

A LIST OF COURSE DESCRIPTION SHEETS

2nd degree 1.1.3 Teacher training in music – joint program

Compulsory Courses:

1/IHVU/H/ARAN1/	Arrangements for children's choir 1
1/IHVU/H/ARAN2/	Arrangements for children's choir 2
1/IHVU/H/DIDH1/	Methodology of Teaching Music 1
1/IHVU/H/DIDH2/	Methodology of Teaching Music 2
1/IHVU/H/DIDH3/	Methodology of Teaching Music 3
1/IHVU/H/DZHPO/	Jazz and popular music
1/IHVU/H/HUEX/	Field trip
1/IHVU/H/H20ST1/	Music of the 20 th -21 st centuries 1
1/IHVU/H/H20ST2/	Music of the 20 th -21 st centuries 2
1/IHVU/H/HUML/	Music for children and youth
1/IHVU/H/HUES/	Musical aesthetics
1/IHVU/H/HPERE/	Music Pedagogy and Music in the School System after 2008 Reform
1/IHVU/H/HDIE1/	Music Workshops 1
1/IHVU/H/HDIE2/	Music Workshops 2
1/IHVU/H/IMPR1/	Instrumental Accompaniment Improvisation 1
1/IHVU/H/IMPR2/	Instrumental Accompaniment Improvisation 2
1/IHVU/H/OBDIP/	Final Thesis Defense
1/IHVU/H/PPZS/	Pre-service practice 1
1/IHVU/H/PPZUS/	Pre-service practice 2
1/IHVU/H/PSYSO/	Psychology and sociology of music
1/IHVU/H/DIPSE1/	Final Thesis Seminar 1
1/IHVU/H/DIPSE2/	Final thesis seminar 2
1/IHVU/H/SPPX/	Continuous pre-service practice
1/IHVU/H/SSMHU/	State Exam – Musical Arts

ELECTIVE COURSES

1/IHVU/H/DIDPS1/	Methodology for teaching music for primary school 1
1/IHVU/H/DIDPS2/	Methodology for teaching music for primary school 2
1/IHVU/H/LIII1/	Folk singing and dancing III/1
1/IHVU/H/LIII 2/	Folk singing and dancing III/2
1/IHVU/H/LIII 3/	Folk singing and dancing III/3
1/IHVU/H/KIII1/	Mixed choir III/1
1/IHVU/H/KIII2/	Mixed choir III/2
1/IHVU/H/KIII3/	Mixed choir III/3
1/IHVU/H/OIII1/	Orchestral Practice III/1
1/IHVU/H/OIII2/	Orchestral Practice III/2
1/IHVU/H/OIII3/	Orchestral Practice III/3
1/IHVU/H/ZHIII1/	Female choir III/1
1/IHVU/H/ZHIII2/	Female choir III/2
1/IHVU/H/ZHIII3/	Female choir III/3

OPTIONAL COURSES

1/IHVU/H/MIII1/	Collegium musicum III/1
1/IHVU/H/MIII2/	Collegium musicum III/2
1/IHVU/H/MIII3/	Collegium musicum III/3
1/IHVU/H/ICTTHU/	IT in music education
1/IHVU/H/SVUK2/	Student research and artistic conference 2
1/IHVU/H/HUSTU/	Basics of working in a school music studio

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Code: <i>1/IHVU/H/HARAN1/</i>	Course title: <i>Arrangements for children's choir 1</i>
Type, scope and method of educational activity: <i>1 lecture/1 seminar</i> <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Study grade: <i>2nd</i>	
Prerequisites: -	
Conditions for passing the course: <i>Continuous evaluation: a student is active in seminars, 2 seminar papers, a final semester paper. To receive an A (excellent), the student must obtain at least 92 %, to obtain a B - 84 %, to obtain a C - at least 76 %, to obtain a D - 65 %, to obtain an E - at least 51 %. The student who receives less than 51 % will be graded FX. The final evaluation is calculated as the average assessment of all parts. 100% attendance is required.</i>	
Learning outcomes: <i>Students acquire foundations of music theory and composition through processing of simpler musical forms and apply methods of instrumentation composition in practical instrumental activities.</i> <i>Through this course, the student acquires the following:</i> <i>Knowledge: A student</i> <ul style="list-style-type: none"> - <i>defines the basic concepts of the course.</i> - <i>knows the methodology of musical arrangement.</i> <i>Skills: A student</i> <ul style="list-style-type: none"> - <i>creates new musical arrangements for various musical groupings,</i> - <i>can write down the created musical arrangements and compositions in the form of musical scores.</i> - <i>motivates to activity in musical creativity and composition.</i> <i>Competences: A student</i> <ul style="list-style-type: none"> - <i>develops the ability to apply theoretical knowledge in practice.</i> - <i>perceives the quality of the musical arrangements created,</i> - <i>develops subjective composing abilities.</i> 	
Course content: <ul style="list-style-type: none"> • <i>Introduction to the course, arranging in music.</i> • <i>Harmony as a basic principle of musical arrangement.</i> • <i>Simple processing of the melody.</i> • <i>Children's voice, children's (easy to use) musical instruments and musical tools.</i> • <i>Instrumentation in school accompaniment groups and basic principles of sound selection of musical instruments.</i> • <i>Simple musical arrangements for monophonic singing and one accompanying musical instrument.</i> • <i>Musical arrangements for multi-vocal singing and one accompanying musical instrument.</i> 	

- *Simple arrangements for monophonic singing and two accompanying musical instruments*
- *Musical arrangements for multi-vocal singing and a group of accompanying musical instruments.*
- *Musical arrangements for a selected group of musical instruments.*
- *Leitmotif and its musical processing in stage music.*
- *A musical fairy tale.*
- *Creating musical arrangements according to individual choice for accompanying groups of school ensembles.*

Recommended literature:

DANÁŠOVÁ, O.: 2009: Kompozično-aranžérske základy hudobnej skladby I, Inštrumentácia a zvukovosť hudobného diela. UK Bratislava. 2009. ISBN: 9788022324823

FIALA, V.: 2009: Skladateľem a aranžérom snadno a rychle. Muzikus, Praha, 2009. ISBN 978-80-86253-52-7.

KROTIL, Z.: 1963: Aranžování pro moderní taneční orchestr. SHV, Praha, 1963.

STANĚK, P.: 1964: Skúsenosti z práce s inštrumentálnymi súborami. Osv. ústav Bratislava, 1964.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 155

A	B	C	D	E	FX
79	15%	5%	1%	0%	1%

Lecturer: *PaedDr. Viliam Stanek, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Code: <i>1/IHVU/H/HARAN2/</i>	Course title: <i>Arrangements for children's choir 2</i>
Type, scope and method of educational activity: <i>0 lecture/1 seminar</i> <i>Combined method</i>	
Credits: <i>1</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Study grade: <i>2nd</i>	
Prerequisites: <i>Arrangements for children's choir 2/IHVU/H/HARAN1/</i>	
Conditions for passing the course: <i>Continuous evaluation: a student is active in seminars, 2 seminar papers, a final semester paper.</i> <i>To receive an A (excellent), the student must obtain at least 92 %, to obtain a B - 84 %, to obtain a C - at least 76 %, to obtain a D - 65 %, to obtain an E - at least 51 %. The student who receives less than 51 % will be graded FX. The final evaluation is calculated as the average assessment of all parts. 100% attendance is required.</i>	
Learning outcomes: <i>Students develop compositional and arranging skills through musical arrangement of musical masterpieces and their own musical themes. Through practical instrumental activities, they verify the correctness of the applied compositional procedures and methods of instrumentation.</i> <i>Through this course, the student acquires the following:</i> Knowledge: <i>A student</i> <ul style="list-style-type: none"> - <i>masters the principles of musical arrangement,</i> - <i>creates new musical arrangements for various musical groups,</i> Skills: <ul style="list-style-type: none"> - <i>applies arranging experience in the music-creating process,</i> - <i>creates musical arrangements in the form of musical scores,</i> - <i>can motivate others to perform, using their creative musical abilities.</i> Competences: <ul style="list-style-type: none"> - <i>develops the ability to apply theoretical knowledge in practice.</i> - <i>Perceives the feedback based on the interpretation of new musical compositions,</i> - <i>reflects the quality of the resulting musical processing,</i> - <i>evaluates the artistic and aesthetic level of author's arrangements.</i> 	
Course content: <ul style="list-style-type: none"> • <i>Arranging music and its importance for school practice.</i> • <i>Basic principles of musical arrangement in school practice.</i> • <i>Musical arrangement through rhythmic musical instruments.</i> • <i>Musical arrangement using melodic and harmonic-rhythmic instruments.</i> • <i>Musical arrangement for monophonic singing and a selected group of musical instruments.</i> • <i>Arrangements for two-voiced singing and a selected group of musical instruments.</i> • <i>Music notation programs as a means of modern arrangement.</i> 	

- *Timbre of electric musical instruments, simply.*
- *Simple musical arrangement of the master through the keyboard.*
- *Simple arrangements of student's musical themes for various selected groups of musical instruments.*
- *Musical arrangements according to individual choice for accompanying groups of school choirs.*
- *Preparation and interpretation of seminar works.*
- *Elaboration of a semester paper.*

Recommended literature:

DANÁŠOVÁ, O.: 2009: Kompozično-aranžérske základy hudobnej skladby I, Inštrumentácia a zvukovosť hudobného diela. UK Bratislava. 2009. ISBN: 9788022324823

FIALA, V.: 2009: Skladateľem a aranžérom snadno a rychle. Muzikus, Praha, 2009. ISBN 978-80-86253-52-7.

KROTIL, Z.: 1963: Aranžování pro moderní taneční orchestr. SHV, Praha, 1963.

STANĚK, P.: 1964: Skúsenosti z práce s inštrumentálnymi súbormi. Osv. ústav Bratislava, 1964.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 166

A	B	C	D	E	FX
77%	16%	2%	0%	0%	5%

Lecturer: *PaedDr. Viliam Stanek, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušín, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/DIDH1/</i>	Course title: <i>Methodology of Teaching Music 1</i> <i>(study-profile course)</i>
Type, scope and method of educational activity: <i>1 lecture once a week</i>	
Number of credits: <i>2</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Study grade: <i>2d</i>	
Prerequisites: -	
Conditions for completing the course: <i>100% attendance and taking the test. To receive an A (excellent) a student must obtain at least 90%, to obtain a B - 80%, to obtain a C - at least 70%, to obtain a D - 60%, to obtain an E - at least 50%. A student who obtains less than 50% will be graded FX.</i>	
Learning outcomes: <i>Application of knowledge and skills of all courses from the bachelor's degree of music studies to creative pedagogical preparation. Creation and methodology of preparation for classes. Didactic aspects of the teaching process.</i> <i>Through this course, the student acquires the following:</i> Knowledge: <i>A student</i> <ul style="list-style-type: none"> - <i>can clarify differences of the intonation methods and be able to use them in conscious vocal intonation,</i> - <i>knows the methodical process of defining intervals and rhythm,</i> - <i>can identify the vocal potential of pupils and organize work in the children's choir</i> - <i>can apply the methodology when working on a chosen song,</i> - <i>rehearse gradually from a monophonic singing to multi-voiced singing.</i> - <i>develop voice exercises using the methodology</i> Skills: <ul style="list-style-type: none"> - <i>performing vocal activities,</i> - <i>identifying vocal activities, being able to apply methods while reading scores of songs,</i> - <i>apply rhythmic activities when playing a musical instrument to vocal activities,</i> - <i>implements and creates instrumental accompaniments to songs,</i> - <i>is able to educate pupils through playing a musical instrument or singing.</i> - <i>can artistically play and sing a song or song for the needs of education.</i> Competences: <ul style="list-style-type: none"> - <i>is able to set objectives, including specific objectives on the subject,</i> - <i>is able to prepare for a lesson, set a goal/goals, methods, forms,</i> - <i>can play and sing a song, transpose and use vocal warm-up exercises with pupils,</i> - <i>can prepare a accompaniment to the song, including a graphic and rhythmic score</i> - <i>can use easy-to-use Orff's musical instruments for kids,</i> - <i>is able to collaborate and create joint projects within the collective.</i> 	
Course content: <i>Singing as a reflection of a child's musical development.</i> <i>Psychophysiological preparation of the singer.</i> <i>Methods of song rehearsal.</i> <i>Double voice – methodical procedure of preparation and implementation.</i>	

Motivation as part of all musical activities.
Structure of the lesson. Methods and forms of work.
Intonation methods. Methodology of working with a song.
Folk song as a source of motivation for musical activities
Carl Orff – contribution to European culture
Rhythm, meter, rhythmic activities in the teaching process.
Melodic and rhythmic instruments of Orff's instrumentalist.
Conscious rhythmization – methodology. Creative activities in musical activities.
Working with the children's choir. Extracurricular and extracurricular music teaching practice.

Recommended literature:

BURLAS, L., 1997: *Teória hudobnej pedagogiky. – vysokoškolské texty* Prešov: FHPV
 HATRÍK., J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou.* Nitra: UKF.
 HOLAS, M., 2004: *Hudební pedagogika.* Praha: AMU.
 HUDÁKOVÁ, J., 2008: *Psychofyziologická príprava speváka v detskom speváckom zbore.* Prešov: FHPV PU.
 HUDÁKOVÁ, J., 2008: *Didaktické a umelecké aspekty práce v detskom speváckom zbore.* Prešov : FHPV PU.
 HUDÁKOVÁ, J. 2008: *Spevník pre 5-7. roč. ZŠ.* Prešov: FHPV PU.
 JENČKOVÁ, E., 2005: *Hudba v súčasnej škole.* Hradec Králove.
 MIRONOV, S.- PODSTAVKOVÁ, I.-RANINEC, J., 2004: *Spevácky zbor. (Teória a metodika práce).* BA: UK
 SEDLÁK, F., 1984: *Didaktika hudební výchovy II.* Praha 1979. ISBN 14-512-85
 SLÁVIKOVÁ, M. *Psychologické aspekty hlasové výchovy žáků základní školy.* Plzeň: ZČU.
 SLÁVIKOVÁ, Z. – HUDÁKOVÁ, J. – HARČARIKOVÁ, P. 2019: *Hlasová výchova v súčasnej škole a expresívnej terapii.* Prešov: Vydavateľstvo PU, 2019. 185 s. ISBN 978-80-555-2393-4.
 ŠIMOVÁ, O., 1997: *Teória hudobnej výchovy. Základy vokálnej interpretácie.* UK Bratislava.
 TICHÁ, A., 2005: *Hlasová výchova v dětském sboru.* Praha: UK
 TUREK, I. 2005: *Inovácie v didaktike.* Bratislava: MPC.
 VÁŇOVÁ, H., *Průvodce učitele hudební výchovy tvořivou intonací.* Praha: UKPedF, 2004. ISBN 80-7290-155-9.
 ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa.* BA: IRIS.
Učebnice a metodické príručky hudobnej výchovy pre ZŠ, ZUŠ, SŠ
Metodické príručky pre hudobnú výchovu ZŠ, ZUŠ, SŠ
Časopisy Hudební výchova, Múzy v škole.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 194

A	B	C	D	E	FX
44%	21%	14%	8%	1%	12%

Lecturer: PaedDr. Jana Hudáková, PhD.

Date of last change: January 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: Faculty of Arts	
Course code: 1/IHVU/H/DIDH2/	Course title: Methodology of Teaching Music 2 (study-profile course)
Type, scope and method of educational activity: <i>1 seminar and 1 lecture per week</i>	
Number of credits: 2	
Recommended semester / trimester of study: <i>2nd semester</i>	
Study grade: 2nd	
Prerequisites: Methodology of Teaching Music 1	
<p>Course completion conditions: <i>During the semester, the student actively works on seminars, submits written preparations for each lesson. At the end of the semester, she/he submits one term paper and takes a test. The condition is 100% attendance. To obtain a score A (excellent) student must obtain at least 90%, to obtain a B - 80%, to obtain a C - at least 70%, to obtain a D - 60%, to obtain an E - at least 50%. A student who obtains less than 50% will be graded FX. The resulting evaluation is calculated as the average of the evaluation of the seminar work, the semester work and the test result.</i></p>	
<p>Learning outcomes: <i>Application of knowledge and skills of all courses from the bachelor's degree of music arts studies to creative pedagogical preparation. Creation and methodology of preparation for lessons on the issue of musical perception and pedagogical interpretation of the work. Didactic aspects of the teaching process.</i></p> <p><i>Through this course, the student acquires the following:</i></p> <p><i>Knowledge:</i></p> <ul style="list-style-type: none"> - <i>analyse the musical work within the pedagogical interpretation of the work,</i> - <i>classify the methods and forms of work in the above-mentioned listening to music,</i> - <i>be familiar with the integrating possibilities of music education,</i> - <i>apply didactic principles, means and forms of work,</i> - <i>design musical-motion activities for perception, categorize them and sort them,</i> - <i>prepare an ICT tool on a given topic from the didactics of music education.</i> <p><i>Skills:</i></p> <ul style="list-style-type: none"> - <i>demonstrate active perceptual activities using creative methods</i> - <i>diagnose vocal activities and choose adequate methods for conscious intonation of songs</i> - <i>apply rhythmic activities of the game and instrumental play to vocal activities,</i> - <i>implement and create musical-motion expressions on perception,</i> - <i>Apply and create creative activities in musical activities.</i> <p><i>Competences:</i></p> <ul style="list-style-type: none"> - <i>knows the musical pieces of composers, can prepare genetic semantic, axiological-functional analysis for works,</i> - <i>can present a number of musical works by singing and playing the instrument and can point to the style of individual artistic styles by active interpretation,</i> - <i>can creatively prepare and present preparation for listening to music, set specific goals, methods and forms of work and creatively apply creative activities with an artistic musical work,</i> - <i>is able to collaborate and create projects within the collective.</i> <p><i>A dynamic model of listening to music.</i></p>	

The development of listening to music from a historical point of view.
Perception, reception, apperception.
Methods and forms of work on the issue of conscious listening to music.
Didactic reduction and complementary musical activities at the music reception.
Integrative music education.
Structure of the lesson when listening to music.
Music and movement. Musical and physical activities.
Perception in music textbooks.
Pedagogical interpretation of a musical work.
Didactic principles.
Didactic view of the analysis of musical works.
Use of ICT in Hv. Didactic purposes.

Recommended literature:

BALCÁROVÁ, B. 2001: *Recepcia hudby*. Prešov: PHS Súzvuk.
 BURLAS, L. 1998: *Hudba – komunikatívny dynamizmus*. Bratislava: NHC, 1998.
 BURLAS, L. 1997: *Teória hudobnej pedagogiky. – vysokoškolské texty* Prešov, 1997.
 HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. Nitra: UKF.
 HERDEN, J. 1997: *My pozor dáme a nejen posloucháme*. Praha: Scientia.
 HOLAS, M., 2004: *Hudební pedagogika*. AMU Praha.
 HUDÁKOVÁ, J. – BYSTRÁ, B. 2011. *Kreatívne počúvanie hudby*. Prešov: FF.
 HUDÁKOVÁ, J. – REMOVČÍKOVÁ, N., 2009: *Multimediálny výučbový CD-ROM „Ľudové zvyky a obyčaje na Slovensku“*. Prešov: FHPV PU.
 HUDÁKOVÁ, J., PIRNIKOVÁ, T. – SLÁVIKOVÁ, Z. 2012: *O počutí a počúvaní hudby*. Prešov: Prešovský hudobný spolok Súzvuk, 2012. *Sprievodný materiál: 1 DVD. - ISBN 978-80-89188-33-8*
 JENČKOVÁ, E., 2005: *Hudba v súčasnej škole*. Hradec Králové.
 POLEDŇÁK, I., 2006: *Hudba jako problém estetiky*. Praha: Karolinu.
 SEDLÁK, F. 1979: *Didaktika hudební výchovy II*. Praha 1979.
Učebnice a metodické príručky hudobnej výchovy pre ZŠ, ZUŠ, SŠ
 VÁŇOVÁ, H. – SEDLÁK, F. 2013: *Hudební psychologie pro učitele*. Praha: Karolinum.
 TUREK, I. 2005: *Inovácie v didaktike*. Bratislava: MPC.
 ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. BA: IRIS.
Učebnice a metodické príručky hudobnej výchovy pre ZŠ, ZUŠ, SŠ
Metodické príručky pre hudobnú výchovu ZŠ, ZUŠ, SŠ
Časopisy Hudební výchova, Múzy v škole. |||UNTRANSLATED_CONTENT_START|||Časopisy
Hudební výchova, Múzy v škole. |||UNTRANSLATED_CONTENT_END|||

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 191

A	B	C	D	E	FX
69%	15%	3%	4%	0%	9%

Lecturer: PaedDr. Jana Hudáková, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: 1/IHVU/H/DIDH3/	Course title: <i>Methodology of Teaching Music 3</i> (study-profile course)
Type, scope and method of educational activity: <i>1 seminar</i>	
Number of credits: 2	
Recommended semester / trimester of study: <i>3rd semester</i>	
Study grade: 2d	
Prerequisites: <i>Methodology of Teaching Music 2</i>	
<p>Course completion conditions: <i>During the semester, the student actively works on seminars, submits written preparations for each lesson. At the end of the semester, he submits one term paper and takes a test. The condition is 100% attendance. To obtain a score A (excellent) student must obtain at least 90%, to obtain a B - 80%, to obtain a C - at least 70%, to obtain a D - 60%, to obtain an E - at least 50%. A student who obtains less than 50% will be graded FX. The resulting evaluation is calculated as the average of the evaluation of the seminar work, the semester work and the test result.</i></p>	
<p>Learning outcomes: <i>Application of knowledge and skills of all subjects from the bachelor's degree of music arts studies to creative pedagogical preparation. Creation and methodology of preparation for classes on the issues of musical-motor education, musical-dramatic education with applicable instrumental, vocal and perceptual activities. Polyesthetic education. Didactic aspects of the teaching process.</i></p> <p><i>Through this course, the student acquires the following:</i></p> <p>Knowledge:</p> <ul style="list-style-type: none"> - <i>analyse the musical work within the pedagogical interpretation of the work,</i> - <i>classify the methods and forms of work in the above-mentioned listening to music,</i> - <i>be familiar with the integrating possibilities of music education,</i> - <i>apply didactic principles, means and forms of work,</i> - <i>design creative didactic-musical games,</i> - <i>prepare an ICT tool on a given topic from the didactics of music education.</i> - <i>knows the historical development of rhythmic and musical-movement education,</i> - <i>knows progressive concepts of education in the history of music education.</i> <p>Skills:</p> <ul style="list-style-type: none"> - <i>demonstrate active perceptual, rhythmic musical-motion skills using creative methods,</i> - <i>choose adequate methods, goals and forms in musical education,</i> - <i>apply rhythmic-motion activities and didactic games to the educational process,</i> - <i>implement and create musical-motion expressions on perception,</i> - <i>Apply and create creative activities in musical activities.</i> - <i>interpret ways of creative drama and use musical drama in the process of musical education.</i> <p>Competences:</p> <ul style="list-style-type: none"> - <i>apply didactic music games in practice,</i> - <i>emotionally express and react with movement to music, create simple dance choreographies,</i> - <i>can apply creative drama in music education,</i> 	

- is able to collaborate and create joint projects within the collective.
- tolerate the ideas of colleagues, their artistic skills and performances,

Pedagogical interpretation of a musical work – practical appliance.

Play as a creative principle of teaching. Breakdown of games by musical-creative activities.

- knows the historical development of rhythmic and musical-movement education,

Progressive musical-educational concepts and possibilities of their application in our country.

Traditional culture, jazz and popular music - on ICT devices.

A double voice and you were in the children's choir.

Musical drama.

Non-teaching work of a music teacher.

Teacher documentation, didactic technique, organization of extracurricular activities.

The Millennium Project and its application to the subject of music education. School papers.

Integrative music education.

Polyesthetic education.

Creating musical-educational projects.

Recommended literature:

BALCÁROVÁ, B., 2013: *Teória a prax integratívnej hudobnej výchovy*. Prešov: PF PU.

