

COURSE INFORMATION SHEET

Master study

Music Performance and Theory (MPT)

POVINNÉ PREDMETY / OBLIGATORY SUBJECTS

Code: 2-HIT-IP	Title: Interpretačná prax – Dirigovanie orchestra Performance Practice – Orchestral Conducting
Content: <ul style="list-style-type: none">- development of the student's personality as a orchestral conductor- development of conducting techniques- individual personality concept by studying the musical work- comparison of existing conducting concepts between recordings of selected works- realization of compositions of individual stylistic periods and solution of professional aesthetic level of orchestral conceptleading of orchestral rehearsal- work with orchestral instrumental groups and their sound possibilities- dramaturgy of the concert performances- development of professional personal growth and increase of music repertoire	
Bibliography: <p>Walter, Bruno: <i>Téma s variacemi</i>, Praha SHV 1965</p> <p>Scherchen, Herman: <i>Hanbbok of Conducting</i>, London Oxford Un.Press, 1933/4</p> <p>Max, Rudolf: <i>The Grammar of Conducting</i>, New York. G.Schirmer, 1950/ 1980</p> <p>Galkin, Elliot, W: <i>A History of Orchestral Conducting</i>, Pendragon Press 1988</p> <p>Elliott W. Galkin, <i>History of Orchestral Conducting</i>, Pendragon Press (New York, NY), 1988.</p> <p>Larry G. Curtis and David L. Kuehn, <i>A Guide To Successful Instrumental Conducting</i>, McGraw-Hill, 1992. ISBN 978-0697126948</p> <p>Michel Faul, <i>Louis Jullien: musique, spectacle et folie au XIXe siècle</i>, Atlantica 2006. ISBN 9782351650387.</p> <p>Norman Lebrecht, <i>The Maestro Myth: Great Conductors in Pursuit of Power</i>, 2nd revised and updated edition, Citadel Press 2001</p> <p>Brock McElheran, <i>Conducting Technique for beginners and Professionals"</i>, Oxford University Press, USA 1989. ISBN 978-0193858305</p> <p>Ennio Nicotra, <i>Introduction to the orchestral conducting technique in accordance with the orchestral conducting school of Ilya Musin</i> book+DVD; English, German, Italian, Spanish text (Edizioni Curci Milano, Italy 2007)</p>	
Teacher: doc. MgA. Leoš Svárovský	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Zborové dirigovanie Performance Practice – Choir conducting
Content: - development of the student's conductor's personality - work with more demanding compositions of different stylistic periods - individual understanding of the musical work associated with a comparison between outstanding choir conductors - realization of voice exercise - leading of the choir rehearsal - dramaturgy of the concert performances	
Bibliography: Mironov, S.: Zborový spev a dirigovanie. Bratislava 1977 Brock McElheran, "Conducting Technique" Ilya Musin, The Technique of Conducting (Техника дирижирования), Muzyka Publishing House, Moscow, 1967 Ennio Nicotra, "Introduction to the orchestral conducting technique in accordance with the orchestral conducting school of Ilya Musin " book+DVD; English, German, Italian, Spanish text (Edizioni Curci Milano, Italy 2007) Larry G. Curtis and David L. Kuehn, "A Guide To Successful Instrumental Conducting." Michel Faul, "Louis Jullien, musique, spectacle et folie au XIXe siècle" France 2006 Brock McElheran, "Conducting Technique" Ilya Musin, The Technique of Conducting (Техника дирижирования), Muzyka Publishing House, Moscow, 1967 Ennio Nicotra, "Introduction to the orchestral conducting technique in accordance with the orchestral conducting school of Ilya Musin " book+DVD; English, German, Italian, Spanish text (Edizioni Curci Milano, Italy 2007)	
Teacher: Mgr. et Mgr. art. Monika Bažiková, ArtD.	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Spev Performance Practice – Singing
Content: Improving the technical development of the voice technique, improving the musical expression and artistic presentation. Emphasis on the development of voice culture, development of technical problems, building a wider repertoire. Study of important works according to the student's focus.	
Bibliography: Basic chamber, concert and opera literature: e.g. song cycles (Schubert, Schumann, Mahler, Wolf, Rachmaninov, Čajkovskij) and other works from Baroque till contemporary music	
Teacher: doc. Ivan Zvarík, ArtD.	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Klavír Performance Practice – Piano
Content: Improving technical means, solution of the technical problems. Gaining the specific knowledge about the individual components of the music interpretation (performing practice) according to the different style periods (correct musical text reading, phrasing, articulation, agogics, dynamics, ornamentation, pedalization, work with sound, work with space acoustics, etc.). Taking into account of the individual preferences of the student's artistic personality by choosing literature. Increase of the student's artistic horizon by studying the music literature of different stylistic periods. To improve the creativ dramaturgy of the concert program. Work with sound. Work with space acoustics. Practical psychology of the concert performance.	
Bibliography: Demanding piano literature (17 th – 21 st century) for modern and historic pianos	
Teacher: Mgr. art. Peter Pažický, ArtD.	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Husle, Viola Performance Practice – Violin, Viola
Content: Extemporation technique in Baroque, idiomatics of musical language in Classicism, development of virtuosity in Romanticism, sonoristics in 20 th century music. Specific work with a bow in Baroque compositions, articulation of a classicist phrase, etc..	
Bibliography: G. Ph. Telemann – Metodické sonáty, J. J. Quantz – Pokus o návod... L. Mozart – Husľová škola, A. Dolmetsch – Interpretácia hudby 17. a 18. storočia, R. Stowell – Husľová technika a int. prax... 18., 19. stor., I. Galamian – Metodika F. Crane: A Study of Theoretical Writings on Musical Form to ca. 1460 (diss., U. of Iowa, 1960) J. Haar: Musica mundana: Variations on a Pythagorean Theme (diss., Harvard U., 1960) M. Babbitt: 'Past and Present Concepts of the Limits of Music', IMSCR, vii New York 1961, i, 398 C. Palisca: 'Scientific Empiricism in Musical Thought', Seventeenth Century Science and the Arts, ed. H. H. Rhys (Princeton, 1961), 91-137 H. Eggebrecht: 'Musik als Tonsprache', AMw, xviii (1961), 73	
Teacher: doc. Ján Gréner, ArtD.	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Violončelo Performance Practice – Violoncello
Content: The practical professional skill in the cello technique of both hands. The importance of a complex approach to the performance practice. Comparison of various European and non-European influences on the development of string techniques. Continuous development of cello play in the central European space. Getting acquainted with the latest performance practice orientations in the contemporary music.	
Bibliography: J. M. Corredor: Hovory s Pablem Casalsem. Praha: Státní nákladatelství krásné literatury, hudby a umění, 1958 Gregor Piatigorsky: Violončelista. Bratislava: ARM 333, 2004 Ivan Mierka: Violoncello: Ostrava: Montanex, 1995 Sofie Chentovová: Rostropovič. Praha: Český spisovatel, 1997 Bedřich Urie: Čeští violoncellisté. Praha: Práce, 1946 Renate Klöppel: Das Gesundheitsbuch für Musiker. Kassel: Gustav Bosse Verlag, 1999	

Harald Eggebrecht: Grosse Cellisten. München: Piper Verlag, 2007
Harenberg Kammermusik – führer. Dortmund: Harenberg, 1997
Adolf Šýkora: Z mého života v Janáčkově kvartetu. Brno: Opus musicum, 2007
Teacher: prof. Mgr. art. Ján Slávik
Date: 01/10/2019

