following structure:</i> <ul style="list-style-type: none"> <li>1. <i>front part:</i> <ul style="list-style-type: none"> <li>a) <i>cover (title of the work, name and surname of the author, year)</i></li> <li>b) <i>title page (title of the thesis, name and surname of the teacher, subject, name and surname of the student, field of study, year)</i></li> <li>c) <i>content (contains the titles of the main chapters and subchapters of work with page numbers, as well as a list of appendices and information about their location)</i></li> <li>d) <i>list of illustrations and list of tables (if there are tables and figures in the work, a complete list of their names is given)</i></li> <li>e) <i>list of abbreviations and symbols (if there are marks, symbols, abbreviated names in the work, which are not common and immediately understandable to the reader, they must be explained in this section)</i></li> </ul> </li> <li>2. <i>Core work (main text):</i> <ul style="list-style-type: none"> <li>a) <i>Introduction (It relates to the topic specifically and introduces the reader to the issue. It</i></li> </ul> </li> </ul> </li> </ul>	

*contains clear information about the problem or project, the reasons for which the author deals with them.)*

- b) The core. (The main part of the text is divided into chapters, subchapters, paragraphs, etc. Each chapter starts on a new page. The logical sequence of chapters is important).*
- c) Conclusion (Factual conclusions, own contribution or view are summarized by the author at the end of the work. Conclusions present a brief description of the work with evaluation of results and estimation of significance for theory and practice. Conclusions must follow interpretation, considerations, descriptions and arguments)*
- d) List of bibliographic references (sorted alphabetically by name, according to standard STN 690: 2012)*

*in the work are evaluated:*

- analytical-synthetic thought processes of the student,*
- expression of one's own opinion supported by theoretical knowledge and one's own, from a selected musical field,*
- determination of problems and goals of work, method of processing,*
- work structure - logical continuity and balance of individual parts,*
- work with literature and information sources and sound media (selection of the way of their use)*
- compliance with basic standards for formal work, compliance with citation standards*
- aesthetic and linguistic side of the work.*
- dramaturgy of the practical part in combined theoretical-practical work*

**Percentage of individual tasks in the overall evaluation of the student.**

*Seminar work 20%*

*Seminar work 80%*

**Learning outcomes:**

**Student after completing the course from :**

*Knowledge:*

- will state and explain the general requirements for the creation of the final thesis, describe and characterize the content structure of the final thesis and its individual parts (Introduction, main text, appendices).*
- will explain concepts of phenomenon, fact, and describe the types of research of mental and pedagogical phenomena, more detailed characterization is the basic methods of data collection in ZP and methods of their processing.*
- definition is the concept of abstract, I exchange them and distinguish individual types of abstracts, describe the structure of the abstract, the character is the characteristics of a quality abstract, distinguishes abstract from annotation, abstract, summary, overview.*
- explain terms quote, citation, citation, paraphrase, compilation, plagiarism, recognizes quotation from paraphrase, illustration is individual techniques of citation and referencing (Harvad system - surname, r ok , s trany, footnotes)*
- on the basis of the acquired knowledge he creates a text with logical and precise formulation of ideas*
- correctly uses individual methods of citation and referencing, recording bibliographic references.*
- work is with Specialized literature (with primary and secondary sources., searches for information in information book databases).*

**Skills:**

- adheres to the "academic etiquette" (ie decency, courtesy, tact) for his student and future teaching lives.
- adheres to the ethics of citation

**Competences.**

- is able to write a work on a given topic.
- he expresses his convictions and opinions directly and honestly, but at the same time he can recognize that the other party also has the right to his own opinion.
- bears the consequences of his actions.

**Course contents:**

- General requirements for the creation of the final thesis. Assignment, structure and time schedule of the final work. Working with literature.
- Theoretical background and basic concepts. Types of research of pedagogical phenomena. Basic methods of data collection in ZP. Methods of quantitative and qualitative processing of ZP results.
- Main principles and construction of the text. ZP structure.
- Formal page and editing of the final work.
- Abstract - types and scope of abstracts, practical advice on their creation.
- Citation and list of bibliographic references in ZP. Basic terms - Quote, paraphrase, compilation, plagiarism. Main principles and methods of referencing and quoting. Schemes of bibliographic references.
- Evaluation and defense of the final work.
- Fundamentals of academic ethics and etiquette.

**Recommended literature:**

DARÁK, M. and N. KRAJČOVÁ. 1995. *Empirical research in pedagogy*. Prešov: ManaCon, ISBN 80-85668-22-X.

JUNGER, J. 2000. *Diploma thesis*. Internal methodological material FHPV PU. Prešov: FHPV

MEŠKO, D., KATUŠČÁK, D., FINDRA, J. et al. 2005. *Academic Handbook*. Martin: Osveta, ISBN 80-8063-200-6.

SIMONEK, J. et al. 1985. *Diploma seminar*. Bratislava: UK

*Directive on the requirements for final theses, their bibliographic registration, control of originality, storage and access*. [online]. Prešov: PU. [cited 26.3.2014]. Available from: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

**Language, knowledge of which is necessary to complete the course:** *Slovak language*

**Notes:** *compulsory unit, the student chooses the subject only once*

**Course evaluation**

Assessed students in total: 8 5

A	B	C	D	E	FX
59%	27%	2%	1%	0%	11%

Lecturer: *PaedDr. Jana Hudáková, Ph.D.*

<b>Date of last change:</b> <i>February 2022</i>
<b>Approved by:</b> <i>Assoc. Prof. Liubov Gunder</i>

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / SEMBC2 /</i>	<b>Course title:</b> <i>Bachelor Thesis Seminar 2</i>
<b>Type, scope and method of educational activities:</b> <ul style="list-style-type: none"> <li>• <i>type: seminar</i></li> <li>• <i>scope: 1 hour per week.</i></li> <li>• <i>combined method</i></li> </ul>	
<b>Number of credits:</b> 2	
<b>Recommended semester / trimester of study:</b> <i>6th semester</i>	
<b>Degree:</b> 1st level (Bc.)	
<b>Prerequisites:</b> <i>1 / IHVU / H / SEMBC1 / Bachelor Thesis Seminar 1</i>	
<b>Prerequisites and co-requisites:</b> <i>graduated</i> <ul style="list-style-type: none"> <li>• <i>participation in seminars is mandatory,</i></li> <li>• <i>mandatory ongoing consultations between the BP author and the trainer (at least 5 consultations, others if necessary),</i></li> <li>• <i>prior to the actual consultation, the student is obliged to submit the project to the supervisor in printed form or by e-mail. In the project, the student will focus on the issues, theoretical background, objectives, method of processing results in BP,</i></li> <li>• <i>if the student does not continuously consult the procedure, the results of his / her work with the tutor will not be awarded credits,</i></li> <li>• <i>at the end of the teaching part of the semester (no later than the last week) the student submits to the supervisor a preliminary working version of the bachelor's thesis, which will contain all the essentials of the bachelor's thesis in terms of content and form; at the tutor's suggestion, the subject will award credits to the student.</i></li> </ul>	
<b>Learning outcomes:</b> <i>After completing the course, the student can:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>on the basis of acquired knowledge creates a text with logical and precise formulation of ideas, creates a quality abstract, write an introduction, conclusion to the article, to ZP respecting the set requirements,</i></li> <li>- <i>correctly uses individual methods of citation and referencing, recording of bibliographic references,</i></li> <li>- <i>works with Specialized literature (with primary and secondary sources, searches for information in information book databases).</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>at the practical level, creates (plans, processes) the final work with the division of chapters logically and gradually following each other,</i></li> </ul>	

- in the case of the practical part he creates the script of the school concert, rehearses selected works,
- observes the interpretive laws of the given artistic style,
- prepares a presentation for the defense of the final thesis in accordance with the set requirements.

**Competences:**

- the student is aware of the need and importance of adhering to the "academic etiquette" (ie decency, courtesy, tact) for his student as well as future teaching life,
- adheres to the ethics of citation,
- is able to write a work on a given topic.
- expresses its convictions and opinions directly and honestly, but at the same time can recognize that the other party also has the right to its own opinion,
- can objectively evaluate their artistic performance,
- bears the consequences, accepts responsibility for its actions.

**Course contents:**

- Analysis of general requirements for the creation of the final thesis. Structure and content analysis and final work, analysis of used literature.
- Analysis of researched pedagogical phenomena in BP, used methods of data collection in ZP, analysis of used methods of quantitative and qualitative processing of ZP results.
- Preparation of the student for the defense of the bachelor's thesis.

**Recommended literature:**

DARÁK, M. and N. KRAJČOVÁ. 1995. *Empirical research in pedagogy*. Prešov: ManaCon, ISBN 80-85668-22-X.

JUNGER, J. 2000. *Diploma thesis*. Internal methodological material FHPV PU. Prešov: FHPV

MEŠKO, D., KATUŠČÁK, D., FINDRA, J. et al. 2005. *Academic Handbook*. Martin: Osveta, ISBN 80-8063-200-6.

SIMONEK, J. et al. 1985. *Diploma seminar*. Bratislava: UK

*Directive on the requirements for final theses, their bibliographic registration, control of originality, storage and access*. [online]. Prešov: PU. [cited 26.3.2014]. Available from: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

**Language, knowledge of which is necessary to complete the course:** *Slovak language*

**Notes:** *compulsory unit, the student chooses the subject only once*

**Course evaluation**

*Assessed students in total: 68*

A	B	C	D	E	FX
68%	10%	4%	1%	1%	15%

**Teacher:** *bachelor thesis supervisor*

**Date of last change:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / SLUAN /</i>	<b>Course title:</b> <i>Auditory analysis</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>3</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Intonation and choir singing 1 / IHVU / H / IZHS /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and ability to apply intonation methods in the singing from the letter is continuously evaluated in each lesson. The evaluation of the exercises contributes to the overall evaluation of 40%. At the end of the semester, the achieved abilities and skills of the student are confronted in the form of an auditory-analytical test and individual presentation of vocal-intonation and rhythmic skills (60%). To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Students will acquire the ability to identify old church tones, audiotually analyze the enlarged, reduced quinta-chord, the turns of the dominant septachord and harmonic cadence. They will gain the ability of auditory and intonation orientation in the viachi.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>knows the methodology of auditory analysis of the turnovers of the dominant septacord</i></li> <li>- <i>knows the methodical procedures of auditory analysis of minor two-voice and major three-part</i></li> <li>- <i>recognizes old church tones</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>recognizes and analyzes individual melodic lines in two- and three-part music passages</i></li> <li>- <i>writes irregular and complex rhythmic structures based on auditory analysis</i></li> <li>- <i>identifies old church tones in folk songs</i></li> <li>- <i>effectively applies auditory-analytical skills in a multilayer harmonic structure</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>uses acquired auditory and intonation skills in his instrumental, vocal and choral interpretation</i></li> <li>- <i>will gain professional prerequisites for intonation education in practice</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>Analysis of enlarged and reduced quinta-chord.</i></li> <li>- <i>Old church tones, their system and characteristic degrees.</i></li> <li>- <i>Ionian, lydian, mixolydian and dorian mode - practical application.</i></li> <li>- <i>Analysis of church tones in Slovak folk songs - melodic dictation with a focus on modal elements.</i></li> <li>- <i>Auditory analysis and vocal intonation of minor voices.</i></li> <li>- <i>Auditory analysis and vocal intonation of major trio.</i></li> </ul>	

- Distinguishing between rhythmic types, rhythmic structures with ligature.
- Rhythmic orientation in the eighth meter.
- Auditory analysis of dominant septachord turnovers.
- Vocal intonation of dominant septachord turns.
- Harmonic dictation - sequence of turns of major and minor quinta-chords and their turns.
- Vocal intonation within four voices, auditory analysis and three-voice recording .
- Summary of acquired intonation and auditory-analytical skills.

