

COURSE INFORMATION SHEET

Doctoral study

Music Performance and Composition (MPaC)

POVINNÉ PREDMETY / OBLIGATORY SUBJECTS

Code: 3-HIaT-UV Modul 1	Title: Umelecký výkon 1. Hudobná interpretácia Artistic achievement 1. Music Performance
Content: Artistic and scientific development of the student's personality in the field of artistic musical performance Art-theoretical and value context of musical performance Individual personality concept in the interpretation and performance of a musical work Comparison of the best performance concepts of selected works (comparison between various recordings of the same work) Work with the sound and acoustics of a space suitable for the performance of a specific work according to the stylistic period Psychology of a concert performance Dramaturgy of a concert performance according to the specific conditions Professional personal growth of the performer according to the specialization Idea, style and aesthetics of a musical work Musical-interpretative, aesthetic and stylistic preparation for public concert performance of musical works of various musical styles and genres	
Bibliography: Music literature of various stylistic periods and genres after specialization (studies about the stylistic music performance, notes, scores, CDs, DVDs) Graf Peter Lukas: Interpretation (How to shape a melodic line), Edition SCHOTT Ed 8318 (German) Kopál, J.: Literárna komunikácia, teória a interpretácia textu, literárne vzdelanie. Nitra : PF, 1980. Popovič, A. a i.: Interpretácie umeleckého textu. Bratislava : SPN, 1981. Interpretačné reflexie. Nitra : Fakulta humanitných vied UKF, 1997. Beiträge zur Geschichte des Konzert, Gudrun Schröder – Verlag, 1990, ISBN 3-926196-14-9 Criocker, R.L.: A History of Musical Style, 1966, Berkeley Emil Staiger: Die Kunst der Interpretation; Heute – Rickes / Baum / Ladenthin Peter Lang Bern 2007, ISBN 978-3-03911-171-8. Dražić, Lena: Die Historische Aufführungspraxis im Kontext der modernen Ästhetik Nikolaus Harnoncourt und Theodor W. Adorno, Wien 2010 Gülke, Peter: <i>Zum Thema Historische Aufführungspraxis</i> . In: Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz 1994, hrsg. von Günther Wagner, Stuttgart, Weimar 1995. Martináková, Z.: Relationen zwischen Sprache, Kunst und Text: Methoden der Analyse. In: Musikometrika, Bochum 1994, s. 71-75 Martináková-Rendeková, Z.: Systems Theoretical Approach to Music and Musical Work (Structure, Processes, Functions). In: Zborník <i>The Musical Work, its Aesthetics, Structure and Reception</i> , Bydgoszcz 2005, s. 59-69 Martináková-Rendeková, Z.: Musical Archetypes and Memes – Basic Natural Principles of Musical Work, 7th WSEAS Int. Conf. on ACOUSTICS & MUSIC: THEORY & APPLICATIONS AMTA '06), Cavtat, WSEAS 2006, In: WEAS TRANSACTIONS ON SYSTEMS, Issue 7, Vol. 5, 2006 Martináková-Rendeková, Z.; Mačutek, J.; Popescu, I.-I.; Altmann, G.: Some Problems of Musical Texts. In: Glottometrics 16, 2008, s. 82-110. ISBN 1617-8351. Winold, Allen: Elements of Musical Understanding. New Jersey 1966 Stöck G., Castro P. F., Stöck K.: „Estes Sons, esta Linguagem“ Essays on Music, Meaning and Society, Gesem Gudrun Schröder – Verlag, Leipzig 2015, ISBN 978-3-926196-67-5	

Thurn M.: Eingensinn und soziales Verhängnis, Erfahrung und Kultur Anderer Music im 20. Jahrhundert, Gudrun Schröder – Verlag, Leipzig 2009, ISBN 978-3-926196-54-5
Teacher: doc. Ján Gréner, ArtD. and pedagogues after specialization
Date: 01/10/2019

Code: 3-HIaT-UV Modul 2	Title: Umelecký výkon 2. Kompozícia – tvorba Artistic achievement 2. Composition – creation
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Content:

Composition theorem – inspiration and skills
Composition-theoretical and value contexts of music
Musical orthography, recording of the work and its technical possibilities
Logic and organization of a music composition / music and sound project
Demanding forms, adjustments and arrangements of music
Idea, style and aesthetics of a musical work / musical and sound project
Preparation of a composed work / music and sound project for public performance
Creative self-reflection

Bibliography:

Ede, Lisa.: *Teaching Writing. An Introduction to Composition Studies*. New York: Oxford University Press, 1991.
Rho Rhodes, Richard.: *How to Write: Advice and Reflections*. New York: Quill Publishers, 1996.
Modernism and Music: An Anthology of Sources, ed. Daniel Albright (Chicago, 2004)
Adorno, Theodor W.: *Essays on Music*, (University of California, 2002)
The Aesthetics of Survival: A Composer's View of Twentieth-Century Music, George Rochberg (Michigan, 2005)
The Aesthetics of Survival: A Composer's View of Twentieth-Century Music, George Rochberg (Michigan, 2005)
C. Dahlhaus: 'Musiktheorie', Einführung in die systematische Musikwissenschaft (Cologne, 1971), 93-132
Schoenberg, Arnold: *Formbildende Tendenzen*, Mainz 1957
Webern, Anton: *Der Weg zur beuen Msuik. I-III.W.Reich*, Wien 1960
Martináková, Z.: *Modalita vo vz'ahu k hudbe 20. storočia*. VŠMU, Bratislava 2000
Leichtentritt, Hugo: *Musikalische Formenlehre*, Mainz 1980
Boulez, P: *Anhaltspunkte – Essays*, Stuttgart-Zürich 1975
Ton de Leeuw: *Die Sprache der Musik im 20. Jahrhundert*, Entwicklung, Strukturen, Tendenzen, Verlag Freies Geistesleben, Stuttgart, 1995 (originál v holandštine)
D. Williams: *A Bibliography of the History of Music Theory* (Fairport, NY, 1970)
Ted Pease: *Jazz Composition: Theory and Practice*, Berklee press
Ken Pullig, Ted Pease : *Modern Jazz Voicings: Arranging for Small and Medium Ensembles*, Berklee press
Dick Lowell, Ken Pullig: *Arranging For Large Jazz Ensemble*, Berklee press
Sebesky, D. : *The contemporary arranger*, Alfred Music Publishing, 1984
Miller, R. : *Modal jazz composition and harmony, Volume 1*, Advance Music, 2000
Miller, R. : *Modal jazz composition and harmony, Volume 2*, Advance Music, 2002
Lindsay, G. : *Jazz Arranging Techniques*, Staff Art Publishing, 2004
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Leno, de Antonio: *Regulae de contrapunto* (ar.1400).Colorado College Music Press 1977.Ed. by Albert Seay
Masson, Ch.: *Nouveau traité des regles pour la composition de la musique*, Da Capo Press NY 1967
Charpentier, M-A,: *Règles de composition, Bibliothèque nationale de Paris*, 1704, manuscrit
Modernism and Music: An Anthology of Sources, ed. Daniel Albright (Chicago, 2004)

Teacher: prof. PhDr. Egon Krák, ArtD., doc. Pavel Kopecký, doc. Igor Vrabec, Mgr. Balázs Neumann, Mgr. art. Viktor Hárs

Date: 01/10/2019

Code: 3-HIaT-DS	Title: Doktorandský seminár I. Doctoral Seminar I.
Content: Discussions on a specific issue related to the topic of the doctoral dissertation Development and growth of knowledge and independent creative thinking of the doctoral student Specific topics related to the latest trends in research and development in the field of music and musicology	
Bibliography: Music literature and sources from the newest knowledge in the field of music theory and history focused on the specialization of the dissertation	
Teacher: pedagogues after the specialization of the doctoral students	
Date: 01/10/2019	