Code: 2-HIT-IP	Title: Interpretačná prax – Kontrabas Performance Practice – Double bass
Content: Development of the of the double bass playof all historical periods and focus on the performance of solo concerts for double bass. Literature of all periods and also of cotemporary music for solo instrument. Synthesis and view of various interpretive techniques, respecting historical and modern double bass play. Gaining of the performance skills as well as aesthetic and personal perspective on the interpretation of various stylistic periods and its practical use in the field of double bass performing arts.	
Bibliography: Paul Brunn – A new History of the Double Bass (2000) Alfred Planyavsky – The Baroque Double Bass Violone (1998) Josef Focht – Der Wiener Kontrabas: Spiel technik Und Aufführungspraxis. Musik und Instrumente (1999 by Schneider in Tutzing) "Double bass." <i>Encyclopædia Britannica</i> . 1911 Edition [en.wikisource.org/wiki/1911_Encyclopædia_Britannica/Double_bass] Three-string double bass in the cobla band Website of Cobla Baix Llobregat "Bill Bentgen – 5 String Basses". <i>Billbentgen.com</i> . Retrieved 21 July 2012. "Sound Systems- Why?!". <i>Harada-sound.com</i> . Retrieved 21 July 2012. Freiberg, Sarah. "How to Tame Annoying Howling Wolf Tones / CARE & MAINTENANCE / Instruments / All Things Strings". <i>Allthingsstrings.com</i> . Retrieved 2015-12-23. Dünnwald, H. (1979). "Versuche zur Entstehung des Wolfs bei Violininstrumenten". <i>Acustica</i> . 41 (4): 238–45. Firth, Ian M. (1973). "The wolf in the cello". <i>The Journal of the Acoustical Society of America</i> . 53 (2): 457. doi:10.1121/1.1913343. David Chapman. "Historical and Practical Considerations for the Tuning of Double Bass Instruments in Fourths" – p.228–229, <i>The Galpin Society Journal</i> , Vol. 56, (June 2003), pp. 224–233. "Who's on First? for five double-basses". <i>Terra Non Firma Press</i> . Retrieved 22 March 2014. "Bertold Hummel work commentaries". <i>Bertoldhummel.de</i> . Retrieved 15 July 2012. Official website of L'Orchestre de Contrebasses Archived 11 March 2012 at the Wayback Machine. Hudobná literatúra pre kontrabas rôznych štýlových období	
Teacher: Mgr. art. Zoltán Janikovič, ArtD., Mgr. art. Ján Prievozník	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Gitara Performance Practice: Guitar
Content: Development of performace practice of compositions of all stylistic periods with an emphasis on style performance and the ability to develop independent professional interpretation of important works of guitar literature. Study of extensive cyclic recital compositions by contemporary world composers, concert etudes, Renaissance and Baroque music, with emphasis on the authenticity of the performance practice.	
Bibliography: J. Dowland, S. L. Weiss, R. de Visée, J. S. Bach, M. Giuliani, F. DeCarulli, F. Sor, L. Legnani, N. Paganini, K. J. Mertz, F. Tárrega, A. Barrios Mangoré, H. Villa.Lobos, M. M. Ponce, J. Rodrigo, M.	

Castelnuovo-Tedesco, M. de Falla, L. Brouwer, R. Dyens, Š. Rak, N. Koshkin, J. W. Duarte, P. Bellinati, C. Domeniconi atd.

Teacher: doc. Adam Marec, ArtD.

Date: 01/10/2019

Code: 2-HIT-IP

Title:

**Interpretačná prax – Zobcová flauta
Performance Practice – Recorder**

Content:

Development of historical and theoretical knowledge, associated with the deepening of professional authentic performance of musical works of various stylistic periods. The main emphasis is given on the application of this knowledge in the performance practice. Development of the knowledge and skills in the field of informed performance practice of older historical periods and of the main differences of individual styles which is very important for recorder performers.

The application of this knowledge enables the student to achieve a concert and professional performing level.

Bibliography:

Music literature of various stylistic periods and genres (sheet music, scores, CDs, DVDs)

Sebastian Virdung – Musica getutscht und außgezogen (1511),

Martin Agricola - Musica instrumentalis (1529),

Salvatore di Ganassi dal Fontego – Fontegara (1535)

Michael Praetorius – Theatrum instrumentorum (1620),

Jacques Hotteterr le Romain - Principes de la flute (1707),

Johann Joachim Quantz - Versuch einer Anweisung die Flöte traversiere zu spielen (1752)

Teacher: Mag. art. Katarína Dučai

Date: 01/10/2019

Code: 2-HIT-IP

Title:

**Interpretačná prax – Priečna flauta
Performance Practice – Concert/Transverse Flute**

Content:

Development of the flute play starting with tone culture to the achievement of highly professional technical skills and brilliance in performance practice, as well as the use of breathing capacity in creating of phrases in motivic work, gradual deepening of knowledge in performance of works from different stylistic periods. Deeper study of the orchestral and chamber music literature.

Bibliography:

Music literature of various stylistic periods and genres (sheet music, scores, CDs, DVDs)

GRAF Peter Lukas: Interpretation (How to shape a melodic line), Edition SCHOTT Ed 8318 (German)

GRAF Peter Lukas: "Über Klangfarben und Dynamik beim Flötenspiel" Das Orchester 6/1999, Flöte Aktuell 2/2000

GRAF Peter Lukas: "Über Kadenzten in Flötenkonzerten" Das Orchester 9/2000 (Schott)

QUANTZ Johann Joachim: Versuch einer Anweisung die Flöte traversiere zu spielen (1752), Bärenreiter 2000

HOTETTERRE Jean Jacques: Principes de la flute traversiere, Flute a Bec, et du Haut – bois, Amsterdam Étienne Roger (1728)

WYE Trevor: Practise book for flute vol. 1 – 5, Omnibus Edition

MOYSE Marcel: De La sonorité (1934)

SCHECK Gustav: Die Flöte und ihre Musik, Schott's Sohne. Mainz, 1975

MEYLAN Raymond: Die Flöte, Hallwag, 1974

Teacher: Mgr. art. Ivica Gabrišová

Date: 01/10/2019

Code: 2-HIT-IP	Title: Interpretačná prax – Akordeón Performance Practice – Accordion
Content: Practical professional skills in accordion tone creation in the context of clear aesthetic meaning in the intentions of all parameters of qualitative high musical performance practice. Analysis of the typical differences in the accordion performance practice of various important European and non-European accordeonists, as well as the evaluation in relation to the the current state in this field. Systematic works in the field of electronic (virtual) accordion FR-7X from the firm Roland, based on the latest sound generation technology ("PBM" – Physical Behavior Modeling) with resulting sound, which is very close to the sound of traditional accordions.	
Bibliography: FICKEROVÁ Viera. <i>Vymedzenie špecifickej metodickej problematiky pri výučbe akordeónu so zameraním na históriu nástroja</i> . Bratislava, Krajský pedagogický ústav, 1983, 53 s. KORYČAN, Ladislav. 1978. <i>Akordeón</i> . Hradec Králové: Hudební nástroje, Riport 1970. MEDŇANSKÁ, Irena. 2010. <i>Systematika hudobnej pedagogiky</i> . Prešov: Prešovská univerzita v Prešove, 2010, 142 s. ISBN 978-80-555-01-0149-9. SZÖKEOVÁ, Marta. <i>Akordeón</i> . Bratislava: Krajský pedagogický ústav, 1968, 69 s. SZÖKEOVÁ, Marta. <i>Nácvik artikulácie a frázovania na akordeóne</i> . Slovenská spoločnosť pre hudobnú výchovu Praha – Bratislava, 1969, 88 s. ŠVEC, Štefan a kol. 1998. <i>Metodológia vied o výchove</i> . Kvantitatívno-scientistické a kvalitatívno-humanitné prístupy v edukačnom výskume. VIČAR, Ján. 1981. <i>Akordeón a jeho hudební uplatnění</i> . Praha: Panton, 1981, 126 s. ISBN 35-001-81. KATINA, Peter. 2008. <i>Akordeón</i> . In: <i>Hudba</i> . Hevhetia, 2008, r. III. č. IV, Q, s. 8-41. ISSN 1336-8044. MIREK, Alfred. <i>Harmonika</i> . Interpraks, Moskva 1994. FINTOVÁ, Anna. <i>Komparácia zvukových možností akustického a digitálneho akordeónu s aplikáciou v inštrumentálnej pedagogike (Dizertačná práca UKF, Pedagogická fakulta, Nitra 2011)</i> .	
Teacher: prof. Mgr. art. Rajmund Kákoni	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Cimbal (vážna hudba, jazz) Performance Practice – Cimbalom (Classical music, Jazz)
Content: Expanding of the knowledge in the field of all dulcimer types and specific way of play on these instruments. Orientation and knowledge of various stylistic phrases, articulations, expressive elements. Ability to perform compositions and transcriptions of different stylistic periods on professional level. Application of advanced playing techniques, used today in both artificial and non-artificial music in relation to the newest tendencies in cimbalom performance practice.	
Bibliography: Berendt J. E.: <i>Das neue Jazzbuch</i> , Fischer Buecherei K. G. Frankfurt am Main 1959 Ulrich, M.: <i>Encyklopedický atlas hudby</i> . Praha : Nakladatelství Lidové noviny, 2000 Marek, V. <i>Tajné dějiny hudby</i> , Eminent, Praha, 2000 Modr, A.: <i>Hudební nástroje</i> . Praha : Supraphon, 1982 Michels, U. <i>Encyklopedický atlas hudby</i> , Nakladatelství Lidové noviny, 2000 Rychlík, J. <i>Pověry a problémy jazzu</i> , Státní nakladatelství krásné literatury, hudby a umění, 1959 The Dulcimer; or, The New York Collection of Sacred Music, a popular 19th century collection of Christian hymns, compiled by Isaac B. Woodbury The Norton Grove Concise Encyclopedia of Music, Macmillan Press Ltd. London, Stanley Sadie, Alison Latham, eds., ISBN 0-333-43236-3 , 1988, p. 156. Baran, Taras (1999). <i>The Cimbalom World</i> . Lviv: Svit. pp. 21. ISBN 5-7773-0425-7 .	

Sapoznik, Henry; Pete Sokolow (1987). The Compleat Klezmer. Tara Publications. pp. 11–12.