**Recommended literature:**

ŠVAJKOVÁ, T. 2021. *Compendium of Conducting the Choir*, Publisher of the University of Prešov in Prešov, 128 pp., ISBN 978-80-555-2681-2

FELIX, B. - JANICKOVA, S. 1997. *Music education I and II*. B. Bystrica, PdF. UMB.

KOLÁŘ, J. 1989. *Intonation and auditory education Part 1, Part 2*. SPN Prague.

KOFRON, J. 1990. *Textbook of Intonation and Rhythm*, Editio Supraphon, Prague, ISBN 80-7058-246-4

ZIKA P. 1988. *Intonation for the conservatory*. SPN Bratislava.

HEGYI, E. 1985. *Solfège According to the Kodályi-concept*, PPH, Kecskemét. ISBN 963 01 0118 1

KARDOŠ, P. 2005. *Intonation and Vocal Training in Choir*, Kodályi Institute, Kecskemé.

ZACHAROVA, E. 1998. *Children, come and sing - anthology* NOC Bratislava

*Two-voice ricercary (teacher's archive).*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Assessed students in total: 126*

A	B	C	D	E	FX
15%	25%	19%	17%	2%	21%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / SSBHU /</i>	<b>Course title:</b> <i>State exam - music art</i>
<b>Type, scope and method of educational activities:</b> <i>State final exam</i>	
<b>Number of credits:</b> <i>16</i>	
<b>Recommended semester / trimester of study:</b> <i>6th semester study</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>get the required number of credits of the study part</i>	
<b>Conditions for passing the course:</b> <i>The rating is given on a scale:</i> <i>A (excellent): 100% - 92%, B (very good) 91% - 84%, C (good) 83% - 76%, D (satisfactory) 75% - 65%, E (sufficient) 64% - 51 %. a student who obtains less than 51% will be graded FX (insufficient).</i>	
<b>Learning outcomes:</b> <i>The student will demonstrate knowledge, skills and ability to integrate knowledge from music-historical, music-theoretical and music-practical disciplines</i>	
<b>Course contents:</b> <ol style="list-style-type: none"> <li><i>1. History of music</i></li> <li><i>2. Theory of musical instruments with acoustics</i></li> <li><i>3. Musical forms with analysis</i></li> <li><i>4. Harmony and polyphony</i></li> <li><i>5. Musical folklore</i></li> <li><i>6. Music psychology</i></li> <li><i>7. Voice education</i></li> <li><i>8. Conducting and working with the choir</i></li> </ol>	
<b>Recommended literature:</b> <i>History of music</i> <i>ABRAHAM, Gerald, 2003. A Brief History of Music. Bratislava 2003</i> <i>KAČIČ, Ladislav. 2008. History of music III. Baroque. Bratislava 2008</i> <i>KOČIŠOVÁ, R. 2017. Medieval musical monuments from Slovakia. Two fragments of Great Moravia and a selection of manuscripts of medieval Hungary in the context of music history. University textbook. Prešov: Vydavateľstvo PU.</i> <i>KOČIŠOVÁ, R. 2020. Musical life in the Renaissance and Baroque in Slovakia - music centers, musicians, sources of music . University textbook. Prešov: Vydavateľstvo PU.</i> <i>RUŠČIN , Peter, 2001. History of European music from antiquity to the onset of musical modernity. Prešov 2001</i> <i>RYBARIČ, R. 1984. History of Music Culture in Slovakia. Middle Ages - Renaissance - Baroque. Bratislava 1984</i> <i>Theory of musical instruments with acoustics</i> <i>BURGHAEUSER, J. - Špelda, A., 1967. Acoustic basics of the orchestra. Prague: Panton, 1967</i> <i>MODR , A. 1997. Musical instruments. Prague 1997</i> <i>ŠPELDA, A., 1978. Music acoustics. Prague: SPN, 1978</i> <i>Musical forms with analysis</i> <i>BURLAS, L. 2006. Forms and types of music art. Žilina: University of Žilina 2006</i> <i>ZENKL, L. 1990. ABC of musical forms. Edit Supraphon 1990</i>	

### *Harmony and polyphony*

LIPTÁK, T., 1983. *Basics of harmony and polyphony*. PF UPJŠ, Košice, 1983

FILIP, M., 1997. *Developmental patterns of classical harmony*. Music Center, Bratislava 1997

### *Musical folklore*

ELSCHEK, O.- ELSCEKOVÁ, A., 1980. *Slovak folk songs and instrumental music (Anthology)*. Enlightenment Institute, Bratislava, 1980, 1982.

ELSCHEK, O.- ELSCEKOVÁ, A., 1996. *Introduction to the study of Slovak folk music*. Bratislava, 1996.

GARAJ, B., 1997. *On the issue of regional styles of folk ensemble music in Slovakia*. In: *Slovenská hudba*, year 1997, no. 1-2.

KRESÁNEK, J., 1951. *Slovak folk song from a musical standpoint*. Slovak Academy of Sciences and Arts, Bratislava, 1951.

### *Music psychology*

HOLAS, M. 1989. *Psychology of music in professional music education*. Prague: SPN 1989

KRBAŤA, P. 1994. *Psychology of music (not only) for musicians*. Prešov: Matúš Music 19945

SEDLÁK, F. 1990. *Introduction to music psychology*. Prague: SPN 1990

### *Voice education*

ŠIMOVÁ, O. 1997. *Theory of music education. Basics of vocal interpretation*. 3rd ed. Bratislava: UK, 1997.

VRCHOTOVÁ-PÁTOVÁ, J. 1997. *Didactics of singing for soloists, choir singers and future singing teachers*. Pilsen: University of West Bohemia 1997.

### *Conducting and working with the choir*

DOBRODINSKÝ, JM 1982. *Basics of conductor's technique in choirs*. Bratislava: KOS 1982

KOLÁŘ, J. 1983. *Choral singing and choir management*. Prague: UK 1983

ŠVAJKOVÁ, T. 2021. *Compendium of Conducting the Choir*, Publisher of the University of Prešov in Prešov, 128 pp., ISBN 978-80-555-2681-2

**Language, knowledge of which is necessary to complete the course : Slovak**

**Notes:** new subject

### **Course evaluation**

Total number of evaluated students

A	B	C	D	E	FX

**Lecturers:**examination commission approved by the **Faculty of Arts PU Board of Scholars**in Prešov

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / BRICK /</i>	<b>Course title:</b> <i>Vocal education theory</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>1</i>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> -	
<b>Method of evaluation and completion of the course:</b> <i>Continuous training according to the teacher's instructions - active approach; 40% written test</i> <b>Final evaluation:</b> <i>60% verbal presentation of theoretical knowledge;</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>The task of the Theory of Voice Education is to lay the theoretical foundations for the natural and healthy handling of colloquial and solid voice and to apply these in their future practice with regard to the individual circumstances of students and pupils. To cultivate the speech of the future teacher on the basis of theoretical knowledge.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>defines basic concepts from the theory of voice education;</i></li> <li>- <i>describe the process of own voice training;</i></li> <li>- <i>defines the role of the voice educator and the importance of his good methodological practices;</i></li> <li>- <i>knows the basic theory of voice education;</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>acquire basic skills and habits on a theoretical basis;</i></li> <li>- <i>uses knowledge from the theory of voice education to develop and consolidate the singing skills and habits necessary for the performance of a music teacher;</i></li> <li>- <i>eliminates the fear of active singing based on theoretical knowledge;</i></li> <li>- <i>applies theoretical knowledge to educational practice;</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>achieves a higher level of emotional experience in one's own interpretation and perception of a musical work on the basis of theoretical knowledge;</i></li> <li>- <i>recognizes good singing interpretation from poor quality;</i></li> <li>- <i>will form a positive attitude towards classical singing.</i></li> <li>- <i>integrates theoretical knowledge from the theory of voice education into the practical discipline of working with voice;</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>The importance of voice education in the context of teaching practice;</i></li> <li>- <i>Basic questions from the anatomy and physiology of the vocal system;</i></li> <li>- <i>Singer's breathing technique, theoretical principles and practical application;</i></li> <li>- <i>Voice beginnings and voice registers;</i></li> </ul>	

- *Tone creation and setting;*
- *Resonance and voice registers;*
- *Mutation and voice work during this period;*
- *Voice disorders and voice disorders;*
- *Active Interpreter Personality Psychology;*
- *Principles of good voice hygiene and current aesthetic standards;*
- *The issue of so-called natural voice;*
- *Specifics of children's voice;*

**Recommended literature:**

COBLENZER, H.- MUHAR, F. 2001. *Dech a hlas. Prague: AMU 2001 125 p. ISBN 80-85883-82-1*

KOZELSKÁ, I. 2004. *Voice education in teacher training. Ostrava: Faculty of Education, University of Ostrava, 199 p. ISBN 80-7042-359-5*

POLOHOVÁ, M. 2012. *Formation and personalities of vocal pedagogy in Slovakia. Prešov, FFPU, 157 p. ISBN 978-80-555-0509-1.*

POLOHOVÁ, M. 2013. *Theory of voice education (lectures - rkp).*

RANINEC, J. 2008. *Compendium of voice and singing pedagogy. Bratislava, 137 p. ISBN 978- 80-89277-17-9*

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. *Hlas v učiteľskej praxi. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9*

