

## COURSE INFORMATION SHEET

**Bachelor study**

**Music Performance and Theory (MPT)**

### POVINNÉ PREDMETY / OBLIGATORY SUBJECTS

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Dirigovanie orchestra</b> <b>Performance Practice – Orchestral Conducting</b>
<b>Content:</b> <ul style="list-style-type: none"><li>- shaping conductor's personality by student</li><li>- conducting technique</li><li>- individual conception in the learning process of the musical work</li><li>- comparison of the conductor's concepts between recordings of selected musical works</li><li>- realization of compositions from various stylistic periods and aesthetical solution of orchestral conceptions</li><li>- leading of orchestral rehearsal</li><li>- work with orchestral instrumental groups and their sound possibilities</li><li>- dramaturgy of the concert performances</li><li>- building of the student's personal repertoire</li></ul>	
<b>Bibliography:</b> <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>	
<b>Teacher:</b> doc. MgA. Leoš Svárovský	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Zborové dirigovanie</b> <b>Performance Practice – Choir Conducting</b>
<b>Content:</b> - creation of the student's conductor's personality - work with compositions from 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	
<b>Bibliography:</b> 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)	
<b>Teacher:</b> Mgr. et Mgr. art. Monika Bažíková, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Spev</b> <b>Performance Practice – Singing</b>
<b>Content:</b> Mastering the voice technique, tone creation, technical development of the voice, development of the musical expression and artistic presentation. Emphasis on the voice culture development and solving of the technical problems (embellishments, phrasing); building of the voice register. Study of the basic literature for solo singing, in a chamber ensemble, as well as singing with an orchestra.	
<b>Bibliography:</b> Basic chamber, concert and opera literature: e.g. song cycles (Schubert, Schumann, Mahler, Wolf, Rachmaninov, Čajkovskij) and other works from Baroque till contemporary music	
<b>Teacher:</b> doc. Ivan Zvarík, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Klavír</b> <b>Performance Practice – Piano</b>
<b>Content:</b> Learning and developing of the 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.	
<b>Bibliography:</b> Piano literature (17 <sup>th</sup> – 21 <sup>st</sup> century) for modern and historic pianos	
<b>Teacher:</b> Mgr. art. Peter Pažický, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Husle, Viola</b> <b>Performance Practice – Violin, Viola</b>
<b>Content:</b> Development of basic attributes of technique, creation of tone and aesthetic qualities regarding to different stylistic periods. 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, work with bow, sound, space acoustics, etc.). Taking into account of the individual preferences of the student's artistic personality by choosing literature.	
<b>Bibliography:</b> Music literature of various stylistic periods and genres (notes, scores, CDs, DVDs) G. Ph. Telemann – Methodical Sonatas, J. J. Quantz – Versuch einer Anweisung die Flöte traversiere zu spielen, L. Mozart – Violin School, A. Dolmetsch – The Interpretation of Music of the 17 <sup>th</sup> and 18 <sup>th</sup> Century, R. Stowell – Violin Technique and int. practice 18 <sup>th</sup> , 19 <sup>th</sup> century, I. Galamian – Methodology <i>F. Crane</i> : A Study of Theoretical Writings on Musical Form to ca. 1460 (diss., U. of Iowa, 1960) <i>J. Haar</i> : Musica mundana: Variations on a Pythagorean Theme (diss., Harvard U., 1960) <i>M. Babbitt</i> : 'Past and Present Concepts of the Limits of Music', IMSCR, vii New York 1961, i, 398 <i>C. Palisca</i> : 'Scientific Empiricism in Musical Thought', Seventeenth Century Science and the Arts, ed. H. H. Rhys (Princeton, 1961), 91-137 <i>H. Eggebrecht</i> : 'Musik als Tonsprache', AMw, xviii (1961), 73	
<b>Teacher:</b> doc. Ján Gréner, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Violončelo</b> <b>Performance Practice – Violoncello</b>