[ISBN 0-933676-10-7](#). [OCLC 249103651](#).

Mellish, Liz; Nick Green. "[Tambal](#)". Romanian music. Retrieved 2008

Tóth, Ida Tarjáni; Falka, József. Cimbalomiskola 1. Editio Musica Budapest, Z. 2528, 1958, pp. 101

["World News Kálmán Balogh And The Gypsy Cimbalom Band Announce New Live Album and Tour World Music at Global Rhythm - The Destination for World Music"](#). Retrieved 2008

Dick Spottswood - notes on the music of Joseph Moskowitz - Rounder CD 1126 "The Art of the Cymbalom: The music of Joseph Moskowitz 1916-1953

Teacher: Mgr. art. Marcel Comendant

Date: 01/10/2019

Code: 2-HIT-IP

Title:

**Interpretačná prax – Trúbka (vážna hudba, jazz)
Performance Practice – Trumpet (Classical music, Jazz)**

Content:

Expanding the repertoire in performance practice on various instruments according to tuning (trumpet Bb, C, D, Es, A and Bb piccolo trumpet, flute, cornet using modern music computer programs such as Finale and SmartMusic). Development in the professional performance genres "jeu inégal", "Hot", "BeBop", or swing phrasing, "Hot" vibrato, etc. Development of knowledge of use the old instruments and mutes according to historic style periods. Further development of playing techniques such as growling, flutter tonguing, circular breathing, multifonics, etc., used today in both artificial and non-artificial music.

Bibliography:

BERENDT Das neue Jazzbuch, Fischer Buecherei K. G. Frankfurt am Main 1959

ULRICH, M.: *Encyklopedický atlas hudby*. Praha : Nakladatelství Lidové noviny, 2000

ARBAN, J. B. Complete Method for Trumpet, Encore Music Publishers, Maple City, Michigan, 2007

CALLET, J.,: The Secrets of the Tongue-Controlled Embouchure. Royal Press Printing Company.

New York: 2002. CLARKE, H. L., Technical Studies for The Trumpet, Carl Fischer, Inc.,

1984.Clodomir: Methode complete, ed. Job (A. Leduc)

BERENDT Das neue Jazzbuch, Fischer Bücherei K. G. Frankfurt am Main 1959

HOLZKNECHT, V., POŠ, V., NEDBAL, M. a kol.:Kniha o hudbě. Praha : Orbis, 1962

MAREK, V, Tajné dějiny hudby, Eminent, Praha, 2000

MODR, A.: *Hudební nástroje*. Praha : Supraphon, 1982

MICHELS, U, Encyklopedický atlas hudby, Nakladatelství Lidové noviny, 2000

PAVLOWSKI, J., Trabka od A do Z, ed. Polskie wydawnictwo muzyczne 1968

RYCHLÍK, J, Pověry a problémy jazzu, Státní nakladatelství krásné literatury, hudby a umění, 1959

SADIE, S, "Trumpet", The New Grove Dictionary of Music and Musicians, Second Edition, London: Macmillian, 2001

TARR, E. H., *The Trumpet*, BT Batsford Limited, London 1988

ULRICH, M.: *Encyklopedický atlas hudby*. Praha : Nakladatelství Lidové noviny, 2000

Teacher: Mgr. art. Rastislav Suchan, ArtD.

Date: 01/10/2019

Code: 2-HIT-IP	Title: Interpretačná prax – Saxofón (vážna hudba, jazz) Performance Practice – Saxophone (Classical music, Jazz)
Content: Development of skills and principles in saxophone performance practice of compositions, styles and genres after the student's specialization. Special attention to the solo and ensemble performance practice on a professional level, focused on concert/orchestral or big band music literature, the development of modern playing techniques in relation to the newest tendencies in performance practice in both artificial and non-artificial music.	
Bibliography: Teal, L.: The Art of Saxophone Playing, Summit/Birchard Music, Princeton-New Jersey 1963 Caravan, R.: Contemporary techniques for saxophone, Dorn Productions, Medfield 1980 Ingham, R.: The Cambridge Companion to the Saxophone, Cambridge University Press 1999 Raschèr, S.: Top-tones for Saxophone, Carl Fischer, New York 1941 Kientzy, D. : Les sons multiples aux saxophones, Édition Salabert, Paris 1994 Umble, J. C.: Jean-Marie Londeix - Master of the Modern Saxophone, Roncorp Publications 2000 Liebman, D.: Developing a personal saxophone sound, Dorn Productions, Medfield 1989 Rousseau, E.: Marcel Mule, his life and the saxophone, Shell Lake, Wisconsin 1982 Thiollet, J. P.: Sax, Mule & Co, H & D, Paris, 2004 Bogert, N. B.: Le saxophone – la voix de la musique moderne, Ball State University Muncie, Indiana 2008 Kompozície a jazzové štandardy, tvorba skladateľov od vzniku nástroja až po súčasnosť	
Teacher: Mgr. Béla Ágoston, Mgr. art Marek Pastírik	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Klavír jazz Performance Practice – Piano jazz
Content: Methods of acquiring a demanding jazz language for the ability of improvisation. Practical professional performance practicing of all jazz styles on professional level with an emphasis on the style and the ability to perform compositions in the field of traditional and modern jazz. Study of the leading jazz piano personalities and their way of piano play in selected historical periods.	
Bibliography: Joachim-Ernst Berendt: <i>Das Jazz-Buch. Entwicklung und Bedeutung der Jazzmusik</i> (= Fischer 48 Bücher des Wissens). Fischer, Frankfurt am Main u. a. 1953 (<i>Das große Jazzbuch. Von New Orleans bis Jazz Rock</i> (= Fischer-Taschenbücher 2980). Mit ausführlicher Diskographie. 5., vollständig überarbeitete und aktualisierte Ausgabe, 535.–538. Tausend. Fischer-Taschenbuch-Verlag, Frankfurt am Main 1989, ISBN 3-596-22980-4). Billy Taylor: <i>Jazz-Piano. A Jazz History</i> . Brown Publishers, Dubuque IA 1983, ISBN 0-697-09959-8 (englisch). Franz Krieger: <i>Jazz-Solopiano. Zum Stilwandel am Beispiel ausgewählter „Body and Soul“-Aufnahmen von 1939–1992</i> . In: <i>Jazzforschung = jazz research</i> . Vol. 27, 1995, ISSN 0075-3572, S. 293–346. Benedikt Vécsei: <i>Das Jazzklavier. Praxisorientierte Instrumentenkunde für Jazzpianisten/innen</i> . Wien 2000 (Wien, Univ. für Musik u. Darst. Kunst, Dipl.-Arb.). Mark Levine: <i>The Jazz Piano Book</i> . A "how to" book on the subject. Randy Halberstadt: <i>Metaphors For The Musician</i> . Insights into almost every aspect of jazz piano. Luke Gillespie: <i>Stylistic II/V7/I Voicings For Keyboardists</i> . Covers all styles of comping, from basic and fundamental approaches to modern. Hal Galper: <i>Forward Motion</i> . An approach to jazz phrasing. Riccardo Scivales: <i>Jazz Piano: The Left Hand</i> (Bedford Hills, New York: Ekay Music, 2005). A method covering all the left-hand techniques used in jazz piano (and also a study of the history of the	

<p>left hand in jazz piano), with hundreds of musical examples. David Berkman: <i>The Jazz Musician's Guide to Creative Practicing</i>. Covers the problems of jazz improvisational practice with a focus on the piano, but for all instruments. (Also, it is entertaining and humorous.) "Duke Ellington Biography." Duke Ellington Biography. N.p., n.d. Web. 13 November 2014. Dupuis, Robert. "Contemporary Musicians: Art Tatum." Encyclopedia. N.p., 1997. Web. 15 November 2014</p>
Teacher: Mgr. Balázs Neumann
Date: 01/10/2019

Code: 2-HIT-IP	Title: Interpretačná prax – Gitara jazz Performance Practice – Guitar jazz
Content: Development of technical skills and mastering various fingering for all scales and "voicings" used in jazz and understanding its context for using in practice. Practical performance of compositions of all stylistic periods with an emphasis on style relevance and the ability of independent professional performance of the compositions in the field of traditional and modern jazz. Study of the leading jazz guitar personalities and their way of guitar play in selected historical periods. Creation of personal critical thinking.	
Bibliography: Garrison Fewell: <i>Jazz Improvisation for Guitar: A Melodic Approach, Vol. 1, 2</i> George Bouchard: <i>Intermediate Jazz Improvisation</i> Andrew Green: <i>Jazz Guitar Comping</i> Andrew York: <i>Jazz Guitar for Classical Cats: Harmony</i> Dave Stryker: <i>Jazz Guitar Improvisation Method</i> Nelson Faria: <i>The Brazilian Guitar Book</i> Mike Di Liddo: <i>Maiden Voyage Guitar Voicings</i> Jamey Aebersold: <i>Vol. 1, 3, 16, 21, 24, & 84</i> Mark Levine: <i>The Jazz Theory Book</i> Mick Goodrick: <i>The Advancing Guitarist</i> Barney Kessel: <i>The Guitar</i> Literatúra pre jazzovú gitaru od vydavateľstva: Mel Bay	
Teacher: Mgr. art. Michal Bugala	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Basová gitara / Kontrabas jazz Performance Practice – Bass Guitar / Double bass jazz
Content: Development in a professional playing the electric bass guitar or acoustic double bass after the bachelor's degree. Development of performance skills and professional personality, ability of leading the musical groups and professional skills in performance. Technical skills and knowledge not only in the music literature for double bass or bass guitar, but also for other instruments of jazz music and ability to compose and arrange for these instruments and voice.	
Bibliography: Eduard Nanny: <i>Method Complete Contrabass</i> Montanari: <i>14 Studi per contrabasso</i> Joseph Emmanuel Storch: <i>57 Etuden für Contrabass</i> Ray Brown: <i>Bass Method</i> Jaco Pastorius: <i>The Essential Jaco Pastorius</i>	