ŽIARNA, M. 2008. *Theory of voice education. Ružomberok: PF KU, 135 p. ISBN 978-80-8084-353-3*

**Language, knowledge of which is necessary to complete the course:** Slovak

**Notes:**

**Course evaluation**

*Assessed students in total 279*

A	B	C	D	E	FX
40%	13%	16%	7%	5%	20%

**Lecturers:**

*Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / UVHU /</i>	<b>Course title:</b> <i>Introduction to the study</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour seminar, Combined method</i>	
<b>Number of credits:</b> <i>1</i>	
<b>Recommended semester / trimester of study:</b> <i>1. Semester</i>	
<b>Degree:</b> <i>1 degree</i>	
<b>Prerequisites:</b> -	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit. The student presents in the class that he / she is familiar with basic university documents, such as the Study Regulations, selected articles of the Higher Education Act, the hierarchy and functions of academic officials at the level of the Rector's Office and the Faculty of Arts.</i> <i>To obtain an A rating (excellent) he must obtain at least 90%, to obtain an B rating 80%, to obtain a C rating at least 70%, to obtain a D rating 60%, to obtain an E rating at least 51%. A student who obtains less than 51% will be graded FX. The final evaluation is calculated as the average of the activity at the seminars, proving the orientation in the school of music teacher Bc. assignment, adaptation to work in the selected art ensemble and successful completion of the final written test. 100% on-campus is a condition</i>	
<b>Learning outcomes:</b> <i>Students will gain deeper information about the structure of the University of Prešov, the faculties of their study programs. university. They will get acquainted with the Bologna Declaration and its practical application in the concept of higher education. After completing the course, the student will gain all the necessary information and practical orientations for a successful start, knows their rights and obligations, the departments of individual academic officials, opportunities for personal growth and opportunities for leisure and relaxation.</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>knows and understands the basic legislative higher education document,</i></li> <li>- <i>defines individual university boards, their meaning, content and role and knows the representation and rights of students in them,</i></li> <li>- <i>theoretically knows the content of individual subjects of their study programs,</i></li> <li>- <i>demonstrates knowledge of the hierarchy of academic officials at the university and faculty level,</i></li> <li>- <i>knows the departmental competencies of vice-rectors and vice-deans,</i></li> <li>- <i>understands the changes in education after the last reform in 2008.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>can navigate the university's website, which is necessary for obtaining information for their studies,</i></li> <li>- <i>is based in the city of Prešov, personally participated in a walk through the musical monuments of Prešov,</i></li> <li>- <i>attends concert events in professional music institutions in Prešov and Košice,</i></li> <li>- <i>re-evaluates its own selection of interests, possibilities and selection of the most suitable Erasmus + stay abroad.</i></li> </ul> <b>Competences :</b>	

- analyzes and selects experiences from the new socio-cultural environment, personnel relationships,
- evaluates the possibilities of participation in the group activities of PU beyond the scope of compulsory subjects.

#### **Course contents:**

*Student legislation: Study and Examination Regulations, Bologna Declaration and its significance for students in Europe.*

*Academic bodies, student representation - their rights and obligations. Academic officials at university and faculty level. Hierarchy of academic and scientific degrees.*

*Role and orientation in MAIS.*

*Analysis of the study program HU in Bc. a Mgr. degree, the profile of the graduate of each degree.*

*Characteristics of theoretical and practical subjects, conditions for their completion.*

*Content of individual subjects, ŠVOUK - criteria and content at KHu.*

*Tracking and monitoring of musical life in Prešov and Košice.*

*Institutions of Music, ŠD Košice, ŠF Košice, concert life, amateur music culture.*

*Visit to the memorial room of the composer M. Moyzes in the Regional Museum in Prešov*

*Possibilities of university foreign mobility acquaintance with European mobility programs - ERASMUS, DAAD, CEEPUS, and the new IP Erasmus.*

*SEP of music subjects at elementary school, art school, conservatory.*

*Graduate profile and possibilities of application in the education system in the context of the reform after 2008.*

#### **Recommended literature:**

*Music book and music literature in the department study room and university library.*

*PU digital study room with about 1000 recordings of works of individual art styles.*

*Material and personnel catalog of MGG - departmental study room, facsimiles of opera works by WA Mozart. Important websites: [www.unipo.sk](http://www.unipo.sk), [www.minedu.sk](http://www.minedu.sk), [www.hc.sk](http://www.hc.sk), [www.hf.sk](http://www.hf.sk)*

*Study field 1.1.3, study program HU Bc. Mgr. PhD.*

*FUKAČ, Jiří, 1983. The terminology of musical communication . Nitra: Faculty of Education*

*TEACHER CHARTER. In: Documents without borders. Prešov: MPC 2002, ISBN 80-8045-258-X*

*KOSOVÁ, Beáta, 2006. The crisis of the teaching profession in an international context . In: The crisis of the teaching profession - finding solutions. MPC Banská Bystrica, Prešov, Bratislava, trade union of PŠ and V in Slovakia , ISBN 80-8041-505-6*

*MEDŇANSKÁ, Irena, 2001. The discrepancy between pedagogical-artistic requirements and real possibilities in the preparation of music teachers . In: The teaching profession in the context of current social*

*MEDŇANSKÁ, Irena, 2006. Adaptation of the "Proposal of the concept of professional development of teachers in career education" also for art school teachers. In: As further in music education 2. Banská Bystrica: FHV, UMB, ISBN 80-8083-232-3, p. 23 electronic proceedings*

*Magazines: Academia, Aula, Alma Mater, Muses at school, Music education, Music life*

**Language, knowledge of which is necessary to complete the course:** Slovak

#### **Notes:**

**Course evaluation** Total number of evaluated students 227

A	B	C	D	E	FX
31%	22%	14%	11%	7%	15%

**Teaches:** Assoc. Prof. Mgr. Vladimír **Marušín**, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / ZATDI /</i>	<b>Course title:</b> <i>Basics of conducting technique</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour lecture / 1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>4th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Auditory analysis 1 / IHVU / H / SLUAN /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and the degree of development of his conducting skills are continuously evaluated. The evaluation of the exercises contributes to the overall evaluation of 50%. The semester ends with a semester play in which the student demonstrates knowledge of selected concepts of conducting techniques on practice examples. He will also prove the achieved level of conducting skills by conducting selected choral compositions in the interpretation of the annual choir. (50%).</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Students will acquire the basics of conducting techniques, vocal and intonation training of a children's choir. They understand the principles of the methodology of studying choral compositions in synergy with their vocal-instrumental study.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>defines the basic principles of conducting and key personality traits of the conductor.</i></li> <li>- <i>knows the principles of vocal-instrumental study of choral score.</i></li> <li>- <i>recognizes the process of studying the choral composition</i></li> <li>- <i>knows the principles of vocal and intonation training in a children's choir.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>develops the physical independence of the hands and the expressive possibilities of the conductor's gesture.</i></li> <li>- <i>can apply basic timing schemes to simple music material.</i></li> <li>- <i>actively applies choral-singing skills in the vocal-instrumental study of the choral score.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>acquires the basic conducting skills needed to work with a children's choir, which is able to develop in all areas of choral interpretation.</i></li> </ul>	
<b>Course contents:</b> <ul style="list-style-type: none"> <li>- <i>Basic principles of choral conducting; personality of the choirmaster .</i></li> <li>- <i>Principles of vocal-instrumental study of choral score.</i></li> <li>- <i>Development of motor independence of the right and left hand.</i></li> <li>- <i>2, 3, 4 - period and its application on simple musical material.</i></li> <li>- <i>Practicing timing schemes in marcat movement, at different tempos.</i></li> <li>- <i>Practical application of the start gesture for individual times within the basic timing schemes.</i></li> </ul>	

- Independence of hand work. Independent voting.
- Conductor gesture versus dynamics and tempo.
- Closing gesture at the beginning and end of the clock period, conclusions at half the bar, closing gestures in the middle of the song.
- Practical application of the final gesture for individual times within the taken schemes.
- Timing of values.
- Gesture splitting and gesture breaking.
- Voice and intonation preparation of the choir.

**Recommended literature:**

ŠVAJKOVÁ, T. 2021. *Compendium of Conducting the Choir*, Publisher of the University of Prešov in Prešov, 128 pp., ISBN 978-80-555-2681-2

GÁLIK et al., 1983. *Collection of songs for students 5th - 8th year*. ZŠ, SPN Bratislava.

KARDOŠ, P. 2005. *Intonation and Vocal Training in Choir*, Kodályi Institute, Kecskemét.

KOLÁŘ, J., 1983. *Choral singing and choir management I*. SPN, Prague, 1983

MIRONOV, S., 1997. *Choral singing and conducting*. Comenius University, Bratislava, 1997

ŠIMOVÁ, O., 1991. *Theory of music education. Basics of vocal interpretation*. FF UK Bratislava, ISBN 80-223-0193--0

TICHÁ, A., 2005. *We teach children to sing*, Portal, sro, Prague, ISBN 80-7178-916-X

ZACHAROVÁ, E., 1998. *Children, come sing. Anthology of compositions for children's choirs*, NOC BA, *Selected works for individual types of choirs*.

**Language, knowledge of which is necessary to complete the course:** Slovak

**Notes:**

**Course evaluation**

Assessed students in total: 245

A	B	C	D	E	FX
47%	18%	9%	2%	0%	23%

**Lecturers:** Mgr. art. and Mgr. Tatiana Švajková, Ph.D.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / MUI1 /</i>	<b>Course title :</b> <i>Collegium musicum I / 1</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>1.</i>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work within the chamber ensemble are evaluated in each lesson. The evaluation at the seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the overall evaluation.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition ..</i>	
<b>Learning outcomes:</b> <i>Collegium musicum is a subject that permeates the entire studio, it is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New songs are rehearsed each semester. Its content integrates into the practical application of knowledge, skills and abilities of the student acquired during the study in theoretical as well as in subjects with a practical focus, such as instrumental playing, intonation and auditory analysis, and orchestral practicum. The instrumental cast is based on the essence of the concept - it will bring together students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of internships in the operation of the chamber ensemble, which is in accordance with the profile of a graduate of teacher training and his future teaching practice. The student will gain the ability to orient in a variety of musical styles. Working in chamber ensembles also plays an important social function - education for collective tolerance, artistic performance and artistic responsibility. The repertoire's students go through all the stylistic periods from the Renaissance to the music of the 21st century.</i> <b>The student:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions in a specific chamber ensemble.</i></li> <li>- <i>defines the musical style of the studied chamber compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic context of the given period of the selected composition.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber ensemble.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> </ul>	

- identifies the expression level of the studied works according to the instructions of the artistic director - teacher.
- controls the peculiarities of mental preparation for performance.