<b>Content:</b> Development of basic attributes of technique, creation of tone and aesthetic qualities regarding to different stylistic periods. 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, work with bow, sound, space acoustics, etc.). Taking into account of the individual preferences of the student's artistic personality by choosing literature.	
<b>Bibliography:</b> J. M. Corredor: Hovory s Pablom Casalsem. Praha: Státní nakladatelství 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	
<b>Teacher:</b> prof. Mgr. art. Ján Slávik	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Kontrabas</b> <b>Performance Practice – Double bass</b>
<b>Content:</b> Historical development of the double bass, playing the bass continuo, the period of application of the instrument in the chamber and concert music of the period of classicism, as an interpretation of solo concerts for double bass. Literature of the Romantic period, repertoire for solo instrument, as well as the origin of the double bass schools and double bass pedagogy. 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.	
<b>Bibliography:</b> 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) Music literature for Double bass	
<b>Teacher:</b> Mgr. art. Zoltán Janikovič, ArtD., Mgr. art. Ján Prievozník	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Gitara</b> <b>Performance Practice – Guitar</b>
<b>Content:</b> Practical interpretation of compositions of all stylistic periods with an emphasis on the style and the ability to develop independent professional performance of important works of guitar literature. Study of musical cyclic compositions written by contemporary world composers, study of concert etudes, works of Renaissance and Baroque music with emphasis on the performance authenticity.	
<b>Bibliography:</b> J. Dowland, S. L. Weiss, R. de Visée, J. S. Bach, M. Giuliani, F. Carulli, 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, M. D. Pujol, etc.	
<b>Teacher:</b> doc. Adam Marec, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Zobcová flauta</b> <b>Performance Practice – Recorder</b>
<b>Content:</b> Gaining of the basic historical and theoretical knowledge, dealing with the performance authenticity of musical works of various stylistic periods. The main emphasis is given on the application of this knowledge in the performance practice. The creation of tone, breath technique, finger technique, the method of intonation, the effort for an historically informed performance practice of the older historical periods and the knowledge of the main stylistic differences is very important for students who study the recorder play. The application of this knowledge enables the student to achieve a sufficient level of recorder play in the chamber music groups.	
<b>Bibliography:</b> 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), Salvatorre 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)	
<b>Teacher:</b> Mag. art. Katarína Dučai	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Priečna flauta</b> <b>Performance Practice – Concert/Transverse Flute</b>
<b>Content:</b> Gaining of the basic historical and theoretical knowledge, dealing with the performance authenticity of musical works of various stylistic periods. The main emphasis is given on the application of this knowledge in the performance practice. The creation of tone, breath technique, finger technique, the method of intonation. It is very important to build a wider repertoire of flute solo, chamber and orchestral music literature.	
<b>Bibliography:</b> 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 Kadenzen in Flötenkonzerten" Das Orchester 9/2000 (Schott) QUANTZ Johann Joachim: Versuch einer Anweisung die Flöte traversière 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	
<b>Teacher:</b> Mgr. art. Ivica Gabrišová	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Akordeón</b> <b>Performance Practice – Accordion</b>
<b>Content:</b> Gaining of the accordion tone creation in the context of aesthetic meaning in the intentions of all parameters of musical performance practice. Development of basic attributes of technique, creation of tone and aesthetic qualities regarding to the different stylistic periods. Gaining the skills 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.	
<b>Bibliography:</b> 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> .	