John Patitucci: <i>Electric Bass 1-2</i> Rich Appleman: <i>Reading Contemporary Electric Bass Rhythms</i> Chuck Sher: <i>The Improviser's Bass Method</i> Jimmy Haslip: <i>The Melodic Bass Library</i> Steve Bailey & Victor Wooten: <i>Bass Extrem</i>
Teacher: Mgr. art. Viktor Hárs
Date: 01/10/2019

Code: 2-HIT-IP	Title: Interpretačná prax – Spev jazz Performance Practice – Singing jazz
Content: Developing skills and methods in jazz singing in the professional jazz groups; Professional ability to perform jazz compositions of all stylistic periods with an emphasis on ability of independent professional performance in field of traditional and modern jazz; Study of the leading jazz singers and their way of singing in selected historical periods. Technical skills and knowledge not only in the music literature with vocal, but also for other instruments of jazz music and ability to compose and arrange for these instruments and voice.	
Bibliography: Johnson, J. Wilfred. <i>Ella Fitzgerald: An Annotated Discography : Including a Complete Discography of Chick Webb</i> McFarland, 2001. ISBN 0-7864-0906-1. Gourse, Leslie. <i>The Ella Fitzgerald Companion</i> London: Omnibus Press, 1998. ISBN 0-7119-6916-7. Nicholson, Stuart. <i>Ella Fitzgerald: A Biography of the First Lady of Jazz</i> . London: Indigo, 1996. ISBN 0-575-40032-3. Friedwald, Will. <i>Sinatra! The Song Is You: A Singer's Art</i> . Da Capo Press, 1999. Granata, Charles. <i>Sessions with Sinatra: Frank Sinatra and the Art of Recording</i> . Chicago Review Press, 1999. Hamill, Pete. <i>Why Sinatra Matters</i> . Back Bay Books, 2003. Julia Blackburn, <i>With Billie</i> . ISBN 0-375-40610-7. Donald Clarke, <i>Billie Holiday: Wishing on the Moon</i> . ISBN 0-306-81136-7. Schuller, Gunther, <i>Early Jazz: its roots and musical development</i> . New York: Oxford University Press, 1968. Ward, Geoffrey C <i>Jazz: A History of America's music</i> New York: Knopf, 2000. Williams, Iain Cameron. "Underneath A Harlem Moon ... the Harlem to Paris Years of Adelaide Hall". Continuum, 2003. ISBN 0826458939. Bauer, William R. <i>Open the Door: The Life and Music of Betty Carter</i> (Ann Arbor: The University of Michigan Press, 2002). WASSERBERGER, I. 1965. <i>Jazzový slovník</i> . Štátne hudobné vydavateľstvo n. p., Bratislava – Praha, 1965. 350. s. ISBN R-02-61039	
Teacher: Mgr. art. János Sramkó, Mgr. art. Lucia Lužinská	
Date: 01/10/2019	

Code: 2-HIT-IP	Title: Interpretačná prax – Bicie jazz Performance Practice – Drums jazz
Content: Development in a professional playing on drums after the bachelor's degree. Development of performance skills and professional personality, ability of leading the musical groups and professional skills in performance. Technical skills and knowledge not only in the music literature for drums, but also for other instruments of jazz music and ability to compose and arrange for these instruments and voice.	
Bibliography: FORDHAM, J. 1993. <i>Jazz</i> . Dorling Kindersley Limited. London, 1993. 216. s. ISBN 0-7513-0050-0	

<p>FONSECA, D. – WEINER. B. 1991. <i>Brazilian Rhythms For Drumset</i>. Manhattan music, Inc., 1991. 79. s. ISBN 0-7692-0987-4</p> <p>HERNANDEZ, H. 2000. <i>Conversation In Clave</i>. Alfred Music Publishing. Co., Inc., 2000. 136 s. ISBN 0-7692-9947-4.</p> <p>MALABE, F. – WEINER. B. r. 1990. <i>Afro-Cuban Rhythms For Drumset</i>. Alfred Music Publishing Co., Inc., 1990 by Manhattan Music, Inc. 64 s. ISBN-10: 0-89724-574-1.</p> <p>SMETÁČEK, P. 2014. <i>Afro-kubánská hudba</i>. Muzikus, 2014. 74 s. ISBN 978-80-86253-66-4.</p> <p>STRIEŽENEC, A. 2013. <i>Bubenictvo</i>. Muzikus s.r.o. Praha, 2013. 208. s. ISBN 978-80-86253-64-0</p> <p>STRIEŽENEC, A. 1996. <i>Bubny a bubeníci</i>. Fotoagentúra M.N.L., S-G-T PLUS spol.s.r.o. Bratislava, 1996. 177. s. ISBN 80-967432-1-X</p> <p>VACÍK, M. 2005. <i>Škola hry na perkuse</i>. Muzikus, 2005. 71 s. ISBN-80-86253-36-8.</p> <p>WASSERBERGER, I. 1965. <i>Jazzový slovník</i>. Štátne hudobné vydavateľstvo n. p., Bratislava – Praha, 1965. 350. s. ISBN R-02-61039</p> <p>https://www.moderndrummer.com/modern-drummers-readers-poll-archive/</p>
Teacher: Mgr. art. János Sramkó
Date: 01/10/2019

Code: 2-HIT-KA	Title: Komplexná analýza hudobného diela Complex Analysis of Musical Work
Content: The placement of analysis in music-theoretical knowledge. Relationship between analysis, interpretation and evaluation. Specifics of musical material, techniques, structures, types of regulation of musical material. Differentiation of analytical methods in context with a musical work depending on the time and place of its origin, compositional-technical properties, aesthetic-style norms, genre-genre and socio-functional specifics. Application of the synergetics and system theory.	
Bibliography: FERKOVÁ, EVA: <i>Hudobná analýza. Teória a stručné dejiny</i> . Bratislava: VŠMU 2007.199 s. JANEČEK, Karel: <i>Tektonika</i> . Praha: Supraphon 1968, 244 s. KOHOUTEK, Ctirad: <i>Hudební styly z hlediska skladatele</i> , Praha 1976, 180 s.. KOUBA, JAN: <i>ABC hudebních slohů</i> , Praha 1988. 140 s. KRESÁNEK, J.: <i>Základy hudobného myslenia</i> . OPUS, Bratislava 1977, 265 s. KRESÁNEK, Jozef: <i>Tonalita</i> . Bratislava: Opus 1983, 406 s. KRESÁNEK, J.: <i>Tektonika</i> . Bratislava: ASCO 1994, 583 s. MARTINÁKOVÁ, Z.: <i>Modalita vo vzťahu k hudbe 20. storočia</i> . Bratislava: VŠMU, 2000 MARTINÁKOVÁ-RENDEKOVÁ, Z.: <i>Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti.</i> , Banská Bystrica: Akadémia umení 2004. MARTINÁKOVÁ, Z.: <i>Modálne myslenie v hudbe. Minulosť a súčasnosť</i> , HUAJA Banská Štiavnica 2014 MOTTE, Diether de la: <i>Musikalische Analyse</i> . Kassel Bärenreiter 1968, 215 s. STEFKOVÁ, Markéta: <i>Na ceste k zmyslu (Štúdie k hudobnej analýze)</i> . Bratislava: Divis 2007, 250 s. VOLEK, Jaroslav: <i>Struktura a osobnosti hudby</i> . Praha: Panton 1983, 210 s. Bláha, I.: <i>Zvuková dramaturgie AV díla</i> - AMU 2006 Kolafa, J.: <i>Hudební nauka pro nehuďebníky</i> - AMU 2003 Zenkl, L.: <i>ABC hudební nauky</i> - Supraphon 1986 Dodge, Ch., Jerse T. A. - <i>Synthesis, Composition and Performance</i> , 1997 Forró, D. - <i>Počítače a hudba</i> , Praha 1994 Miranda, E. R. - <i>Computer Sound Synthesis for the Electronic Musician</i> Pellman, S. - <i>AN INTRODUCTION TO THE CREATION OF ELECTROACOUSTIC MUSIC</i> , 1994 Syrový, V. - <i>Technické základy elektroakustické hudby</i> , 1984 Zenkl, L. <i>ABC hudebních forem</i> , Praha 2009	
Teacher: prof. PhDr. Zuzana Martináková, PhD., doc. MgA. Pavel Kopecký	
Date: 01/10/2019	