**Competences :**

- perceives its own interpretation in the context of the whole ensemble.
- participates in performances and concerts within the activities of the university.
- also carries out other extracurricular activities in the field of chamber music.

**Course contents:**

- Playing from a sheet, getting acquainted with selected songs.
- Training in intonation purity of interpreted works
- Training of technical security of the work - training of demanding places.
- Divided exams, practice of interplay.
- Practice stylish purity of works.
- Preparation for representative performances (concerts).
- Performing concerts or other public performances.

**Recommended literature:**

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Center.

DOLMETSCH, A. 1958. *Interpretation of 17th and 18th century music*. Prague: PNKLHU.

GINZBURG, L. 1968. *Aesthetics of instrumental game study*. Prague-Bratislava: Supraphon .

MEDŇANSKÝ, Karol 2010. *Poetics of music 17.-18. century* . Prešov: FHPV PU.

*Music material of studied works.*

*Specialized literature on studied authors.*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Total number of evaluated students 117*

A	B	C	D	E	FX
73%	5%	3%	0%	1%	18%

**Lecturers:**

*Mgr. Renata Kocisovi, PhD., Mgr. art. and Mgr. Tatiana Švajková, Ph.D., Assoc. Prof. Liubov Gunder, PaedDr. Jana Hudáková, Ph.D., Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / MUI2 /</i>	<b>Course title :</b> <i>Collegium musicum I / 2</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>1.</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work within the chamber ensemble are evaluated in each lesson. The evaluation at the seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the overall evaluation.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Collegium musicum is a subject that permeates the entire studio, it is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New songs are rehearsed each semester. Its content integrates into the practical application of knowledge, skills and abilities of the student acquired during the study in theoretical as well as in subjects with a practical focus, such as intonation and auditory analysis, instrument playing and orchestral practice. The instrumental cast is based on the essence of the concept - it will bring together students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of internships in the operation of the chamber ensemble, which is in accordance with the profile of a graduate of teacher training and his future teaching practice. The student will gain the ability to orient in a variety of musical styles. Working in chamber ensembles also plays an important social function - education for collective tolerance, artistic performance and artistic responsibility. The repertoire's students go through all the stylistic periods from the Renaissance to the music of the 20th century.</i> <i>The student:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions in a specific chamber ensemble.</i></li> <li>- <i>defines the musical style of the studied chamber compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic context of the given period of the selected composition.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber ensemble.</i></li> <li>- <i>Demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> </ul>	

- controls the peculiarities of mental preparation for performance.

**Competences :**

- perceives its own interpretation in the context of the whole ensemble.
- participates in performances and concerts within the activities of the university.
- also carries out other extracurricular activities in the field of chamber music.

**Course contents:**

- Playing from a sheet, getting acquainted with selected songs.
- Training in intonation purity of interpreted works
- Training of technical security of the work - training of demanding places.
- Divided exams, practice of interplay.
- Practice stylish purity of works.
- Preparation for representative performances (concerts).
- Performing concerts or other public performances.

**Recommended literature:**

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Center.

DOLMETSCH, A.1958 . *Interpretation of 17th and 18th century music*. Prague: PNKLHU.

GINZBURG, L.1968. *Aesthetics of instrumental game study*. Prague-Bratislava: Supraphon .

MEDŇANSKÝ, Karol 2010. *Poetics of music 17.-18. century* . Prešov: FHPV PU.

*Music material of studied works.*

*Specialized literature on studied authors.*

**Language, knowledge of which is necessary to complete the course: Slovak**

**Notes:**

**Course evaluation**

Total number of evaluated students 116

A	B	C	D	E	FX
78%	7%	6%	0%	0%	9%

**Lecturers:**

Mgr. Renata Kocisovi, PhD., Mgr. art. and Mgr. Tatiana Švajková, Ph.D., Assoc. Prof. Liubov Gunder, PaedDr. Jana Hudáková, Ph.D., Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / MUI3 /</i>	<b>Course title :</b> <i>Collegium musicum I / 3</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>1.</i>	
<b>Recommended semester / trimester of study:</b> <i>4th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work within the chamber ensemble are evaluated in each lesson. The evaluation at the seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the overall evaluation.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Collegium musicum is a subject that permeates the entire studio, it is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New songs are rehearsed each semester. Its content integrates into the practical application of knowledge, skills and abilities of the student acquired during the study in theoretical as well as in subjects with a practical focus, such as intonation and auditory analysis, instrument playing and orchestral practice. The instrumental cast is based on the essence of the concept - it will bring together students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of internships in the operation of the chamber ensemble, which is in accordance with the profile of a graduate of teacher training and his future teaching practice. The student will gain the ability to orient in a variety of musical styles. Working in chamber ensembles also plays an important social function - education for collective tolerance, artistic performance and artistic responsibility. The repertoire's students go through all the stylistic periods from the Renaissance to the music of the 20th century.</i> <i>The student:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions in a specific chamber ensemble.</i></li> <li>- <i>defines the musical style of the studied chamber compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic context of the given period of the selected composition.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber ensemble.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> </ul>	

- Checks the peculiarities of mental preparation for performance.

**Competences :**

- perceives its own interpretation in the context of the whole ensemble.
- participates in performances and concerts within the activities of the university.
- also carries out other extracurricular activities in the field of chamber music.

**Course contents:**

- Playing from a sheet, getting acquainted with selected songs.
- Training in intonation purity of interpreted works
- Training of technical security of the work - training of demanding places.
- Divided exams, practice of interplay.
- Practice stylish purity of works.
- Preparation for representative performances (concerts).
- Performing concerts or other public performances.

**Recommended literature:**

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Center.

DOLMETSCH, A. 1958. *Interpretation of 17th and 18th century music*. Prague: PNKLHU.

GINZBURG, L. 1968. *Aesthetics of instrumental game study*. Prague-Bratislava: Supraphon.

MEDŇANSKÝ, Karol 2010. *Poetics of music 17.-18. century*. Prešov: FHPV PU.

*Music material of studied works.*

*Specialized literature on studied authors.*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Total number of evaluated students 128*

A	B	C	D	E	FX
70%	4%	5%	0%	2%	19%

**Lecturers:** Mgr. Renata Kocisovi, PhD., Mgr. art. and Mgr. Tatiana Švajková, Ph.D., Assoc. Prof. Ljubov Gunder, PaedDr. Jana Hudáková, Ph.D., Assoc. Prof. Mgr. art. Vladimír **Marušin**, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / MUII1 /</i>	<b>Course title :</b> <i>Collegium musicum II / 1</i>
<b>Type, scope and method of educational activities:</b> <i>1 hour seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>1.</i>	
<b>Recommended semester / trimester of study:</b> <i>5th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work within the chamber ensemble are evaluated in each lesson. The evaluation at the seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the overall evaluation. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Collegium musicum is a subject that permeates the entire studio, it is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New songs are rehearsed each semester. Its content integrates into the practical application of knowledge, skills and abilities of the student acquired during the study in theoretical as well as in subjects with a practical focus, such as intonation and auditory analysis, instrument playing and orchestral practice. The instrumental cast is based on the essence of the concept - it will bring together students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of internships in the operation of the chamber ensemble, which is in accordance with the profile of a graduate of teacher training and his future teaching practice. The student will gain the ability to orient in a variety of musical styles. Working in chamber ensembles also plays an important social function - education for collective tolerance, artistic performance and artistic responsibility. The repertoire's students go through all the stylistic periods from the Renaissance to the music of the 20th century.</i> <i>The student:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions in a specific chamber ensemble.</i></li> <li>- <i>defines the musical style of the studied chamber compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic context of the given period of the selected composition.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber ensemble.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> </ul>	

- controls the peculiarities of mental preparation for performance.

**Competences :**

- in its own interpretation in the context of the whole set.
- participates in performances and concerts within the activities of the university.
- also carries out other extracurricular activities in the field of chamber music.

**Course contents:**

- Playing from a sheet, getting acquainted with selected songs.
- Training in intonation purity of interpreted works
- Training of technical security of the work - training of demanding places.
- Divided exams, practice of interplay.
- Practice stylish purity of works.
- Preparation for representative performances (concerts).
- Performing concerts or other public performances.

**Recommended literature:**

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Center.

DOLMETSCH, A. 1958. *Interpretation of 17th and 18th century music*. Prague: PNKLHU.

GINZBURG, L. 1968. *Aesthetics of instrumental game study*. Prague-Bratislava: Supraphon .

MEDŇANSKÝ, Karol 2010. *Poetics of music 17.-18. century* . Prešov: FHPV PU.

QUANTZ JJ 1990. *An attempt at instructions on how to play the transverse flute*. Prague: Supraphon.

*Music material of studied works.*

*Specialized literature on studied authors.*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Total number of evaluated students 84*

A	B	C	D	E	FX
87%	4%	1%	2%	0%	6%

**Lecturers:** Mgr. Renata Kočíšová, PhD., PaedDr. Jana Hudáková, Ph.D., Assoc. Prof. Ljubov Gunder, M.Sc. art. and Mgr. Tatiana Švajková, Ph.D., Assoc. Prof. Mgr. Vladimír **Marušin**, ArtD.

**Last modified date:** February 2022

**Provides:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / FSI1 /</i>	<b>Course title:</b> <i>Folklore practice I / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours seminar per week</i> <i>Combined method</i> <b>The course on Folklore Practice includes:</b> <i>Singing group, folk music and dance group.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>Types</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>1 / IHVU / H / HRAN1 / Playing a musical instrument 1, 1 / IHVU / H / HLAS1 / Voice education 1</i>	
<b>Conditions for passing the course:</b> <b>Ongoing evaluation:</b> <i>20% active and creative approach</i> <i>20% systematic preparation</i> <i>20% participation in competition and public presentations</i> <b>Final ratings:</b> <i>40% technical and expressive mastery of the current repertoire</i> <i>(100% on-campus is a condition)</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items</i>	
<b>Learning outcomes:</b> <i>The course integrates theoretical and practical subjects from the previous preparation of the student in the bachelor's degree. The subject leads to a deepening of a positive attitude towards traditional culture and to a lively interpretation of various styles of folk music and dance.</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>defines the main features of East Slovak musical folklore,</i></li> <li>- <i>master the theoretical basis for the basic interpretive specifics of traditional and stylized folk music and dance,</i></li> <li>- <i>knows the basic instrumentalist of traditional string and dulcimer bands of eastern Slovakia,</i></li> <li>- <i>can briefly characterize the traditional folk songs of dance of eastern Slovakia. point of view.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>interpret traditional folk music and follow a collective interplay,</i></li> <li>- <i>can play traditional and stylized folk music with their specifics,</i></li> <li>- <i>can create the basic harmonious structure of a folk song accompaniment,</i></li> <li>- <i>can create their own variation figures and models,</i></li> <li>- <i>can sing a folk song in the original and stylized arrangement,</i></li> <li>- <i>can create at least a double voice of a folk song,</i></li> <li>- <i>can interpret original dance motifs as well as demanding stylized dance compositions.</i></li> </ul> <b>Competences:</b>	

- integrates theoretical knowledge and practical skills into various areas of the music education process and creative artistic activity.