FELIX, B. 2014: *Hudobno-dramatické činnosti na základnej škole. Teória a prax*

HATRÍK, J. 1997: *Drahokam hudby. Učebné texty pre VŠ*. Nitra: PF UKF 1997

HERDEN, J. 1994: *My pozor dáme a posloucháme*. Praha: Scientia 1994

HERDEN, J. 1994: *My pozor dáme a nejen posloucháme*. Praha: Scientia 1994

HOLAS, M. 1988: *Psychologické základy hudební pedagogiky*, AMU SPN Praha 1988

HUDÁKOVÁ, J. 2015: *Hudobná tvorivosť ako pedagogicko-psychologický fenomén*. In: *Dejiny a súčasnosť hudby [elektronický zdroj]*. Prešov: PU, 2015. - ISBN 978-80-555-1420-8. - online, s. 75-87

HUDÁKOVÁ, J. – SAVKOVÁ, V. 2015: *Uspávanka - folklórny žáner (aj do školy)*. Prešov: FF PU v Prešove, 2015. (Acta Facultatis Philosophicae Universitatis Prešovensis. Vysokoškolská učebnica 77 ; AFPh UP 311/512). - ISBN 978-80-555-1463-5.

HUDÁKOVÁ, J.- HRUŠOVSKÝ, J. 2015: *Podoby tradičnej kultúry vybraných folklórnych lokalít regiónu Šariš*. Prešov: FF PU v Prešove, 2015. - 158 s. - (Acta Facultatis Philosophicae Universitatis Prešovensis. Vysokoškolská učebnica 78 ; AFPh UP 512/543). - ISBN 978-80-555-1464-2.

JENČKOVÁ, E. 2004: *Hudba a pohyb v súčasnej škole*. UK Praha 2004

PIRNÍKOVÁ, T. 2005: *Sny - projekty - dozrievanie...: hudobný workshop ako priestor pre integráciu*. Prešov: PHS Súzvuk.

SEDLÁK, F. 1984: *Didaktika hudební výchovy II*. Praha 1984:

SLÁVIKOVÁ, Z. 2013: *Kreativita a integrácia v umeleckej edukácii*. Prešov. PF PU.

SLÁVIKOVÁ, Z. 2017: *Umelecká výchova v interdisciplinárnom kontexte*. Prešov: PU v Prešove, PF 2017. ISBN 978-80-555-1947-0.

SLÁVIKOVÁ, Z. 2000: *Učiteľ hudby na prahu 21. storočia*. Prešov: PU, 2000. ISBN 80-968348-3-5

SZAKALLOVÁ, K. 1993: *Hudobno-pohybová výchova*. Nitra: KHv PF UKF 1993 VÁŇOVÁ, H.-

SEDLÁK, F. 2013: *Hudební psychologie pro učitele*. Praha: Karolinum.

SZAKALLOVÁ, K. 1993: *Musical-movement education*. Nitra: KHv PF UKF 1993 Váňová, H.-

SEDLÁK, F. 2013: *Music Psychology for Teachers*. Praha: Karolinum.

TUREK, I. 2005: *Inovácie v didaktike*. Bratislava: MPC:

ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. BA: IRIS.

Učebnice a metodické príručky hudobnej výchovy pre ZŠ, ZUŠ, SŠ

Metodické príručky pre hudobnú výchovu ZŠ, ZUŠ, SŠ

Časopisy Hudební výchova, Múzy v škole. Časopisy Hudební výchova, Múzy v škole.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 161

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>44%</i>	<i>16%</i>	<i>18%</i>	<i>6%</i>	<i>2%</i>	<i>13%</i>

Lecturer: *PaedDr. Jana Hudáková, PhD.*

Date of last change: *January 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/DZPHU/</i>	Course title: <i>Jazz and popular music</i>
Type, scope and method of educational activity: 1 lecture/1 seminar Combined method	
Number of credits: 2	
Recommended semester / trimester of study: <i>3rd semester</i>	
Study grade: <i>2nd level (Mgr. - master's degree)</i>	
Prerequisites: <i>1/IHVU/H/H2OST1 20th and 21st century music1</i>	
Method of evaluating and completing the course of study: assessed credit 40% activity in seminars, review of jazz concert, popular band concert 60% written test. Perceptual analysis of the selected composition of the mentioned genres. Sound improvisation. (100% attendance is a condition)	
Learning outcomes: <i>Students will gain a basic theoretical overview of jazz music, its historical development in America and Europe. The student masters the types and genres of jazz and popular music, regional directions, current tendencies of various alternative directions in this genre. The student of the course is able to orientate himself in the directions of jazz and popular music, he knows the most important composers, interpreters and singers. By analyzing representative works and interpretive analysis, he can take an evaluation position on new compositions and determine their artistic value.</i> <i>Through this course, the student acquires the following:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> - <i>knows the theoretical basis of the historical development of jazz and popular music,</i> - <i>masters the basic theoretical concepts of jazz and popular music,</i> - <i>differentiates the means of expression of music in classical, jazz and popular music, in particular metrorhythmic and colour differences,</i> - <i>theoretically differentiates individual directions and types of popular music</i> <i>Skills:</i> <ul style="list-style-type: none"> - <i>listens to jazz compositions and representative works of direction in popular music.</i> - <i>plays selected tracks according to instrumental possibilities and improvisation skills,</i> - <i>analyzes the song from YouTube in various interpretive versions and edits,</i> - <i>monitors the development of the domestic popular sphere by visiting jazz and popular music concerts,</i> - <i>with practice, it creates an aesthetic ideal in jazz and pop-rock music.</i> <i>Competences:</i> <ul style="list-style-type: none"> - <i>achieves a level of survival which is reflected in the musical and orientation in these species and genres,</i> - <i>can differentiate "mediocre" sounding composition from a high-end musical piece,</i> 	
Course content: <i>The issue of nonarticulate music. Analysis of the concepts of jazz and popular music.</i> <i>Archaic music genres - hollers, worksong, ring shouts. woo-doo, shouting congregation. Jazz rhythm - riff, jazz melody, blues - William Christopher Handy, masterpiece songs, ragtime- Scott Joplin.</i> <i>New Orleans - the cradle of jazz and its main representatives, dixieland;</i>	

Benny Goodman, Ella Fitzgerald.

Harlem period - Bessie Smith, Duke Ellington and his orchestra.

Modern jazz - be-bop Charlie Parker, a be-bop grouping different from the swing era. Hard bop up Soul music - John Coltrane.

Cool jazz, Free jazz, jazzrock, fusion and electric jazz, contemporary jazz.

Popular music - song stream Frank Sinatra, Elvis Presley.

Rock music - Beatles, Rolling Stones and other streams Heavy metal, bands Queen, Depeche Mode, keyboard magician Vangelis.

Country and western, folk music, chanson. Development of jazz and modern popular music in Slovakia.

Recommended literature:

Problematika nonartificiálnej hudby. Analýza pojmov džez a populárna hudba.

Archaické hudobné žánre - hollery, worksong, ring shouts. woo-doo, shouting congregation.

Džezový rytmus - riff, džezová melódia, blues - William Christopher Handy, mistreľské piesne, ragtime-Scott Joplin.

New Orleans - kolíska džezu a jeho hlavní predstavitelia, dixieland;

Éra swingu - Benny Goodman, Ella Fitzgeraldová.

Harlemské obdobie - Bessie Smith, Duke Ellington a jeho orchester.

Moderný džez - be-bop Charlie Parker, be-bopové zoskupenia rozdiel oproti ére swingu. Hard bop sa Soul music - John Coltrane.

Cool džez, Free džez, džezrock, fusion a elektrický džez, súčasný džez.

Populárna hudba - pesničkový prúd Frank Sinatra, Elvis Presley.

Rocková hudba - Beatles, Rolling Stones a ďalšie prúdy Heavy metal, skupiny Queen, Depeche Mode, klávesový mág Vangelis.

Country a western, folková hudba, šansón. Vývoj džezu a modernej populárnej hudby na Slovensku.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 152

A	B	C	D	E	FX
33%	39%	19%	2%	0%	7 %

Lecturer: *PaedDr. Peter Adamkovič, part-time teacher*

Date of last change: *February 2022*

Approved by: *doc/Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/ HUEX /</i>	Course name: <i>Field trip</i>
Type, scope and method of educational activity: <i>Face-to-face method</i>	
Credits: <i>1</i>	
Recommended semester / trimester of study: <i>3rd semester</i>	
Study grade: <i>2nd level (Mgr. – magister's degree)</i>	
Prerequisites: <i>1/IHVU/H/ H20ST2 Music 20. and 21. Centuries 2</i>	
Method of evaluating and completing the course of study: assessed credit <i>Participation in Field trips, reflection of visited concerts and institutions in writing.</i> <i>100% participation in all selected events belonging to the "Field trip" complex</i>	
Learning outcomes: <i>The student will personally visit 6-7 concerts in person, listen to various works representing musical genres and forms in national institutions such as the Slovak National Opera in Bratislava, ŠD Košice, DJZ Prešov, ŠfK Symphony Concert, festivals of new "Convergence", Festival of Contemporary Art in New Spaces, which were created within the framework of Košice ECOC. After completing selected, dramaturgically contrasting concerts, students will gain a basic theoretical and perceptual overview of the stylistic elements of individual artistic styles.</i> <i>Through this course, the student acquires the following:</i> <i>Knowledge:</i> <ul style="list-style-type: none"> - <i>knows the genesis of the development of the tracks listened to,</i> - <i>defines authors and works in performances,</i> - <i>theoretically differentiate between the different directions of popular music</i> - <i>differentiate the applied means of expression of the music of the works listened to within one of the concerts.</i> <i>Skills:</i> <ul style="list-style-type: none"> - <i>gains perceptual experience for immediate evaluation on the basis of theoretical knowledge,</i> - <i>monitors the development of "domestic" artistic music production,</i> <i>Competences:</i> <ul style="list-style-type: none"> - <i>by active perception, it reaches the level of education to the musical value-taste orientation in music.</i> 	
Course content: <i>An Field trip to a larger music centre (Bratislava, Košice) is included in the study plan so that students can participate in those music events that are not provided by the city of Prešov. Specifically for students of KHU FHPV IHVU FF PU it is: National Theatre – opera, ballet, ŠD Košice, DJZ Prešov – musical, concerts of the great symphony orchestra in the Slovak Philharmonic, in ŠF Košice, ŠD Košice. Exceptionally, we can also make Field trips to Bratislava, visit the Music Centre, Music and Information Centres, the Music Life Editorial Office, the Hummel and Cikker Museum, the Music Department of the Bratislava Castle, and its museum of historical folk instruments. The place of the Field trip depends on the costs associated with it and the financial possibilities of students.</i> <i>Reflection of concerts in the form of reviews.</i>	
Recommended literature:	

Program bulletins from concerts of DJZ, ŠFK, opera ŠD, alternative concerts in Kulturpark Barracks in Košice, jazz music concerts.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students:58

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>90%</i>	<i>0%</i>	<i>0%</i>	<i>0%</i>	<i>0%</i>	<i>10%</i>

Lecturer: *Associate professor Mgr. Vladimír Marušin, ArtD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/H20ST1/</i>	Course title: <i>Music of the 20th-21st centuries 1 (study-profile course)</i>
Type, scope and method of educational activity: <i>1 lecture / 1 seminar</i> <i>Combined method.</i>	
Number of credits: <i>3</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Level of university education: <i>2nd</i>	
Prerequisites:	
Conditions for passing the course: <i>The course is completed by examination. During the semester, the student prepares and presents a seminar paper at the seminar. In the middle of the semester, it is necessary to pass the knowledge test. Student takes an oral exam during the exam period.</i>	
Learning outcomes: <i>The course analyzes the development of a specific musical period, brings closer and characterizes various musical directions and compositional schools of the 20th century until 1945. The seminars generally analyse compositional practices and music techniques of the respective periods. The goal is to orient the student in the style diversity of music of the 20th century.</i> <i>Through this course, the student acquires the following:</i> Knowledge: <ul style="list-style-type: none"> - <i>defines the development directions of 20th century music until 1945,</i> - <i>describe the political, economic, philosophical and aesthetic background to the development of 20th century music,</i> - <i>recognizes the individual directions of music of the 20th century until 1945,</i> - <i>categorizes the individual directions of Music of the 20th-21st centuries,</i> - <i>characterizes the perceptual difficulty of Music of the 20th-21st centuries.</i> Skills: <ul style="list-style-type: none"> - <i>can apply style-forming compositional elements in the context of the perception of a given work,</i> - <i>implements a systematic perception of a musical work in the form of live reproduction,</i> - <i>will acquire musical-perceptual skills through the continuous perception of 20th-century music.</i> Competences: <ul style="list-style-type: none"> - <i>will realize the experience of classical music of the 20th century as an aesthetic-artistic experience,</i> - <i>will acquire the ability to reflect independently on "modern classical music".</i> 	
Course content: <ul style="list-style-type: none"> - <i>Introduction to the history of music in the 20th century, their periodization, its perceptual difficulty.</i> - <i>Tristan generation – its aesthetics, leading personalities</i> - <i>Musical impressionism in symphonic and piano music</i> - <i>Music Modernity in Poland, Romania, Russia, the Baltic countries, England and the USA</i> - <i>The aesthetics of the interwar avant-garde</i> - <i>Igor Stravinsky</i> 	

- Neoclassicism in music, aesthetics, main representatives
- Erik Satie and the Paris Six – aesthetics, leaders.
- Second Viennese School of Atonality and Dodecaphony
- Neo-folklore in 20th century European music
- Soviet music until 1945

Recommended literature:

HOROVÁ, E. 1961. *Nebojte se moderní hudby*. Praha: Panton, 1961.
 KOHOUTEK, C. 1962. *Novodobé skladební teorie západoevropské hudby*. Praha, 1962.
 HERZFELD, F. 1966. *Musica nova*. Praha, 1966
 VYSLOUŽIL, J. 1981. *Hudobníci 20.storočia* (2., rozšírené vydanie). Bratislava, 1981 ABRAHAM, G. 2003. *Stručné dejiny hudby*. Bratislava: Hudobné centrum, 2003.
 HRČKOVÁ, N. 2005. *Dejiny hudby VI. Hudba 20. storočia (1)*. Bratislava: Ikar, 2005
 MARTINÁKOVÁ, Z. 1999. *Kapitoly z hudby 20.storočia*. In: Hudobný život, roč. 1999, č. 10-12, roč. 2000, 2001
 MEDŇANSKÝ, K.. 2004. *Druhá viedenská škola a jej vplyv na vývoj slovenskej hudby*. Prešov: MPC, 2004 – dostupné aj na www.mcpc.sk
 NAVRÁTIL, M. 1996. *Nástin vývoje evropské hudby*. Ostrava, 1996.
 SCHNIERER, M. 1995. *Svět orchestru 20. století I*. Brno, 1995.
 SCHNIERER, M. 1999. *Expresionismus a nová hudba. Svět orchestru 20. století III*. České Budějovice: Jihočeská univerzita, 1999.
 SCHNIERER, M. 2005. *Proměny hudebního neoklasicismu*. Praha, 2005.
 ŠAFAŘÍK, J., 2006. *Dějiny hudby III. díl (20. století)*. Olomouc, 2006.
 ADORNO, T.W. 2019. *Filozofie nové hudby*. Praha: Akademie múzických umění, 2019.

Language knowledge, required to complete the course: *Slovak language*

Notes:

Course evaluation

Total number of evaluated students: 188

A	B	C	D	E	FX
43%	26%	20%	3%	1%	8%

Lecturer: *Mgr. Peter Ruščin, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/H20ST2/</i>	Course title: <i>Music of the 20th-21st Centuries 2</i> <i>(study-profile course)</i>
Type, scope, and method of educational activities: <i>1 lecture / 1 seminar</i> <i>Combined method.</i>	
Number of credits: 3	
Recommended semester / trimester of study: <i>2nd semester</i>	
Study degree: <i>2nd level (Mgr. - master's degree)</i>	
Prerequisites: <i>Music of the 20th and 21st Century 1 1/IHVU/H/H20ST1/</i>	
Conditions for passing the course: <i>During the semester, the student prepares a seminar paper on a specific topic and presents it at the seminar. In the middle of the semester, they must successfully pass a knowledge test. During the exam period, the student takes an oral exam, which includes an analysis of selected examples from the Music of the 20th-21st centuries.</i>	
Learning outcomes: <i>The course focuses on the development of music after 1945, the characteristics and understanding of the basic musical styles of the Euro-American tradition, and schools of a composer from the post-war period to the present. The aim is to become familiar with the stylistic diversity of contemporary classical music.</i> <i>After the completion of the course student will obtain:</i> Knowledge: <ul style="list-style-type: none"> - <i>defines the developmental styles of 20th-century music up to 1945,</i> - <i>describes the political, economic, philosophical, and aesthetical background of the development of 20th-century music,</i> - <i>recognizes the various 20th-century music styles up to 1945,</i> - <i>categorizes the various 20th and 21st-century music styles,</i> - <i>characterizes the perceptual complexity of 20th and 21st-century music.</i> Skills: <ul style="list-style-type: none"> - <i>knows how to apply stylistic compositional elements in the context of the perception of a given work,</i> - <i>knows how to implement a systematic perception of a musical work in the form of live reproduction,</i> - <i>acquires musical-perceptual skills through the continuous perception of 20th-century music.</i> Competences: <ul style="list-style-type: none"> - <i>can perceive the classical music of the 20th century as an aesthetic-artistic experience,</i> - <i>acquires the ability to reflect independently "modern classical music".</i> 	
Course content: <ul style="list-style-type: none"> - Benjamin Britten and Neoclassicism in Western European Post-war Music. - 20th-Century Music in Latin America. - Post-war European Avant-garde and Darmstadt school. - Modality in 20th-century Music. - Olivier Messiaen. - Postmodern in Music - minimalism in the USA, new simplicity in European music. - The Development of Classical Music in the countries of Eastern Europe in the period 	

1945-1989.

- The Development of Music at the turn of the 20th and 21st centuries - post-minimalism, new complexity, spectral music.
- Personalities of contemporary music composers of the classical genre.

Recommended literature:

KOHOUTEK, C. 1962. *Novodobé skladebné teórie západoevropskej hudby*. Praha, 1962.

HERZFELD, F. 1966. *Musica nova*. Praha, 1966.

VYSLOUŽIL, J. 1981. *Hudobníci 20.storočia (2., rozšírené vydanie)*. Bratislava, 1981.

MARTÍNKOVÁ, A. 1985. *Čeští skladatelé současnosti*. Praha, 1985.

NAVRÁTIL, M. 1996. *Nástin vývoje evropské hudby*. Ostrava, 1996.

SCHNIERER, Miloš. 1998. *Svět orchestru 20. století II*. Praha: Academia, 1998.

SCHNIERER, M. 1999. *Expresionismus a nová hudba. Svět orchestru 20. století III*. České Budějovice: Jihočeská univerzita, 1999.

MARTINÁKOVÁ, Z. 1999. Kapitoly z hudby 20.storočia. In: *Hudobný život*, roč. 1999, č. 10-12, roč. 2000, 2001.

HRČKOVÁ, N. 2006. *Dejiny hudby VI. Hudba 20. storočia (2)*. Bratislava: Ikar, 2006.

ŠAFAŘÍK, J. 2006. *Dějiny hudby III. díl (20. století)*. Olomouc, 2006.

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

Notes:

Evaluation of subjects

Total number of evaluated students:

A	B	C	D	E	FX
59%	20%	9%	5%	0%	4%

Lecturer: *Mgr. Peter Ruščin, PhD.*

Last modified date: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>/1/IHVU/H/HUML/</i>	Course title: <i>Music for children and youth</i>
Type, scope, and method of educational activities: 1 seminar Combined method	
Number of credits: <i>2</i>	
Recommended semester / trimester of study: <i>3rd semester</i>	
Study degree: <i>2nd</i>	
Prerequisites: <i>1/IHVU/H/HUML/ Music Pedagogy and Music in the School System after the 2008 Reform, 1/IHVU/H/DIDH2 Didactics 2</i>	
Method of evaluation and completion of the course: assessed credit <i>50% activity at seminars and preparation of occasional programs with pupils in the framework of the Subject Practice 2</i> <i>50% Perceptual analysis of a selected composition for children and youth in their own interpretation and methodological preparation for presentation in primary schools, and music schools.</i>	
<p>Learning outcomes: <i>Students will acquire a theoretical overview of the work of children and youth by composers of various artistic styles. They will master the specifics and style-creating elements of this goal-oriented musical creation. They will acquire basic principles about the music typology for children and youth. They will gain an overview of the compositions meant for upbringing and education of the children's listener.</i></p> <p><i>Student will obtain:</i></p> <p><i>Knowledge:</i></p> <ul style="list-style-type: none"> - <i>summarizes compositions for children in the creation by composers of individual artistic styles</i> - <i>defines the expressive means of music in the context of its use for interpretation and perception of children and youth,</i> - <i>masters the theory of pedagogical interpretation of a musical composition,</i> - <i>names the expressive means of music in compositions for children and youth.</i> <p><i>Skills:</i></p> <ul style="list-style-type: none"> - <i>knows the basic repertoire of children's creations for the needs of teaching practice,</i> - <i>observes the market offer of children's popular and dance songs,</i> - <i>participates in concerts of primary arts schools in the Prešov region.</i> <p><i>Competences:</i></p> <ul style="list-style-type: none"> - <i>can compile a repertoire for the children's choir,</i> - <i>assesses the child performer with sensitivity and tolerance and is able to guide them in their development.</i> 	
Course content: <ul style="list-style-type: none"> - <i>Musical composition as a subject and object of musical pedagogy.</i> - <i>Music typology for children and youth in the context of the performer and the recipient. Characteristics of creation for children and youth.</i> - <i>Overview of creation for children and young people. (Compositions intended for vocal and instrumental children's interpretation, compositions for children and youth</i> 	

intended for listening to music. Compositions for larger performance groups: choral, folklore, orchestral, stage-dramatic...)

- *General ethical, aesthetic, and artistic standards determining the quality, nature and content of music intended for children.*
- *Educational model of musical schooling consisting in the balance of differentiated goals in the MusicSubject according to the National Curriculum.*
- *Differentiation of compositional manuscripts for the children's listener.*
- *Folklore as an inspirational source of active compositional approach.*
- *Program music of the 19th century, its verbalization, and a metaphor as a way of communication about music.*
- *Contemporary pedagogical and compositional ambitions of composers in the creation for children.*
- *Children's musical instruments (traditional, folk, contemporary electronic).*

Recommended literature:

HATRÍK, J., 1994: *Didaktický prístup k hudobnej literatúre v procese hudobnej výchovy detí.*

Zborník z konferencie „Príprava učiteľov HV“. Nitra: Pedagogická fakulta UKF, 1994.

HURNÍK, I., 1989: *Cesta s motýlkem.* Praha: Editio Supraphon, 1989.

HERDEN, J., 1997: *My pozor dáme a nejen posloucháme: Posloucháme hudbu se žáky 2.stupně ZŠ a nižších ročníků osmiletých gymnázií.* Praha: Klett, 1997.

MEDŇANSKÁ, 1996, 1998: *Detská zborová tvorba slovenských skladateľov p r. 1945.* Zborníky zo sympózií Cantus choralis Slovaca z rokov 1996, 1998,

JENČKOVÁ, E, 1994: *Hudba pro deti*, SPN, Praha

KUPKOVÁ, J.: *Hudobná tvorba pre deti a mládež v 20. storočí.* Nitra: UKF PF, 2001.