<b>Teacher:</b> prof. Mgr. art. Rajmund Kákoni	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Cimbal (vážna hudba, jazz)</b> <b>Performance Practice – Cimbalom (Classical music, Jazz)</b>
<b>Content:</b> Expanding of the knowledge in the field of all cimbalom 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. Application of advanced playing techniques, used today in both artificial and non-artificial music.	
<b>Bibliography:</b> The Dulcimer; or, The New York Collection of Sacred Music, a popular 19th century collection of Christian hymns, compiled by <a href="#">Isaac B. Woodbury</a> The Norton Grove Concise Encyclopedia of Music, Macmillan Press Ltd. London, Stanley Sadie, Alison Latham, eds., <a href="#">ISBN 0-333-43236-3</a> , 1988, p. 156. Baran, Taras (1999). The Cimbalom World. Lviv: Svit. pp. 21. <a href="#">ISBN 5-7773-0425-7</a> . Sapoznik, Henry; Pete Sokolow (1987). The Compleat Klezmer. Tara Publications. pp. 11–12. <a href="#">ISBN 0-933676-10-7</a> . <a href="#">OCLC 249103651</a> . Mellish, Liz; Nick Green. " <a href="#">Tambal</a> ". Romanian music. Retrieved 2008 Tóth, Ida Tarjáni; Falka, József. Cimbalomiskola 1. Editio Musica Budapest, Z. 2528, 1958, pp. 101 " <a href="#">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</a> ". 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 Berendt J. E.: Das neue Jazzbuch, Fischer Buecherei K. G. Frankfurt am Main 1959 Ulrich, M.: <i>Encyklopedický atlas hudby</i> . Praha : Nakladatelství Lidové noviny, 2000 Marek, V, Tajné dějiny hudby, Eminent, Praha, 2000 Modr, A.: <i>Hudební nástroje</i> . Praha : Supraphon, 1982 Rychlík, J, Pověry a problémy jazzu, Státní nakladatelství krásné literatury, hudby a umění, 1959	
<b>Teacher:</b> Mgr. art. Marcel Comendant	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Trúbka (vážna hudba, jazz)</b> <b>Performance Practice – Trumpet (Classical music, Jazz)</b>
<b>Content:</b> Preparation for the career of a professional musician and/or teacher, gradual orientation of the student after his genre inclination and style profile and his personal universality as a trumpeter. Depending on the specialization of the student the mastering of the symphonic, theatre and chamber orchestra literature, or in jazz the mastering of the various jazz styles in smaller or larger (Big Band) groups.	
<b>Bibliography:</b> BERENDT Das neue Jazzbuch, Fischer Buecherei K. G. Frankfurt am Main 1959 ULRICH, M.: <i>Encyklopedický atlas hudby</i> . 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 Buecherei 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.: <i>Hudební nástroje</i> . 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: Macmillan, 2001 TARR, E. H., <i>The Trumpet</i> , BT Batsford Limited, London 1988 ULRICH, M.: <i>Encyklopedický atlas hudby</i> . Praha : Nakladatelství Lidové noviny, 2000	
<b>Teacher:</b> Mgr. art. Rastislav Suchan, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Saxofón (vážna hudba, jazz)</b> <b>Performance Practice – Saxophone (Classical music, Jazz)</b>
<b>Content:</b> Preparation for the career of a professional musician and/or teacher, gradual orientation of the student after his genre inclination and style profile and his personal universality as a saxophonist. Depending on the specialization of the student the mastering of the symphonic, theatre and chamber orchestra literature, or in jazz the mastering of the various jazz styles in smaller or larger (Big Band) groups. The development of modern playing techniques with respect to the newest literature in the field of classical music or jazz after the student's specialization.	
<b>Bibliography:</b> Teal, L.: The Art of Saxophone Playing, Summy.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 Raschér, 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 Univerzity Muncie, Indiana 2008	
<b>Teacher:</b> Mgr. Béla Agoston, Mgr. art. Marek Pastírik	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Klavír jazz</b> <b>Performance Practice – Piano jazz</b>
<b>Content:</b> Methods of training the jazz language, development of the ability of jazz piano playing and improvisation. Practical professional performance practicing of all jazz styles 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.	
<b>Bibliography:</b> 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, Dubucque 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	