#### Course contents:

- Aspects influencing the aesthetics of the interpretation of folk music and dances.
- Stringed musical instruments in Slovak folk music and their function in collective interplay.
- An instrumental component of musical folklore and its connection with folk dance.
- Quote with easy harmony adjustment. Chord marks.
- Male unlock - instrumental escort.
- Women's Dance Wheel - instrumental procession.
- Vocal and instrumental interpretation of selected songs with a Christmas theme.
- Dance warm-up.
- Folk dance technique: men's - ground, female wheel dances, peasant twist dances.
- Choreography and directing training.
- Slovak vines and carols and their connection with folk poetry, folk games, customs.
- "Pre-Christmas pastorals" - folk music and dance theater.
- Joint recordings of the rehearsed repertoire.

#### Recommended literature:

BALÁŽ, S. 2011 . *Determinants of Aesthetics of Folklore Music Interpretation / Stanislav Baláž. In: Theory and practice of contemporary aesthetics [electronic source]: (20 years of the study field of aesthetics in Prešov) / Ed. A. Kvokačka, O. Tomáš. - Prešov: University of Prešov in Prešov, 2011*

HUDAKOVA, J. - REMOVČÍKOVÁ, N. 2008. *Folk customs in Slovakia: multimedia educational CD-ROM for music education [electronic source] Prešov: University of Prešov in Prešov.*

HRUŠOVSKÝ, J. 2007. *String folk music of the regions of eastern Slovakia: folk music and songs Zámutova / Jozef Hrušovský. - Prešov: Prešovská univerzita, Fakulta humanitných a prírodných vied, 307 s.*

LEŠČÁK, M. - SIROVÁTKA, O. 1982. *Folklore and folkloristics, Bratislava.*

MELICHERČÍK, A. 1959. *Slovak folklore. Bratislava.*

Col. authors. 1995. *Encyclopedia of Folk Culture of Slovakia 1, 2nd 1st ed. Bratislava: VEDA.*

ELSCHEK, O. 1996: *History of Slovak music. 1st ed. Bratislava: ÚHV SAV, ASCO, 572 s.*

STOLIČNÁ, R. 2000. *Slovakia. European contexts of folk culture. 1st ed. Bratislava: VEDA, 381 p.*

MARUŠIN, V. .: 2020. *Folk dance in dance theater for children. PU in Prešov. ISBN 978-80-555-2556-3*

**Language, knowledge of which is necessary to complete the course: Slovak**

#### Notes:

#### Course evaluation

Assessed students in total: 133

A	B	C	D	E	FX
70%	10%	1%	1%	0%	19%

**Lecturers:** Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / FSI2 /</i>	<b>Course title:</b> <i>Folklore practice I / 2</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours seminar per week</i> <i>Combined method</i> <i>The course on Folklore Practice includes: Singing group, folk music and dance group .</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>third</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>1 / IHVU / H / HRAN1 / Playing a musical instrument 1, 1 / IHVU / H / HRAN2 / Playing a musical instrument 2, 1 / IHVU / H / HLAS1 / Voice education 1, 1 / IHVU / H / HLAS2 Voice education 2</i>	
<b>Conditions for passing the course:</b> <b>Ongoing evaluation:</b> <i>20% active and creative approach</i> <i>20% systematic preparation</i> <i>20% participation in competition and public presentations</i> <b>Final ratings:</b> <i>40% technical and expressive mastery of the current repertoire</i> <i>(100% on-campus is a condition)</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items</i>	
<b>Learning outcomes:</b> <i>The course integrates theoretical and practical subjects from the previous preparation of the student in the bachelor's degree. The subject leads to a deepening of a positive attitude towards traditional culture, to a lively interpretation of various styles of folk music and dance and its use in the educational process or in creative artistic activity.</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>defines the main features of East Slovak music and dance folklore,</i></li> <li>- <i>masters the theoretical basis for the basic interpretive specifics of traditional and stylized folklore material,</i></li> <li>- <i>knows the basic instrumentalist of traditional string and dulcimer bands of eastern Slovakia,</i></li> <li>- <i>can briefly characterize the traditional folk songs and dances of eastern Slovakia.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>interprets traditional folk music and follows a collective interplay,</i></li> <li>- <i>can play traditional and stylized folk music with their specifics,</i></li> <li>- <i>has the ability to independently create their own variation figures and models,</i></li> <li>- <i>can create the basic harmonious structure of a folk song accompaniment,</i></li> <li>- <i>can sing a folk song in the original and stylized arrangement,</i></li> <li>- <i>can create at least a double voice of a folk song,</i></li> <li>- <i>can interpret original dance motifs as well as demanding stylized dance compositions.</i></li> </ul>	

**Competences:**

- integrates theoretical knowledge and practical skills into individual areas of music educational process, creative and artistic activities.

**Course contents:**

- Degrees of stylization of folk music.
- More complex adjustment of the melodic and harmonic component.
- Šarišská krucená - instrumental procession.
- Vocal and instrumental interpretation of selected songs of the Šariš region.
- Interpretation of the defined musical folklore of the locality Vítaz (Šariš).
- Training of individual women's voices.
- "Dzivecki" - girls' songs from Saris.
- Dance warm-up.
- Rehearsal of women's and men's dances from Vítězslav.
- "Babsky" - a funny female dance picture from the locality Vítaz.
- Joint recordings of the rehearsed repertoire.

**Recommended literature:**

BALÁŽ, S. 2011. Determinants of the Aesthetics of Folklore Music Interpretation / Stanislav Baláž. In: Theory and practice of contemporary aesthetics [electronic source]: (20 years of the study field of aesthetics in Prešov) / Ed. A. Kvokačka, O. Tomáš. - Prešov: University of Prešov in Prešov.

HUDAKOVA, J. - REMOVČÍKOVÁ, N. 2008. Folk customs in Slovakia: multimedia educational CD-ROM for music education [electronic source] Prešov: University of Prešov in Prešov.

HRUŠOVSKÝ, J. 2007. String folk music of the regions of eastern Slovakia: folk music and songs Zámutova / Jozef Hrušovský. - Prešov: Prešovská univerzita, Fakulta humanitných a prírodných vied, 307 s.

LEŠČÁK, M. - SIROVÁTKA, O. 1982. Folklore and folkloristics, Bratislava.

MELICHERČÍK, A. 1959. Slovak folklore. Bratislava.

Col. authors. 1995. Encyclopedia of Folk Culture of Slovakia 1, 2nd 1st ed. Bratislava: VEDA.

ELSCHEK, O. 1996. History of Slovak music. 1st ed. Bratislava: ÚHV SAV, ASCO, 572 s.

STOLIČNÁ, R. 2000. Slovakia. European contexts of folk culture. 1st ed. Bratislava: VEDA, 381 p.

ZÁTURECKÝ, AP1974. Slovak proverbs, sayings and proverbs. Bratislava.

MARUŠIN, V. : 2020. Folk dance in dance theater for children. PU in Prešov. ISBN 978-80-555-2556-3

**Language, knowledge of which is necessary to complete the course:** Slovak

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

Assessed students in total: 93

A	B	C	D	E	FX
86%	6%	1%	0%	0%	6%

**Lecturers:** Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / FS13 /</i>	<b>Course title:</b> <i>Folklore practice I / 3</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours seminar per week</i> <i>Combined method</i> <b>The course on Folklore Practice includes:</b> <i>Singing group, folk music and dance group .</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>fourth</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>1 / IHVU / H / HRAN1 / Playing a musical instrument 1, 1 / IHVU / H / HRAN2 / Playing a musical instrument 2, 1 / IHVU / H / HRAN3 / Playing a musical instrument 3,, 1 / IHVU / H / VOICE1 / Voice Education 1, 1 / IHVU / H / VOICE2 / Voice Education 2, 1 / IHVU / H / VOICE 3 / Voice Education 3</i>	
<b>Prerequisites and co-requisites: evaluated credit</b> <b>Ongoing evaluation:</b> <i>20% active and creative approach</i> <i>20% systematic preparation</i> <i>20% participation in competition and public presentations</i> <b>Final ratings:</b> <i>40% technical and expressive mastery of the current repertoire</i> <i>(100% on-campus is a condition)</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items</i>	
<b>Learning outcomes:</b> <i>The course integrates theoretical and practical subjects from the previous preparation of the student in the bachelor's degree.</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>defines the main features of East Slovak music and dance folklore,</i></li> <li>- <i>masters the theoretical basis for the basic interpretive specifics of traditional and stylized folklore material,</i></li> <li>- <i>knows the basic instrumentalist of traditional string and dulcimer bands of eastern Slovakia,</i></li> <li>- <i>can briefly characterize the traditional folk songs and dances of eastern Slovakia.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>interprets traditional folk music and follows a collective interplay,</i></li> <li>- <i>can play traditional and stylized folk music with their specifics,</i></li> <li>- <i>has the ability to independently create their own variation figures and models,</i></li> <li>- <i>can create the basic harmonious structure of a folk song accompaniment,</i></li> <li>- <i>can sing a folk song in both original and stylized arrangements.</i></li> <li>- <i>can create at least two voices, folk songs,</i></li> </ul>	

- can interpret original dance motifs as well as demanding stylized dance compositions.

#### Competences:

- integrates theoretical knowledge and practical skills into individual areas of music educational process, creative and artistic activities.

#### Course contents:

- Instrumental interpretation of selected songs of the Šariš region.
- Vocal interpretation of selected songs of the Šariš region.
- Šarišský čardáš - instrumental procession.
- Dance warm-up.
- Practices of individual female voices of the composition.
- Training in women's dance "Koleso" and čardáš dance motifs.
- "Šumni dvur" - interpretation of regionally defined folk music (Šariš).
- Divided rehearsals of melodic and accompanying musical instruments.
- Concert music composition Songs from Hanušovce (Šariš).
- Joint recordings of a singing group and folk music.
- Dance warm-up.
- Rehearsal of directing the composition "Šumni dvur".
- Joint recordings of the rehearsed repertoire.