PIRNÍKOVÁ, T., 2004: *Skladateľské inšpirácie a impulzy pre hudobnú pedagogiku.* Prešov:

ČERVENÁ, Ľudmila, ed. 2005: *Hudba pre deti v tvorbe skladateľov 20. storočia*

v stredoeurópskom priestore. Banská Bystrica: UMB, 2005. Online:

www.docplayer.pl/17224268-Sucasna-slovenska-tvorba-pre-deti-determinanty-vychodiska-perspektivy.html

Language which is necessary to complete the course: Slovak

Notes:

Evaluation of subjects

Total number of evaluated students: 171

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>FX</i>
<i>74%</i>	<i>15%</i>	<i>0%</i>	<i>0%</i>	<i>4%</i>	<i>11%</i>

Lecturer:Mgr. Peter Ruščin, PhD., external pedagogue

Last modified date: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/HUEST/</i>	Course title: <i>Musical aesthetics</i>
Type, scope, and method of educational activities: <i>1 lecture / 1 seminar</i> <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester/trimester of study: <i>3rd semester</i>	
Study degree: <i>2nd level (Mgr. - master's degree)</i>	
Prerequisites: <i>Music of the 20th and 21st Century 1 1/IHVU/H/H20ST1</i>	
Conditions for passing the course: <i>The course is completed by a final exam. The student works actively on each lesson, during the semester they will prepare one review of the concert or musical-dramatic performance of their choice from the dramaturgy of ŠF Košice (State Philharmonie), ŠD Košice (State Theatre), DJZ Prešov (Jonáš Záborský Theatre), spring music festivals KHJ and PHJ. The student must obtain at least 92 % for a grade A (excellent), 84 % for a grade B, 76 % for a grade C, 65 % for a grade D and at least 51 % for a grade E. The student who obtains less than 51 % will be graded FX. The final grade is calculated as the average of the review rating, the verbal rating of the heard work, and the answers to oral questions. 100% attendance is a requirement.</i>	
Learning outcomes: <i>The student will acquire a basic theoretical overview of the issue of aesthetics, with an emphasis on the aesthetics of music. Understands the basic aesthetic concepts, and forms the starting point for working with an artwork from an aesthetic point of view. Handles aesthetic competences in the art music and applies them adequately in the teaching of the subject named Music in primary and arts schools. Defines the aesthetic perception of music based on the development of musical thinking. The course cultivates students' tastes in the norms of musical aesthetics. They will acquire the need for a conscious perception of music in live productions concert halls in order to achieve an aesthetic experience.</i> <i>The student will acquire:</i> Knowledge: <ul style="list-style-type: none"> - <i>defines all the concepts and differences between aesthetic and artistic,</i> - <i>knows the basic theory of aesthetics and musical aesthetics,</i> - <i>defines the process of aesthetic perception of music,</i> - <i>defines aesthetic categories and applies them to art music,</i> - <i>knows the concept of polyesthetics in arts and its application in education as polyesthetic education.</i> Skills: <ul style="list-style-type: none"> - <i>defines the process of object reflection in the subject in musical perception,</i> - <i>applies aesthetic categories in the art music, creates examples and justifies them based on the use of expressive means of music,</i> - <i>defines the style-creating elements of the composer's artistic creation in a given work,</i> - <i>implements a systematic perception of musical composition in the context of musical aesthetics in various available forms, particularly in the perception of live reproduction,</i> - <i>defines experiencing music as an aesthetic, artistic, and musical experience.</i> Competences:	

- masters a continuity of aesthetic perception of music, musical and perceptual competences, is knowledgeable in musical education and in the creative process.

Course content:

- Introduction to the study of musical aesthetics, thematic content of the course, study literature.
- Subject and tasks of aesthetics, art as a social phenomenon, aesthetics of music.
- Aesthetic education, its social impact and importance in the conditions of the market mechanism.
- The place and position of music in aesthetic education, the problem of experience and its diagnosis.
- Style-creating elements in the arts, and in the art music.
- Basic aesthetic categories in the music art application.
- Content and form in the musical work.
- Aesthetic perception of music, aesthetic consciousness.
- Artistic creation and its style-creating elements in the application to art music.
- Aesthetic acquisition of reality in terms of object and subject and its application in the art music.
- The subjective side of aesthetic acquisition of reality.
- Applied Musical Aesthetics - Musical Criticism
- Polyesthetic education and its dimension.
- Aesthetic value of a musical work, musical criticism, aesthetic taste.

Recommended literature:

ALBRECHT, J., 1999: *Človek a umenie*. Národné hudobné centrum, Bratislava, 1999

ELSCHEK, O., 1984: *Hudobná veda súčasnosti*. Bratislava, 1984.

KOPČÁKOVÁ, S. 2013: *Vývoj hudobno-estetického myslenia na Slovensku v 20. storočí*. Prešov. Filozofická fakulta PU, ISBN 978-80-555-0804-7 s. 301

KOPČÁKOVÁ, S. 2013: *Slovo o umení bez slov*. Prešov. Súzvuk, ISBN 978-80-89188-22-2

KOUBA, J., 1988: *ABC hudebních slohů*. Prague, 1988

MICHALOVÁ, E., 1990: *Hudobná estetika*, Zvolen, 1990

POLÁK, P. 1974: *Hudobnoestetické náhlady v 18. storočí. Od baroka ku klasicizmu*. SAV, Bratislava,

POLEDŇÁK, I. 2006: *Hudba jako problém estetiky*. Univerzita Karlova v Praze. ISBN 80-246-1215-1

SCRUTON, ROGER, 2009: *Hudobná estetika*. Bratislava: Hudobné centrum. 483 s., ISBN 978-80-89427-11-6

SCHNIERER, MILOŠ, 1995: *Společenské funkce hudby*. České Budějovice: Pedagogická fakulta JU České Budějovice. 196 s., ISBN 80-7040-123-0

VOLEK, J., 1985: *Kapitoly z dějin estetiky*. Panton, 1985

Language which is necessary to complete the course: Slovak

Notes:

Evaluation of subjects Total number of evaluated students: 192

A	B	C	D	E	FX
60%	23%	7 %	0%	0%	10%

Lecturer: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

Last modified date: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/HPERE/</i>	Course title: <i>Music Pedagogy and Music in the School System after 2008 Reform (study-profile course)</i>
Type, scope, and method of educational activities: 1 lecture/1 seminar Combined method	
Number of credits: 2	
Recommended semester/trimester of study: <i>1st semester</i>	
Study degree: <i>2nd level (Mgr. - master's degree)</i>	
Prerequisites: -	
Method of evaluation and completion of the course: exam 50% activity at seminars, a study of legislative school documents, knowledge of the content of Acts No. 245/2008 (the School Act), Act 138/2019 on "pedagogical employee" 50% exam (written and oral) 100% attendance is a requirement	
<p>Learning outcomes: <i>Students will gain a basic theoretical overview in the system of music pedagogy, they will learn the content of individual scientific disciplines. They master an education system in Slovakia after 2008 Reform, school legislation and school documents with an emphasis on the musicsystem and National Curriculum for the subject Music Education, Education through arts, arts and culture in primary and grammar schools, as well as National Curriculum of Music for arts schools. They are also familiar with musicsystems in the group of V4 countries. The student will acquire:</i></p> <p><i>Knowledge:</i></p> <ul style="list-style-type: none"> - <i>knows the scientific basis of music pedagogy in the system of music science,</i> - <i>defines the basic disciplines of music pedagogy,</i> - <i>understands school legislation and school documents, such as National Curriculum (ŠVP), ŠkV,.</i> - <i>is familiar with typology of the ISCED marking.</i> <p><i>Skills:</i></p> <ul style="list-style-type: none"> - <i>defines and applies the content of the ŠVP (National Curriculum) of the subject in question to the ŠkVP (School Curriculum),</i> - <i>gives suggestions to ŠkVP areas that are within the competence of the music teacher,</i> - <i>implements artistic projects and performances of pupils on various school occasions, such as Slávik Slovenska and Supertrieda,</i> - <i>practices and evaluates various forms of research in order to detect developments in musical education,</i> - <i>elaborates the results of music-pedagogical research in order to acquire new knowledge in individual disciplines of music pedagogy.</i> <p><i>Competences:</i></p> <ul style="list-style-type: none"> - <i>defines and applies the content of the ŠVP (National Curriculum) of the subject in question to the ŠkVP (School Curriculum),</i> - <i>gives suggestions to ŠkVP areas that are within the competence of the music teacher,</i> - <i>based on the reflection of music education, changes methods, forms and approaches at work.</i> 	
Course content: <i>Music pedagogy as a scientific discipline in the systematics of musicology</i> <i>A difference of concepts, such as music pedagogy, Methodology of teaching music, music</i>	

education

Systematics of music pedagogy. New disciplines of music pedagogy

Musicsystem in Slovakia, Music pedagogy in Slovakia

Musicin the European context; EAS, EMU-objectives and roles of European music associations.

Charter on Musicin General Education Schools in Europe

Music-pedagogical concepts in Europe and their application in Slovakia.

Music and pedagogical research - synopsis

New school reform since 1.09.2008 and its impact on music education

Two-level education system in general education

European classification of levels of education ISCED and its transfer to Slovakia

Curricula – transition to National Curricula and School Curricula, their content, commonalities and differences, possibilities of programme development

Analysis of the national curriculum area Arts and Culture ISCED , ISCED 1, ISCED 2, ISCED 3a 3a

Lifelong Learning, Continuing Teacher Education, the EU Strategy and our Adaptation

Competency-based education, competences of the teacher and the pupil in music

Interpretation of Act No.317/2009 on pedagogical employee, and forms of continuous education.

Decree on the professional competence of teachers in primary and secondary schools , and especially in arts schools

Concept of the School Education Program, structure, content, implementation.

Recommended literature:

BURLAS, Ladislav 1997: Teória hudobnej pedagogiky. Prešov, Prešovská univerzita v Prešove.

BURLAS, Ladislav, 1998: Hudba-komunikatívny dynamizmus. Bratislava: Národné hudobné centrum,

ELSCHEK, O., 1984: Hudobná veda súčasnosti. Veda, vydavateľstvo SAV, Bratislava, 1984

GREGOR, V.- SEDLICKÝ T., 1990: Dějiny hudební výchovy v českých zemích a na Slovensku. Supraphon,

CHARTA UČITEĽA. In: Dokumenty bez hraníc. MPC Prešov, 2002

MEDŇANSKÁ, I. 2006: Adaptácia „Návrhu koncepcie profesijného rozvoja učiteľov v kariérnom vzdelávaní“ aj pre učiteľov umeleckých škôl.In: Ako ďalej v hudobnej výchove 2. Banská Bystrica FHV, UMB BB, ISBN:80-8083-232-3 elektronický zborník

MEDŇANSKÁ, I. 2010: Systematika hudobnej pedagogiky. Prešov: Prešovská univerzita v Prešove. 143 s. ISBN 978-80-555-0149-9

MEMORANDUM o celoživotnom vzdelávaní sa. In: Dokumenty bez hraníc. MPC Prešov, 2002

MILÉNIUM-KONCEPCIA rozvoja výchovy a vzdelávania v Slovenskej republike. In: Dokumenty bez hraníc. MPC Prešov, 2002

TUREK, I. 2003: Kľúčové kompetencie. MPC Prešov, 2003

ŠVP Hv primárne a nižšie sekundárne vzdelávanie ISCED 1, ISCED 2 .

Zákon č. 245/2008 školský zákon. Zákon č. 138/2019 o pedagogickom zamestnancovi

Časopisy: Múzy v škole, Hudební výchova, Hudobný život, Slovenská hudba

Language which is necessary to complete the course: Slovak

Notes:

Evaluation of subjects Total number of evaluated students: 189

A	B	C	D	E	FX
51%	29%	8%	3%	1%	8%

Lecturer: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

Last modified date: February 2022

Approved by: Assoc. Prof. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/HDIE1/</i>	Course title: <i>Music Workshops 1 (study-profile course)</i>
Type, scope and method of educational activity: <i>1 seminar per week</i>	
Number of credits: <i>2</i>	
Recommended semester / trimester of study: <i>2nd semester</i>	
Study degree: <i>2nd level (Mgr. - master's degree) chyba</i>	
Prerequisites: -	
<p>Conditions for passing the course: <i>During the semester, the student actively works on seminars, submits one seminar paper – subject matter and prepared script, and as part of the semester's work plays the repertoire of the dramaturgy of the developed project, and demonstrates vocal, instrumental, musical-dramatic, rhythmic-movement and dance skills, which are a condition for getting the assessed credit. 100% attendance is a requirement. The student must obtain at least 90 % for a grade A (excellent), 80 % for a grade B, 70 % for a grade C, 60 % for a grade D, and at least 50 % for a grade E. A student who obtains less than 50% will be graded FX. The final evaluation is calculated as the average of the evaluation of the seminar work, semester's work, and active participation in the project (future educational concert, which takes place in Music Workshops 2).</i></p>	
<p>Learning outcomes: <i>Application of knowledge and skills from all bachelor's degree subjects of music art into creative didactic preparation. Creation and methodology of preparation for lessons of music and movement education, music and drama education, with the application of instrumental, vocal, and perceptual activities. Polyesthetic education and creative drama in the didactics of education.</i></p> <p><i>After the completion of the course student will acquire:</i></p> <p><i>Knowledge:</i></p> <ul style="list-style-type: none"> <i>- knows the methods of creative drama and project teaching,</i> <i>- can create a script, a literary script, and a technical script,</i> <i>- can interpret and analyze the artistic construction of a musical work in his own words,</i> <i>- is able to create a music and music-educational program, the dramaturgy of an educational concert, and a music-drama educational theatre for pupils,</i> <p><i>Skills:</i></p> <ul style="list-style-type: none"> <i>- creatively implements vocal activities and applies them in a music-dramatic project with an emphasis on expression and acting,</i> <i>- can play classic and easy-to-use Orff's instruments, and knows how to complete the dramatic and storyline of the project,</i> <i>- applies rhythmic games and instrumental play to the creation of onomatopoeic elements,</i> <i>- combines vocal, rhythmic, instrumental, physical skills and abilities into a holistic picture of the project,</i> <i>- is able to dramatize certain stimuli from music in the principles of creative dramatics</i> <i>- distinguishes and applies musical-motion and musical-dramatic improvisation and imitation,</i> <p><i>Competences:</i></p> <ul style="list-style-type: none"> <i>- is able to cooperate and create joint projects in the context of musical dramatisation and polyesthetic education</i> 	

- can distinguish and clarify the expressive means of music and emotionally express them by moving, singing, and playing the instrument in specific forms of the proposed project.
- can create music programs for schools and concerts,
- can create musical-dramatic educational concerts for schools, and is able to do it from screenwriting, dramaturgy to realization,
- applies his artistic skills to the creation of musical projects for schools and performances of his colleagues in cooperation to a single whole – a musical-dramatic didactic project.

Verbalization of music.

Typology of creative activities.

Model exercises of free fluency and flexibility with an emphasis on the affective, emotional, situational-dramatic component.

Vocal and instrumental activities against the background of live and reproduced music.

Metaphorical contact with the musical structure.

Search for analogies of the musical structure with the laws of nature.

A method of brainstorming, collective improvisation on selected topics and suggestion.

Selection of finished musical texts suitable for preparation, decomposition of the musical structure – as a pedagogical path to approaching, finding clarity, and understanding.

Defining the principles of integrability, searching for concrete possibilities of linking.

Motion improvisation and imitation.

Methods and techniques of dramatic education.

Creating a script. A technical scenario.

Musical theater, dramaturgy.

Recommended literature:

FELIX, B., 2013: *Hudobno-dramatické činnosti na základnej škole*. Banská Bystrica: UMB.

HATRÍK.,J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. Nitra: UKF.

PIRNÍKOVÁ,T. 2000: *Skladateľské inšpirácie a impulzy pre hudobnú pedagogiku*. Bratislava: HTF VŠMU.

VALENTA, J.,2008: *Metody techniky a dramatické výchovy*. Grada Publishing, a.s., Praha ISBN 978-80-247-1865-1

VYBÍRAL,Z.,2000: *Psychologie lidské komunikace*. Portál, Praha. ISBN 80-7178-291-2

WAY,B.,1996: *Rozvoj osobnosti dramatickou improvizací*. ISV Nakladatelství, Praha Campebell ISBN 80-85866-16-1

ZELINA,M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. IRIS, BA. ISBN 80-967013-

Metodické príručky pre hudobnú výchovu ZŠ, ZUŠ, SŠ

Časopisy hudební výchova, Múzy v škole.

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

Notes:

Evaluation of subjects

Total number of evaluated students: 176

A	B	C	D	E	FX
89%	1%	0	0	0	10%

Lecturer: *PaedDr. Jana Hudáková, PhD.*

Last modified date: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/HDIE2/</i>	Course title: <i>Music Workshops 2 (study-profile course)</i>
Type, scope and method of educational activities: <i>2 hours seminar per week</i>	
Number of credits: <i>2</i>	
Recommended semester / trimester of study: <i>3rd semester</i>	
Study degree: <i>2nd level (Mgr. - master's degree) .</i>	
Prerequisites: <i>1/IHVU/H/HDIE1/ Music Workshops 1</i>	
<p>Conditions for passing the course: <i>During the semester, the student actively works on seminars, demonstrate their psychomotor abilities and skills, rehearses songs, instrumental compositions, and dances in the developed scenario. Student participates in dramaturgical work, production of school scenes and props. They are implemented in acting and pantomime activities. Condition to be able to participate in credit is active participation in a public performance at a created educational concert, or in a music theatre, and DVD recording, which will continue to serve as a didactic aid and a didactic film. 100% attendance is a requirement. The student must obtain at least 90 % for a grade A (excellent), 80 % for a grade B, 70 % for a grade C, 60 % for a grade D, and at least 50 % for a grade E. A student who obtains less than 50% will be graded FX. The final evaluation is calculated as the average of the evaluation at seminars, active work and participation in project creation, and artistic presentation at performances, and recordings according to the teacher's instructions.</i></p>	
<p>Learning outcomes: <i>Application of knowledge and skills from all bachelor's degree subjects of music art into creative didactic preparation. Creation and methodology of preparation for lessons of music and movement education, music and drama education, with the application of instrumental, vocal, and perceptual activities. Polyesthetic education and creative drama in the didactics of education.</i></p> <p><i>After the completion of the course student will acquire:</i></p> <p><i>Knowledge:</i></p> <ul style="list-style-type: none"> <i>- forms the dramaturgy of an educational concert and a musical-dramatic theatre,</i> <i>- distinguishes shades of expressive means of music in different stylistic periods,</i> <i>- is able to interpret the connections between different types of arts within the suggested musical-dramatic theatre</i> <p><i>Skills:</i></p> <ul style="list-style-type: none"> <i>- is able to combine vocal, instrumental, musical-dramatic, rhythmic-movement, and dance skills creatively into the context of the proposed scenario,</i> <i>- implements expressive and acting skills within its capabilities,</i> <i>- uses onomatopoetic elements of music, and dramatic and storyline of the project,</i> <i>- combines rhythmic, instrumental and physical skills with singing,</i> <i>- is able to dramatize certain stimuli from music in the principles of creative dramatics</i> <i>- can distinguish and apply musical-motion, musical-dramatic improvisation, and imitation,</i> <i>- creates school props and scenes for the project storyline.</i> <p><i>Competences:</i></p> <ul style="list-style-type: none"> <i>-can distinguish and clarify the expressive means of music and emotionally express them by moving, singing, and playing the instrument in specific forms of the proposed project,</i> <i>- is able to cooperate and create joint projects within the framework of musical drama,</i> 	

- applies own artistic skills to the specified scenario,
- is able to accept and incorporate the performances of his colleagues into the holistic expression of the project.

Verbalization of music.

Typology of creative activities.

1.-4. Selection of options and progress of activities aimed at the preparation of a specific integrative musical-educational project, in which various aspects of the view on musical self-expression and on the didactization of musical-theoretical knowledge will be applied.

5. The issue of myth and symbol participating in projects of a musical-dramatic nature.

6. Active project creation, project types, practice, and rehearsals.

7. Searching for and creating algorithms to the selected form of the project. Props, sets, and period elements.

8. Synthesis of the selected procedures with the criteria given by the child's age.

9. Dramaturgical work.

10. Integration of vocal, rhythmic, instrumental, and dance activities into one whole – the project.

11.-12. Rehearsals, project trial, and project rehearsals.

13. Implementation of a specific project together with children and for children – in the form of an educational concert, musical-dramatic performance, pedagogical output, poetic evening...and DVD recording.

Recommended literature:

FELIX, B., 2013: *Hudobno-dramatické činnosti na základnej škole*. Banská Bystrica: UMB.

HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. PIRNÍKOVÁ, T. 2000:

Skladateľské inšpirácie a impulzy pre hudobnú pedagogiku. Bratislava: HTF VŠMU.

VALENTA, J., 2008: *Metody techniky a dramatické výchovy*. Grada Publishing, a.s., Praha ISBN 978-80-247-1865-1

VYBÍRAL, Z., 2000: *Psychologie lidské komunikace*. Portál, Praha. ISBN 80-7178-291-2

WAY, B., 1996: *Rozvoj osobnosti dramatickou improvizací*. ISV Nakladatelství, Praha Cambridge ISBN 80-85866-16-1

ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. IRIS, BA. ISBN 80-967013-

Metodické príručky pre hudobnú výchovu ZŠ, ZUŠ, SŠ

Časopisy hudební výchova, Múzy v škole.

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

Notes:

Evaluation of subjects

Total number of evaluated students: 157

A	B	C	D	E	FX
87%	1%	1	1	0	10

Lecturer: PaedDr. Jana Hudáková, PhD.

Last modified date: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/HIMPR1/</i>	Course title: <i>Instrumental Accompaniment Improvisation 1</i>
Type, scope, and method of educational activities: <i>30 minutes of practise</i> <i>Method: on-campus</i>	
Number of credits: <i>1</i>	
Recommended semester/trimester of a study: <i>1st semester</i>	
Study degree: <i>2nd level (Mgr. - master's degree)</i>	
Prerequisites: -	
Conditions for passing the course: <i>Continuous assessment: 50% preparation of seminar papers and 50% their interpretation. The student must obtain at least 92 % for a grade A (excellent), 84 % for a grade B, 76 % for a grade C, 65 % for a grade D, and at least 51 % for a grade E. The student who receives less than 51 % will be graded FX. The final evaluation is calculated as the average assessment of all parts. 100% attendance is requirement.</i>	
Learning outcomes: <i>Students can create musical-style instrumental accompaniments to other vocal or instrumental manifestations and activities.</i> <i>After the completion of the course student will acquire:</i> Knowledge: - <i>They masters the basic principles of musical theory and harmonious techniques.</i> Skills: - <i>Demonstrates abilities and skills in creating simple accompaniments to folk and artificial songs.</i> - <i>Will acquire habits necessary in the application of musical-practical activities and their application to the musical-creating process.</i> - <i>Develops a musical fantasy and applies it to his improvisation.</i> - <i>Can adapt quickly to tone changes, as part of a musical accompaniment.</i> - <i>Develops the instrumental skills acquired while playing the main instrument.</i> Competences: - <i>Reproduces his own improvisation in the form of a musical accompaniment as a whole.</i>	
Course content: <ul style="list-style-type: none"> • <i>Exercises developing musical fantasy.</i> • <i>Harmonic functions and their role in harmonising the melodic pattern.</i> • <i>Chord notation and graphic musical abbreviations, simple figuration.</i> • <i>Creating musical accompaniments using the main harmonic functions.</i> • <i>Introduction, incidental music and conclusion (coda) in improvisation.</i> • <i>Improvisation and its role in musical accompaniments in school practice.</i> • <i>Improvisation of the pattern using a simple chord background – T-S-D-T.</i> • <i>Improvisation using the chord background of subdivisions.</i> • <i>Transposition and its goals in improvisation.</i> • <i>Modulation and its role in improvisation.</i> 	

Recommended literature:

DIBÁK, I. 1993. *Nebojme sa improvizácie*. Bratislava: SHF.

HOCHÉL, P. 2015. *Lietala si lastovienka. 30 detských ľud. piesní pre spev a klavír*.

Ružomberok: Verbum.

LIPTÁK, T. 1989. *Improvizácia klavírneho sprievodu ľudových piesní*. VŠ učebné texty, Prešov: UPJŠ.

LJUBIMOV, V. 1979. *Improvizácia piesňových sprievodov na klavíri*. VŠ učebné texty, Prešov: UPJŠ.