Code: 2-HIT-KA	Title: Komplexná analýza hudobného diela – Jazz Complex analysis of musical work - Jazz
Content: Analysis of various harmonic systems and their use in practice (harmonization and improvisation), ability to create own musical systems. Knowledge of techniques and ability to use them in practice and own compositions and arrangements (reharmonization and improvisation). Hybrid chords and polychords, polymodality and their use in practice. Analysis of compositions by leading authors, analysis of harmonic procedures in the solos of leading performers; application of this knowledge in practice in composing, arranging and improvisation.	
Bibliography: Nettles, B - Graf, R : The Chord Scale Theory & Jazz Harmony, Advance Music, 1997 Levine, M. : The Jazz Theory Book, Sher Music Co., 1995 Boling, M. : The Jazz Theory Workbook, Advance Music, 1990 Jaffe, A. : Jazz Harmony, Advance Music, 1996 Koch, L. : Harmonic Approaches to Twelve Bar Blues, Annual Review of Jazz Studies, 1982 Miller, R. : Modal jazz composition and harmony, Volume 1, Advance Music, 2000 Miller, R. : Modal jazz composition and harmony, Volume 2, Advance Music, 2002 Liebman, D. : A Chromatic approach to jazz harmony and melody, Advance Music, 2001 Felts, R : Reharmonization Techniques, Berklee press <i>Harmonie et orchestration pour orchestra de danse</i> , Robert de Kers (de) (1906–1987), Brussels: Éditions musicales Charles Bens (1944); OCLC 35083146, 930383216, 1456272 & OCLC 757363748, 915601359 <i>The Chord Scale Theory & Jazz Harmony</i> , by Barrie L. Nettles (born 1942) & Richard Graf, Advance Music (1997); OCLC 39925889, ISBN 3-89221-056-X <i>Popular and Jazz Harmony for Composers, Arrangers, and Performers</i> (revised ed.), Daniel Anthony Ricigliano, New York: Donato Music Publishing Company (1969); OCLC 24031, 756982208 <i>DOG EAR Tritone Substitution for Jazz Guitar</i> , by R. Ken, Amazon Digital Services, Inc. (2012); ASIN: B008FRWNIW <i>Corozine, Vince</i> (2002). <i>Arranging Music for the Real World: Classical and Commercial Aspects. Pacific, MO: Mel Bay. ISBN 0-7866-4961-5. OCLC 50470629.</i> Kers, Robert de (1944). <i>Harmonie et orchestration pour orchestra de danse</i> . Bruxelles: Éditions musicales C. Bens. vii, 126 p. Kidd, Jim (1987). <i>Unsung Heroes, the Jazz Arrangers, from Don Redman to Sy Oliver: [text with recorded examples for a presentation] Prepared on the Occasion of the 16th Annual Canadian Collectors' Congress, 25 April 1987, Toronto, Ont.</i> Toronto: Canadian Collectors' Congress. Photo-reproduced text ([6] leaves) with audiocassette of recorded illustrative musical examples. Randel, Don Michael (2002). <i>The Harvard Concise Dictionary of Music and Musicians</i> . ISBN 0-674-00978-9. Harry Boyd (2015). "Swag"	
Teacher: Mgr. art. Michal Bugala, Mgr. art. János Sramkó, Mgr. Balázs Neumann, Mgr.art. Viktor Hárs	
Date: 01/10/2019	

Code: 2-HIT-SH	Title: Súborová hra – Vážna hudba Ensemble Play –Classical Music
Content: Understanding the importance of knowledge of general bass, aesthetics of historical musical periods (affect theory, music-rhetorical figures, symbolism), acoustics (historical tuning), differences between national styles (ornamentation, tempo, texture, articulation, phrasing) and other specific issues related to proper choosing of expression means in current informed performance practice ("early music"). Typology of French, German, Italian and English Baroque ensemble solutions. The principle of <i>inegalité</i> a style <i>brisée</i> . Introduction to the cadence and figurative logic of baroque music. Model of	

gallant style and Mannheim school innovation. Practical skills in variation principle of Baroque ostinato technique.

To gain skill in ensemble play on the basis of knowledge of its principles of all styles, coordination of individual abilities and knowledge for the benefit of the whole, (flexibility, intonation, rhythm, conceptual questions, etc.) and tolerance using a methodically appropriate chamber music repertoire.

Methodics of mastering the instrumental part of a composition and its individual realization. Hierarchization of musical texture in chamber music.

Bibliography:

Historical traktates – *Quantz, L. Mozart, Geminiani, Tartini ...*, modern publikácie riešiacie otázky interpretačnej praxe v hudbe 17. a 18. storočia – *Dolmetsch, Spáčilová, Tarling., Holman.*

A. Mendel: 'Pitch in the 16th and Early 17th Centuries', MQ, xxiv (1948), 28, 199, 336, 575

J.M. Barbour: Tuning and Temperament: a Historical Survey (East Lansing, 1951, 2/1953)

C.Sachs: Rhythm and Tempo: a Study in Music History (New York, 1953)

W. Dürr and W. Gerstenberg: 'Rhythmus, Metrum, Takt', MGG

F. Blume: Renaissance and Baroque Music (New York, 1967)

K. Meyer-Baer: Music of the Spheres and the Dance of Death (Princeton, 1968)

J. Backus: The Acoustical Foundations of Music (New York, 1969)

B. Boretz: 'Meta-variations: Studies in the Foundations of Musical Thought (I)', PNM, viii/1 (1969), 1-74

Notes and scores from all historical style periods

Teacher: doc. Ján Gréner, ArtD.

Date: 01/10/2019

Code: 2-HIT-SH

Title:

Súborová hra – Jazz

Ensemble Play – Jazz

Content:

Developing the theory and technique of jazz performing arts

Special playing techniques according to the student's orientation (instrument, singing)

Developing the theory and technique of playing various jazz styles

Comparison of existing interpretive jazz concepts

Dramaturgy of a concert performance

Building the student's personal repertoire

Ability to play in various jazz groups

Bibliography:

Robert Rawlins – Nor Eddine Bahha: *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*. ISBN13: 9780634086786, Hal Leonard 2005

Mark Levine: *The Jazz Theory Book*, vyd. Sher Music/Advance Music 1995

Nettles, Barrie & Graf, Richard (1997). *The Chord Scale Theory and Jazz Harmony*. Advance Music, [ISBN 389221056X](https://www.isbn-international.org/view/title/389221056X)

Boling, M. : *The Jazz Theory Workbook*, Advance Music, 1990

Jaffe, A. : *Jazz Harmony*, Advance Music, 1996

Koch, L. : *Harmonic Approaches to Twelve Bar Blues*, Annual Review of Jazz Studies, 1982

Miller, R. : *Modal jazz composition and harmony, Volume 1*, Advance Music, 2000

Miller, R. : *Modal jazz composition and harmony, Volume 2*, Advance Music, 2002

Liebman, D. : *A Chromatic approach to jazz harmony and melody*, Advance Music, 2001

Felts, R : *Reharmonization Techniques*, Berklee press

Notové materiály, CD a DVD nahrávky

Teacher: Mgr. art. János Sramkó, Mgr. art. Viktor Hárs

Date: 01/10/2019

Code: 2-HIT-IT	Title: Interpretácia – teória a technika Dirigovanie orchestra Performance Practice – Theorie und Technique Orchestral Conducting
Content: - development of the student's conductor's personality - conducting technique - individual conception of the work - comparison of existing conducting concepts of the subject recordings of selected works - realization of compositions of individual stylistic periods and solution of the aesthetic level of orchestral concept - conducting an orchestra rehearsal - work with orchestra instrument groups and their sound possibilities - dramaturgy of a concert performance - building the student's personal repertoire	
Bibliography: Režucha, B.: Dirigentská technika rúk. Bratislava 1980 Max, Rudolf: The Grammar of Conducting, New York. G.Schirmer, 1950/ 1980 Galkin, Elliot, W: A History of Orchestral Conducting, Pendragon Press 1988 Scherchen, Herman: Hanbook of Conducting, London Oxford Un.Press, 1933/4	
Teacher: doc. MgA. Leoš Svárovský	
Date: 01/10/2019	

Code: 2-HIT-IT	Title: Interpretácia – teória a technika Zborové dirigovanie Performance Practice – Theorie und Technique Choir conducting
Content: - development of timing techniques - an overview of the specifics of the composition for different types of choirs - work with compositions of different stylistic periods at the piano or with a recording - technical preparation of voice warm-up	
Bibliography: Dobrodinský, J. M.: Základy dirigentskej techniky. Bratislava 1965 Režucha, B.: Dirigentská technika rúk. Bratislava 1980	
Teacher: Mgr. et Mgr.art. Monika Bažíková, ArtD.	
Date: 01/10/2019	