left hand in jazz piano), with hundreds of musical examples.  
 David Berkman: *The Jazz Musician's Guide to Creative Practicing*. 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

**Teacher:** Mgr. Balázs Neumann

**Date:** 01/10/2019

**Code:** 1-HIT-IP

**Title:**

**Interpretačná prax – Gitara jazz**  
**Performance Practice – Guitar jazz**

**Content:**

Methods of acquiring 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.

**Bibliography:**

Hal Leonard Corp.: *The Real Book*  
 Chuck Sher: *The New Real Book*  
 Jerry Bergonzi: *Inside Improvisation Series (all Vol. 's)*  
 Jack Shneidman: *1001 Jazz Licks*  
 Jamey Aebersold: *Vol. 1, 3, 16, 21, 24, & 84*  
 Mark Levine: *The Jazz Theory Book*  
 Mick Goodrick: *The Advancing Guitarist*  
 Barney Kessel: *The Guitar*  
 Literatúra pre jazzovú gitaru od vydavateľstiev: Mel Bay

**Teacher:** Mgr. art. Michal Bugala

**Date:** 01/10/2019

**Code:** 1-HIT-IP

**Title:**

**Interpretačná prax – Basová gitara / Kontrabas jazz**  
**Performance Practice – Bass Guitar / Double bass jazz**

**Content:**

To gain the right customs of the double bass. Methods of gaining the jazz ability to improvise. 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 double bass personalities and their way of double bass play in selected historical periods.

Mastering the technical problems, basic study literature, which contains the main jazz idioms. Study of common older and modern jazz standards and mastering all jazz styles.

**Bibliography:**

Lajos Montág: *Double Bass Method*  
 Hrabec: *86 Etudes For Contrabass*  
 Carlos Del Puerto-Silvio Vergara: *The True Cuban Bass*  
 Lincoln Goines: *Afro-Cuban Grooves For Bass And Drums*  
 Christoph Stowasser: *Masters Of Bass Guitar*  
 Chuck Rainey: *The Complete Electric Bass Player*  
 Jon Liebman: *Funk Fusion Bass*  
 Gary Willis: *Ultimate Ear Training For Guitar And Bass*  
 Nathan East: *Contemporary Electric Bass*  
 Ron Carter: *Building Jazz Bass Lines*  
 Ron Carter: *The Collection*

**Teacher:** Mgr. art. Viktor Hárs

**Date:** 01/10/2019

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Spev jazz</b> <b>Performance Practice – Singing jazz</b>
<b>Content:</b> Gaining the basic skills and methods in jazz singing and basic technical skills (breath techniques, etc.) and the ability to use these skills 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 singers and their way of singing in selected historical periods.	
<b>Bibliography:</b> Johnson, J. Wilfred. <i>Ella Fitzgerald: An Annotated Discography : Including a Complete Discography of Chick Webb</i> McFarland, 2001. ISBN 0-7864-0906-1. Course, 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. Jazový slovník. Štátne hudobné vydavateľstvo n. p., Bratislava – Praha, 1965. 350. s. ISBN R-02-61039	
<b>Teacher:</b> Mgr. art. Lucia Lužinská	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IP	<b>Title:</b> <b>Interpretačná prax – Bicie jazz</b> <b>Performance Practice – Drums jazz</b>
<b>Content:</b> To gain the right customs of the double bass. Methods of gaining the jazz ability to improvise. 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 drummers and their way of drums play in selected historical periods. Mastering the technical problems, basic study literature, which contains the main jazz idioms. Study of common older and modern jazz standards and mastering all jazz styles.	
<b>Bibliography:</b> FORDHAM, J. 1993. <i>Jazz</i> . Dorling Kindersley Limited. London, 1993. 216. s. ISBN 0-7513-0050-0 FONSECA, D. – WEINER. B. 1991. <i>Brazilian Rhythms For Drumset</i> . Manhattan music, Inc., 1991. 79. s. ISBN 0-7692-0987-4 HERNANDEZ, H. 2000. <i>Conversation In Clave</i> . Alfred Music Publishing. Co., Inc., 2000. 136 s. ISBN 0-7692-9947-4. 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. SMETÁČEK, P. 2014. <i>Afro-kubánská hudba</i> . Muzikus, 2014. 74 s. ISBN 978-80-86253-66-4. STRIEŽENEC, A. 2013. <i>Bubeníctvo</i> . Muzikus s.r.o. Praha, 2013. 208. s. ISBN 978-80-86253-64-0 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 VACÍK, M. 2005. <i>Škola hry na perkuse</i> . Muzikus, 2005. 71 s. ISBN-80-86253-36-8.	