Code: 3-HIaT-TUV Modul 1	Title: Teória umeleckého výkonu I. 1. Teória interpretácie Theory of Artistic achievement I. 1. Theory of Performance
Content: Development of the doctoral student's personality based on the knowledge of the theory of performance art Performance technique Individual conception of the performance of a musical work Comparison of existing concepts of best performers between recordings of demanding selected works Performance realization of compositions from different individual stylistic periods and solution of the technical and aesthetic performance conceptions Dramaturgy of a concert performance Building a personally demanding repertoire of a doctoral student	
Bibliography: Music literature of various stylistic periods and genres after specialization (studies about the stylistic music performance, notes, scores, CDs, DVDs) Graf Peter Lukas: Interpretation (How to shape a melodic line), Edition SCHOTT Ed 8318 (German) Kopál, J.: Literárna komunikácia, teória a interpretácia textu, literárne vzdelanie. Nitra : PF, 1980. Popovič, A. a i.: Interpretácie umeleckého textu. Bratislava : SPN, 1981. Interpretačné reflexie. Nitra : Fakulta humanitných vied UKF, 1997. Beiträge zur Geschichte des Konzerts, Gudrun Schröder – Verlag, 1990, ISBN 3-926196-14-9 Criocker, R.L.: A History of Musical Style, 1966, Berkeley Emil Staiger: Die Kunst der Interpretation; Heute – Rickes / Baum / Ladenthin Peter Lang Bern 2007, ISBN 978-3-03911-171-8. Dražić, Lena: Die Historische Aufführungspraxis im Kontext der modernen Ästhetik Nikolaus Harnoncourt und Theodor W. Adorno, Wien 2010 Gülke, Peter: <i>Zum Thema Historische Aufführungspraxis</i> . In: Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz 1994, hrsg. von Günther Wagner, Stuttgart, Weimar 1995. Martináková, Z.: Relationen zwischen Sprache, Kunst und Text: Methoden der Analyse. In: Musikometrika, Bochum 1994, s. 71-75 Martináková-Rendeková, Z.: Systems Theoretical Approach to Music and Musical Work (Structure, Processes, Functions). In: Zborník <i>The Musical Work, its Aesthetics, Structure and Reception</i> , Bydgoszcz 2005, s. 59-69 Martináková-Rendeková, Z.: Musical Archetypes and Memes – Basic Natural Principles of Musical Work, 7th WSEAS Int. Conf. on ACOUSTICS & MUSIC: THEORY & APPLICATIONS AMTA '06), Cavtat, WSEAS 2006, In: WEAS TRANSACTIONS ON SYSTEMS, Issue 7, Vol. 5, 2006	

<p>Martináková-Rendeková, Z.; Mačutek, J.; Popescu, I.-I.; Altmann, G.: Some Problems of Musical Texts. In: Glottometrics 16, 2008, s. 82-110. ISBN 1617-8351.</p> <p>Winold, Allen: Elements of Musical Understanding. New Jersey 1966</p> <p>Stöck G., Castro P. F., Stöck K.: „Estes Sons, esta Linguagem“ Essays on Music, Meaning and Society, Gesem Gudrun Schröder – Verlag, Leipzig 2015, ISBN 978-3-926196-67-5</p> <p>Thurn M.: Eingensinn und soziales Verhängnis, Erfahrung und Kultur Anderer Music im 20. Jahrhundert, Gudrun Schröder – Verlag, Leipzig 2009, ISBN 978-3-926196-54-5</p>
<p>Teacher: pedagogues after specialization of student</p>
<p>Date: 01/10/2019</p>