Code: 2-HIT-HE	Title: Hudobná estetika Music Aesthetics
Content: The content of the subject "musical aesthetics" is based on the understanding of music as a markedly complex and at the same time diverse phenomenon, which attracted attention both by physical-mathematical elements of sound and speech, technical, social, artistic and other functions. Musical aesthetics has been profiled in various periods in the writings of mathematicians, music theorists, writers, philosophers, etc. The lectures focus on these various aspects of music and try to document, on the basis of sources, what themes formed contemporary musical aesthetics and what specific influence they had on the production of musical means of expression, and thus on the composition itself. The topic of contemporary musical aesthetics is demonstrated on the comparison of different concepts of	

academic musical aestheticians (HH Eggebrecht, C. Dahlhaus, R. Scruton and others) and musical poetics of composers (F. Busoni, I. Stravinsky, A. Schönberg, L. Bernstein, J. Cage, J. Albrecht, R. Berger, V. Godár et al.). Separate lectures are devoted to the development of Czech and Slovak musical aesthetics (O. Hostinský, O. Zich, J. Zich, A. Sychra, J. Volek, M. Jůzl, J. Kresánek).

Bibliography:

- Adorno, Theodor Wiesengrund: Philosophie der Neuen Musik. Tübingen 1949, Frankfurt am Main 1969.
- Albrecht, Ján: Duchovný svet krásy. In: Slovenská hudba, roč. XIX, 1993/2, s. 287-329.
- Albrecht, Ján: Die Geisteswelt des Schönen. Kunstphilosophisches Essay. PT Verlag, Bratislava 1995.
- Albrecht, Ján: Človek a umenie. Národné hudobné centrum Bratislava 1999.
- Albrecht, Ján: Eseje o umení. Scriptorium Musicum 2003.
- Bartel, Dietrich: Handbuch der musikalischen Figurenlehre. Laaber-Verlag, Freiburg 19873.
- Berger, Roman: Hudba a pravda. „...tak takto nesmieš myslieť!...“ Výber textov z rokov 1977 až 1987 Európsky kultúrny klub na Slovensku, Bratislava 1997
- Berger, Roman: Dráma Hudby. Prolegomena k politickej muzikológii. Výber textov z rokov 1990 – 1999, Hudobné centrum, Bratislava 2001
- Berger, Roman: Cesta s hudbou. Od Palacha po Obamu – a po Štefánika. Výber textov z rokov 1969 – 2009, Hudobné centrum, Bratislava 2012
- Bimberg, Siegfried: Handbuch der Musikästhetik. VEB Deutsche Verlag für Musik, Leipzig 1979.
- Branberger, Jan: René Descartes, filosof hudby. Nákladem vlastním, Praha 1933.
- Busoni, F.: Entwurf einer neuen Ästhetik der Tonkunst. Triest 1907.
- Černý, Miroslav K.: Hudba antických kultur. Univerzita Palackého, Olomouc 1995.
- Dahlhaus, Carl: Musikästhetik. Köln 1967.
- Dykast, Roman: Hudba věku melancholie. Togga, Praha 2005.
- Eggebrecht, Hans Heinrich: Musikalisches Denken. Aufsätze zur Theorie und Ästhetik der Musik. Wilhelmshaven 1977.
- Eggebrecht, Hans Heinrich: Musik verstehen. München-Zürich 1995.
- Eggebrecht, Hans Heinrich: Heinrich Schütz: musicus poeticus. Heinrichshofens Verlag, Wilhelmshaven 19842.
- Eggebrecht, Hans Heinrich /ed./: Handwörterbuch der musikalischen Terminologie. I., II., III., IV, Stuttgart 1994.
- Eggebrecht, Hans Heinrich: Hudba a krásno. Nakl. Lidové noviny, Praha 2001.
- Einstein, Alfred: Od renesance k hudbě dneška. Editio Supraphon, Praha 1968.
- Fubini, Enrico: Geschichte der Musikästhetik. Verlag J. B. Metzler, Stuttgart-Weimar 1997.
- Fukač, Jiří: Hudební estetika jako konkretizace obecné estetiky a muzikologická disciplína. Masarykova univerzita, Brno 1998.
- Fukač, Jiří: Mýtus a skutečnost hudby. Panton, Praha 1989.
- Fukač, Jiří - Poledňák, Ivan: Hudba a její pojmoslovný systém. Academia, Praha 1981.
- Fukač, Jiří - Jiránek, Jaroslav - Poledňák, Ivan - Volek, Jaroslav a kolektiv: Základy hudební sémiotiky I, II, III. Filozofická fakulta Masarykovy Univerzity, Brno 1992.
- Godár, Vladimír: Kacírske quodlibety. Music Forum, Bratislava 1998.
- Goldschmidt, Harry: Die Musik-Ästhetik des 18. Jahrhunderts. Zürich 1915.
- Haar, James: The Science and Art of renaissance Music. Princeton University Press, New Jersey 1998.
- Hanslick, Eduard: O hudebním krásnu. Editio Supraphon, Praha 1973.
- Hostinský, Otakar: O hudbě. Editio Supraphon, Praha 1961.
- Hutter, Josef: Hudební myšlení. Václav Tomsa, Praha 1943.
- Chailley, Jacques: 40 000 let hudby. Státní hudební vydavatelství, Praha 1965.
- Jiránek, Jaroslav: Hudební sémantika a sémiotika. Vydavatelství Univerzity Palackého, Olomouc 1996.
- Lippman, Edward: A history of Western Musical Aesthetics. University of Nebraska Press, Lincoln and London 1992.
- Lissa, Zofia: Nové studie z hudební estetiky. Editio Supraphon, Praha 1982.
- Michels, Ulrich: Encyklopedický atlas hudby. Nakl. Lidové noviny, Praha 2000.
- Palisca, V. Claude: Humanism in Italian Renaissance musical thought. New Haven, Yale University 1985.
- Polák, Pavol: Hudobno-estetické náhľady v 18. storočí. Od baroka ku klasicizmu. Veda, Bratislava 1974.
- Poledňák, Ivan: Hudba jako problém estetiky. Karolinum, Praha 2006.

<p>Racek, Jan: Hudební estetika v Descartově Compendiu musicae. Hudební matice Umělecké Besedy, Brno 1943.</p> <p>Scruton, Roger: The Aesthetics of Music. Clarendon Press, Oxford 1997.</p> <p>Sychra, Antonín: Hudba očima vědy. Čs. spisovatel, Praha 1965.</p> <p>Sychra, Antonín: Impresionismus a exprese v hudbě. Editio Supraphon, Praha 1990.</p> <p>Vičar, Jan-Dykast, Roman: Hudební estetika. HAMU, Praha 1998, ²2002.</p> <p>Vít, Petr: Estetické myšlení o hudbě. České země 1760-1860. Academia, Praha 1987.</p> <p>Volek, Jaroslav: Hudební struktura jako znak a hudba jako znakový systém. In: Opus musicum 1985, č. 5, 6 a 10.</p> <p>Walker, Daniel Pickering: Der musikalische Humanismus im 16. und 17. Jahrhundert. Kassel 1949.</p> <p>Yates, A. Frances: The French Academies of the Sixteenth Century. London 1947; francouzský překlad: Les académies en France au XVIe siècle. Presses Universitaires de France, Paris 1996.</p> <p>Zich, Otakar: Estetické vnímání hudby. Estetika hudby. Editio Supraphon, Praha 1981.</p> <p>Zich, Jaroslav: Kapitoly a studie z hudební estetiky. Editio Supraphon, Praha 1987.</p> <p>Zoltai, Denes: Dejiny hudobnej estetiky. Étos a afekt. Opus, Bratislava 1983.</p>
<p>Teacher: prof. PhDr. Zuzana Martináková, PhD., Mgr. Klement Mitterpach, PhD.</p>
<p>Date: 01/10/2019</p>