VRÁNEK, T. 1996. *Anatomie improvizace*. VŠ uč. texty, České Budějovice: PF Jihočes. Univerzity.

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

Notes:**Evaluation of subjects**

Total number of evaluated students: 190

A	B	C	D	E	FX
79%	9%	3%	1%	0%	8%

Lecturer: *Assoc. Prof. Liubov Gunder*

Last modified date: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>Assoc. Prof.</i>	Course title: <i>Instrumental accompaniment improvisation 2</i>
Type, scope, and method of educational activities: 30 minutes of practice Method: on-campus	
Credits: <i>1</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Study level: <i>2nd year of Master's</i>	
Prerequisites: <i>1/IHVU/H/HIMPR1/ Improvisation of instrumental accompaniment 1</i>	
Conditions for passing the course: <i>Continuous evaluation: 50% elaboration of seminar papers and 50% of their interpretation. To receive an A (excellent), the student must obtain at least 92 %, to obtain a B - 84 %, to obtain a C - at least 76 %, to obtain a D - 65 %, to obtain an E - at least 51 %. The student who receives less than 51 % will be graded FX. The final evaluation is calculated as the average assessment of all parts. 100% attendance is required.</i>	
Learning outcomes: <i>Students can create musical-style instrumental accompaniments to other vocal or instrumental manifestations and activities.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Masters the basic principles of musical theory and harmonious techniques. Skills: <ul style="list-style-type: none"> - <i>Demonstrates abilities and skills in creating simple accompaniments to folk and artificial songs.</i> - <i>Will acquire habits necessary in the application of musical-practical activities and their application to the musical-creating process.</i> - <i>Develops a musical fantasy and applies it to his improvisation.</i> - <i>Can adapt quickly to tone changes, as part of a musical accompaniment.</i> - <i>Develops the instrumental skills acquired while playing the main instrument.</i> Competences: <ul style="list-style-type: none"> - <i>Reproduces his own improvisation in the form of a musical accompaniment as a whole.</i> 	
Concise course program: <ul style="list-style-type: none"> • Exercises developing musical fantasy. • Harmonic functions and their role in harmonizing the melodic pattern. • Chord notation and graphic musical abbreviations, simple figuration. • Creating musical accompaniments using the main harmonic functions. • Introduction, incidental music, and conclusion (coda) in improvisation. • Improvisation and its role in musical accompaniments in school practice. • Improvisation of the pattern using a simple chord background – T-S-D-T. • Improvisation using the chord background of subdivisions. • Transposition and its goals in improvisation. 	

- Modulation and its role in improvisation.

Recommended literature:

DIBÁK, I. 1993. *Nebojme sa improvizácie*. Bratislava: SHF.

HOCHÉL, P. 2015. *Lietala si lastovienka. 30 detských ľud. piesní pre spev a klavír*.

Ružomberok: Verbum.

LIPTÁK, T. 1989. *Improvizácia klavírneho sprievodu ľudových piesní*. University textbooks, Prešov: UPJŠ.

LJUBIMOV, V. 1979. *Improvizácia piesňových sprievodov na klavíri*. University textbooks, Prešov: UPJŠ.

VRÁNEK, T. 1996. *Anatomie improvizace*. University textbooks, České Budějovice: PF Jihočes. Univerzity

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

Notes:

Course evaluation

Total number of evaluated students: 190

A	B	C	D	E	FX
84%	5%	2%	0%	0%	0%

Lecturer: *Associate professor Liubov Gunder*

Date of last change: *February 2022*

Approved by: *Associate professor Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: Faculty of Arts	
Course code: 1/IHVU/H/OBDIP/	Course title: Final Thesis Defense
Type, scope, and method of educational activity:	
Number of credits: 14	
Recommended semester: 4th semester, 2nd year	
Study level: 2nd level (Master's)	
Prerequisites: seminar regarding the diploma thesis 1, 2	
<p>Conditions for passing the course:</p> <ul style="list-style-type: none"> • <i>When writing a diploma thesis, the student follows the instructions of his/her thesis supervisor and the Directive on the requirements for final theses, their bibliographic registration, control of originality, storage and access issued by University of Prešov. The scope of the thesis can be determined by the training facility, while the recommended scope (from introduction to conclusion, including) is 50 to 70 standard pages (90,000 to 126,000 characters). The structure of the thesis and the formal arrangement of the thesis are determined in Article 6 of the Directive after the agreement with the thesis supervisor.</i> • <i>The final variant of the diploma thesis bound in hardcover will be handed over by The student at the department that announced the topic of the thesis. The deadline for submitting diploma theses is set in the schedule of the corresponding academic year.</i> • <i>Diploma 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 based on the result of the originality check. Control of originality is a necessary condition of defense. Based on the result of the overlap of the thesis with other theses, the thesis supervisor decides whether the thesis can be the subject of defense.</i> • <i>Part of the thesis submission is the conclusion of a license agreement on the use of a digital copy of the thesis between the author and the Slovak Republic on behalf of the university. After uploading the thesis into the Evidence of final theses, the author immediately submits a draft license agreement signed by them to the training facility, which must be signed by an authorized representative of the university (the head of the training facility) within 30 days of sending the thesis to the central register of final theses.</i> • <i>The diploma thesis is assessed by the thesis supervisor and the opponent, who prepares the assessments according to the set criteria.</i> • <i>The thesis supervisor of the diploma thesis assesses in particular:</i> <ul style="list-style-type: none"> ▪ <i>fulfillment of the aim of the diploma thesis,</i> ▪ <i>degree of independence and initiative of The student in elaboration of the topic;</i> 	

- cooperation with the thesis supervisor,*
 - *logical construction of the diploma thesis,*
 - *adequacy of methods used, methodology,*
 - *professional level of the thesis; depth and quality of processing the topic,*
 - *contribution of the thesis; possibility to use results,*
 - *work with literature; relevance of used sources in relation to the topic and aim of the thesis,*
 - *formal side of the thesis.*
 - *Level of practical part of the thesis*
- *The opponent of the diploma thesis assesses in particular:*
 - *topicality and applicability of the thesis' topic,*
 - *setting the aim of the thesis and its fulfillment,*
 - *logical structure of the diploma thesis; continuity of chapters; their proportionality,*
 - *adherence and applicability of the methods used, methodology,*
 - *professional level of the thesis; depth and quality of processing the topic,*
 - *contribution of the thesis,*
 - *work with specialized literature,*
 - *formal side of the thesis.*
 - *and evaluates the practical part of the thesis*
- *The commission for the final state examinations in a private session will evaluate the course of the defense and decide on the evaluation. During the evaluation, the commission comprehensively assesses the quality of the diploma thesis and its defense, considering the assessments and the course of the defense, and evaluates with one mutual grade. The final evaluation may be the same as in the assessments, but it can also be better or 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 corresponding final state examination.*

Learning outcomes:

After completing the course, the student acquires:

Knowledge:

- *uses professional sources independently and creatively,*
- *analyzes and evaluates the current state of the problem in their field,*
- *synthesizes and applies the acquired theoretical knowledge in practical educational activity,*
- *adequately selects research procedures and applies them functionally.*

Skills:

- *is aware of a linguistic and professional culture and demonstrates their own attitude to the professional problems of his studies.*
- *in the study program education of the music arts, the student has gained new skills from management and own implementation of the practical part of the diploma thesis.*

Competences:

- *the student presents and is able to defend their professional opinion on the problems of educational work and knows how to solve them.*

Concise course content:

The defense of the diploma thesis has a fixed course:

1. *The student's opening statement, presentation of the results of the final thesis.*
2. *Presentation of the main points from the written assessments of the supervisor and the opponent.*
3. *Graduate's answers to the questions of the supervisor and the opponent.*
4. *Expert discussion on the diploma thesis with questions for The student.*

The diploma thesis is available to the commission during the defense. The student's opening statement should contain in particular the following points:

1. *Brief reasoning of the choice of topic, its topicality, practical contribution.*
2. *Clarification of aims and methodology of the thesis.*
3. *The main content problems of the work.*
4. *Conclusions and practical recommendations attained by The student.*

During the presentation, The student has their own copy of the diploma thesis, or an introductory presentation prepared in writing. Student will present the speech independently and is able use computer technology. The introductory performance should be short, not exceeding 10 minutes.

Recommended literature:

GAVORA, P., 1999. *Úvod do pedagogického výskumu*. Bratislava: Comenius University. ISBN 80-223-1342-4.

GONDA, V. 2012. *Ako napísať a úspešne obhájiť diplomovú prácu*. Bratislava: Iura Edition, spol.s.r.o. ISBN 978-80-8078-472-0.

KATUŠČÁK, D., 1998: *Ako písať vysokoškolské a kvalifikačné práce. Ako písať seminárne práce, ročníkové práce, práce ŠVOČ, diplomové práce, záverečné a atestačné práce a dizertácie*. Bratislava: Stimul. ISBN 80-85697-57-2.

ŠVEC, Š. a kol., 1998. *Metodológia vied o výchove*. Bratislava: IRIS. ISBN 80-88778-73-5.

VIŠŇOVSKÝ, L., P. ZOLYOMIOVÁ a J. BRINCKOVÁ, 2007. *Metodika diplomovej práce*. ISBN 978-80-8083-374-9.

Smernica o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní. [online]. Prešov: PU. [cit.26 March 2014]. Available on: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

Language the knowledge of which is required for the completion of the course: Slovak language.

Notes: compulsory unit, the student selects the course only once

Course evaluation

Total number of students evaluated: 151

A	B	C	D	E	FX
64%	16%	4%	1%	0%	15%

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

Date of last change: February 2022

Approved by: Assoc Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/PPZS/22</i>	Course title: <i>Pre-service practice 1</i>
Type, scope, and method of educational activity: <ul style="list-style-type: none"> • Type: practice in training schools: elementary schools • Combined method • scope: 25 hours (2 hours of listening, 8 hours of outputs, 8 hours of outputs' analyses, 7 hours of assistant activity, and extracurricular activity) 	
Credits: <i>1</i>	
Recommended semester / trimester of study: <i>2nd semester</i>	
Study level: <i>2nd level</i>	
Prerequisites: <i>subject didactics</i>	
Conditions for passing the course: <p><i>The course is evaluated based on the recommendation of the mentor teacher after the preparation of classes, then after taught lessons. After the internship, the student hands over the preparations to the pedagogue providing the course: Pre-service practice 1 and consults them as part of the evaluation and feedback.</i></p> <p><i>In order to obtain credits, the student is obliged to implement at least 2 hours of listening's, 8 hours of outputs and the corresponding number of analyzes of lessons taught at elementary school – according to the schedule of the PU practice department. Part of the practice is also assistant activities and extracurricular activities in the range of at least 7 hours in person.</i></p> <p><i>Based on the student's activities within the school, the mentor teacher will prepare Student Assessment, in which they will write a recommendation - to grant or not to grant credits for the accomplished practice. The student submits the practice preparations signed by the mentor teacher and their own assessment of the practice.</i></p>	
Learning outcomes: <p><i>After completing the course, students acquire additional skills and competences for teaching at an elementary school, develop competences in the preparation of a lesson on a specific subject of the curriculum, demonstrate competences in examining and evaluating pupils, in planning, in organization and management of the lesson. They will know the basic obligations of the teacher also in relation to non-teaching activities, they will learn more about the pedagogical documentation, the overall course of the school, the cooperation of the school with parents, and the work of an educational advisor. They will verify the broad relations between pedagogical-psychological theory and practice.</i></p> <p>Knowledge:</p> <ul style="list-style-type: none"> - <i>the student has the in-depth and comprehensive knowledge necessary for teaching in lower secondary education.</i> - <i>has knowledge and is able to prepare, plan, implement and evaluate a lesson according to specific topics, including proper examination and assessment of the student and the whole teaching process.</i> - <i>masters the responsibilities of the teacher in relation to the management of the educational process and to tasks outside it.</i> - <i>knows the curricular documents.</i> - <i>knows the competences of a lower secondary teacher, social status and moral responsibility for educational outcomes and one's own professional growth.</i> 	

Skills:

- *knows how to actively acquire new knowledge and information, integrate it, and use it in the educational process of lower secondary education and in the teaching profession.*
- *is able to creatively plan, implement and evaluate the educational process in relation to the respect for the developmental and individual specifics of lower secondary education.*
- *works with the curriculum document State educational program (SEP) for lower secondary education, applies and analyzes the results of education to SEP, actively uses the means of teaching the subject in setting goals, thematic plans, teaching standards, profiles of graduates of a particular school,*
- *verifies the implementation of specific teaching methods and, when analyzing with a mentor teacher, they will acquire a self-reflective picture of the level of their pedagogical and musical abilities and qualities and will be able to design their own teacher's personality development plan with the help of the didactics of the subject from the faculty.*
- *is able to correctly specify the goals of the teaching process, verify the methods, means and forms of teaching.*
- *is able to relevantly discuss with the mentor teacher about the suitability of planning and implementation of specific lessons, based on which he acquires a self-reflective picture of the level of his abilities and skills, thus gaining a higher level of professional development at a given level of education.*

Competences:

- *is able to address educational needs in the educational process and beyond, obtains the first prerequisites for the belief in the demandingness and responsibility of the teaching profession, its morality, ethics, social loyalty of the teacher, realizes the importance of the relationship with the pupils and the teaching staff of the school they represent.*
- *independently coordinates the educational process of specific classes, communicates responsibly, makes decisions, and flexibly adapts according to the given teaching conditions.*
- *is responsible for the quality of the educational process, pupil assessment and the educational process.*
- *is able to discuss and argue with the mentor teacher and other experts about pedagogical-psychological components in lower secondary education.*
- *is able to plan a lesson innovatively and creatively on a specific topic.*
- *is independent in obtaining, classifying, formulating of information related to professional development at a given level of education, thus proving that they have developed competences and intellectual skills necessary for the profession of lower secondary teacher.*

Concise course content:

- *the student practices music at primary school,*
- *the internship will come with knowledge of the State educational program in the subject of music education,*
- *will be acquainted with the State Educational Program, its specifics for the school and possibly also for the subject,*
- *follows up the lessons and prepares the content of the lessons according to the instructions of the teacher,*
- *uses all musical activities: vocal, instrumental, perceptual, physical, musical-dramatic, combines them in the context of the given curriculum, while applying knowledge from music psychology, didactics, and sociology*
- *applies new concepts (or elements of them) of integrative music pedagogy and polyesthetic education,*

- actively participates in music activities of the school, prepares pupils for music competitions, helps with rehearsal of the Supertrieda (if the school has applied)

Recommended literature:

ČERNOTOVÁ, M. a kol. 2010 *Manuál pre študentov a cvičných učiteľov k pedagogickej praxi*. Prešov: FHPV PU. ISBN 978-80-555-0155-0

DOUŠKOVÁ, A., PORUBSKÝ, Š. 2004 *Vedenie študentov na odbornej učiteľskej praxi*. B. Bystrica: UMB.

FERENCOVÁ, J., KOSTURKOVÁ, M. 2020. *Kapitoly z didaktiky: od učenia sa k vyučovaniu*. 1. vyd. Prešov: Rokus, 2020. 254 s. ISBN 978-80-89510-92-4.

HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. Nitra: UKF.

HOLAS, M., 2004: *Hudební pedagogika*. Praha: AMU.

HUDÁKOVÁ, J., 2008: *Psychofyzologická príprava speváka v detskom speváckom zbore*. Prešov: FHPV PU.

AABHUDÁKOVÁ, J., 2008: *Didaktické a umelecké aspekty práce v detskom speváckom zbore*. Prešov : FHPV PU.

HUDÁKOVÁ, J. 2008: *Spevník pre 5-7. roč. ZŠ*. Prešov: FHPV PU.

HUDÁKOVÁ, J. – BYSTRÁ, B. 2011: *Kreatívne počúvanie hudby*. Prešov: FF PU. ISBN 978-80-555-0428-5

HUDÁKOVÁ, J – Kolodziejski, M. – Kráľová, E. 2014.: *Music and movement activities and their impact on musicality and healthy development of a child*. In: *Journal of educational review*. - ISSN 0975-4792. - Vol. 7, no. 4 (2014), s. [659]-669.

JENČKOVÁ, E., 2005: *Hudba v súčasnej škole*. Hradec Králove.

MIRONOV, S.- PODSTAVKOVÁ, I.-RANINEC, J., 2004: *Spevácky zbor. (Teória a metodika práce)*. BA: UK

SEDLÁK, F., 1979: *Didaktika hudební výchovy II*. Praha 1979. ISBN 14-512-85

ŠIMOVÁ, O., 1997: *Teória hudobnej výchovy. Základy vokálnej interpretácie*. UK Bratislava.

TICHÁ, A., 2005: *Hlasová výchova v detskom zbore*. Praha: UK

TUREK, I. 2005: *Inovácie v didaktike*. Bratislava: MPC.

ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. BA: IRIS.

Professional methodological journals, methodological manuals on musical education

Teaching music Textbooks and Curricula

Knowledge acquired in the course on Methodology of Teaching Music 1,2.

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

Notes:

Course evaluation:

Total number of evaluated students: 102

A	B	C	D	E	FX
75%	6%	2%	0%	0%	18%

Teacher: PaedDr. Jana Hudáková, PhD.

Date of last change: February 2022

Approved by: Associate professor Mgr. Vladimír Marušin, ArtD.

Course description

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: 1/IHVU/H/PPZUS/22	Course title: <i>Pre-service practice 2</i>
Type, scope, and method of educational activities: <ul style="list-style-type: none"> • Type: practice in training schools: art school, secondary school • Combined method • range: 25 hours (2 hours of listening, 8 hours of outputting, 8 hours of analyzing of outputting, 7 hours of assistant activity and extracurricular activities) 	
Credits: 1	
Recommended semester / trimester of study: <i>3rd semester</i>	
Study level: 2 nd	
Prerequisites: 1/IHVU/H/PPZS/ <i>subject didactics 1</i>	
<p>Conditions for passing the course:</p> <p><i>The course is evaluated on the recommendation of the teacher after preparation for classes, then after lessons. After the internship, the student hands over the preparations to the pedagogue providing the course: Pre-service practice 1 and consults them as part of the evaluation and feedback.</i></p> <p><i>In order to obtain credits, the student is obliged to implement at least 2 hours of listening, 8 hours of outputting and the corresponding number of analyzes of lessons taught at art school or secondary school – according to the schedule of the PU practice department. Part of the practice is also assistant activities and extracurricular activities at least 7 hours in person. Based on the student's activities within the school, the practicing teacher will prepare Student Assessment, in which they will write a recommendation - to grant or not to grant credits for the accomplished practice. The student submits the training sessions signed by the training teacher and their own assessment of the practice.</i></p>	
<p>Learning outcomes</p> <p><i>The subject pedagogical practice 2 students acquire additional skills and competences for teaching at an art school or secondary school, develop competences in the preparation of a lesson on a specific subject of the curriculum, demonstrate competences in examining and evaluating pupils, in planning, in organization and management of the lesson. They will know the basic obligations of the teacher also in relation to non-teaching activities, they will learn more about the pedagogical documentation, the overall course of the school, the cooperation of the school with parents, the work of an educational advisor. They will verify the broad relations between pedagogical-psychological theory and practice.</i></p> <p>Knowledge:</p> <ul style="list-style-type: none"> - <i>has acquired knowledge to teach a specific subject of own teaching qualification in higher secondary education.</i> - <i>has knowledge and is able to prepare, plan, implement and evaluate a lesson according to specific topics, including proper examination and assessment of the student and the whole teaching process.</i> - <i>masters the teacher's duties in relation to the management of the educational process and in relation to tasks arising outside it; knows and masters work with curricular documents.</i> - <i>knows the competences of the teacher of higher secondary education, or art school, social status, and moral responsibility for the results of education and its further growth and own professional profile.</i> 	

Skills:

- is able to actively acquire new knowledge and information, integrate them and use them in the educational process of higher secondary education and teaching career.
- is able to creatively plan, implement and evaluate the educational process in relation to the respect for the developmental and individual specifics of higher secondary education.
- is able to work with the basic curricular document - State educational program for higher secondary education and is able to apply the results of education to School Educational Program, to the thematic plan of the teacher; is able to adapt the profile of graduates of a given level of education in accordance with the conditions of the school.
- is able to correctly specify the goals of the teaching process, verify the methods, means and forms of teaching.
- is able to discuss relevantly with the practicing teacher about the suitability of planning and implementation of specific lessons, on the basis of which he acquires a self-reflective picture of the level of his abilities and skills, thus gaining a higher level of professional development at a given level of education.

Competences:

- the student is able to manage the educational needs in the educational process and beyond it in higher secondary education.
- can independently coordinate the educational process of specific classes, communicate responsibly, make decisions, and flexibly adapt to the conditions of teaching.
- is ready to take responsibility for the quality of the educational process, the evaluation of students and the educational process itself.
- is able to communicate with the trainee teacher and other professionals about pedagogical-psychological components related to higher secondary education and can provide relevant arguments in his/her defense.
- is able to plan classes in an innovative and creative way on a specific subject of self-approval.
- is independent in obtaining, classifying, formulating of information related to professional development at a given level of education, thus proving that he/she has developed competences and intellectual skills necessary for the profession of higher secondary teacher.

Concise course content:

- the student practices at the Art School in the subject of Music Learning,
- the practice will come equipped with the State Educational Program in the subject of music learning,
- will be acquainted with the State Educational Program, its specifics for the school and possibly also for the subject,
- follows up the lessons and prepares the content of the lessons according to the instructions of the teacher,
- uses all musical activities: vocal, instructive, perceptual, physical,
- in the context of a given curriculum, combines them, applying knowledge from music psychology, didactics, and sociology
- applies new concepts (or elements of them) of integrative music pedagogy and polyesthetic education,
- actively engages in musical activities of the school,
- creates worksheets and other teaching aids due to the older classrooms for the Musical Education in the art school,

Recommended literature:

ČERNOTOVÁ, M. a kol. 2010 *Manuál pre študentov a cvičných učiteľov k pedagogickej praxi*. Prešov: FHPV PU. ISBN 978-80-555-0155-0

FERENCOVÁ, J., KOSTURKOVÁ, M. 2020. *Kapitoly z didaktiky: od učenia sa k vyučovaniu*. 1. vyd. Prešov: Rokus, 2020. 254 s. ISBN 978-80-89510-92-4.

Kol. aut. : 1999 *Budoucí učitele na souvislé praxi*. Brno: Paido, ISBN 80-85931-56-7

HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. Nitra:UKF.

HOLAS, M., 2004: *Hudební pedagogika*. Praha: AMU.

HUDÁKOVÁ, J., 2008: *Psychofyzilogická príprava speváka v detskom speváckom zbore*. Prešov: FHPV PU.

AABHUDÁKOVÁ, J., 2008: *Didaktické a umelecké aspekty práce v detskom speváckom zbore*. Prešov : FHPV PU.

HUDÁKOVÁ, J. 2008: *Spevník pre 5-7. roč. ZŠ*. Prešov: FHPV PU.

HUDÁKOVÁ, J. – BYSTRÁ, B. 2011: *Kreatívne počúvanie hudby*. Prešov: FF PU, 2011. ISBN 978-80-555-0428-5

HUDÁKOVÁ, J – Kolodziejcki, M. – Králová, E. 2014.: *Music and movement activities and their impact on musicality and healthy development of a child*. In: *Journal of educational review*. - ISSN 0975-4792. - Vol. 7, no. 4 (2014), s. [659]-669.

JENČKOVÁ, E., 2005: *Hudba v súčasnej škole*. Hradec Králove.

MIRONOV, S.- PODSTAVKOVÁ, I.-RANINEC, J., 2004: *Spevácky zbor. (Teória a metodika práce)*. BA: UK

SEDLÁK, F., 1979: *Didaktika hudební výchovy II*. Praha 1979. ISBN 14-512-85

ŠIMOVÁ, O., 1997: *Teória hudobnej výchovy. Základy vokálnej interpretácie*. UK Bratislava.

TICHÁ, A., 2005: *Hlasová výchova v detskom zbore*. Praha: UK

TUREK, I. 2005: *Inovácie v didaktike*. Bratislava: MPC.

ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. BA: IRIS.

ŠVP, ISCED 2, ISCED 3, Učebné plány

Professional methodological journals, methodological manuals on musical education

Teaching music Textbooks and Curricula

Knowledge acquired in the course on Methodology of Teaching Music 1,2.

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

Notes:

Course evaluation:

Total number of evaluated students 75:

A	B	C	D	E	FX
95%	3%	0%	0%	0%	2%

Teachers: PaedDr. Jana Hudáková, PhD.

Date of last change: February 2022

Approved by: Associate professor Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Prešov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/ PSYSO/</i>	Course title: <i>Psychology and sociology of music</i>
Type, scope and method of educational activities: <i>1 lecture and 1 seminar per week</i>	
Number of credits: <i>2</i>	
Recommended semester / trimester of study: <i>3rd</i>	
Study degree: <i>2nd (Mgr-degree)</i>	
Prerequisites:	
Course completion conditions: <i>During the semester, the student actively works in seminars, submits written seminar papers and one semester paper. They will take the test at the end of the semester. The requirement is 100% attendance. To obtain an A (excellent), the student must obtain at least 90 %, to obtain a B - 80 %, to obtain a C - at least 70 %, to obtain a D - 60 %, to obtain an E - at least 50 %. The student who obtains less than 50 %, will be graded FX. The resulting evaluation is calculated as the average of the evaluation of seminar papers, semester paper and test.</i>	
Results of education: <i>Students acquire a basic theoretical overview of the sociology of music and its interdisciplinary links. They learn to empirically explore musical life in society.</i> <i>The student acquires:</i> <i>Knowledge: The student</i> <ul style="list-style-type: none"> - <i>knows the typologies of music perception,</i> - <i>distinguishes different types of stage fright, diagnoses them, and is able to help in their elimination,</i> - <i>can clarify the concepts of music, talents,</i> - <i>classifies musical abilities, musical fantasy and imagination,</i> - <i>diagnoses and distinguishes qualitative types of musical hearing,</i> - <i>defines the phasing of musical creativity.</i> - <i>defines the subject, goals and interdisciplinary relations of musical sociology,</i> - <i>knows the sociology of musical life and music culture.</i> <i>Skills:</i> <ul style="list-style-type: none"> - <i>applies all knowledge about classifications, types and quantifications from theoretical knowledge of musical psychology,</i> - <i>proposes the possibilities of developing the musicality of pupils,</i> - <i>links knowledge from emotional intelligence to the interaction model of human activity.</i> 	

- *defines the position of music culture in society,*
- *distinguishes between the areas of artificial and non-artificial music.*
- *knows the social functions of music, as well as the influence of society on music,*
- *creates empirical research in the field of musical culture.*

Competences:

- *uses an individual approach in the diagnosis of the student in terms of knowledge of music psychology,*
- *is able to collaborate and create joint projects within the team*
- *tolerates the ideas of colleagues, their artistic skills and performances.*
- *Uses the creation of empirical research in the development of the educational process in the school subject of Music.*

Course content:

Subject and place of psychology of music in the system of sciences.

Musical hearing – types, perception of consonance, dissonance, proprioceptive afferentation.

Structure of musicality, talents and geniality.

Diagnostics of musicality. Classification of musical abilities.

Typology of musical perception.

Personality of a musician. Biodromal approach – research of life cycles, career of a musician.

Perception, musical experience. Music and communication process, motivation.

Psychological structure of creativity and empathy in music pedagogy.

Possibilities of developing emotional intelligence. Interaction model of a person's musical activity.

Means and techniques of activating musicality in the pedagogical process.

Musical creativity and its stageization.

Stage fright – diagnostics, psychohygiene.

The subject and objectives of musical sociology.

Interdisciplinary relations of musical sociology.

Musical sociology, developmental constitution, social function of music.

Sociology of musicians.

Sociology of music listeners.

Sociology of the mass media.

Sociology of musical life and musical culture.

Classification of social functions of music.

Socio-psychological dimension of the music teacher.

Empirical research.

Recommended literature:

BEK, M.1993: *Vybrané problémy hudební sociologie*. Olomouc

BOHADLO, S., 1988: *Materiály ke studiu dějin hudby, estetiky a sociologie*. Hradec Králové: PdF.

BOYD, D. – TOVIM, A. 2007: *Hudební nástroj a naše dítě*. Praha: Portál

FRANĚK, M. 2009: *Hudební psychologie*. Praha: UK.
 HOLAS, M., 1988: *Psychologické základy hudební pedagogiky*. Praha: SPN
 HOLAS, M., 1998: *Psychologie hudby v profesionální hudební výchově*. Praha: SPN
 KRBAŤA, P., 2008: *Psychológia hudby (nielen) pre hudobníkov*. Varín.
 KULKA, J., 2008: *Psychologie umění*. Praha: Grada Publishing
 NESSIA, L., 2004: *Jak od malička rozvíjet inteligenci dětí*. Praha: Portál
 POLEDŇÁK, I., 1984: *Stručný slovník hudební psychologie*. Praha: Editio Supraphon.
 POLEDŇÁK, I., 2006: *Hudba jako problém estetiky*. Praha: Karolinum.
 SCHNIERER, MILOŠ, 1995: *Společenské funkce hudby*. České Budějovice: Pedagogická fakulta JU České Budějovice. 196 s., ISBN 80-7040-123-0
 VÁŇOVÁ, H.- SEDLÁK, F. 2013. *Hudební psychologie pro učitele*. Praha: UK Karolinum.

Language necessary to complete the course: *Slovak language*

Notes:

Course evaluation Total number of evaluated students: 51

A	B	C	D	E	FX
88%	8%	0%	0%	0%	4%

Teaching: *Music Psychology: PaedDr. Jana Hudáková, PhD.*
Musical Sociology: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: *Prešov University*

Faculty: *Faculty of Arts*

Code: *2PGD/DIPS1/22*

Course title: *Diploma thesis seminar 1*

Type, scope, and method of educational activities:

1 seminar per week
 consultations with the thesis supervisor
 Combined method

Number of credits: *4*

Recommended semester/trimester of study: *3rd semester*

Study grade: *2nd*

Prerequisites:

Conditions for passing the course:

The condition for passing the course is active participation in seminars. To pass the course, the student is required to submit a report on consultations for a diploma thesis signed by a thesis supervisor.
 - During the semester, the student is obliged to elaborate partial assignments - to write an abstract of the thesis, to elaborate a thesis structure, an introduction, to prepare a summary of a read book related to the topic of the diploma thesis.

At the end of the semester, the student submits a semester paper, which will include: Cover of the thesis, cover letter, affidavit, abstract in Sj, elaborated introduction of the thesis, elaborated theoretical background, research questions, and framework project of the empirical part of the thesis with proposed hypotheses and research methodology.

- For active participation in seminars, submission of a report on completed consultations and producing of partial tasks, the student will receive 30 points (minimum number of points for passing the course - 15 p.).
- For writing a semestral work, the student obtains 70 points (minimum number of points for passing the course - 35 p.).

To pass the course, the student is required to obtain at least 50 points.

Learning outcomes

The student receives:

Knowledge:

- *characterizes the topic and its essence in the thesis, its importance and tasks in terms of graduating from university,*
- *is able to describe the procedure for selecting the topic of the diploma thesis and interpret the principles of cooperation with the thesis supervisor in his own words,*

Skills:

- *plan the stages of creation and the timetable for writing the thesis,*
- *is able to identify, describe and work with different types of information sources;*
- *masters the basic methodology of writing a thesis with respect to a given topic,*
- *carry out an information survey,*
- *works with acquired information sources, synthesizes selected relevant documents in relation to the topic of his thesis,*
- *works with complementary material,*
- *draws up records of documents, extracts, quotations, drafts, paraphrases,*
- *can apply the general principles of writing thesis (text division, internal references, chapter writing procedure, way of expression, accuracy and sophistication of language expression, stylization),*
- *describe the main parts of the thesis, the abstract, the initial version of the thesis introduction,*
- *process the content of the thesis,*
- *elaborate the theoretical basis of the thesis and research issues, on which it will determine the hypotheses and methodology of research,*

Competences:

- *is able to write the framework project of the research part,*
- *can describe the basic formalities of the work and follow them when writing it,*
- *adheres to the methods of indicating the sources and adheres to the ethics and technique of citation.*

Course content:

1. *Diploma thesis as a part of the state exam, its role, basic characteristics, selection of diploma thesis topic, cooperation of graduate and diploma thesis supervisor.*
2. *Preparation of diploma thesis, time schedule.*
3. *Collection and processing of material, types of resources, methods of work.*
4. *Information research, bibliographic research, libraries.*
5. *Processing of survey results, study of literature, excerpting.*
6. *General principles of writing a thesis.*

7. *Diploma thesis structure. Abstract, introduction, theoretical basis of the work.*
8. *Working with text Text, specialized text, fast reading of key ideas, reading of supplementary material, comprehension of text, critical thinking in reading.*
9. *Research, problem limitation, hypothesis development, determination of research methodology, research aims and tasks, research plan, implementation of research, recording of results, conclusions, illustrations, tables.*
10. *Formal arrangement of the diploma thesis. Formal editing of the page, numbering, division of the text. Punctuation and abbreviations, illustrations, tables.*
11. *Methods of indicating resources. Citation and its components, citation methods, basic schemes of bibliographic resources, general rules of bibliographic resources.*

Recommended literature:

DARÁK, M. a J. FERENCOVÁ, 2001. Metodológia pedagogického výskumu. Terminologické minimum. Prešov: ManaCon. ISBN80-89040-07-1.

DARÁK, M. a N. KRAJČOVÁ, 1995. Empirický výskum v pedagogike. Prešov: ManaCon. ISBN80-85668-22-X.

GONDA, V. 2012. Ako napísať a úspešne obhájiť diplomovú prácu. Bratislava: Iura Edition. ISBN 978-80-8078-472-0.

KAHN, N. B., 2001. Jak efektivně studovat a pracovat s informacemi. Praha: Portal. ISBN 80-7178-443-5.

KATUŠČÁK, D., 1998. Ako písať vysokoškolské a kvalifikačné práce. Bratislava. ISBN 80-85697-82-3.

ŠVEC, Š. 1998. Metodológia vied o výchove. Bratislava: IRIS. ISBN 80-88778-73-5

VÁŇOVÁ, H. – SKOPAL, J. 2007. Methodology and logic of research in music pedagogy. Praha: Karolinum. ISBN 978-80-246-1367-

Smernica o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní. [online]. Prešov: PU. [cit.26 March 2014]. Available on: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

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

Remarks: *the student chooses the subject only once*

Course evaluation

Overall number of evaluated students

A	B	C	D	E	FX
60%	34%	3%	0%	0%	2%

Teacher: *PaedDr. Jana Hudáková, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>Prešovská univerzita</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>14/IHVU/H/DIPSE2</i>	Course title: <i>Diploma Thesis Seminar 2</i>
Type, scope, and method of educational activities: 1 seminar hour per week consultations with the thesis supervisor Combined method	
Number of credits: <i>4</i>	
Recommended semester/trimester of study: <i>4th</i>	
Study grade: <i>2nd</i>	
Prerequisites:	
Conditions for passing the course: The condition for passing the course is active participation in seminars. To pass the course, the student is required to submit a report on consultations for a diploma thesis signed by a thesis supervisor. During the semester, the student is obliged to elaborate partial tasks: scientifically correct formulation of the problem, research aim; set hypotheses; design and construct a research method (questionnaire, observation sheet, test, survey); prepare a presentation related to the thesis, which indicates the basic theoretical starting points, aim, and methodological procedure of processing the research problem. At the end of the semester, the student submits a working version of the thesis to the supervisor, which will contain all the requisites of the thesis. The diploma thesis in the study program Teaching Music Arts has a theoretical and practical part, which is a practical performance. This one then has its reflection in the written work. For active participation in seminars, submission of a report on completed consultations and elaborating of partial tasks, the student will obtain 40 points (minimum number of points for passing the course – 20 p.). The student will obtain 60 points (minimum number of points for passing the course – 30 p.) for writing the working version of the diploma thesis. To pass the course, the student is required to obtain at least 50 points. Credits are granted by the course teacher on the recommendation of the diploma thesis supervisor.	
Learning outcomes The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - <i>characterizes the essence and mission of the thesis,</i> - <i>is able to justify the importance and tasks in terms of completed studies at a university,</i> - <i>describe and justify the structure of the thesis and the importance of its individual parts,</i> - <i>knows how to navigate the basic issues of the scientific discipline in which it creates work.</i> Skills: <ul style="list-style-type: none"> - <i>can be oriented in the ISO STN 690 standard for writing final works,</i> - <i>describe the essential elements of the formal regulation of the work, which he followed when writing it,</i> - <i>describe the means of stating the sources and the ethics and technique of citation,</i> - <i>interprets the essence of science and, in his own words, explains the essence of individual types of research,</i> - <i>in his own words, he interprets the theoretical and methodological issues of scientific research, explains the relationship between theory and empire in scientific research,</i> - <i>justifies the importance of creativity in scientific work, describes the methods of developing creativity in research work,</i> 	

- describe and compare the essential features of the quantitative and qualitative examination procedure;
- describe and implement in practice the different phases of the quantitative examination,
- formulates the research problem, hypotheses, implements the selection,
- builds a questionnaire, scale, observation sheet,
- describe the methods of sorting, pre-processing and processing the data used in the research,
- interprets research findings using different thought processes, draws and formulates conclusions.

Competences:

- summarizes the results of scientific research of the theoretical and practical parts of the thesis,
- prepares for the defence of the diploma thesis, proposes a way of presenting basic theses with the use of various templates for organizing the presentation,
- deals effectively with rhetorical concerns when presenting work;
- critically assess the presentation and express a clear and constructive assessment.

Course content:

1. Diploma thesis as a part of the state exam, role and characteristics of the diploma thesis, its structure, description of the main parts. Formal arrangement of the diploma thesis. Ways of citing resources, methods of citation, schemes of bibliographic references.
2. Introduction to science methodology. The essence of science, organizational forms of science, types of research.
3. Theoretical and methodological questions of scientific research. Specific reality and phenomenon as a subject of research, the relationship between theory and practice in scientific research, gathering and processing facts as a process of theory formation.
4. The essence of scientific research, creativity in scientific research (attributes of creativity of scientific work, the essence of the quality of ideas and problem solving, factors influencing the research work creativity, methods of developing creativity in research work).
5. Quantitative and qualitative research in the social sciences.
6. Strategy of quantitative research methods, problem formulation, hypotheses formulation, selection of methods, determination of the sample.
7. Creation of a scale, questionnaire, observation sheet.
8. Piloting, probing and pre-research, field data collection, data sorting and processing, interpretation of calculated values, verification of hypotheses, research conclusions.
9. A musical-educational project as a requirement for the form of thesis based on the profile of a graduate of the Academy of Music in Music. Application of research methods, for music and pedagogical research. Timetable, implementation of sub-steps.
10. Submission of diploma thesis. Preparation for the diploma thesis defense. Preparing a presentation.

Recommended literature:

BENČO, J., 2001. Metodológia vedeckého výskumu. Bratislava: Iris. ISBN 80-89018-27-0.
 DARÁK, M. a J. FERENCOVÁ, 2001. Metodológia pedagogického výskumu. Terminologické minimum. Prešov: ManaCon. ISBN80-89040-07-1.
 DARÁK, M. a N. KRAJČOVÁ, 1995. Empirický výskum v pedagogike. Prešov: ManaCon. ISBN80-85668-22-X.
 DE VITO, J. A., 2001. Základy mezilidské komunikace. Praha: Grada. ISBN 80-7169-988-8.
 DRÁBEK, V. 1987: ABC of educational concerts. Prague

GONDA, V. 2012. *Ako napísať a úspešne obhájiť diplomovú prácu*. Bratislava: Iura Edition. ISBN 978-80-8078-472-0.

KATUŠČÁK, D., 1998. *Ako písať vysokoškolské a kvalifikačné práce*. Bratislava. ISBN 80-85697-82-3.

MAGNELLO, E. a B. VAN LOON, 2010. *Seznamte se ... Statistika*. Praha: Portál. ISBN 978-80-7367-753-4.

ONDREJKOVIČ, P., 2005. *Úvod do metodológie sociálnych vied*. Bratislava: Regent. ISBN 80-88904-35-8.

ŠVEC, Š. 1998: *Methodology of Education Sciences*. Bratislava: Iris. ISBN 80-88778-73-5.

VÁŇOVÁ, h.- SKOPAL, J. 2007: *Praha*. Carolinum. ISBN 978-80-246-1367-3

Smernica o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní.[online]. Prešov: PU. [cit.26 March 2014]. Available on:

<http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

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

Remarks: *the student chooses the subject only once*

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
72%	15%	6%	3%	0%	4%

Teacher: *supervisor*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Philosophical Faculty</i>	
Course code: 1IHVU/H/SPPX/22	Course title: <i>Continuous pre-service practice</i>
Type, scope and method of educational activities: Instruction and practice at training schools: elementary school 25 hours (2 hours of listening, 10 hours of outputs, 10 hours of analysis of outputs, 3 hours of assistantcy and extracurricular activities) (combined)	
Number of credits: 2	
Recommended semester: <i>3rd semester</i>	
Study grade: <i>2nd</i>	
Prerequisites:	
<i>Course completion conditions: To obtain credits, the student is obliged to carry out at least 2 hours of auditing, 10 hours of teaching and the corresponding number of analyzes of taught lessons at elementary school according to the schedule of the Department of Pedagogical Practice of the Institute of Pedagogy, Andragogy and Psychology in the Faculty of Humanities and Natural Sciences of the University of Presov in the City of Presov. Part of the practice is also assistant activities and extracurricular activities at least 3 hours in person. Based on the student's activities within the school, the practicing teacher will prepare Student Assessment, in which they will write a recommendation - to grant - not to grant credits for the accomplished practice.</i>	
Learning outcomes Knowledge: <ul style="list-style-type: none"> - <i>Has deep and cross-cutting knowledge for teaching the subject of self-approval in lower secondary education;</i> - <i>has knowledge and is able to prepare, plan, implement and evaluate a lesson according to specific topics, including proper diagnosis and assessment of the student and the whole teaching process;</i> - <i>masters the teacher's responsibilities in relation to the management of the educational process as well as in relation to tasks concerning it;</i> - <i>knows and masters the work with curricular documents;</i> - <i>knows the competences of a lower secondary teacher, social status and moral responsibility for educational outcomes and one's own professional growth.</i> - <i>- can clarify differences in intonation methods and be able to adequately use them in conscious vocal intonation,</i> - <i>knows the methods of conscious rhythmization,</i> - <i>- can diagnose the vocal potential of pupils and organize work in the children's choir</i> - <i>- can apply the methodology of working with the song,</i> - <i>- rehearse gradually from a unanimous multi-vote</i> - <i>- develop voice exercises with methodology</i> - <i>knows how to develop preparations for the teaching process.</i> Skills: <ul style="list-style-type: none"> - <i>performs vocal activities and can apply them in various intonation methods,</i> - <i>diagnoses the vocal qualities of the pupil and vocal activities and select adequate methods to the conscious intonation of songs,</i> - <i>can play a musical instrument and sing,</i> - <i>can tutor the class on a musical instrument while singing,</i> 	

- *implements and creates instrumental accompaniments to songs,*
- *practically and promptly controls the transposition of songs and is able to improvise,*
- apply rhythmic activities of the game and instrumental play to vocal activities,
- Apply and create creative activities in musical activities.
- masters the pedagogical interpretation of the work during perceptual activities

Competences:

- application of knowledge from didactics and methodology in contact with the pupil.
- practical application of own artistic performances with pedagogical practice with pupils,
- applies the possibilities of individual group and collective work in vocal, instrumental, physical and musical-dramatic activities,
- applies the emotional message of music in his own or mediated speech, artistic competences and skills, ethical, aesthetic and empathic competences within the collective and cooperation
- knows how to manage and create joint projects.

Course content:

Work on the lesson in all grades of primary school.

Methods of working with a song - the use of creative musical activities.

Application of vocal, rhythmic, perceptual, musical-motion activities.

Humanization and aesthetization of musical taste through perceptual activities

Working with a team of pupils outside the teaching process.

Recommended literature:

BURLAS, L., 1997: Theory of Music Pedagogy. – university texts Prešov: FHPV

ČERNOTOVÁ, M. a kol. 2010 Manuál pre študentov a cvičných učiteľov k pedagogickej praxi. Prešov, FHPV PU ISBN 978-80-555-0221-2

DOUŠKOVÁ, A. – Š. Porubský, 2004 Vedenie študentov na odbornej učiteľskej praxi. B. Bystrica: UMB ISBN 978-80-8055-899-4

FERENCOVÁ, J., KOSTURKOVÁ, M. 2020. Kapitoly z didaktiky: od učenia sa k vyučovaniu. 1. vyd. Prešov: Rokus, 2020. 254 p. ISBN 978-80-89510-92-4.

Kol. aut. : 1999 Budoucí učitele na souvislé praxi. Brno: Paido, ISBN 80-85931-56-7

HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou.* Nitra: UKF.

Holas, M., 2004: Hudební pedagogika. Praha: AMU.

HUDÁKOVÁ, J., 2008: Psychofyzilogická príprava speváka v detskom speváckom zbore. Prešov: FHPV PU.

HUDÁKOVÁ, J., 2008: Didaktické a umelecké aspekty práce v detskom speváckom zbore. Prešov: FHPV PU.

HUDÁKOVÁ, J. 2008: Spevník pre 5-7. roč. Primary school Prešov: FHPV PU.

HUDÁKOVÁ, J. – Bystrá, B. 2011: Kreatívne počúvanie hudby. - Prešov : Filozofická fakulta Prešovskej univerzity v Prešove, 2012. ISBN 978-80-555-0428-5

HUDÁKOVÁ, J – Kolodziejewski, M. – Králová, E. 2014.: *Music and movement activities and their impact on musicality and healthy development of a child. In: Journal of educational review.* - ISSN 0975-4792. Vol. 7, no. 4 (2014), p. [659]-669.

JENČKOVÁ, E., 2005: Hudba v súčasnej škole. Hradec Králové.

MIRONOV, S.- PODSTAVKOVÁ, I.-RANINEC, J., 2004: Spevácky zbor. (Teória a metodika práce). BA: UK

SEDLÁK, F., 1979: Didaktika hudební výchovy II. Praha 1979. ISBN 14-512-85

ŠIMOVÁ, O., 1997: Teória hudobnej výchovy. Základy vokálnej interpretácie. UK Bratislava.

TICHÁ, A., 2005: Hlasová výchova v detskom zbore. Praha: UK

TUREK, I. 2005: Inovácie v didaktike. Bratislava: MPC.

ZELINA, M., 1996: Stratégie a metódy rozvoja osobnosti dieťaťa. BA: IRIS.

Textbooks and methodological manuals of music for primary schools, primary schools, secondary schools

Musical Education Magazines, School Museums.