#### Recommended literature:

BALÁŽ, S. 2011. Determinants of the Aesthetics of Folklore Music Interpretation / Stanislav Baláž. In: Theory and practice of contemporary aesthetics [electronic source]: (20 years of the study field of aesthetics in Prešov) / Ed. A. Kvokačka, O. Tomáš. - Prešov: University of Prešov in Prešov.

HUDAKOVA, J. - REMOVČÍKOVÁ, 2008. Folk customs and customs in Slovakia: multimedia teaching CD-ROM for music education [electronic resource] Prešov: University of Prešov in Prešov.

HRUŠOVSKÝ, J. 2007. String folk music of the regions of eastern Slovakia: folk music and songs Zámutova / Jozef Hrušovský. - Prešov: Prešovská univerzita, Fakulta humanitných a prírodných vied, 307 s.

LEŠČÁK, M. - SIROVÁTKA, O. 1982. Folklore and folkloristics, Bratislava.

MELICHERČÍK, A. 1959. Slovak folklore. Bratislava.

Col. authors. 1995. Encyclopedia of Folk Culture of Slovakia 1, 2nd 1st ed. Bratislava: VEDA.

ELSCHEK, O. 1996. History of Slovak music. 1st ed. Bratislava: ÚHV SAV, ASCO, 572 s.

STOLIČNÁ, R. 2000: Slovakia. European contexts of folk culture. 1st ed. Bratislava: VEDA, 381 p.

ZÁTURECKÝ. AP1974. Slovak proverbs, sayings and proverbs. Bratislava.

MARUŠIN, V. : 2020. Folk dance in dance theater for children. PU in Prešov. ISBN 978-80-555-2556-3

**Language, knowledge of which is necessary to complete the course:** Slovak

#### Notes:

#### Course evaluation

Assessed students in total: 101

A	B	C	D	E	FX
69%	11%	3%	0%	0%	17%

**Lecturers:** Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / FSII1 /</i>	<b>Course title:</b> <i>Folklore practice II / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours seminar per week</i> <i>Combined method</i> <i>The course on Folklore Practice includes: Singing group, folk music and dance group.</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>fifth</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>1 / IHVU / H / HRAN1 / Playing a musical instrument 1, 1 / IHVU / H / HRAN2 / Playing a musical instrument 2, 1 / IHVU / H / HRAN3 / Playing a musical instrument 3, 1 / IHVU / H / HRAN4 / Playing a musical instrument 4, 1 / IHVU / H / VOICE1 / Voice education 1, 1 / IHVU / H / VOICE2 / Voice education 2, 1 / IHVU / H / VOICE 3 / Voice education 3, 1 / IHVU / H / VOICE 4 / Voice education 4</i>	
<b>Prerequisites and co-requisites:</b> <i>evaluated credit</i> <b>Ongoing evaluation:</b> <i>20% active and creative approach</i> <i>20% systematic preparation</i> <i>20% participation in competition and public presentations</i> <b>Final ratings:</b> <i>40% technical and expressive mastery of the current repertoire</i> <i>(100% on-campus is a condition)</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items</i>	
<b>Learning outcomes:</b> <i>The course integrates theoretical and practical subjects from the previous preparation of the student in the bachelor's degree. The subject leads to a deepening of a positive attitude towards traditional culture, to a lively interpretation of various styles of folk music and dance and its use in the educational process or in creative artistic activity.</i> <b>The student will acquire:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>defines the main features of East Slovak music and dance folklore,</i></li> <li>- <i>masters the theoretical basis for the basic interpretive specifics of traditional and stylized folklore material,</i></li> <li>- <i>knows the basic instrumentalist of traditional string and dulcimer bands of eastern Slovakia,</i></li> <li>- <i>can briefly characterize the traditional folk songs and dances of eastern Slovakia.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>interprets traditional folk music and follows a collective interplay,</i></li> <li>- <i>can play traditional and stylized folk music with their specifics,</i></li> <li>- <i>has the ability to independently create their own variation figures and model.</i></li> <li>- <i>can create the basic harmonious structure of a folk song accompaniment,</i></li> </ul>	

- can sing a folk song in the original and stylized arrangement,
- can create at least a double voice of a folk song,
- can interpret original dance motifs as well as demanding stylized dance compositions.

**Competences:**

- integrates theoretical knowledge and practical skills into individual areas of music educational process, creative and artistic activities.

**Course contents:**

- Recomposing the original music and folklore material.
- Vocal and instrumental interpretation of selected songs of the Šariš region.
- Ceperka - instrumental escort.
- Divided rehearsals of strings and other melodic instruments and accompanying instruments.
- Children's rhetoric and readings from the Saris region.
- Singing practice in selected compositions.
- Dance warm-up.
- Rehearsal of texts and directing
- Choreography training ...
- "Jarná Torysa" - a music and dance theater for children's games from the Lower Šariš region.
- "Na kohúta" - a music and dance theater inspired by "parties" from the Kurov locality.
- Joint recordings of the rehearsed repertoire.

**Recommended literature:**

BALÁŽ, S. 2011 . Determinants of Aesthetics of Folklore Music Interpretation / Stanislav Baláž. In: Theory and practice of contemporary aesthetics [electronic source]: (20 years of the study field of aesthetics in Prešov) / Ed. A. Kvokačka, O. Tomáš. - Prešov: University of Prešov in Prešov, 2011

HUDAKOVA, J. - REMOVČÍKOVÁ, N.2008. Folk customs in Slovakia: multimedia educational CD-ROM for music education [electronic source] Prešov: University of Prešov in Prešov.

HRUŠOVSKÝ, J. 2007. String folk music of the regions of eastern Slovakia: folk music and songs Zámutova / Jozef Hrušovský. - Prešov: Prešovská univerzita, Fakulta humanitných a prírodných vied, 307 s.

LEŠČÁK, M. - SIROVÁTKA, O. 1982. Folklore and folkloristics, Bratislava.

MELICHERČÍK, A. 1959. Slovak folklore. Bratislava.

Col. authors.1995. Encyclopedia of Folk Culture of Slovakia 1, 2nd 1st ed. Bratislava: VEDA.

ELSCHEK, O. 1996. History of Slovak music. 1st ed. Bratislava: ÚHV SAV, ASCO, 572 s.

STOLIČNÁ, R. 2000. Slovakia. European contexts of folk culture. 1st ed. Bratislava: VEDA, 381 p.

ZÁTURECKÝ, AP1974. Slovak proverbs, sayings and proverbs. Bratislava.

MARUŠIN, V. : 2020. Folk dance in dance theater for children. PU in Prešov. ISBN 978-80-555-2556-3

**Language, knowledge of which is necessary to complete the course: Slovak**

**Notes:**

**Course evaluation**

Assessed students in total: 73

A	B	C	D	E	FX
95%	1%	0%	0%	1%	3%

<b>Teacher:</b> <i>Assoc. Prof. Mgr. Vladimir Marušin, ArtD.</i>
<b>Last modified date:</b> <i>February 2022</i>
<b>Approved by:</b> <i>Assoc. Prof. Lubov Gunder</i>

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / MSZ I1 /</i>	<b>Course title:</b> <i>Mixed choir I / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>Degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Practice in music ensembles 1 / IHVU / H / PHS /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>knows the theory of voice education.</i></li> <li>- <i>they will learn to orientate in the choral score.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling.</i></li> </ul> <b>Competences:</b> <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	

- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer with a focus on the specifics of female and male voices.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for mixed youth, resp. adult choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

*COBLENZER, H.- MUHAR, F. : 2001. Dech a hlas. Prague: AMU 2001 125 p. ISBN 80-85883-82-1*

*RANINEC, J. 2008. Compendium of voice and singing pedagogy. Bratislava, 137 p. ISBN 978-80-89277-17-9*

*SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. Hlas v učiteľskej praxi. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9*

*ŽIARNA, M. 2008. Theory of voice education. Ružomberok: PF KU, 135 p. ISBN 978-80-8084-353-3*

*Scores of selected choral compositions.*

*Bodnár. N. : Fiat lux (Ad sideta, Multa non quia, Breve enim tempus)*

*J. del Encina: Cucu*

*Hrušovský, I. : Cold Winds Blew*

*Valach, J. : Dance, dance*

**Language, knowledge of which is necessary to complete the course: Slovak**

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 102*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>58%</i>	<i>10%</i>	<i>4%</i>	<i>3%</i>	<i>4%</i>	<i>22%</i>

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / MSZ I2 /</i>	<b>Course title:</b> <i>Mixed choir I / 2</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Mixed choir I / 1 1 / IHVU / H / MSZ I1 /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>knows the theory of voice education.</i></li> <li>- <i>they will learn to orientate in the choral score.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	

- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer with a focus on the specifics of female and male voices.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for mixed youth, resp. adult choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

COBLENZER, H.- MUHAR, F. 2001. *Dech a hlas*. Prague: AMU. 125 s. ISBN 80-85883-82-1

RANINEC, J. 2008. *Compendium of voice and singing pedagogy*. Bratislava, 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. *Hlas v učiteľskej praxi*. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9

ŽIARNA, M. 2008. *Theory of voice education*. Ružomberok: PF KU, 135 p. ISBN 978-80-8084-353-3

*Scores of selected choral compositions.*

Česnokov, P. : *Anhel vopijaše*

Hrušovský, I. *Ej play that me, play.*

Moore, JE: *An Irish Blessing*

W. z Szamotuł: *You reconcile*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 89*

A	B	C	D	E	FX
75%	11%	1%	0%	0%	12%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *02. 02. 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / MSZ I3 /</i>	<b>Course title:</b> <i>Mixed choir I / 3</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>4th semester</i>	
<b>University degree:</b> <i>1st degree Bc .</i>	
<b>Prerequisites:</b> <i>Mixed choir I / 2 1 / IHVU / H / MSZ I2 /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>knows the theory of voice education.</i></li> <li>- <i>he is forced to orient himself in the choral score.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	



- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer with a focus on the specifics of female and male voices.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for mixed youth, resp. adult choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

*COBLENZER, H.- MUHAR, F. : 2001. Dech a hlas. Prague: AMU 2001 125 p. ISBN 80-85883-82-1*

*RANINEC, J. 2008. Compendium of voice and singing pedagogy. Bratislava, 137 p. ISBN 978-80-89277-17-9*

*SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. Hlas v učiteľskej praxi. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9*