WASSERBERGER, I. 1965. Jazzový slovník. Štátne hudobné vydavateľstvo n. p., Bratislava – Praha, 1965. 350. s. ISBN R-02-61039 <a href="https://www.moderndrummer.com/modern-drummers-readers-poll-archive/">https://www.moderndrummer.com/modern-drummers-readers-poll-archive/</a>
<b>Teacher:</b> Mgr.art. János Sramkó
<b>Date:</b> 01/10/2019

<b>Code:</b> 1-HIT-TH	<b>Title:</b> <b>Teória hudby</b> <b>Music Theory</b>
<b>Content:</b> Practical knowledge: Tone systems, European notation, music parameters, acoustic properties of tones, diatonic and chromatic scales, modi, musical terms, musical form, tonality, modality, harmony, etc. History of music theory, knowledge of logical connections, study of conceptions: mensural theory, discant theory, musica ficta-falsa, solmization, etc.	
<b>Bibliography:</b> Geschichte der Musiktheorie. Darmstadt 1985. Hans-Peter Reinecke, Frieder Zamminer, Carl Dahlhaus, Hans Heinrich Eggebrecht GESCHICHTE DER MUSIKTHEORIE in 15 Bänden. Herausgegeben im Auftrag des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz, Berlin, von Frieder Zamminer, seit 1992 von Thomas Ertelt und Frieder Zamminer. Autori: Atkinson, Charles M.; Bernhard, Michael; Borio, Gianmario; Borst, Arno; Braun, Werner; Cannon, John T.; Cooper, Barry; Dahlhaus, Carl; Dostrovsky, Sigalia; Ebbeke, Klaus; Eggebrecht, Hans Heinrich; Ertelt, Thomas; Floros, Constantin; Gallo, F. Alberto; Göllner, Theodor; Groth, Renate; Haas, Max; Harmon, Roger a i. Handbuch der Systematischen Musikwissenschaft Musiktheorie Bd.2; Hrsg. v. Helga de la Motte-Haber ALLAIRE, Gaston: The Theory of Hexachords. Solmization and the Modal System, American Institute of Musicology No.24, Rome 1972 (MSD) BLUME, Friedrich.: Epochen Der Musikgeschichte in Einzeldarstellungen, Bärenreiter 1974 DAHLHAUS, Carl: Musiktheorie, Einführung in die systematische Musikwissenschaft, Köln, 1971 EGGEBRECHT, H.HEINRICH: Handwörterbuch der musikalischen Terminologie Wiesbaden, 1972 REESE, Gerald.: Music in the Middle Ages, Vail – Ballou Press, USA 1940 RYBARIČ, Richard.: Hudobná historiografia, Matúš 1994, Prešov RIEMANN, Hugo: Geschichte der Musiktheorie im IX.-XIX. Jahrhundert Berlin, 2/1921 Eng. Trans., 1967 (R1974) SACHS, Claus-Jürgen: Der Contrapunctus im 14. und 15. Jahrhundert. IN: Frieder Zamminer: Geschichte der Musiktheorie, Bd.5, Darmstadt 1984 KRÁK, Egon.: Viachlas v hudbe Európy, Hudobné centrum 2008, Bratislava MARTINÁKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť, HUAJA Banská Štiavnica 2014 MEYER, Christian: Jean de Murs et son oeuvre musicale. IN: Jean de Murs: Écrits sur la musique. CNRS Editions 2000, (IRPMF) MEYER, Christian: Musica Johannis de Garlandia, Introduction, édition et commentaire, Baden-Baden: Ed.V.Koerner, 1998, Collectiones d'études musicologiques NEW OXFORD HISTORY OF MUSIC, in 11 Volumes, London, Oxford University Press, 1960 SLOVENSKÁ HUDBA, Roč. XX, 1994, Antológia Renesancia – Barok SUCHOŇ, Eugen – FILIP, Miroslav: Stručná náuka o hudbe. Bratislava 1987. THE BERKELEY MANUSCRIPT: University of California Music Library, MS 744 (olim Phillipps 4450), ed. Oliver B. Ellsworth (Greek and Latin Music Theory; Lincoln, Nebr., 1984). (US-BEm) CYPRIOT-FRENCH REPERTORY, The: Corpus Mensurabilis Musicae 21/4. Ed. of the Manuscript Torino, Biblioteca Nazionale, J.II.9. I. Polyphonic Mass Music, edited by Richard H. Hoppin (4 volumes), Rome: American Institute of Musicology, 1960. Corpus Mensurabilis Musicae 21/I-IV COMPENDIUM DE DISCANTU MENSURABILI COMPILATUM A FRATRE PIETRO DICTO PALMA OCIOSA. IN: Wolf Johannes: Ein Beitrag zur Diskantlehre des 14. Jahrhunderts, Sammelbände der Internationalen Musikgesellschaft 15 (1913-14): 505-534. Výber z prameňov:	