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

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
87%	5%	0%	0%	0%	8%

Lecturers: *PaedDr. Jana Hudáková, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/SSMHU/</i>	Course title: <i>State exam – theory, pedagogy and methodology of teaching music</i>
Type, scope, and method of educational activities: <i>Final state exam</i>	
Number of credits: <i>2</i>	
Recommended semester: <i>4.</i>	
Study grade: <i>2nd</i>	
Prerequisites: <i>get the required number of credits of the study part</i>	
Conditions for passing the course: The rating is given on a scale: <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 rated by the FX classification level (insufficient).</i>	
Learning outcomes: The student demonstrates knowledge, abilities and ability to integrate knowledge from musical-historical, musical-theoretical, musical-aesthetic, musical-pedagogical and musical-practical disciplines	
Course content: <ol style="list-style-type: none"> 1. The History of Music of the 20th and 21st Centuries 2. Musical aesthetics 3. Arranging for school files 4. Improvisation of instrumental accompaniment 5. Music pedagogy and music 	
Recommended literature: <i>History of Music II.</i> <i>BURLAS, Ladislav.1983. Slovak Music Modern. Bratislava: Obzor.</i> <i>HRČKOVÁ, Nadia.2005. History of Music VI. Music of the 20th century (1). Bratislava: Ikar 2005, ISBN 80-551-1214-2</i> <i>HRČKOVÁ, Nadia.2006. History of Music VI. Music of the 20th Century (2), Bratislava: Ikar 2006, ISBN 80-551-1356-4</i> <i>HRUŠOVSKÝ, Ivan. 1964. Music of Slovakia Bratislava: State Music Publishing House 1964</i> <i>Musical aesthetics</i> <i>ALBRECHT, J., 1999. Man and art. National Music Centre, Bratislava, 1999</i> <i>BREJKA, R. History of musical aesthetics. I., II. vol. Bratislava, HTF VŠMU</i> <i>MICHALOVÁ, E., 1990. Musical aesthetics, Zvolen, 1990</i> <i>POLEDŇÁK, I. 2006. Music as an aesthetic problem. Charles University in Prague. ISBN 80-246-1215-1</i> <i>Arranging for school files</i> <i>HERO, L. 1964. Work with string orchestra, Educational Institute Bratislava, 1964.</i> <i>REŽUCHA, B.-PARÍK, I. 1986. How to read a score. OPUS, Bratislava 1986.</i> <i>RYCHLÍK, J. 1961. Modern instrumentation, Panton 1961.</i> <i>STANĚK, P. 1964. Experience from working with instrumental ensembles, Educational Institute Bratislava, 1964</i>	

Music pedagogy

Baranová, E. 2001: *How to teach music education? Catholic University of Ružomberok*, ISBN 80-89039-03-0

Burlas, L.: *Theory of musical pedagogy. University texts FHPV PU Prešov*, ISBN 80-88885-06-X

HUDÁKOVÁ J. 2008: Didaktické a umelecké aspekty práce v detskom speváckom zbore.

University of Prešov, Faculty of Humanities and Natural Sciences ISBN 978-80-8068-894-3

KANIŠÁKOVÁ, T., 2001: Choral singing as a forming medium in the upbringing of children and youth. In: *Acta paedagogicae Universitatis Prešovensis*. Prešov 002

FIREPLACE P. et al. 2008: *Psychology of music not only for musicians*. ISBN 978-80-969808-6-4

MEDŇANSKÁ, I. 2004. Is there European music pedagogy? EU cultural policy - enshrined in the Maastricht Treaty. In *Music Pedagogy and Education – Past, Present and Future: Proceedings of Papers*. Olomouc : Palacký University, 2004. pp. 36-46. ISBN 80-244-0826-0.

MILLENNIUM - the concept of development of education and training in the Slovak Republic. Documents without frontiers. MPC Prešov, 2002 ISBN 80-8045-268-7

ŠIMOVÁ, O.: Voice education in the choir of the UK Bratislava

VEREŠ Jozef: 2004: *Music pedagogy. The science of music education*. Nitra 2004 ISBN 80-969174-6-3

TURK, I. 2003: *Key competences*. MPC Prešov, 2003

Language necessary for completing the course: Slovak

Notes: new course

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
39%	16%	15%	7%	5%	17%

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

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: Faculty of Arts	
Course code: <i>1IHVU/H/ DIDPS1/</i>	Course title: Methodology of teaching music for primary school 1
Type, scope and method of educational activities: 1 hour per lecture per week	
Number of credits: 2	
Recommended semester: <i>2nd semester</i>	
Study grade: <i>2. Study grade:</i>	
Prerequisites:	
Conditions for completing the course: <i>The student processes and submits seminar papers according to the teacher's instructions, at the end of the semester he submits one semester paper and writes a test. The condition is 100% attendance. To obtain an A (excellent), the student must obtain at least 90 %, to obtain a B - 80 %, to obtain a C - at least 70 %, to obtain a D - 60 %, to obtain an E - at least 50 %. The student who obtains less than 50 % will be graded FX. The resulting evaluation is calculated as the average of the evaluation of the seminar work, the semester work and the test result.</i>	
Learning outcomes The student of the course obtains: Knowledge: <ul style="list-style-type: none"> - can, in his own words, clarify professional terms from the didactics of musical education and interpret individual goals and methods for a specific subject - knows the methodology when acquiring individual competences (vocal, instrumental, rhythmic, movement, perceptual and musical-dramatic) Skills: <ul style="list-style-type: none"> - diagnoses vocal activities, can apply adequate methods to the conscious intonation of songs, - apply rhythmic activities of the game and instrumental play to vocal activities, - implements and creates instrumental accompaniments to songs, - Applies and creates creative activities in musical activities, - responds to music by moving, singing, dancing and playing with instrumental activities and can propose a complex project of linking individual activities in perception. Competences: <ul style="list-style-type: none"> - is able to express himself musically and emotionally by singing and playing the instrument, movement and rhythm, and masters the methodology of these activities in the transfer to the pupil, - is able to collaborate and create joint projects within the collective. - is able to prepare for classes and compile model lessons for the primary level of education. 	
Course content: Competences in music education, standards, key competences in ISCED 1. Didactic principles, objectives and methods. Structure of the lesson. Voice education in children of younger school age, general and specific aspects of working with a child's voice, diagnostics. <i>Song material in music textbooks, methods of rehearsal – unanimous, multi-class.</i> <i>Development of rhythmic feeling – rhythmization of words and text, body play, rhythm of</i>	

songs and reproaches. Awareness of rhythm. Rhythmic didactic music games. Song and instrumental accompaniment, possibilities of rhythmic and movement expression. Children's musical creativity, taking into account the specifics of the development of children of younger school age.

Instrumental activities: Carl Orff – philosophy, principles, combination of word, music and movement. Easy-to-use musical instruments and their Orff's instrumentalist - methodology of work, application in musical practice. Dalcroze's rhythm-movement education.

Musical-motion education. Basic building blocks and dance steps. Types of motion, colors of motion. Expression of music by movement. Creative movement and dance.

Pupil's competences in perception, creation of preparations, pedagogical interpretation of the work, complementary activities and interdisciplinary relations. Working with motivational props.

Analysis of music textbooks, creation of curricula, curriculum.

Creative Drama. Musical-dramatic activities in music textbooks.

Popular music and possibilities of its use in the process of music education.

Modern technology in music education, creation of appropriate ICT didactic aids.

Recommended literature:

BALCÁROVÁ, B. 2010: *Integrative music in pre-primary and primary education*. Prešov: PF PU.

BALCÁROVÁ, B. 2004: *Alfa Didactics of Music Education*. Prešov: PHS Súzvuk.

BLAŽEKOVÁ, M., 2011: *Orffov Schulwerk*. Nitra: UKF. 2011.

DALCROZE, J., E. 1992: *Selected letters*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.

FELIX, B., 2013: *Hudobno-dramatické činnosti na základnej škole*. Banská Bystrica: PF UMB.

HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. Nitra: UKF.

HOLAS, M., 2004: *Hudební pedagogika*. Praha: AMU.

HUDÁKOVÁ, J., 2008: *Psychofyzologická príprava speváka v detskom speváckom zbore*. Prešov: FHPV PU.

HUDÁKOVÁ, J., 2008: *Didaktické a umelecké aspekty práce v detskom speváckom zbore*. Prešov: FHPV PU.

HUDÁKOVÁ, J.- BYSTRÁ, B., 2011: *Creative Listening to Music*. Prešov: FF PU. ISBN 978-80-555-0428-5

JENČKOVÁ, E., 2005: *Hudba v súčasnej škole*. Hradec Králove.

SEDLÁK, F., 1979: *Didactics of Music I*. Prague 1979.

SZAKALLOVÁ, K. 1993: *Musical-movement education*. Nitra: PF, 1996.

ŠIMOVÁ, O., 1997: *Teória hudobnej výchovy. Basics of vocal interpretation*. UK Bratislava.

TICHÁ, A., *We teach children to sing. (Voice education using games for children from 5 to 11 years of age)*. Prague : Portál, 2005. 148 pages. ISBN 80-7178-916-X.

VISKUPOVÁ, B., 1989: *Musical-movement education and vocal*. SPN Praha 1989.

ZÁLEŠÁK, C. 1964: *Folk Dances in Slovakia*. Bratislava : Vydavateľstvo osveta, 1964.

ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. BA: IRIS.

Textbooks and methodological manuals of music for primary schools, primary schools, secondary schools

Methodological manuals for music of primary schools, primary schools, secondary schools

Musical Education Magazines, School Museums.

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

Notes:

Course evaluation

Celkový počet hodnotených študentov: 94

A	B	C	D	E	FX
63%	16%	6%	2%	1%	12%

Lecturers: *PaedDr. Jana Hudáková, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušín, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: Philosophical Faculty	
Course code: <i>1IHVU/H/ DIDPS2/</i>	Course title: Methodology of teaching music for primary school 1
Type, scope and method of educational activities: 1 hour per seminar per week	
Number of credits: 2	
Recommended semester: <i>3rd semester</i>	
Study grade: <i>2. Study grade:</i>	
Prerequisites: <i>Didactics of Music 1 for Primary ISCED 1</i>	
Requirements for completing the course <i>The course ends with an exam. During the semester, the student actively works on seminars, submits written preparations for each lesson. At the end of the semester, he/she submits one term paper and passes the exam. The condition is 100% attendance. To obtain an A (excellent), the student must obtain at least 90 %, to obtain a B - 80 %, to obtain a C - at least 70 %, to obtain a D - 60 %, to obtain an E - at least 50 %. The student who obtains less than 50 % will be graded FX. The resulting evaluation is calculated as the average of the evaluation of the seminar work, the semester work and the test result.</i>	
Learning outcomes The student receives: Knowledge: <ul style="list-style-type: none"> - can, in his own words, clarify professional terms from the didactics of music education, - and interpret individual goals and methods for a particular learning activity, - knows the methodology in acquiring individual competences (vocal, instrumental, rhythmic, movement, perceptual and musical-dramatic), - masters the pedagogical interpretation of the work and its individual analyses to perception. Skills: <ul style="list-style-type: none"> - chooses adequate methods for conscious intonation of songs and rhythmization, - is able to prepare and apply didactic music games to all activities in music and adequately use them in individual phases of the lesson. - can prepare, design instrumental play for vocal activities, create instrumental accompaniments to songs, - applies and creates creative activities in musical activities, - respond to music by moving, singing, dancing and playing with instrumental activities and propose a comprehensive project of linking individual activities in perception, - uses elements of creative drama. Competences: <ul style="list-style-type: none"> - can design model lessons, prepare for the lesson for all types of instruction at the primary level of education 	
Course content: Specific teaching methods in music education. Objectives of teaching in music in ISCED 1. <i>Folk song as a source of motivation for musical activities Methods of song rehearsal.</i> <i>Rhythmic-movement education as part of music in ISCED 2.</i> Instrumental activities: Carl Orff – philosophy, principles, combination of word, music and movement. Orff's instrumentalist - methodology of work, application in musical practice, pentatonic and rhythmic accompaniments.	

Rhythmic-motion education. Dalcroze's rhythm-movement education.
Musical-motion education. Basic dance steps, basics of dance. Types of motion, colors of motion.
Movement as a visualisation and activation element in music education. Motion etudes – individual, group, expression of music by movement. Creative movement and dance.
Pupil's competences in perception, creation of preparations, pedagogical interpretation of the work, complementary activities and interdisciplinary relations. Working with motivational props.
Analysis of music textbooks, creation of curricula, curriculum.
Integrative music education. Creating projects.
Creative Drama. Musical-dramatic activities in music textbooks.
Popular music and possibilities of its use in the process of music education.
Modern technology in music education, creation of ICT teaching aids.

Recommended literature:

BALCÁROVÁ, B. 2004: *Alfa Didactics of Music Education*. Prešov: PHS Zzvu
BLAŽEKOVÁ, M., 2011: *Orffov Schulwerk*. Nitra: UKF. 2011.
DALCROZE, J., E. 1992: *Selected letters*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.
BURLAS, L., 1997: *Teória hudobnej pedagogiky*. – vysokoškolské texty Prešov: FHPV
FELIX, B., 2013: *Hudobno-dramatické činnosti na základnej škole*. B. Bystrica: UMB.
HATRÍK, J., 1997: *Drahokam hudby – texty k predmetu HV s didaktikou*. Nitra: UKF.
HUDÁKOVÁ, J., 2008: *Psychofyzologická príprava speváka v detskom speváckom zbore*. Prešov: FHPV PU.
HUDÁKOVÁ, J., 2008: *Didaktické a umelecké aspekty práce v detskom speváckom zbore*. Prešov: FHPV PU.
JENČKOVÁ, E., 2005: *MUSIC IN CONTEMPORARY SCHOOL*. Hradec Králove.
MIRONOV, S.- PODSTAVKOVÁ, I.-RANINEC, J., 2004: *Spevácky zbor. (Teória a metodika práce)*. BA: UK
SEDLÁK, F., 1979: *Didactics of Music*. Prague 1979.
SZAKALLOVÁ, K. 1993: *Musical-movement education*. Nitra: PF, 1996.
ŠIMOVÁ, O., 1997: *Teória hudobnej výchovy. Basics of vocal interpretation*. UK Bratislava.
TUREK, I., 2005: *Inovácie v didaktike*. Bratislava: MPC.
VISKUPOVÁ, B., 1989: *Musical-movement education and vocal*. SPN Praha 1989.
ZÁLEŠÁK, C. 1964: *Folk Dances in Slovakia*. Bratislava : Wydavateľstvo osveta, 1964.
ZELINA, M., 1996: *Stratégie a metódy rozvoja osobnosti dieťaťa*. BA: IRIS.
Textbooks and methodological manuals of music for primary schools, primary schools, secondary schools
Methodological manuals for music of primary schools, primary schools, secondary schools
Musical Education Magazines, School Museums.

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

Notes:

Course evaluation Overall number of evaluated students 72

A	B	C	D	E	FX
46%	22%	17%	7%	6%	3%

Lecturers: *PaedDr. Jana Hudáková, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/LIII1/</i>	Course title: <i>Folk singing and dancing III/1</i>
Type, scope, and method of educational activities: 1 hour per seminar per week <i>Combined method.</i>	
Number of credits: 2	
Recommended semester: 1st	
Study grade: <i>2nd</i>	
Prerequisites:	
Requirements for completing the course: <i>evaluated credit</i> Continuous examination: 20% active and creative approach 20% systematic preparation 20% participation in competitive and public presentations Final evaluations: 40% technical and expressive mastery of the current repertoire 100% attendance is required. 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.	
Learning outcomes: <i>The course integrates theoretical and practical subjects from the preparation of the student in the master's degree. The course leads to a deepening of the positive attitude towards traditional culture, to a lively interpretation of different styles of folk music and dance and its use in the educational process or in creative artistic activity.</i> The student acquires: Knowledge: <ul style="list-style-type: none"> - <i>defines the main features of Eastern Slovak musical and dance folklore,</i> - <i>masters the theoretical basis for the basic interpretative specifics of both traditional and stylized folklore material,</i> - <i>knows the basic instrumentalist of traditional string and dulcimer bands of Eastern Slovakia,</i> - <i>can briefly describe traditional folk songs and dances of Eastern Slovakia.</i> Skills: <ul style="list-style-type: none"> - <i>interprets traditional folk music and follows the collective interplay,</i> - <i>can play traditional and stylized folk music with their specifics,</i> - <i>has the ability to independently create their own variation figures and models,</i> - <i>can create a basic harmonic structure of folk song accompaniment,</i> - <i>can sing a folk song in the original and stylized arrangements,</i> - <i>can create at least a double voice, a triple voice, a folk song.</i> - <i>can interpret original dance motifs and demanding stylized dance compositions.</i> Competences: <ul style="list-style-type: none"> - <i>integrates theoretical knowledge and practical skills into individual areas of music educational process, creative and artistic activity.</i> 	

Course content:

- Aspects affecting the aesthetics of folklore music interpretation.
- *Higher degree of styling.*
- *Vocal and instrumental interpretation of selected songs of the Zemplín region.*
- *Zemplínský chardáš – instrumental procession.*
- *Zemplínska Krcena – instrumental procession.*
- *Fogas – violin number in the Zemplín region.*
- Divided tests of string and other melodic instruments and accompanying instruments.
- Dance drills.
- Zemplínsky pair dance chardas and zemplínska krcena.
- Choreography practice.
- “Duplicated” – choreographic composition.
- Common plays of a rehearsed repertoire.

Recommended literature:

BALÁŽ, S. 2011: Determinants of aesthetics of folklore music interpretation / Stanislav Baláž. In: Teória and practice of early aesthetics [electronic source] : (20 years of study in the field of aesthetics in Prešov) / Ed. A. Kvokačka, O. Tomaš. - Prešov : University of Prešov, 2011

HUDÁKOWA, J. –REMOVČIKA, N.: People's customs and inhabitants in Slovakia : multimedia training CD-ROM for music[electronic source] Prešov: Prešov University in Prešov, 2008.

HRUŠOVSKÝ, J. 2007: Slačikove lidovové hudby regiónu Slovensko : lidovné hudba písny Zámutova/ Jozef Hrušovský . - Prešov : University of Prešov, Faculty of Humanities and Natural Sciences, 2007. 307 p.

LEŠČÁK, M. - SIROVÁTKA, O. 1982: Folklore and folklore, Bratislava 1982

MELICHERČÍK, A. 1959: Slovak Folklore. Bratislava 1959

Kol. autorov: Encyclopedia of Folk Culture of Slovakia 1, 2. 1. vyd. Bratislava : VEDA, 1995.

ELSCHEK, O. 1996: History of Slovak Music. 1. vyd. Bratislava : OHIM SAV, ASCO, 1996. 572 p.

STOLIČNÁ, R. 2000: Slovensko. European contexts of folk culture. 1. vyd. Bratislava : VEDA, 2000, 381 p.

It's turgid. A.P.1974: Slovak Proverbs, Sayings and Proverbs. Bratislava 1974

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

Language necessary for completing the course: Slovak**Notes:****Course evaluation**

Total number of evaluated students:

A	B	C	D	E	FX
88%	3%	2%	0%	0%	7%

Lecturers: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.**Date of last change:** February 2022**Approved by:** Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/LIII2/</i>	Course title: <i>Folk singing and dancing III/2</i>
Type, scope, and method of educational activities: 1 hour per seminar per week <i>Combined method.</i>	
Number of credits: <i>2</i>	
Recommended semester/trimester of study: <i>second</i>	
Study grade: <i>2nd</i>	
Prerequisites: <i>1/IHVU/H/LIII1/ Folk singing and dancing III/1, 1/IHVU/H/IMPR1/ Improvisation of instrumental accompaniment 1</i>	
Requirements for completing the course <i>evaluated credit</i> Continuous examination: 20% active and creative approach 20% systematic preparation 20% participation in competitive and public presentations Final evaluations: 40% technical and expressive mastery of the current repertoire 100% attendance is required. 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.	
Incision results: <i>The course integrates theoretical and practical subjects from the previous preparation of the student in the master's degree. The course leads to a deepening of the positive attitude towards traditional culture, to a lively interpretation of different styles of folk music and dance and its use in the educational process or in creative artistic activity.</i> The student acquires: Knowledge: <ul style="list-style-type: none"> - <i>defines the main features of Eastern Slovak musical and dance folklore,</i> - <i>masters the theoretical basis for the basic interpretative specifics of both traditional and stylized folklore material,</i> - <i>knows the basic instrumentalist of traditional string and dulcimer bands of Eastern Slovakia,</i> - <i>can briefly describe traditional folk songs and dances of Eastern Slovakia.</i> Skills: <ul style="list-style-type: none"> - <i>interprets traditional folk music and follows the collective interplay,</i> - <i>can play traditional and stylized folk music with their specifics,</i> - <i>has the ability to independently create their own variation figures and models,</i> - <i>can create a basic harmonic structure of folk song accompaniment,</i> - <i>can sing a folk song in the original and stylized arrangements,</i> - <i>can create at least two voices, three voices of folk song,</i> - <i>can interpret original dance motifs and demanding stylized dance compositions,</i> Competences: <ul style="list-style-type: none"> - <i>integrates theoretical knowledge and practical skills into individual areas of music</i> 	

educational process, creative and artistic activity.

Course content:

- *Vocal and instrumental interpretation of selected songs of the Spiš region.*
- *Couple dances from the region of Spiš - instrumental procession.*
- *Vocal and instrumental interpretation of selected songs of the Spiš region.*
- *Split tests of string instruments, other melodic instruments and accompanying instruments.*
- *Split examinations of female voices – four voices.*
- *Dance practice.*
- *Female lap dances from Spiš.*
- *Choreography and direction rehearsal.*
- *Spring sickness from Spiš – music and dance theatre.*
- *Joint plays of the individual components of the composition Spring Chores from Spiš.*
- *Common plays of a rehearsed repertoire.*

Recommended literature:

BALÁŽ, S. 2011: Determinants of aesthetics of folklore music interpretation / Stanislav Baláž. In: Teoria a praktyka sľ cinejaestetyki [electronic source] : (20 years of study in the field of aesthetics in Prešov) / Ed. A. Kvokacka, O. Tomás. - Prešov : University of Prešov, 2011

HUDÁKOWA, J. –REMOVCIÓW, N.: Human habits and inhabitants in Slovakia : multimedia excerpt of CD-ROM for music [electronic source] Prešov: Presov University in Prešov, 2008.

HRUŠOVSKÝ, J. 2007: Slaikov folk music of the region of the newly established Slovakia : folk music and songs ZAŠUTOVÁ/ Jozef Hrusovsky. - Prešov : University of Prešov, Faculty of Humanities and Natural Sciences, 2007. 307 p.

LEŠČÁK, M. - SIROVÁTKA, O. 1982: Folklore and folklore, Bratislava 1982

MELICHERČÍK, A. 1959: Slovak Folklore. Bratislava 1959

Kol. autorov: Encyclopedia of Folk Culture of Slovakia 1, 2. 1. vyd. Bratislava : VEDA, 1995.

ELSCHEK, O. 1996: History of Slovak Music. 1. vyd. Bratislava : OHIM SAV, ASCO, 1996. 572 p.

STOLIČNÁ, R. 2000: Slovensko. European contexts of folk culture. 1. vyd. Bratislava : VEDA, 2000, 381 p.

It's turgid. A.P.1974: Slovak Proverbs, Sayings and Proverbs. Bratislava 1974

MARUSHIN, V.: 2020: Folk dance in a dance theatre for children. PU in Prešov. ISBN 978-80-555-2556-3

Language which is necessary to complete the course :

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
89%	2%	3%	0%	0%	6%

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

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/LIII3/</i>	Course title: <i>Folk singing and dancing III/3</i>
Type, scope, and method of educational activities: 1 seminar per week <i>Combined method.</i>	
Number of credits: <i>2</i>	
Recommended semester/trimester of study: <i>third</i>	
Study grade: <i>2nd</i>	
Prerequisites: <i>1/IHVU/H/LIII2/ Folk singing and dancing III/2, 1/IHVU/H/IMPR1/ Improvisation of instrumental accompaniment 1, 1/IHVU/H/IMPR2/ Improvisation of instrumental accompaniment 2</i>	
Requirements for completing the course <i>evaluated credit</i> Continuous examination: 20% active and creative approach 20% systematic preparation 20% participation in competitive and public presentations Final evaluations: 40% technical and expressive mastery of the current repertoire 100% attendance is required. 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.	
Learning outcomes: <i>The course integrates theoretical and practical subjects from the previous preparation of the student in the master's degree. The course leads to a deepening of the positive attitude towards traditional culture, to a lively interpretation of different styles of folk music and dance and its use in the educational process or in creative artistic activity.</i> The student acquires: Knowledge: <ul style="list-style-type: none"> - <i>defines the main features of Eastern Slovak musical and dance folklore,</i> - <i>masters the theoretical basis for the basic interpretative specifics of both traditional and stylized folklore material,</i> - <i>knows the basic instrumentalist of traditional string and dulcimer bands of Eastern Slovakia,</i> - <i>can briefly describe traditional folk songs and dances of Eastern Slovakia.</i> Skills: <ul style="list-style-type: none"> - <i>interprets traditional folk music and follows the collective interplay,</i> - <i>can play traditional and stylized folk music with their specifics,</i> - <i>has the ability to independently create their own variation figures and models,</i> - <i>can create a basic harmonic structure of folk song accompaniment,</i> - <i>can sing a folk song in the original and stylized arrangements,</i> - <i>can create at least two voices, three voices of folk song,</i> - <i>can interpret original dance motifs and demanding stylized dance compositions.</i> Competences: <ul style="list-style-type: none"> - <i>integrates theoretical knowledge and practical skills into individual areas of music</i> 	

educational process, creative and artistic activity.