<p>Code: 3-HIaT-TUV Modul 2</p>	<p>Title: Teória umeleckého výkonu I. 2. Teória tvorby Theory of Artistic achievement I. 2. Theory of composition</p>
<p>Content: Technique of composition and music creation Technique and organization of music composition / music and sound project Technical tools for creating of demanding compositions / music and art projects The technique of work of a composer and creative artist of the 21st century in the context of European and world history Hegemony of technique, continuous apologism Analysis and synthesis – technical ability of the creative process The problem of compositional and creative paradigm in the context of demanding compositions and music and art projects</p>	
<p>Bibliography: Music literature of various stylistic periods and genres after specialization (studies about the stylistic music performance, notes, scores, CDs, DVDs) <i>Corpus scriptorum de musica</i> (CSM), 42 volumes (X^e-XV^e siècles), American Institute of Musicology, depuis 1950. Dahlhaus, C: 'Some Models of Unity in Musical Form', JMT, xix (1975), 2 Bielitz, M: <i>Musik und Grammatik: Studien zur mittelalterlichen Musiktheorie</i> (Munich, 1977) « Notation », The New Grove Dictionary of Music and Musicians, vol. 18, p. 73-189. Jjeppesen, K: 'Eine musiktheoretischen Korrespondenz des früheren Cinquecento', AcM, xiii (1941), 3-39 Ferand, E.T: "Zufallsmusik" und „Komposition“ in der Musiklehre der Renaissance', IMSCR, iv Basle 1949, 103 Cazden, N: 'Musical Intervals and Simple Ratios', JRME, vii (1959), 197 Zenck, H: <i>Numerus und Affectus</i>, ed. W. Gerstenberg (Kassel, 1959) Babbitt, M: <i>The Structure and Function of Music Theory: I</i>, College Music Symposium, v (1965), 49 C. Dahlhaus: 'Musiktheorie', Einführung in die systematische Musikwissenschaft (Cologne, 1971), 93-132 Schoenberg, Arnold: <i>Formbildende Tendenzen</i>, Mainz 1957 Webern, Anton: <i>Der Weg zur neuen Musik. I-III. W.Reich</i>, Wien 1960 Martináková, Z.: <i>Modalita vo vzťahu k hudbe 20. storočia</i>. VŠMU, Bratislava 2000 Leichtentritt, Hugo: <i>Musikalische Formenlehre</i>, Mainz 1980 Ton de Leeuw: <i>Die Sprache der Musik im 20. Jahrhundert</i>, Entwicklung, Strukturen, Tendenzen, Verlag Freies Geistesleben, Stuttgart, 1995 (originál v holandštine) D. Williams: <i>A Bibliography of the History of Music Theory</i> (Fairport, NY, 1970) Ted Pease: <i>Jazz Composition: Theory and Practice</i>, Berklee press Ken Pullig, Ted Pease : <i>Modern Jazz Voicings: Arranging for Small and Medium Ensembles</i>, Berklee press Dick Lowell, Ken Pullig: <i>Arranging For Large Jazz Ensemble</i>, Berklee press</p>	

Sebesky, D. : The contemporary arranger, Alfred Music Publishing, 1984
Miller, R. : Modal jazz composition and harmony, Volume 1, Advance Music, 2000
Miller, R. : Modal jazz composition and harmony, Volume 2, Advance Music, 2002
Lindsay, G. : Jazz Arranging Techniques, Staff Art Publishing, 2004
Teacher: prof. PhDr. Egon Krák, ArtD., doc. Pavel Kopecký, doc. Igor Vrabc, Mgr. Balázs Neumann, Mgr. art. Viktor Hárs
Date: 01/10/2019

Code: 3-HIaT-KTD	Title: Špecifické kapitoly z teórie a dejín hudby I. Specific chapters from Theory and History of Music I.
Content:	
<ul style="list-style-type: none"> - development of knowledge and ability to reflect the specifics of the theory and history of music relating to the dissertation - development of independent critical attitude and seeing the context in the broader context of evolutionary musical tendencies and styles - developing the ability to select from information oversaturation in the field of music theory and history and to distinguish credible from unreliable sources in the field of music theory and history - development of the student's individual independent creative work with sources and literature 	
Music literature and sources from the newest knowledge in the field of music theory and history focused on the specialization of the dissertation	
Teacher: prof. PhDr. Egon Krák, ArtD., Prof. PhDr. Zuzana Martináková, PhD. pedagogues after the specialization of the doctoral students	
Date: 01/10/2019	