<p>Code:2-HIT-HKU</p>	<p>Title: Hudba v kontexte umenia 20. a 21. storočia Music im context of 20th and 21st Century</p>
<p>Content: Social, political and cultural impact on music, fine art and other arts. Understanding the developmental of music and art in relation to social and cultural changes. Styles, orientations and movements from the end of 19th century to the present: late Impressionism, Futurism, Dadaism, Expressionism, Neo-classicism, Avant-garde in 50ies and 60ies, Fluxus, Minimal art, Postmodernism and others.</p>	
<p>Bibliography: Musicological encyclopaedias <i>Europäische Musikgeschichte 2.</i> (Hrsg.: Ehrmann – Herfort, M., Finscher, L.) Bärenreiter–Metzler 2002, 1391 s. DRUSKIN, M.S.: <i>O západoeurópskej hudbe 20. storočia</i>. Bratislava: Opus 1976, 177 s. HELPERT, VLADIMÍR: <i>Česká moderní hudba. Studie o české hudební tvořivosti</i>, Olomouc 1936 [reed.: Vladimír Helfert, <i>Vybrané studie I</i>, Praha 1970]. HELPERT, VLADIMÍR: 'Periodizace dějin hudby', in: <i>Musikologie</i>, 1, 1938; [reed.: Vladimír Helfert, <i>Vybrané studie I</i>, Praha 1970]. HELPERT, VLADIMÍR: <i>Leoš Janáček. Obraz životního a uměleckého boje</i>, Brno 1939. KOHOUTEK, CTIRAD: <i>Hudební styly z hlediska skladatele</i>, Praha 1976. KOUBA, JAN: <i>ABC hudebních slohů</i>, Praha 1988. MARTINÁKOVÁ, Z.: <i>Modalita vo vzťahu k hudbe 20. storočia</i>. VŠMU, Bratislava 2000 MARTINÁKOVÁ-RENDEKOVÁ, Z.: <i>Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti</i>. Akadémia umení, Banská Bystrica 2004 NAVRÁTIL, MILOŠ: <i>Nástin vývoje evropské hudby 20. století</i>, Ostrava 1993. SMOLKA, JAROSLAV a kol.: <i>Dějiny hudby</i>, Praha 2001. VYSLOUŽIL, JIŘÍ: <i>Hudobníci 20. storočia</i>, Bratislava 1981. ŠIDLÍK, P.: Hudobno-akustické, interpretačné a didaktické konzekvencie teoretického systému Paula Hindemitha. In: <i>Hudobno-pedagogické interpretácie 4.</i> - (27.10.2000) s. 121-126 SCHNIERER, M.: <i>Hudba 20. Století, I., II., III.</i> Ostrava, 2000 J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca: <i>A History of Western Music</i> (Eighth Edition), 2010</p>	
<p>Teacher: prof. PhDr. Zuzana Martináková, PhD., doc. MgA. Pavel Kopecký</p>	
<p>Date: 01/10/2019</p>	

Code: 2-HIT-KDH	Title: Vybrané kapitoly z dejín hudby Selected Chapters from the History of Music
<p>Content: The content of the course follows the historical-developmental process of artificial and non-artificial music and musical creation with regard to the logic of its development and transformations from ancient times to the present. Emphasis is placed on understanding developmental patterns. The content of the course is to deepen the orientation not only in the history of European music, but also in other cultures. The specifics of the subject and a detailed look at selected paradigms of the development of music in Europe and in the world.</p>	
<p>Bibliography: PALISCA, C: <i>The Beginnings of Baroque Music: its Roots in 16th Century Theory and Polemics</i> (diss., Harvard U., 1954) EINSTEIN, Alfred: <i>Hudba v období romantizmu</i>. Bratislava: Opus 1989, 498 s. Príslušné heslá v muzikologických encyklopédiách <i>Europäische Musikgeschichte 2.</i> (Hrsg.: Ehrmann – Herfort, M., Finscher, L.) Bärenreiter–Metzler 2002, 1391 s. DRUSKIN, M.S.: <i>O západoeurópskej hudbe 20. storočia</i>. Bratislava: Opus 1976, 177 s. HELPERT, VLADIMÍR: <i>Česká moderní hudba. Studie o české hudební tvořivosti</i>, Olomouc 1936 [reed.: Vladimír Helfert, <i>Vybrané studie I</i>, Praha 1970]. HELPERT, VLADIMÍR: 'Periodizace dějin hudby', in: <i>Musikologie</i>, 1, 1938; [reed.: Vladimír Helfert, <i>Vybrané studie I</i>, Praha 1970]. HELPERT, VLADIMÍR: <i>Leoš Janáček. Obraz životního a uměleckého boje</i>, Brno 1939. KOHOUTEK, CTIRAD: <i>Hudební styly z hlediska skladatele</i>, Praha 1976. KOUBA, JAN: <i>ABC hudebních slohů</i>, Praha 1988. KRESÁNEK, J.: <i>Základy hudobného myslenia</i>. OPUS, Bratislava 1977. KRESÁNEK, J.: <i>Tektonika</i>. ASCO, Bratislava 1994. MARTINÁKOVÁ, Z.: <i>Modalita vo vzťahu k hudbe 20. storočia</i>. VŠMU, Bratislava 2000 MARTINÁKOVÁ-RENDEKOVÁ, Z.: <i>Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti</i>. Akadémia umení, Banská Bystrica 2004 MÚDRA, Darina. <i>Dejiny hudobnej kultúry na Slovensku II. Klasicizmus</i>. 1. vyd. Bratislava:Opus, 1993, 316 s. NAVRÁTIL, MILOŠ: <i>Nástin vývoje evropské hudby 20. století</i>, Ostrava 1993. SMOLKA, JAROSLAV a kol.: <i>Dějiny hudby</i>, Praha 2001. VYSLOUŽIL, JIŘÍ: <i>Hudobníci 20. storočia</i>, Bratislava 1981. ŠIDLÍK, P.: <i>Hudobno-akustické, interpretačné a didaktické konzekvencie teoretického systému Paula Hindemitha</i>. In: <i>Hudobno-pedagogické interpretácie 4.</i> - (27.10.2000) s. 121-126 <i>Historické monografie</i> SCHNIERER, M.: <i>Hudba 20. Století, I., II., III</i>. Ostrava, 2000 RYBARIČ, Richard: <i>Dejiny hudobnej kultúry na Slovensku I - Stredovek, renesancia, barok</i>. Bratislava: OPUS 1984, 231 s. Kol.: <i>Dejiny slovenskej hudby</i> (ed. O.Elschek), Bratislava: ASCO 1996, 572 s. A History of Western Music (Eighth Edition) J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca: <i>A History of Western Music</i> (Eighth Edition), 2010 Kouba, J. : <i>ABC hudebních slohů</i>, Praha 1982 Holzknecht, V.: <i>Kniha o hudbě</i>, 1964 Navrátil, M.: <i>Nástin vývoje evropské hudby</i>, 2000 Smolka J. a kolektiv: <i>Dějiny hudby</i>, 2003 DORUŽKA, Lubomír: <i>Český jazz mezi tanky a klíči 1968 – 1989</i>. Praha 2002 KAJANOVÁ, Yvetta: <i>Slovník slovenského jazzu</i>. Národné hudobné centrum, Bratislava 1999, s. 127 – 128 JEŽÍKOVÁ, Mária: <i>O hudobnej publicistike a dramaturgii</i>. In: <i>Rythmus</i> 1983/8, s. 32 <i>Fenomény súčasného jazzu</i>. Slovart, Bratislava 2003 <i>Teoretická reflexia džezu v Európe</i>. In: <i>Populár</i> 1985/7 (Úvahy o evolúcii európskej džezovej spisby) <i>Slovenský džez</i>. In: <i>Populár</i> 1981/3 – 8 (Šesťdielna štúdia) <i>Osobnosti zakladateľskej generácie skladateľov a interpretov slovenskej populárnej hudby</i>. In:</p>	

Hudobná kultúra Bratislavy medzi dvoma vojnami (zborník), Bratislava 1980
Tridsať rokov slovenskej populárnej hudby. In: Hudobný život 1975/10 – 14 (Päťdielny seriál)
WASSERBERGER, Igor – HORVÁTH, Igor: Základy džezovej interpretácie. Bratislava 1972
(Ukrajinský preklad Kyjev 1979)
Problémy teórie a publicistiky v slovenskej populárnej hudbe. In: Hudobný život 1971/13
Návraty v jazzu a v populárnej hudbe. In: Melodie 1971/12 (Úvahy o zákonitostiach revivalizmu)
WASSERBERGER, Igor – MATZNER, Antonín: Jazzové profily. Praha 1969 (Monografické štúdie o
protagonistoch americkej jazzovej scény)
WASSERBERGER, Igor – MATZNER, Antonín: Hrá džez. Bratislava 1968
Miles Davis: sólista, leader. In: Taneční hudba a jazz (zborníky) 1966 – 1967
Tanečná hudba a jazz. vývoj názorov na ich vzájomný vzťah. In: Slovenská hudba 1966/5
WASSERBERGER, Igor a kol.: Jazzový slovník. Štátne hudobné vydavateľstvo, Bratislava 1966
Desať rokov slovenského jazzu. In: Melodie 1965/8, s. 9
WASSERBERGER, Igor – MATZNER, Antonín – POLEDŇÁK, Ivan a kol.: Encyklopedie jazzu a
moderní populárnej hudby. Supraphon, Praha (I. Část věcná – 1980, 1983; II. Část jmenná (světová
scéna „A – K”) – 1986; III. Část jmenná (světová scéna „L – Ž”) – 1987; IV. Část jmenná
(československá scéna) – 1990)
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Service)". www.nps.gov. Retrieved 2017-03-19.
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"The Musical That Ushered In The Jazz Age Gets Its Own Musical", NPR Music, March 19, 2016
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Troupe, Quincy & Davis, Miles: The Autobiography, New York 2005
Crouch, Stanley: Kansas City Lightning - The Rise and Times of Charlie Parker, Harper 2013
Teachout, Terry: DUKE. A Life of Duke Ellington, Gotham Books 2013