Course content:

- *Recomposition, inspiration by folklore.*
- *Authors' compositions.*
- *Ruthenian folklore in the north-east of Slovakia.*
- *Vocal and instrumental interpretation of selected Rusyn folklore material.*
- *Dance practice.*
- *Female dances with a work theme.*
- *Choreography practice.*
- *Divided tests of string, other melodic instruments and accompanying instruments.*
- *Divided examinations of female voices – double voice.*
- *"Highly meatied" – washing on the stream – music and dance theatre.*
- *Recordings of a rehearsed repertoire.*

Recommended literature:

BALÁŽ, S. 2011: Determinants of aesthetics of folklore music interpretation / Stanislav Bal á ž. In: Teória and practice of early aesthetics [electronic source] : (20 years of study in the field of aesthetics in Prešov) / Ed. A. Kvokačka, O. Tomaš. - Prešov : University of Prešov, 2011
HUDÁKOWA, J. –REMOVČIKOVÁ, N.: People's customs and customs in Slovakia : multimedia training of CD-ROM for music [electronic source] Prešov: Prešov University in Prešov, 2008.
HRUŠOVSKÝ, J. 2007: Slačikove lidovové hudby regiónu Slovensko : lidovné hudba písny Zámutova/ Jozef Hrušovský . - Prešov : University of Prešov, Faculty of Humanities and Natural Sciences, 2007. 307 p.
LEŠČÁK, M. - SIROVÁTKA, O. 1982: Folklore and folklore, Bratislava 1982
MELICHERČÍK, A. 1959: Slovak Folklore. Bratislava 1959
Kol. autorov: Encyclopedia of Folk Culture of Slovakia 1, 2. 1. vyd. Bratislava : VEDA, 1995.
ELSCHEK, O. 1996: History of Slovak Music. 1. vyd. Bratislava : OHIM SAV, ASCO, 1996. 572 p.
STOLIČNÁ, R. 2000: Slovensko. European contexts of folk culture. 1. vyd. Bratislava : VEDA, 2000, 381 p.
It's turgid. A.P.1974: Slovak Proverbs, Sayings and Proverbs. Bratislava 1974
MARUSHIN, V.: 2020: Folk dance in a dance theatre for children. PU in Prešov. ISBN 978-80-555-2556-3

Language required for the course: slovak

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
98 %	0%	0%	0%	0%	2%

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

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/MSZII1/</i>	Course title: <i>Mixed choir III/1</i>
Type, scope, and method of educational activities: 2 hours of seminars <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester: <i>1. semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Subjects: <i>Mixed choir II/1 1/IHVU/H/MSZII1/</i>	
Method of evaluation and completion of the course of study: The course is evaluated continuously. During the semester, the preparation of the student, his/her 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 assessment contributes to the overall assessment with a 50% share. The evaluation includes the active participation of students in concert and competition performances of the choir, which are the moment of the vocational training of singers and the development of their relationship to their "alma mater" through its representation. 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.	
Learning outcomes: <i>The mixed choir is a course - 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 professional experience of students, self-study of selected choral scores is an indispensable part of this subject. The course brings students the experience of working with the male voice and shaping the "mixed" choral sound.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Theoretically, he reads the composition in terms of melody, rhythm and harmony. - Knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, pitch, interval, etc.) - He knows the theory of vocal education. - He'll learn to navigate the choral score. Skills: <ul style="list-style-type: none"> - It analyzes the given composition in terms of intonation, rhythm, harmony and form. - They achieve an optimal choice of intonation and vocal-technical methods when practicing individual choral parts. - Develops flexibility in vocal-intonation skills. - Develops rhythmic, tonal and harmonic sensations. Competences: <ul style="list-style-type: none"> - He pays attention to empathy with the given interpretation. - It expands the range of expressive means through compositions of individual artistic styles. - He actively expresses the musical experience through forms of verbal and non-verbal communication. 	

- It consolidates the interest in choir singing and conducting and its transfer to future teaching practice.

Course content:

- *Systematic development of a complex of choir-singing skills and abilities.*
- *The basics of vocal preparation of a choral 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 an intonation alert while studying the choir score.*
- *Specifics of the choir singer's and choirmaster's work within the framework of divided examinations.*
- *Interpretation of multi-voiced choral compositions of different style periods for mixed youth or adult choir of appropriate difficulty.*
- *Development of the acquisition of stylish interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodological principles of composition study in the conditions of the choir.*
- Preparation of the choir repertoire for concert events.
- The implementation of non-musical elements into the resulting interpretation of compositions of the 20th and 21st centuries.
- Psychological preparation of the choir for the competition performance.
- The lawfulness of creating the dramaturgy of the concert presentation of the choir.

Recommended literature:

COBLENZER, H.-MUHAR, F.: 2001. Breath and voice. Prague: AMU 2001 125 p. ISBN 80-85883-82-1

RANINEC, J. 2008: Compendium of vocal and singing pedagogues. Bratislava, 2008. 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Voice in Teaching Practice. Prešov : Souzvuk, 2003. 70 p. ISBN 80-968949-1-9

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

The scores of the selected choral compositions.

Deák-Bárdos – Éli, Éli

Ippolitov-Ivanov – Psalm 133

Illarion - Blaženny

Language necessary for completing the course: Slovak

Notes:

Course evaluation

70 Total number of students evaluated: 70

A	B	C	D	E	FX
84%	4%	1%	0%	0%	10%

Teacher: Mgr. art. et Mgr. Tatiana Švajková, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/MSZIII2/</i>	Course title: <i>Mixed choir III/2</i>
Type, scope, and method of educational activities: 2 hours of seminars <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester: <i>2nd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Subjects: <i>Mixed choir III/1 1/IHVU/H/MSZIII1/</i>	
Method of evaluation and completion of the course of study: The course is evaluated continuously. During the semester, the preparation of the student, his/her 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 assessment contributes to the overall assessment with a 50% share. The evaluation includes the active participation of students in concert and competition performances of the choir, which are the moment of the vocational training of singers and the development of their relationship to their "alma mater" through its representation. 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.	
Learning outcomes: The mixed choir is a course - <i>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 professional experience of students, self-study of selected choral scores is an indispensable part of this subject. The course brings students the experience of working with the male voice and shaping the "mixed" choral sound.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Theoretically, he reads the composition in terms of melody, rhythm and harmony. - Knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, pitch, interval, etc.) - He knows the theory of vocal education. - He'll learn to navigate the choral score. Skills: <ul style="list-style-type: none"> - It analyzes the given composition in terms of intonation, rhythm, harmony and form. - They achieve an optimal choice of intonation and vocal-technical methods when practicing individual choral parts. - Develops flexibility in vocal-intonation skills. - Develops rhythmic, tonal and harmonic sensations. Competences: <ul style="list-style-type: none"> - He pays attention to empathy with the given interpretation. - It expands the range of expressive means through compositions of individual artistic styles. - He actively expresses the musical experience through forms of verbal and non-verbal communication. 	

- It consolidates the interest in choir singing and conducting and its transfer to future teaching practice.

Course content:

- *Systematic development of a complex of choir-singing skills and abilities.*
- *The basics of vocal preparation of a choral 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 an intonation alert while studying the choir score.*
- *Specifics of the choir singer's and choirmaster's work within the framework of divided examinations.*
- *Interpretation of multi-voiced choral compositions of different style periods for mixed youth or adult choir of appropriate difficulty.*
- *Development of the acquisition of stylish interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodological principles of composition study in the conditions of the choir.*
- Preparation of the choir repertoire for concert events.
- The implementation of non-musical elements into the resulting interpretation of compositions of the 20th and 21st centuries.
- Psychological preparation of the choir for the competition performance.
- The lawfulness of creating the dramaturgy of the concert presentation of the choir.

Recommended literature:

COBLENZER, H.-MUHAR, F.: 2001. Breath and voice. Prague: AMU 2001 125 p. ISBN 80-85883-82-1

RANINEC, J. 2008: Compendium of vocal and singing pedagogues. Bratislava, 2008. 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Voice in Teaching Practice. Prešov : Souzvuk, 2003. 70 p. ISBN 80-968949-1-9

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

The scores of the selected choral compositions.

J. Hatrík – In the house of my father

I. Hrušovský – Triptych (cycle)

Language necessary for completing the course: Slovak

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
78%	8%	1%	0%	0%	14%

Teacher: *Mgr. art. et Mgr. Tatiana Švajková, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/MSZIII3/</i>	Course title: <i>Mixed choir III/3</i>
Type, scope, and method of educational activities: 2 hours of seminars <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester: <i>3rd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Subjects: <i>Mixed choir III/2 1/IHVU/H/MSZIII2/</i>	
Method of evaluation and completion of the course of study: The course is evaluated continuously. During the semester, the preparation of the student, his/her 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 assessment contributes to the overall assessment with a 50% share. The evaluation includes the active participation of students in concert and competition performances of the choir, which are the moment of the vocational training of singers and the development of their relationship to their "alma mater" through its representation. 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.	
Learning outcomes: <i>The mixed choir is a course - 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 professional experience of students, self-study of selected choral scores is an indispensable part of this subject. The course brings students the experience of working with the male voice and shaping the "mixed" choral sound.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Theoretically, he reads the composition in terms of melody, rhythm and harmony. - Knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, pitch, interval, etc.) - He knows the theory of vocal education. - He'll learn to navigate the choral score. Skills: <ul style="list-style-type: none"> - It analyzes the given composition in terms of intonation, rhythm, harmony and form. - They achieve an optimal choice of intonation and vocal-technical methods when practicing individual choral parts. - Develops flexibility in vocal-intonation skills. - Develops rhythmic, tonal and harmonic sensations. Competences: <ul style="list-style-type: none"> - He pays attention to empathy with the given interpretation. - It expands the range of expressive means through compositions of individual artistic styles. - He actively expresses the musical experience through forms of verbal and non-verbal communication. 	

- It consolidates the interest in choir singing and conducting and its transfer to future teaching practice.

Course content:

- *Systematic development of a complex of choir-singing skills and abilities.*
- *The basics of vocal preparation of a choral 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 an intonation alert while studying the choir score.*
- *Specifics of the choir singer's and choirmaster's work within the framework of divided examinations.*
- *Interpretation of multi-voiced choral compositions of different style periods for mixed youth or adult choir of appropriate difficulty.*
- *Development of the acquisition of stylish interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodological principles of composition study in the conditions of the choir.*
- Preparation of the choir repertoire for concert events.
- The implementation of non-musical elements into the resulting interpretation of compositions of the 20th and 21st centuries.
- Psychological preparation of the choir for the competition performance.
- The lawfulness of creating the dramaturgy of the concert presentation of the choir.

Recommended literature:

COBLENZER, H.-MUHAR, F.: 2001. Breath and voice. Prague: AMU 2001 125 p. ISBN 80-85883-82-1

RANINEC, J. 2008: Compendium of vocal and singing pedagogues. Bratislava, 2008. 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Voice in Teaching Practice. Prešov : Souzvuk, 2003. 70 p. ISBN 80-968949-1-9

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

The scores of the selected choral compositions.

S. Rachmaninov – Bohorodice Ďivo

J. Hatrík – Ballads by Vollon (diptych)

J. Hatrík – Ad matrem

Language necessary for completing the course: Slovak

Notes:

Course evaluation

Total number of students evaluated: 65

A	B	C	D	E	FX
85%	5%	0%	0%	0%	11%

Teacher: Mgr. art. et Mgr. Tatiana Švajková, PhD.

Date of last change: 02. 02. 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/OII1/</i>	Course title: <i>Orchestral Practice III/1</i>
Type, scope, and method of educational activities: 1 seminar <i>Method: on-campus</i>	
Number of credits: 2	
Recommended semester/trimester of studies: <i>1st semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Conditions for passing the course: The course is evaluated continuously. During the semester, the preparation of the student and his/her technical, artistic growth and ability to operate within the collective artistic body are evaluated at each lesson. Evaluation in seminars contributes to the overall assessment of 50%. Presentations during the semester participate in a total of 50% of the evaluation. <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% attendance is required.</i>	
Learning outcomes: Orchestral practice is a course intertwined with the entire study, in which knowledge and skills in orchestral play and interplay are acquired. Its content is integrated into the practical application of knowledge acquired during study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrument play and chamber play. In the university chamber orchestra, which has a long tradition, there are students of the 1st to 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, sinfonias, etc.) from the Renaissance to music 20.- 21st century. In each semester, new (cyclical) compositions are rehearsed. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is consistent with the profile of The student of the teacher's studies. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - It analyzes elements of musical speech (melody, rhythm, harmony, agogiku, etc.) in selected compositions intended for orchestral play. - <i>Defines the musical style of the tracks studied.</i> - <i>Knows the principles of historically instructed or contemporary interpretation.</i> - <i>Defines the basic elements of a given period of a selected song of a larger scale.</i> Skills: <ul style="list-style-type: none"> - He will gain experience in the game from the sheet. - It forms part of the chamber orchestra. - Demonstrates an increase in intonation cleanliness when working in a chamber ensemble. - Identifies the expression level of the studied works according to the instructions of the artistic leader – the teacher. - <i>Identifies the essence of dramaturgy for a chamber orchestra</i> Competences:	

- It perceives its own interpretation in the context of the whole set.
- He pays attention to the interplay within individual groups of the chamber orchestra
- *He also performs other extracurricular activities in the field of chamber music.*

Course content:

- *Playing from the sheet, getting acquainted with selected songs.*
- *Exercise of intonation purity of interpreted works*
- *Rehearsal of technical security of the work - rehearsal of demanding places.*
- *Split rehearsals, rehearsal games.*
- *Practice phrasing and stylish cleanliness of works.*
- *Preparation for representative performances (concerts).*
- *Taking concerts or other public performances in the orchestral body.*

Recommended literature:

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Centre Slovakia, 2003.
 DOLMETSCH, A.1958. *Interpretation of music of the 17th and 18th centuries*. Praha: PNKLHU.
 GINZBURG, L.1968. *The aesthetics of studying instrumental games*. Praha-Bratislava: Supraphon.
 MEDŇANSKÝ, Karol 2010. *Poetics of music 17. -18. storočia*. Prešov: FHPV PU.
Sheet music material of the studied works.
 Professional literature on fiction authors.

Language which is necessary to complete the course :

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
81	6%	6%	0%	0%	8%

Lecturers: Assoc. Prof. Mgr. Renáta Kočíšová, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. art. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/OII2/</i>	Course title: <i>Orchestral Practice III/2</i>
Type, scope, and method of educational activities: 1 seminar <i>Method: on-campus</i>	
Number of credits: 2	
Recommended semester: <i>2nd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Conditions for passing the course: <i>The course is evaluated continuously. During the semester, the preparation of the student and his/her technical, artistic growth and ability to operate within the collective artistic body are evaluated at each lesson. Evaluation in seminars contributes to the overall assessment of 50%. Presentations during the semester participate in a total of 50% of the evaluation.</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% attendance is required.</i>	
Learning outcomes: Orchestral practice is a course intertwined with the entire study, in which knowledge and skills in orchestral play and interplay are acquired. Its content is integrated into the practical application of knowledge acquired during study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrument play and chamber play. In the university chamber orchestra, which has a long tradition, there are students of the 1st to 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, sinfonias, etc.) from the Renaissance to music 20.- 21st century. In each semester, new (cyclical) compositions are rehearsed. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is consistent with the profile of The student of the teacher's studies. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - It analyzes elements of musical speech (melody, rhythm, harmony, agogiku, etc.) in selected compositions intended for orchestral play. - <i>Defines the musical style of the tracks studied.</i> - <i>Knows the principles of historically instructed or contemporary interpretation.</i> - <i>Defines the basic elements of a given period of a selected song of a larger scale.</i> Skills: <ul style="list-style-type: none"> - He will gain experience in the game from the sheet. - It forms part of the chamber orchestra. - Demonstrates an increase in intonation cleanliness when working in a chamber ensemble. - Identifies the expression level of the studied works according to the instructions of the artistic leader – the teacher. - <i>Identifies the essence of dramaturgy for a chamber orchestra</i> Competences: <ul style="list-style-type: none"> - It perceives its own interpretation in the context of the whole set. 	

- He pays attention to the interplay within individual groups of the chamber orchestra
- Taking concerts or other public performances in the orchestral body.

Course content:

- *Playing from the sheet, getting acquainted with selected songs.*
- *Exercise of intonation purity of the interpreted works.*
- *Rehearsal of technical security of the work - rehearsal of demanding places.*
- *Split rehearsals, rehearsal games.*
- *Practice phrasing and stylish cleanliness of works.*
- *Preparation for representative performances (concerts).*
- *Taking concerts or other public performances with an orchestral ensemble.*

Recommended literature:

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Centre Slovakia, 2003.
 DOLMETSCH, A.1958. *Interpretation of music of the 17th and 18th centuries*. Praha: PNKLHU.
 GINZBURG, L.1968. *The aesthetics of studying instrumental play*. Praha-Bratislava: Supraphon.
 MEDŇANSKÝ, Karol 2010. *Poetics of music 17. -18. century*. Prešov: FHPV PU.
Sheet music material of the studied works.
Professional literature on fiction authors.

Language necessary for completing the course: Slovak

Notes:

Course evaluation

Overall number of evaluated students: 41

A	B	C	D	E	FX
90%	7%	11%	0%	0%	2%

Lecturers: Assoc. Prof. Mgr. Renáta Kočíšová, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/OIII3/</i>	Course title: <i>Orchestral Practice III/3</i>
Type, scope, and method of educational activities: 1 seminar <i>Method: on-campus</i>	
Number of credits: <i>2</i>	
Recommended semester: <i>3rd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Conditions for passing the course: <i>The course is evaluated continuously. During the semester, the preparation of the student and his/her technical, artistic growth and ability to operate within the collective artistic body are evaluated at each lesson. Evaluation in seminars contributes to the overall assessment of 50%. Presentations during the semester participate in a total of 50% of the evaluation.</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% attendance is required.</i>	
Learning outcomes: Orchestral practice is a course intertwined with the entire study, in which knowledge and skills in orchestral play and interplay are acquired. Its content is integrated into the practical application of knowledge acquired during study in theoretical subjects as well as in subjects with a practical focus, such as intonation, instrument play and chamber play. In the university chamber orchestra, which has a long tradition, there are students of the 1st to 3rd year of the bachelor's degree as well as the 1st and 2nd year of the master's degree. Its name is: Camerata academica. It is usually a string chamber orchestra, whose repertoire consists of chamber compositions (suites, concerts, sinfonias, etc.) from the Renaissance to music 20.- 21st century. In each semester, new (cyclical) compositions are rehearsed. The content of the course includes the acquisition of experience in the management and organization of the ensemble, which is consistent with the profile of The student of the teacher's studies. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - It analyzes elements of musical speech (melody, rhythm, harmony, agogiku, etc.) in selected compositions intended for orchestral play. - <i>Defines the musical style of the tracks studied.</i> - <i>Knows the principles of historically instructed or contemporary interpretation.</i> - <i>Defines the basic elements of a given period of a selected song of a larger scale.</i> Skills: <ul style="list-style-type: none"> - He will gain experience in the game from the sheet. - It forms part of the chamber orchestra. - Demonstrates an increase in intonation cleanliness when working in a chamber ensemble. - Identifies the expression level of the studied works according to the instructions of the artistic leader – the teacher. - <i>Identifies the essence of dramaturgy for a chamber orchestra</i> Competences: <ul style="list-style-type: none"> - It perceives its own interpretation in the context of the whole set. 	

- He pays attention to the interplay within individual groups of the chamber orchestra
- Taking concerts or other public performances in the orchestral body.

Course content:

- *Playing from the sheet, getting acquainted with selected songs.*
- *Exercise of intonation purity of interpreted works*
- *Rehearsal of technical security of the work - rehearsal of demanding places.*
- *Split rehearsals, rehearsal games.*
- *Practice phrasing and stylish cleanliness of works.*
- *Preparation for representative performances (concerts).*
- **Taking concerts or other public performances in the orchestral body.**

Recommended literature:

ABRAHAM, G. 2003. *Brief history of music*. Bratislava: Music Centre Slovakia, 2003.
 DOLMETSCH, A.1958. *Interpretation of music of the 17th and 18th centuries*. Praha: PNKLHU.
 GINZBURG, L.1968. *The aesthetics of studying instrumental play*. Praha-Bratislava: Supraphon.
 MEDŇANSKÝ, Karol 2010. *Poetics of music 17. -18. storočia*. Prešov: FHPV PU.
Sheet music material of the studied works.
Professional literature on fiction authors.

Language which is necessary to complete the course :

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
85%	8%	8%	0%	0%	0%

Lecturers: Assoc. Prof. Mgr. Renáta Kočíšová, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/ZSZIII1/</i>	Course title: <i>Female choir III/1</i>
Type, scope, and method of educational activities: 2 hours of seminars <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Subjects: <i>Female choir II/1 1/IHVU/H/ZSZII1/</i>	
Method of evaluation and completion of the course of study: The course is evaluated continuously. During the semester, the preparation of the student, his/her 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 assessment contributes to the overall assessment with a 50% share. The evaluation includes the active participation of students in concert and competition performances of the choir, which are the moment of the vocational training of singers and the development of their relationship to their "alma mater" through its representation. <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 of the evaluation of all items.</i>	
Learning outcomes: <i>The mixed choir is a course - 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 professional experience of students, self-study of selected choral scores is an indispensable part of this subject. The course brings students the experience of working with the male voice and shaping the "mixed" choral sound.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Theoretically, he reads the composition in terms of melody, rhythm and harmony. - Knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, pitch, interval, etc.) - He knows the theory of vocal education. - He'll learn to navigate the choral score. Skills: <ul style="list-style-type: none"> - It analyzes the given composition in terms of intonation, rhythm, harmony and form. - They achieve an optimal choice of intonation and vocal-technical methods when practicing individual choral parts. - Develops flexibility in vocal-intonation skills. - Develops rhythmic, tonal and harmonic sensations. Competences: <ul style="list-style-type: none"> - He pays attention to empathy with the given interpretation. - It expands the range of expressive means through compositions of individual artistic styles. 	

- He actively expresses the musical experience through forms of verbal and non-verbal communication.
- It consolidates the interest in choir singing and conducting and its transfer to future teaching practice.

Course content:

- *Systematic development of a complex of choir-singing skills and abilities.*
- *The basics of vocal preparation of a choral singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of an intonation alert while studying the choir score.*
- *Specifics of the choir singer's and choirmaster's work within the framework of divided examinations.*
- *Interpretation of multi-language choral compositions of different styles for women's or girls' choirs of reasonable difficulty.*
- *Development of the acquisition of stylish interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodological principles of composition study in the conditions of the choir.*
- Preparation of the choir repertoire for concert events.
- The implementation of non-musical elements into the resulting interpretation of compositions of the 20th and 21st centuries.
- Psychological preparation of the choir for the competition performance.
- The lawfulness of creating the dramaturgy of the concert presentation of the choir.

Recommended literature:

COBLENZER, H.-MUHAR, F.: 2001. Breath and voice. Prague: AMU 2001 125 p. ISBN 80-85883-82-1

RANINEC, J. 2008: Compendium of vocal and singing pedagogues. Bratislava, 2008. 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Voice in Teaching Practice. Prešov : Souzvuk, 2003. 70 p. ISBN 80-968949-1-9

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

The scores of the selected choral compositions.