*ŽIARNA, M. 2008. Theory of voice education. Ružomberok: PF KU, 135 p. ISBN 978-80-8084-353-3*

*Scores of selected choral compositions.*

*Hrušovský, I. : Oh, love, love*

*Rachmaninov, S. : The Mother of God*

*Tučapský, A. : Pater meus, Pater mi*

*Szeghy, I: Three Shakespeare Songs*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 100*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>76%</i>	<i>5%</i>	<i>1%</i>	<i>1%</i>	<i>0%</i>	<i>17%</i>

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / MSZ II1 /</i>	<b>Course title:</b> <i>Mixed choir II / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>5th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Mixed choir I / 3 1 / IHVU / H / MSZ I3 /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>Theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>Knows and chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>He knows the theory of voice education.</i></li> <li>- <i>They will learn to orient in the choral score.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>Analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>They will achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>Develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>It develops a rhythmic, tonal and harmonious feeling.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>He pays attention to empathizing with the given interpretation.</i></li> <li>- <i>It expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>He actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	

- *It strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer with a focus on the specifics of female and male voices.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for mixed youth, resp. adult choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

*COBLENZER, H. - MUHAR, F. 2001. Dech a hlas. Prague: AMU. 125 p. ISBN 80-85883-82-1*

*RANINEC, J. 2008. Compendium of voice and singing teacher. Bratislava, 137 p. ISBN 978-80-89277-17-9*

*SLÁVIKOVÁ, Z. - KALMÁROVÁ, L. 2003. Hlas v učiteľskej praxi. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9*

*ŽIARNA, M. 2008. Theory of voice education. Ruzomberok: PF KU. 135 s. ISBN 978-80-8084-353-3*

*Scores of selected choral compositions.*

*Britten, B. : Hymn to the Virgin*

*Krajčí, M. : Ave Maria*

*Novák, M. : Tatry 2001, minicantata for mixed choir and four-handed piano*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 68*

A	B	C	D	E	FX
85%	12%	1%	0%	0%	3%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / ORI1 /</i>	<b>Course title:</b> <i>Orchestral practice I / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours a week</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>2.</i>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work in a chamber orchestra are evaluated in each lesson. Interim evaluation in seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the total evaluation.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Orchestral practicum is a subject that permeates the entire studio, in which knowledge and skills are acquired in orchestral playing and interplay. Its content integrates into the practical application of knowledge acquired during the study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrumental playing and chamber music. Students from the 1st to the 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree work in the university chamber orchestra, which has a long tradition. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, symphonies, etc.) from the Renaissance to the music of the 20th-21st century. New (cyclical) compositions are rehearsed in each semester. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is in accordance with the profile of a graduate of teacher training.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>Analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions intended for orchestral playing.</i></li> <li>- <i>defines the musical style of the studied compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic elements of a given period of a selected composition of a larger scope.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber orchestra.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> <li>- <i>identifies the essence of dramaturgy for chamber orchestra</i></li> </ul>	

**Competences :**

- *perceives its own interpretation in the context of the whole ensemble.*
- *pays attention to the interplay within the individual groups of the chamber orchestra*
- *demonstrates an increase in intonation activity in the interpretation of parts in a chamber orchestra.*
- *realizes the expressive level of the studied works according to the instructions of the conductor and artistic director of the relevant orchestra.*
- *evaluates the mental preparation for the performance.*
- *participates in performances and concerts within the activities of the university.*
- *also carries out other extracurricular activities in the field of chamber music.*

**Course contents:**

- *Playing from a sheet, getting acquainted with selected songs.*
- *Training in intonation purity of interpreted works*
- *Training of technical security of the work - training of demanding places.*
- *Divided exams, practice of interplay.*
- *Practice stylish purity of works.*
- *Preparation for representative performances (concerts).*
- *Completion of concerts, competitions or other public performances.*

**Recommended literature:**

ABRAHAM, G.2003. *A brief history of music*. Bratislava: Music Center.

GINZBURG, L.1968. *Aesthetics of instrumental game study*. Prague-Bratislava: Supraphon,

REŽUCHA, B. - PARÍK, I. 1986. *How to read the score*. Bratislava: Music Center.

*Music material of studied works*

*Specialized literature on studied authors*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

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

*Total number of evaluated students 81*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>86%</i>	<i>2%</i>	<i>0%</i>	<i>0%</i>	<i>0%</i>	<i>10%</i>

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**Provides:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / ORI2 /</i>	<b>Course title:</b> <i>Orchestral practice I / 2</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours a week seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>2.</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work in a chamber orchestra are evaluated in each lesson. Interim evaluation in seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the total evaluation. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Orchestral practicum is a subject that permeates the entire studio, in which knowledge and skills are acquired in orchestral playing and interplay. Its content integrates into the practical application of knowledge acquired during the study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrumental playing and chamber music. Students from the 1st to the 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree work in the university chamber orchestra, which has a long tradition. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, symphonies, etc.) from the Renaissance to the music of the 20th-21st century. New (cyclical) compositions are rehearsed in each semester. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is in accordance with the profile of a graduate of teacher training.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions intended for orchestral playing.</i></li> <li>- <i>defines the musical style of the studied compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic elements of a given period of a selected composition of a larger scope.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>t boils part of the chamber orchestra.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> <li>- <i>identifies the essence of dramaturgy for chamber orchestra</i></li> </ul> <i>Competences :</i>	

- *perceives its own interpretation in the context of the whole ensemble.*
- *pays attention to the interplay within the individual groups of the chamber orchestra*
- *demonstrates an increase in intonation activity in the interpretation of parts in a chamber orchestra.*
- *realizes the expressive level of the studied works according to the instructions of the conductor and artistic director of the relevant orchestra.*
- *evaluates the mental preparation for the performance.*
- *participates in performances and concerts within the activities of the university.*
- *also carries out other extracurricular activities in the field of chamber music.*

**Course contents:**

- *Playing from a sheet, getting acquainted with selected songs.*
- *Training in intonation purity of interpreted works*
- *Training of technical security of the work - training of demanding places.*
- *Divided exams, practice of interplay.*
- *Practice stylish purity of works.*
- *Preparation for representative performances (concerts).*
- *Completion of concerts, competitions or other public performances.*

**Recommended literature:**

ABRAHAM, G.2003. *A brief history of music.* Bratislava: Music Center.

GINZBURG, L.1968. *Aesthetics of instrumental game study.* Prague-Bratislava: Supraphon,

REŽUCHA, B. - PARÍK, I. 1986. *How to read the score.* Bratislava: Music Center.

*Music material of studied works*

*Specialized literature on studied authors*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Total number of evaluated students 47*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>72%</i>	<i>17%</i>	<i>0%</i>	<i>2%</i>	<i>0%</i>	<i>9%</i>

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**Provides:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / ORI3 /</i>	<b>Course title:</b> <i>Orchestral practice I / 3</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours a week seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>2.</i>	
<b>Recommended semester / trimester of study:</b> <i>4th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work in a chamber orchestra are evaluated in each lesson. Interim evaluation in seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the total evaluation. To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Orchestral practicum is a subject that permeates the entire studio, in which knowledge and skills are acquired in orchestral playing and interplay. Its content integrates into the practical application of knowledge acquired during the study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrumental playing and chamber music. Students from the 1st to the 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree work in the university chamber orchestra, which has a long tradition. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, symphonies, etc.) from the Renaissance to the music of the 20th-21st century. century. New (cyclical) compositions are rehearsed in each semester. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is in accordance with the profile of a graduate of teacher training.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions intended for orchestral playing.</i></li> <li>- <i>defines the musical style of the studied compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic elements of a given period of a selected composition of a larger scope.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber orchestra.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> <li>- <i>identifies the essence of dramaturgy for chamber orchestra</i></li> </ul> <i>Competences :</i>	



- *perceives its own interpretation in the context of the whole ensemble.*
- *pays attention to the interplay within the individual groups of the chamber orchestra*
- *demonstrates an increase in intonation activity in the interpretation of parts in a chamber orchestra.*
- *realizes the expressive level of the studied works according to the instructions of the conductor and artistic director of the relevant orchestra.*
- *evaluates the mental preparation for the performance.*
- *participates in performances and concerts within the activities of the university.*
- *also carries out other extracurricular activities in the field of chamber music.*

**Course contents:**

- *Playing from a sheet, getting acquainted with selected songs.*
- *Training in intonation purity of interpreted works*
- *Training of technical security of the work - training of demanding places.*
- *Divided exams, practice of interplay.*
- *Practice stylish purity of works.*
- *Preparation for representative performances (concerts).*
- *Completion of concerts, competitions or other public performances.*

**Recommended literature:**

ABRAHAM, G.2003. *A brief history of music.* Bratislava: Music Center.

GINZBURG, L.1968. *Aesthetics of instrumental game study.* Prague-Bratislava: Supraphon,

REŽUCHA, B. - PARÍK, I. 1986. *How to read the score.* Bratislava: Music Center.

*Music material of studied works*

*Specialized literature on studied authors*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Total number of evaluated students 49*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>84%</i>	<i>2%</i>	<i>0%</i>	<i>0%</i>	<i>0%</i>	<i>14%</i>

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**Provides:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Course code:</b> <i>1 / IHVU / H / ORII1 /</i>	<b>Course title:</b> <i>Orchestral practice II / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours a week seminar</i> <i>Method: on-campus</i>	
<b>Number of credits:</b> <i>2.</i>	
<b>Recommended semester / trimester of study:</b> <i>5th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the student's preparation and technical, artistic growth and ability to work in a chamber orchestra are evaluated in each lesson. Interim evaluation in seminars contributes 50% to the overall evaluation. Performances during the semester account for 50% of the total evaluation.</i> <i>To obtain an A rating (excellent) he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of both items. 100% on-campus is a condition.</i>	
<b>Learning outcomes:</b> <i>Orchestral practicum is a subject that permeates the entire studio, in which knowledge and skills are acquired in orchestral playing and interplay. Its content integrates into the practical application of knowledge acquired during the study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrumental playing and chamber music. Students from the 1st to the 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree work in the university chamber orchestra, which has a long tradition. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, symphonies, etc.) from the Renaissance to the music of the 20th-21st century. century. New (cyclical) compositions are rehearsed in each semester. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is in accordance with the profile of a graduate of teacher training.</i> <i>The student:</i> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>analyzes elements of musical speech (melody, rhythm, harmony, agogics, etc.) in selected compositions intended for orchestral playing.</i></li> <li>- <i>defines the musical style of the studied compositions.</i></li> <li>- <i>knows the principles of historically instructed or contemporary interpretation.</i></li> <li>- <i>defines the basic elements of a given period of a selected composition of a larger scope.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li>- <i>will gain experience in the game from the letter.</i></li> <li>- <i>forms part of the chamber orchestra.</i></li> <li>- <i>demonstrates an increase in intonation purity when working in a chamber ensemble.</i></li> <li>- <i>identifies the expression level of the studied works according to the instructions of the artistic director - teacher.</i></li> </ul>	

- identifies the essence of dramaturgy for chamber orchestra

#### Competences :

- perceives its own interpretation in the context of the whole ensemble.
- pays attention to the interplay within the individual groups of the chamber orchestra
- demonstrates an increase in intonation activity in the interpretation of parts in a chamber orchestra.
- realizes the expressive level of the studied works according to the instructions of the conductor and artistic director of the relevant orchestra.
- evaluates the mental preparation for the performance.
- participates in performances and concerts within the activities of the university.
- also carries out other extracurricular activities in the field of chamber music.