Teacher: prof. PhDr. Egon Krák, ArtD., doc. MgA. Pavel Kopecký, Mgr. art. Viktor Hárs

Date: 01/10/2019

Code: 2-HIT-IS	Title: Interpretačný seminár – Vážna hudba Performance Seminar – Classical Music
Content: Active presentation of studied works, followed by critical discussion, searching for starting points, or listening to interesting recordings, discussions with guests, performers, student papers. Other forms of activities are not excluded, at the initiative of students, who should partially create the form of the subject themselves. Students in class have the opportunity to interpret the compositions themselves, justify their interpretation and analyze it. At the same time, they are critical of the interpretation of their colleagues. In class, students gain inspiration from recordings by domestic or international performers.	
Bibliography: Notes, scores, CDs and DVDs, recordings, books about music interpretation and performance	
Teacher: Pedagogues after subject Performance practice – Classical Music	
Date: 01/10/2019	

Code: 2-HIT-IS	Title: Interpretačný seminár – Jazz Performance Seminar - Jazz
Content: Active playing of the jazz repertoire and subsequent critical discussion, searching for starting points, or listening to interesting recordings, discussions with guests, performers, student papers. Other forms of activities are not excluded, at the initiative of students, who should partially create the form of the subject. Students in class have the opportunity to interpret works of jazz literature, justify their interpretation and analyze it. At the same time, they are critical of the interpretation of their colleagues. In class, students gain inspiration from recordings by domestic or international performers.	
Bibliography: Notes, scores, CDs and DVDs, recordings, books about interpretation	
Teacher: Mgr. art. Michal Bugala, Mgr.art Rastislav Suchan, ArtD., Mgr.art Marek Pastírik, Mgr.art Marcel Comendant, Mgr. Béla Ágoston, Mgr. art. János Sramkó, Mgr. Balázs Neumann	
Date: 01/10/2019	

Code: 2-HIT-IS	Title: Interpretačný seminár – Dirigovanie orchestra Performance Seminar – Orchestral Conducting
Content: Active presentation of studied works, followed by critical discussion, searching for starting points, or listening to interesting recordings, discussions with guests, performers, student papers. Other forms of activities are not excluded, at the initiative of students, who should partially create the form of the subject themselves. Students in the class have the opportunity to analyze their interpretation (performance of the conductor) from the recording of the concert, justify their interpretation and analyze it. At the same time, they are critical of the interpretation (performance of other conductors) of their colleagues. In class, students get inspiration from recordings of domestic or international performers - conductors.	
Bibliography: Notes, scores, CDs and DVDs, recordings, books about interpretation	
Teacher: doc. MgA. Leoš Svárovský	
Date: 01/10/2019	

Code: 2-HIT-IS	Title: Interpretačný seminár – Zborové dirigovanie Performance Seminar – Choir conducting
Content: Active presentation of studied works, followed by critical discussion, searching for starting points, or listening to interesting recordings, discussions with guests, performers, student papers. Other forms of activities are not excluded, at the initiative of students, who should partially create the form of the subject themselves. Students in the class have the opportunity to analyze their interpretation (performance of the choir conductor) from the recording of the concert, justify their interpretation and analyze it. At the same time, they are critical of the interpretation (performance of choral conducting) of their colleagues. In class, students gain inspiration from recordings by domestic or international performers - choir conductors.	
Bibliography: Notes, scores, CDs and DVDs, recordings, books about interpretation	
Teacher: Mgr. et Mgr.art. Monika Bažíková, ArtD.	
Date: 01/10/2019	

Code: 2-HIT-DS	Title: Diplomový seminár Diploma Seminar
Content: Diploma thesis methods of elaboration: system theory methods; systematic musicology; interpretation and reflection of the problem; methodology in individual disciplines of systematic musicology; methods of basic and applied research in musicology; aims and types of sources and literature comparison; abstract, summary; Consultations to the practical and theoretical part of the master's thesis	
Bibliography: ELSCHEK, Oskár: <i>Hudobná veda súčasnosti</i> . Bratislava, SAV 1984, 373 s. KATUŠČÁK, Dušan. 2013. Ako písať vysokoškolské a kvalifikačné práce: ako písať bakalárske, diplomové, dizertačné, špecializačné, habilitačné práce, seminárne a ročníkové práce, práce študentskej vedeckej a odbornej činnosti; ako urobiť bibliografické odkazy a citovať tradičné a elektronické dokumenty. Nitra : Enigma Publishing, s.r.o., 2013. 162 s. ISBN 978-89132-45-4 KIMLIČKA, Štefan. 2002. Ako citovať a vytvárať zoznamy bibliografických odkazov podľa noriem ISO 690 pre „klasické“ aj elektronické zdroje. Bratislava : Stimul, 2002. 82 s. ISBN 80-88982-57-X. STN 01 06910:1999, Pravidlá písania a úpravy písomností. KRESÁNEK, Jozef: <i>Úvod do systematiky hudobnej vedy</i> . Bratislava, SPN 1980, 263 s. MARTINÁKOVÁ, Z.: <i>Niektoré aspekty systémovej teórie v hudbe</i> . In: Martináková, Z. (ed.), <i>Zborník Metódy analýzy a interpretácie hudby z historického a systematického aspektu II</i> , 84-93. Bratislava: Vysoká škola múzických umení 1998. MARTINÁKOVÁ, Z.: Search for Universal Laws and Rules in Music. In: <i>Mathematics & Computers in Biology, Business & Acoustics</i> . - WSEAS Press, 2011. - ISBN 978-960-474-293-6. - S. 280-285. POLEDŇÁK, Ivan - FUKAČ, Jiří: <i>Úvod do studia hudební vědy</i> . Olomouc, UP 1995, 146 s. Kol: <i>Hudební věda I. - III</i> . Praha, SPN 1988, 1035 s. ŠIDLÍK, Peter: <i>Návrh teoretickej koncepcie epistemológie a jej aplikácie v muzikológii</i> . In: <i>Filozofické koncepcie v hudbe a umení 6</i> . - Banská Bystrica : Akadémia umení v Banskej Bystrici a Hudobná a umelecká akadémia Jána Albrechta v Banskej Štiavnici, 2010. ISBN 978-80-89078-77-6. - S. 41-46.	
Teacher: prof. PhDr. Zuzana Martináková, PhD., Mgr. Jana Valašťanová	
Date: 01/10/2019	

Code: 2-HIT-MTP	Title: Magisterská záverečná práca – teoretická písomná časť Mgr.art. Diploma Work – theoretical part
Content: Preparation and methods elaboration of the theoretical diploma work Consultations and continuous evaluation Elaboration of structure, content and work procedures Stylization and problem solution	
Bibliography: Martináková, Z. (1998). Niektoré aspekty systémovej teórie v hudbe. In: Martináková, Z. (ed.), <i>Zborník Metódy analýzy a interpretácie hudby z historického a systematického aspektu II</i> , 84-93. Bratislava: Vysoká škola múzických umení. Krák, E.: <i>Viachlas v hudbe Európy</i> . HC, Bratislava 2008 Krák, E.: <i>Pluralität der Orientierungen</i> , Musikzeit, 10-11/ 2005. ÖMZ, Wien 2005 Ďalšia literatúra podľa zvolenej témy	
Teacher: prof. PhDr. Zuzana Martináková, PhD., prof. PhDr. Egon Krák, ArtD., doc. Dr. Peter Šidlík, PhD., doc. Martin Štúr, PhD., Mgr. art. Róbert Kraus, ArtD., and other pedagogues after specialization of student	
Date: 01/10/2019	

Code: 2-HIT-MPP	Title: Magisterská záverečná práca – praktická umelecká časť Mgr.art Diploma Work – practical part
Content: Preparation and presentation of artistic performance Observation, comparative methods, experiment, Self-reflection and analysis of selected project procedures Methods and techniques of project implementation Simulation of implementation procedures – preparation to the public artistic performance – concert	
Bibliography: Benjamin, W.: <i>Allegorien, kulturellen Erfahrungen</i> , Reclam Verlag Leipzig 1984 Guilford, J. P.: <i>The Nature of Human Intelligence</i> . New York, 1967 Hrušovský, I.: <i>Dialektika bytia a kultúry</i> , Tatran, Bratislava, 1976 Ton de Leeuw: <i>Die Sprache der Musik im 20. Jahrhundert</i> , Entwicklung, Strukturen, Tendenzen, Verlag Freies Geistesleben, Stuttgart, 1995	
Teacher: Pedagogues of subject Performance practice after specialization of the student	
Date: 01/10/2019	