E. Suchoň – I wish you..

E. Suchoň – Povej, wind

Language necessary for completing the course: Slovak

Notes:

Course evaluation

Total number of students evaluated: 86

A	B	C	D	E	FX
79	9%	0%	0%	0%	12%

Teacher: Mgr. art. et Mgr. Tatiana Švajková, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/ZSZIII2/</i>	Course title: <i>Female choir III/2</i>
Type, scope, and method of educational activities: 2 hours of seminars <i>Combined method</i>	
Number of credits: <i>2</i>	
Recommended semester: <i>2nd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Subjects: <i>Female choir III/1 1/IHVU/H/ZSZIII1/</i>	
Method of evaluation and completion of the course of study: The course is evaluated continuously. During the semester, the preparation of the student, his/her 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 assessment contributes to the overall assessment with a 50% share. The evaluation includes the active participation of students in concert and competition performances of the choir, which are the moment of the vocational training of singers and the development of their relationship to their "alma mater" through its representation. <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%. Final evaluation is calculated as the average of partial evaluation of all items.</i>	
Learning outcomes: <i>The mixed choir is a course - 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 professional experience of students, self-study of selected choral scores is an indispensable part of this subject. The course brings students the experience of working with the male voice and shaping the "mixed" choral sound.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Theoretically, s/he reads the composition in terms of melody, rhythm and harmony. - S/he knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, pitch, interval, etc.) - S/he knows the theory of vocal education. - S/he'll learn to navigate the choral score. Skills: <ul style="list-style-type: none"> - S/he analyzes the given composition in terms of intonation, rhythm, harmony and form. - They achieve an optimal choice of intonation and vocal-technical methods when practicing individual choral parts. - Develops flexibility in vocal-intonation skills. - Develops rhythmic, tonal and harmonic sensations. Competences: <ul style="list-style-type: none"> - He pays attention to empathy with the given interpretation. - It expands the range of expressive means through compositions of individual artistic styles. - He actively expresses the musical experience through forms of verbal and non-verbal communication. 	

- It consolidates the interest in choir singing and conducting and its transfer to future teaching practice.

Course content:

- *Systematic development of a complex of choir-singing skills and abilities.*
- *The basics of vocal preparation of a choral singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of an intonation alert while studying the choir score.*
- *Specifics of the choir singer's and choirmaster's work within the framework of divided examinations.*
- *Interpretation of multi-language choral compositions of different styles for women's or girls' choirs of reasonable difficulty.*
- *Development of the acquisition of stylish interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodological principles of composition study in the conditions of the choir.*
- Preparation of the choir repertoire for concert events.
- The implementation of non-musical elements into the resulting interpretation of compositions of the 20th and 21st centuries.
- Psychological preparation of the choir for the competition performance.
- The lawfulness of creating the dramaturgy of the concert presentation of the choir.

Recommended literature:

COBLENZER, H.-MUHAR, F.: 2001. Breath and voice. Prague: AMU 2001 125 p. ISBN 80-85883-82-1

RANINEC, J. 2008: Compendium of vocal and singing pedagogues. Bratislava, 2008. 137 p. ISBN 978-80-89277-17-9

SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Voice in Teaching Practice. Prešov : Souzvuk, 2003. 70 p. ISBN 80-968949-1-9

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

The scores of the selected choral compositions.

B. Urbanec – Meadow Chants

Š. Klimo - Trávnice

Language necessary for completing the course: Slovak

Notes:

Course evaluation

Total number of students evaluated:

A	B	C	D	E	FX
82%	17%	0%	0%	1%	12%

Teacher: Mgr. art. et Mgr. Tatiana Švajková, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/ZSZIII3/</i>	Course title: <i>Female choir III/3</i>
Type, scope, and method of educational activities: 2 hours of seminars <i>Combined method</i>	
Number of credits: 2	
Recommended semester: <i>3rd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Subjects: <i>Female choir III/2 1/IHVU/H/ZSZIII2/</i>	
Method of evaluation and completion of the course of study: The course is evaluated continuously. During the semester, the preparation of the student, his/her 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 assessment contributes to the overall assessment with a 50% share. The evaluation includes the active participation of students in concert and competition performances of the choir, which are the moment of the vocational training of singers and the development of their relationship to their "alma mater" through its representation. <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 of evaluation of all items.</i>	
Learning outcomes: The mixed choir is a course - <i>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 professional experience of students, self-study of selected choral scores is an indispensable part of this subject. The course brings students the experience of working with the male voice and shaping the "mixed" choral sound.</i> The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - Theoretically, he reads the composition in terms of melody, rhythm and harmony. - Knows and correctly chooses the method of vocal intonation based on the analysis of melodic structures (tonal, pitch, interval, etc.) - He knows the theory of vocal education. - He'll learn to navigate the choral score. Skills: <ul style="list-style-type: none"> - It analyzes the given composition in terms of intonation, rhythm, harmony and form. - They achieve an optimal choice of intonation and vocal-technical methods when practicing individual choral parts. - Develops flexibility in vocal-intonation skills. - Develops rhythmic, tonal and harmonic sensations. Competences: <ul style="list-style-type: none"> - He pays attention to empathy with the given interpretation. - It expands the range of expressive means through compositions of individual artistic styles. 	

- He actively expresses the musical experience through forms of verbal and non-verbal communication.
- It consolidates the interest in choir singing and conducting and its transfer to future teaching practice.

Course content:

- *Systematic development of a complex of choir-singing skills and abilities.*
- *The basics of vocal preparation of a choral singer.*
- *Basic orientation in the score and perception of intonation-rhythmic characteristics of individual vocal parts.*
- *Development of an intonation alert while studying the choir score.*
- *Specifics of the choir singer's and choirmaster's work within the framework of divided examinations.*
- *Interpretation of multi-language choral compositions of different styles for women's or girls' choirs of reasonable difficulty.*
- *Development of the acquisition of stylish interpretive peculiarities of compositions of contrasting stylistic periods.*
- *Application of methodological principles of composition study in the conditions of the choir.*
- Preparation of the choir repertoire for concert events.
- The implementation of non-musical elements into the resulting interpretation of compositions of the 20th and 21st centuries.
- Psychological preparation of the choir for the competition performance.
- The lawfulness of creating the dramaturgy of the concert presentation of the choir.

Recommended literature:

COBLENZER, H.-MUHAR, F.: 2001. Breath and voice. Prague: AMU 2001 125 p. ISBN 80-85883-82-1

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SLÁVIKOVÁ, Z.- KALMÁROVÁ, L. 2003: Voice in Teaching Practice. Prešov : Souzvuk, 2003. 70 p. ISBN 80-968949-1-9

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

The scores of the selected choral compositions.

M. Jašurdová - Hey, she's falling, she's falling

J. Laburda – Exegi monumentum

Z. Lukáš - Wreath

Language necessary for completing the course: Slovak

Notes:

Course evaluation

Total number of students evaluated:

A	B	C	D	E	FX
83%	2%	2%	0%	0%	12%

Teacher: Mgr. art. et Mgr. Tatiana Švajková, PhD.

Date of last change: February 2022

Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/MUIII1/</i>	Course title: <i>Collegium musicum III/1</i>
Type, scope, and method of educational activities: 1 seminar <i>Method: on-campus</i>	
Credits: <i>1</i>	
Recommended semester/trimester of studies: <i>1st semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Conditions for passing the course: <i>The course is evaluated continuously. During the semester, the preparation of the student and his/her technical, artistic growth and ability to operate within the collective artistic body are evaluated at each lesson. Evaluation in seminars contributes to the overall assessment of 50%. Presentations during the semester participate in a total of 50% of the evaluation.</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% attendance is required.</i>	
Learning outcomes: Collegium musicum is a course intertwined with the entire study, in the bachelor and master degrees. He is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New tracks are rehearsed every semester. Its content is integrated into the practical application of the student's knowledge, skills and abilities acquired in the course of study in theoretical subjects as well as in subjects with a practical focus, such as instrument play, intonation and auditory analysis, and orchestral practice. Instrumental cast is based on the essence of the concept – it will meet students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of experience in the work of the chamber ensemble, which is consistent with the profile of The student of the teacher's studies and his future pedagogical practice. The student will acquire the ability to orientate in the diversity of musical styles. Working in chamber ensembles also plays an important social function – education for collective tolerance, for artistic performance and for artistic responsibility. Repertoire students go through all the stylish periods from the Renaissance to the music of the 21st century. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - It analyzes elements of musical speech (melody, rhythm, harmony, agogik, etc.) in selected songs in a particular chamber ensemble. - <i>It defines the musical style of the chamber compositions studied.</i> - <i>Knows the principles of historically instructed or contemporary interpretation.</i> - <i>Defines the basic context of a given period of the selected track.</i> Skills: <ul style="list-style-type: none"> - He will gain experience in the game from the sheet. - It forms part of a chamber ensemble. - Demonstrates an increase in intonation cleanliness when working in a chamber ensemble. 	

- *Identifies the expressive level of the studied works according to the instructions of the artistic leader – pedagogue.*

Competences:

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

Course content:

- *Playing from the sheet, getting acquainted with selected songs.*
- *Exercise of intonation purity of interpreted works*
- *Rehearsal of technical security of the work - rehearsal of demanding places.*
- *Split rehearsals, rehearsal games.*
- *Practice phrasing and stylish cleanliness of works.*
- *Preparation for representative performances (concerts).*
- **Attending concerts or other public performances.**

Recommended literature:

ABRAHAM, G. A Brief History of Music. Bratislava: Music Centre Slovakia, 2003.

GINZBURG, L. 1968: The aesthetics of studying instrumental games. Prague-Bratislava: Supraphon, 02-142-68

Sheet music material of the studied works.

Professional literature on fiction authors.

Language which is necessary to complete the course :

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
91%	4%	0%	0%	0%	4%

Lecturers: *Assoc. Prof. Mgr. Renáta Kočíšová, PhD. and other institute teachers*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/MUIII2/</i>	Course title: <i>Collegium musicum III/2</i>
Type, scope, and method of educational activities: 1 seminar <i>Method: on-campus</i>	
Credits: <i>1</i>	
Recommended semester: <i>2nd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Conditions for passing the course: <i>The course is evaluated continuously. During the semester, the preparation of the student and his/her technical, artistic growth and ability to operate within the collective artistic body are evaluated at each lesson. Evaluation in seminars contributes to the overall assessment of 50%. Presentations during the semester participate in a total of 50% of the evaluation. 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% attendance is required.</i>	
Learning outcomes: Collegium musicum is a course intertwined with the entire study, in the bachelor and master degrees. He is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New tracks are rehearsed every semester. Its content is integrated into the practical application of the student's knowledge, skills and abilities acquired in the course of study in theoretical subjects as well as in subjects with a practical focus, such as instrument play, intonation and auditory analysis, and orchestral practice. Instrumental cast is based on the essence of the concept – it will meet students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of experience in the work of the chamber ensemble, which is consistent with the profile of The student of the teacher's studies and his future pedagogical practice. The student will acquire the ability to orientate in the diversity of musical styles. Working in chamber ensembles also plays an important social function – education for collective tolerance, for artistic performance and for artistic responsibility. Repertoire students go through all the stylish periods from the Renaissance to the music of the 21st century. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - It analyzes elements of musical speech (melody, rhythm, harmony, agogik, etc.) in selected songs in a particular chamber ensemble. - <i>It defines the musical style of the chamber compositions studied.</i> - <i>Knows the principles of historically instructed or contemporary interpretation.</i> - <i>Defines the basic context of a given period of the selected track.</i> Skills: <ul style="list-style-type: none"> - He will gain experience in the game from the sheet. - It forms part of a chamber ensemble. - Demonstrates an increase in intonation cleanliness when working in a chamber ensemble. 	

- Identifies the expression level of the studied works according to the instructions of the artistic educator –

Competences:

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

Course content:

- *Playing from the sheet, getting acquainted with selected songs.*
- *Exercise of intonation purity of interpreted works*
- *Rehearsal of technical security of the work - rehearsal of demanding places.*
- *Split rehearsals, rehearsal games.*
- *Practice phrasing and stylish cleanliness of works.*
- *Preparation for representative performances (concerts).*
- Taking part in concerts or other public performances at academic competitions - Divertimento musicale - competition of chamber ensembles

Recommended literature:

ABRAHAM, G. A Brief History of Music. Bratislava: Music Centre Slovakia, 2003.

GINZBURG, L. 1968: The aesthetics of studying instrumental games. Prague-Bratislava: Supraphon, 02-142-68

Sheet music material of the studied works

Professional literature on fiction authors

Language which is necessary to complete the course :

Notes:

Course evaluation

Total number of evaluated students:

A	B	C	D	E	FX
93	0%	0%	0%	0%	7%

Lecturers: Assoc. Prof. Mgr. Renáta Kočíšová, PhD. and other institute teachers

Date of last change: February 2022

Approved by: Assoc. Prof. Vladimír Marušín, ArtD.

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1/IHVU/H/ MUIII3/</i>	Course title: <i>Collegium musicum III/3</i>
Type, scope, and method of educational activities: 1 seminar <i>Method: on-campus</i>	
Credits: <i>1</i>	
Recommended semester: <i>3rd semester</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Conditions for passing the course: <i>The course is evaluated continuously. During the semester, the preparation of the student and his/her technical, artistic growth and ability to operate within the collective artistic body are evaluated at each lesson. Evaluation in seminars contributes to the overall assessment of 50%. Presentations during the semester participate in a total of 50% of the evaluation.</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% attendance is required.</i>	
Learning outcomes: Collegium musicum is a course intertwined with the entire study, in the bachelor and master degrees. He is focused on playing in chamber ensembles (duos, trios, quartets, etc.). New tracks are rehearsed every semester. Its content is integrated into the practical application of the student's knowledge, skills and abilities acquired in the course of study in theoretical subjects as well as in subjects with a practical focus, such as instrument play, intonation and auditory analysis, and orchestral practice. Instrumental cast is based on the essence of the concept – it will meet students playing various musical instruments who are interested in chamber music. The content of the course includes the acquisition of experience in the work of the chamber ensemble, which is consistent with the profile of The student of the teacher's studies and his future pedagogical practice. The student will acquire the ability to orientate in the diversity of musical styles. Working in chamber ensembles also plays an important social function – education for collective tolerance, for artistic performance and for artistic responsibility. Repertoire students go through all the stylish periods from the Renaissance to the music of the 21st century. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - analyzes elements of musical speech (melody, rhythm, harmony, agogik, etc.) in selected songs in a particular chamber ensemble. - defines the musical style of the chamber compositions studied. - Knows the principles of historically instructed or contemporary interpretation. - Defines the basic context of a given period of the selected track. Skills: <ul style="list-style-type: none"> - He will gain experience in the game from the sheet. - It forms part of a chamber ensemble. - Demonstrates an increase in intonation cleanliness when working in a chamber ensemble. 	

<ul style="list-style-type: none"> - Identifies the expression level of the studied works according to the instructions of the artistic educator – <p>Competences:</p> <ul style="list-style-type: none"> - perceives its own interpretation in the context of the whole set. - participates in performances and concerts within the activities of the university. - also performs other extracurricular activities in the field of chamber music. 																	
<p>Course content:</p> <ul style="list-style-type: none"> - <i>Playing from the sheet, getting acquainted with selected songs.</i> - <i>Exercise of intonation purity of interpreted works</i> - <i>Rehearsal of technical security of the work - rehearsal of demanding places.</i> - <i>Split rehearsals, rehearsal games.</i> - <i>Practice phrasing and stylish cleanliness of works.</i> - <i>Preparation for representative performances (concerts).</i> - <i>Taking part in concerts or other public performances at academic competitions - Divertimento musicale - competition of chamber ensembles</i> 																	
<p>Recommended literature:</p> <p>ABRAHAM, G. A Brief History of Music. Bratislava: Music Centre Slovakia, 2003.</p> <p>GINZBURG, L.1968: The aesthetics of studying instrumental games. Prague-Bratislava: Supraphon, 02-142-68</p> <p><i>Sheet music material of the studied works</i></p> <p>Field-specific literature on fiction authors</p>																	
Language necessary for completing the course: Slovak																	
Notes:																	
<p>Course evaluation</p> <p>Total number of evaluated students:</p> <table border="1"> <thead> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>92%</td><td>0%</td><td>0%</td><td>0%</td><td>0%</td><td>8%</td></tr> </tbody> </table>						A	B	C	D	E	FX	92%	0%	0%	0%	0%	8%
A	B	C	D	E	FX												
92%	0%	0%	0%	0%	8%												
Lecturers: Assoc. Prof. Mgr. Renáta Kočíšová, PhD. and other institute teachers																	
Date of last change: February 2022																	
Approved by: Assoc. Prof. Mgr. Vladimír Marušin, ArtD.																	

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Faculty of Arts</i>	
Course code: <i>1IHVU/H/IKTHU/</i>	Course title: <i>IT in music education</i>
Type, scope, and method of educational activities: 1 hour per seminar per week <i>Combined method.</i>	
Credits: <i>1</i>	
Recommended semester/trimester of study: <i>second</i>	
Level of university education: <i>2nd year of Master's</i>	
Prerequisites:	
Requirements for completing the course <i>evaluated credit</i> Continuous examination: 40% activity at seminars, implementation of a practical music and computer model Final evaluations: 30% presentation of the practical music-computer model 30% knowledge test 100% attendance is required. 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.	
Learning outcomes: The course is focused on the connection of musical art with the field of information and communication technologies. Students focus their attention on the application of stimuli by which a computer as an audio-video interface can contribute to a better understanding of artistic processes. The course leads to the recognition and development of personality in the aesthetic perception of the artwork through new multimedia and technical applications. Students will gain a basic theoretical insight into the possibilities of ICT in the process of modernising the teaching process in terms of current trends and trends in the teaching of music-educational subjects. The student of the course will receive: Knowledge: <ul style="list-style-type: none"> - <i>Understands the theoretical basic principles and models of the functioning of music in a computer.</i> - <i>defines the possibilities of Internet involvement in the music-pedagogical process.</i> Skills: <ul style="list-style-type: none"> - <i>will manage the integration of information technologies in various artistic styles, types and genres of musical art.</i> - <i>will create artistically original solutions of music in multimedia creation.</i> - <i>plays a component, such as, create a sound recording, edits audio tracks.</i> - <i>writes scores through Encore, Sybelius, Opus, Finale notation programs.</i> - <i>reflects art in proposals for the practical implementation of specific multimedia projects.</i> Competences: <ul style="list-style-type: none"> - <i>will engage in pre-defined multimedia projects and models.</i> - <i>interprets own experience in the field of multimedia creation.</i> 	
Course content:	

- Technical parameters of the computer and additional equipment for working with music.
- Computer options in the music arts 1: CD playback, CD recording, DVD production.
- Computer options in music art 2: audio formats, editing audio tracks.
- Digital interface of musical instruments, MIDI structure and capabilities.
- Basics of the sequencer and its use in the teaching process.
- Types of sequencers.
- Creating accompaniments and working with a MIDI sequencer.
- Electronic tools - keyboards in connection to the computer.
- Music programs and their use in teaching Hv.
- Internet and its possibilities of streamlining teaching Hv.
- Computer Notations - current design requirement.
- Analysis of notation programs.

Recommended literature:

Benthien, A. 1999. New school keyboard game. Mainz-Prague Panton International
 FELIX, B.-JANEK, M. 1997. Game and programming on a synthesizer. Banská Bystrica
 FORRÓ, D.1993.MIDI communication in music. Prague
 FORRÓ, D.1994. Computers and music. Prague
 FORRÓ, D.1996. Home Recording Studio: Prague
 KOCHOVÁ, H. 2006. Information and communication technologies in primary education. In:
 UNINFOS 2006. University Information Systems, Proceedings of the International
 Conference, [on line] Nitra: University of Constantine the Philosopher, 2006, pp. 235-239
 [cit. 2007-12-29]. Available at <http://uninfos.ukf.sk/documents/zbornik_uninfos2006.pdf
 PAJTINKA, L. 2008. Education is being reformed by Europe and the world. In: Teacher's
 Newspaper, No. 11. Bratislava: ŠIOV, p. 6.

Language necessary for completing the course: Slovak

Notes: new course

Course evaluation

Total number of evaluated students:

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

Teacher: *Mgr. Peter Ruščín, PhD.*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušín, ArtD.*

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty: <i>Philosophical</i>	
Course code: <i>1/IHVU/H/HUSTU/</i>	Course title: <i>Basics of school music studio work</i>
Type, scope, and method of educational activities: 1 hour per seminar per week <i>Combined method.</i>	
Credits: <i>1</i>	
Recommended semester: <i>3rd</i>	
Study grade: <i>2nd</i>	
Prerequisites:	
Requirements for completing the course <i>evaluated credit</i> Continuous examination: 40% activity at seminars, implementation of a practical music and computer project Final evaluations: 60% presentation of own music and computer project 100% attendance is required. 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.	
Learning outcomes: The course deals with modern information and communication technologies from the point of view of music creation and education, thus responding to technical progress and the implementation of new knowledge into artistic practice. Students will acquire the ability to use professional ICT terminology in music as part of the creative process. They acquire the basic theoretical knowledge and practical skills necessary for the creation of a musical arrangement by means of a computer. The student acquires: Knowledge: <ul style="list-style-type: none"> - <i>specifies the benefits offered by the computer to music education,</i> - <i>defines the PC as a recording device that allows you to record, memorize, play and edit your own works of art,</i> - <i>knows the basics of working with the most widespread and most accessible music-editing programs,</i> - <i>will gain an overview of the software according to the focus on selected musical disciplines,</i> - <i>knows the basics of spatial acoustics and the possibilities of its effective solution in favour of proper sound signal acquisition in the space,</i> - <i>knows how to capture the sound of acoustic and electro-acoustic musical instruments.</i> Skills: <ul style="list-style-type: none"> - <i>can manipulate sounds in a virtual PC environment,</i> - <i>creates music through specific editing software, edits audio tracks and plays back the results of his work,</i> - <i>converts sounding music through editing programs into musical notation, with which it is possible to further work – edit, transpose, entrust the melody to other instruments,</i> 	

- *can create projects and compositions based on the principle of automatic composition generated by a computer based on a specified algorithm,*
- *can create a database of audio-materials, recordings and sounds that it can subsequently use in other contexts.*

Competences:

- *is able to communicate about the issue,*
- *has experience in the field of multimedia creation,*
- *is able to create an attractive and motivating audio-visual working environment for future pupils,*
- *operates audio programs enabling simulation and presentation of phenomena that are otherwise difficult to observe,*
- *the artist masters the essence of contemporary musical-compositional approaches.*

Course content:

- Technical parameters of the computer and additional equipment for the creation of the work recording audio station. Classification of software for music. Recording audio software.
- Basics of spatial acoustics. Studio microphones and their use. Studio listening monitors and their sound analysis.
- Basic editing techniques.
- Multi-track audio recording and mixing basics. „MIDI Controllers” and automation – parameters and editing." Track Mixer ".
- Notation editor. Processing of sheet music material.
- "MIDI Recording". Parameters and editing of the MIDI record. MIDI standards.
- "Drum Editor". The creation of selected rhythmic patterns.
- „Key Editor”. Editing a musical arrangement.
- Structure of the arrangement of selected genres.
- Working with audio plug-ins.
- Working with virtual musical instruments and sound banks (VSTi).
- Audio mastering and finalization of the audio project.

Recommended literature:

Benthien, A. 1999: New school of keyboard. Mainz-Prague Panton International 1999
 FELIX, B.- JANEK, M. 1997: Game and programming on a synthesizer. Banská Bystrica
 FORRÓ, D.1993: MIDI communication in music. Prague 1993
 FORRÓ, D.1994 Computers and music. Prague
 FORRÓ, D.1996: Home recording studio: Prague 1996

Language which is necessary to complete the course:

Notes: new course

Course evaluation

Total number of students evaluated: -

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

Teacher: *external pedagogue*

Date of last change: *February 2022*

Approved by: *Assoc. Prof. Mgr. Vladimír Marušin, ArtD.*