<p><a href="#">Boethius, Anitius Manlius Torquatus Severinus (1488).</a> <i>Arithmetica boetii</i>.  <a href="#">Galilei, Vincenzo (1581).</a> <i>Dialogo della Musica Antica, et della Moderna</i>.  <a href="#">Glarean, Heinrich (1547).</a> <i>Dodecachordon</i>.  <a href="#">Johann Mattheson</a> – Der vollkommene Capellmeister – Hamburg, <a href="#">1739</a>.  <a href="#">Marin Mersenne</a> – Harmonie Universelle, <a href="#">1636</a>  <a href="#">Michael Praetorius</a> – <a href="#">Syntagma musicum</a>, Band II, De Organographia, Theatrum instrumentorum seu, Sciagraphia – Wolfenbüttel, <a href="#">1619</a>, <a href="#">1620</a>.  <a href="#">Gioseffo Zarlino</a> – Le Istituzioni harmoniche – Venedig, <a href="#">1558</a>.</p>
<p><b>Teacher:</b> prof. Zuzana Martináková, PhD., Mgr. Róbert Kraus, ArtD.</p>
<p><b>Date:</b> 01/10/2019</p>

<b>Code:</b> 1-HIT-AS	<b>Title:</b> <b>Analýza skladby</b> <b>Analysis of Musical Work</b>
<b>Content:</b> Methods of analysis, basic aspects of analysis, analysis of harmony, melody, metro-rhythmic components, form, tectonics and syntax. Gaining the knowledge and skills to analyse selected works from various historical periods.	
<b>Bibliography:</b> ANTOLÓGIA <i>Geschichte der Musiktheorie</i> , Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: <i>Historia harmonii i kontrapunktu</i> . Krakow 1958 LEICHTENTRITT, Hugo: <i>Musikalische Formenlehre</i> , Mainz 1980 BOULEZ, Pierre: <i>Anhaltspunkte – Essays</i> , Stuttgart-Zürich 1975 DE LA MOTTE, Diether: <i>Musik Formen</i> , Wien 1968 KRESÁNEK, Jozef: <i>Tonalita</i> . Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: <i>Učebnice harmonie</i> , SNKLHU Praha 1958 POSPÍŠIL, Juraj: <i>Hudobná teória pre konzervatória I., II</i> , SPN 1975 BURLAS, Ladislav: <i>Formy a druhy hudobného umenia</i> , Supraphon Bratislava 1967 JANEČEK, Karel.: <i>Hudební formy</i> , SNKLHU Praha 1955 JANEČEK, Karel: <i>Tektonika, nauka o stavbě skladeb</i> , Supraphon Praha-Bratislava 1968 KOHOUTEK, Ctirad: <i>Novodobé skladební směry</i> , Praha 1965 HOPPIN, Ch.: <i>Medieval Music</i> , New York 1979 BROWN, M.H.: <i>Music in the Renaissance</i> , New York 1976 BUKOFZER, M.: <i>Hudba v období baroka</i> , OPUS Bratislava 1986 DICKINSON, H.G.: <i>A Handbook of Style</i> , New York 1969 SCHOENBERG, Arnold: <i>Stil un Gedanke</i> , Reclam Verlag 1989 SCHOENBERG, Arnold: <i>Harmonielehre</i> , Wien 1911, Universal Edition Wien 1966 SCHOENBERG, Arnold: <i>Formbildende Tendenzen</i> , Mainz 1957 CHALUPKA, Ľubomír: <i>Slovenská hudobná avantgarda</i> . Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9 CHALUPKA, Ľubomír: <i>Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina</i> . In: <i>Slovenská hudba</i> 36, 2010, č. 3, s. 259 – 281. CHALUPKA, Ľubomír: <i>Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert</i> . In: <i>Die Slowakei</i> . Klagenfurt: Wiesen Verlag 2010, s. 127–144. CHALUPKA, Ľubomír: <i>Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s</i> . In: <i>Muzyka jest zawsze współczesna</i> (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80. FERKOVÁ, E.: <i>Hudobná analýza. Teória a stručné dejiny</i> . Bratislava: VŠMU 2007. 199 s. BaileyShea, Matt (2007). " <a href="#">Mignon: A New Recipe for Analysis and Recomposition</a> ", <i>Music Theory Online</i> Volume 13, Number 4, December 2007. Bauer, Amy (2004). " <i>Cognition, Constraints, and Conceptual Blends in Modernist Music</i> ", in <i>The Pleasure of Modernist Music</i> , Ashby, Arved, ed. 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.	