#### Course contents:

- Playing from a sheet, getting acquainted with selected songs.
- Training in intonation purity of interpreted works
- Training of technical security of the work - training of demanding places.
- Divided exams, practice of interplay.
- Practice stylish purity of works.
- Preparation for representative performances (concerts).
- Completion of concerts, competitions or other public performances

#### Recommended literature:

ABRAHAM, G.2003. *A brief history of music*. Bratislava: Music Center.

GINZBURG, L.1968. *Aesthetics of instrumental game study*. Prague-Bratislava: Supraphon,

REŽUCHA, B. - PARÍK, I. 1986. *How to read the score*. Bratislava: Music Center.

*Music material of studied works*

*Specialized literature on studied authors*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### Notes:

#### Course evaluation

Total number of evaluated students 32

A	B	C	D	E	FX
97%	3%	0%	0%	0%	0%

**Lecturers:** *Mgr. Renata Kočíšová, PhD.*

**Last modified date:** *February 2022*

**It provides** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / ZSZI1 /</i>	<b>Course title:</b> <i>Female choir I / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>2nd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Practice in music ensembles 1 / IHVU / H / PHS /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> The student: Knowledge: <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>knows the theory of voice education.</i></li> <li>- <i>they will learn to orientate in the choral score.</i></li> </ul> Skills: <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling.</i></li> </ul> Competences: <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	

- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for women, resp. girls' choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

COBLENZER, H.- MUHAR, F. 2001. *Dech a hlas*. Prague: AMU. 125 s. ISBN 80-85883-82-1

RANINEC, J. 2008. *Compendium of voice and singing pedagogy*. Bratislava, 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. *Hlas v učiteľskej praxi*. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9

ŽIARNA, M. 2008. *Theory of voice education*. Ružomberok: PF KU. 135 p. ISBN 978-80-8084-353-3

*Scores of selected choral compositions.*

*Szeghy, I. : Fairy Song*

*Gjeilo, O. : Ubi caritas*

*Thomas, R. : Alleluia*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 141*

A	B	C	D	E	FX
66%	12%	1%	1%	1%	18%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / ZSZI2 /</i>	<b>Course title:</b> <i>Singing in Female Choir I / 2</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>3rd semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Women's Choir I / 1 1 / IHVU / H / ZSZI1 /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>He knows the theory of voice education.</i></li> <li>- <i>he is forced to orient himself in the choral score.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>r expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	

- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for women, resp. girls' choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

COBLENZER, H.- MUHAR, F. 2001. *Dech a hlas*. Prague: AMU. 125 p. ISBN 80-85883-82-1

RANINEC, J. 2008. *Compendium of voice and singing pedagogy*. Bratislava, 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. *Hlas v učiteľskej praxi*. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9

ŽIARNA, M. 2008. *Theory of voice education*. Ruzomberok: PF KU. 135 s. ISBN 978-80-8084-353-3

*Scores of selected choral compositions.*

*Skalovski, T.: Macedonian humor*

*Victoria, TL: Duo seraphim*

*Jašurdová, M.: Ej, padá, padá*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 114*

A	B	C	D	E	FX
74%	11%	2%	0%	0%	14%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code :</b> <i>1 / IHVU / H / ZSZI3 /</i>	<b>Course title:</b> <i>Singing in Female Choir I / 3</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>4th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Women's Choir I / 2 1 / IHVU / H / ZSZI2 /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>knows the theory of voice education.</i></li> <li>- <i>they will learn to orientate in the choral score.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>It develops a rhythmic, tonal and harmonious feeling.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	



- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

#### **Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for women, resp. girls' choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

#### **Recommended literature:**

*COBLENZER, H.- MUHAR, F. 2001. Dech a hlas. Prague: AMU. 125 s. ISBN 80-85883-82-1*

*RANINEC, J. 2008. Compendium of voice and singing pedagogy. Bratislava, 2008. 137 p. ISBN 978-80-89277-17-9*

*SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Hlas v učiteľskej praxi. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9*

*ŽIARNA, M. 2008. Theory of voice education. Ružomberok: PF KU, 135 p. ISBN 978-80-8084-353-3*

*Scores of selected choral compositions.*

*Kmitová, J. : 4 female choirs*

*Breiner, P. : Wedding collection*

*Novák, M. : We Want to Live in Love, a mini-cantata for female choir, flute and strings*

**Language, knowledge of which is necessary to complete the course: Slovak**

#### **Notes:**

#### **Course evaluation**

*Assessed students in total: 107*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>68%</i>	<i>17%</i>	<i>1%</i>	<i>0%</i>	<i>0%</i>	<i>14%</i>

**Lecturers:**Mgr. art. and Mgr. Tatiana Švajková, Ph.D.

**Last modified date:** February 2022

**Approved by:** Assoc. Prof. Liubov Gunder

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov in Prešov</i>	
Faculty: Faculty of Arts	
<b>Course code:</b> <i>1 / IHVU / H / ZSZII1 /</i>	<b>Course title:</b> <i>Singing in Female Choir II / 1</i>
<b>Type, scope and method of educational activities:</b> <i>2 hours of seminars</i> <i>Combined method</i>	
<b>Number of credits:</b> <i>2</i>	
<b>Recommended semester / trimester of study:</b> <i>5th semester</i>	
<b>University degree:</b> <i>1st degree Bc.</i>	
<b>Prerequisites:</b> <i>Female Choir I / 3 1 / IHVU / H / ZSZI3 /</i>	
<b>Method of evaluation and completion of the course:</b> <i>The course is completed by an evaluated credit - zh. During the semester, the preparation of the student, his technical and artistic growth is continuously reflected in each lesson, based on the readiness and accuracy of the interpretation of the studied choral compositions. Exercise evaluation contributes 50% to the overall evaluation. Part of the evaluation is the active participation of students in concert and competition performances of the choir, which are the moment of the result of the training of singers and the development of their relationship to their "alma mater" through its representation.</i> <i>To obtain an A rating, he must obtain at least 92%, to obtain an B rating 84%, to obtain a C rating at least 76%, to obtain a D rating 65%, to obtain an E rating at least 51%. a student who obtains less than 51% will be graded FX. The final rating is calculated as the average of the ratings of all items.</i>	
<b>Learning outcomes:</b> <i>Mixed choir is a subject - a platform enabling the activation of a wide range of theoretical knowledge, as well as singing, intonation, auditory-analytical and conducting skills. Due to the group form of teaching the subject and the variability of students' professional experience, self-study of selected choral scores is an essential part of this subject. The course brings students experience in working with the male voice and forming a "mixed" choral sound.</i> <i>The student:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> <li>- <i>theoretically reads the composition in terms of melody, rhythm and harmony.</i></li> <li>- <i>knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, melody, interval method, etc.)</i></li> <li>- <i>He knows the theory of voice education.</i></li> <li>- <i>they will learn to orientate in the choral score.</i></li> </ul> <i>Skills:</i> <ul style="list-style-type: none"> <li>- <i>analyzes the assigned composition in terms of intonation, rhythm, harmony and form.</i></li> <li>- <i>achieve an optimal choice of intonation and vocal-technical methods in the practice of individual choir parts.</i></li> <li>- <i>develops the flexibility of vocal-intonation skills.</i></li> <li>- <i>develops rhythmic, tonal and harmonious feeling.</i></li> </ul> <i>Competences:</i> <ul style="list-style-type: none"> <li>- <i>pays attention to empathy with the given interpretation.</i></li> <li>- <i>expands the range of means of expression through the compositions of individual artistic styles.</i></li> <li>- <i>actively expresses the musical experience in the forms of verbal and nonverbal communication.</i></li> </ul>	

- *strengthens the interest in choral singing and conducting and its transfer to future teaching practice.*

**Course contents:**

- *Systematic development of a complex of choir-singing abilities and skills.*
- *Basics of vocal training of a choir singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of intonation readiness in the study of choral score.*
- *Specifics of the work of a choir singer and choirmaster within divided exams.*
- *Interpretation of multi-vocal choral compositions of various stylistic periods for women, resp. girls' choir of reasonable difficulty.*
- *Development of the acquisition of stylistic interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodical principles of composition study in choir conditions.*
- *Preparation of the choir repertoire for concert events.*
- *Implementation of non-musical elements into the final interpretation of 20th and 21st century compositions.*
- *Psychological preparation of the choir for the competition performance.*
- *Regularities of the creation of dramaturgy of the concert presentation of the choir.*

**Recommended literature:**

COBLENZER, H.- MUHAR, F. 2001. *Dech a hlas*. Prague: AMU. 125 s. ISBN 80-85883-82-1

RANINEC, J. 2008. *Compendium of voice and singing pedagogy*. Bratislava. 137 s. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003. *Hlas v učiteľskej praxi*. Prešov: Súzvuk, 70 p. ISBN 80-968949-1-9

ŽIARNA, M. 2008. *Theory of voice education*. Ruzomberok: PF KU,. 135 s. ISBN 978-80-8084-353-3

*Scores of selected choral compositions.*

*Szeghy, I. : Confessions (cycle)*

*Holst, G. : Ave Maria*

**Language, knowledge of which is necessary to complete the course:** *Slovak*

**Notes:**

**Course evaluation**

*Assessed students in total: 89*

A	B	C	D	E	FX
87%	12%	0%	0%	0%	12%

**Lecturers:** *Mgr. art. and Mgr. Tatiana Švajková, Ph.D.*

**Last modified date:** *February 2022*

**Approved by:** *Assoc. Prof. Liubov Gunder*