<p>KRESÁNEK, Jozef: <i>Tonalita</i>. Bratislava: Opus 1983, 406 s.  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  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 - AMU 2006</i>  Kolafa, J.: <i>Hudební nauka pro nehudebníky - AMU 2003</i>  Zenkl, L.: <i>ABC hudební nauky - Supraphon 1986</i>  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</p>
<p><b>Teacher:</b> prof. PhDr. Zuzana Martináková, PhD., Mgr. art. R. Kraus, ArtD.</p>
<p><b>Date:</b> 01/10/2019</p>

<p><b>Code:</b> 1-HIT-E</p>	<p><b>Title:</b>  <b>Estetika</b>  <b>Aesthetics</b></p>
<p><b>Content:</b>  Mythological and magical function of art in prehistory. Ancient aesthetical, ethical and religious functions of art in ancient history. Canon in Egypt, Mesopotamia, China and pre-Columbian America. Understanding of the function of art in ancient Greece: kalokagathia, art by Socrates, Plato and Aristotle, problem of mimesis, poetics, rhetoric and metaphysics by Aristotle and reflection of the art, its functions and reception. Medieval sacral and secular art. Humanistic and renaissance change of criteria. Baroque art, its paradoxes and borders. Enlightenment and classicism, romanticism and realism. Understanding of the aesthetics by Kant, Hegel, Kierkegaard, Schopenhauer, Nietzsche, Freud, Unamuno, Bergson in comparison to structuralists and formalists. Modernity and surrealism, Art Nouveau (secession) and cubism. Abstract art and aleatorics. Poststructuralist and postmodern aesthetics.</p>	
<p><b>Bibliography:</b>  Deleuze, Gilles: <i>Cinéma I: L'image-mouvement</i> (1983). Trans. Cinema 1: The Movement-Image (1986).  Cseres, Jozef: <i>Mýtus a realita slovenskej umeleckej post-avantgardy DOTYKY 2/1996</i>  Cseres, Jozef: <i>Hermes'ear, Dům umění města Brna</i>, 2009  Deleuze, Gilles: <i>Cinéma II: L'image-temps</i> (1985). Trans. Cinema 2: The Time-Image (1989).  Deleuze, G., Guatari, F.: <i>Rhizome</i> (1976). Trans., in revised form, in <i>A Thousand Plateaus</i> (1987)  Deleuze, G., Guatari, F.: <i>Nomadology: The War Machine</i> (1986). Trans. in <i>A Thousand Plateaus</i> (1987)  Godár, Vladimír: <i>Kacírske quodlibety</i>. Music Forum, Bratislava 1998.  Godár, Vladimír: <i>Zrod opery z ducha rétoriky</i>. AEPRESS, Bratislava 2012.  Langerová, Susanne K.: <i>O významovosti v hudbe. Genéza umeleckého zmyslu</i>. Bratislava, 1998.  Lévi-Strausse, Claude: <i>Mýtus a význam</i>. Bratislava, 1993.  Tatarkiewicz, Wladyslaw: <i>Dejiny estetiky I – III</i>. Bratislava, 1985 – 1991.</p>	
<p><b>Teacher:</b> doc. Martin Štúr, PhD., Mgr. Klement Mitterpach, PhD.</p>	
<p><b>Date:</b> 01/10/2019</p>	

<b>Code:</b> 1-HIT-EH	<b>Title:</b> <b>Estetika hudby</b> <b>Music Aesthetics</b>
<p><b>Content:</b>          Mythological reflection of music. Ancient mathematical interpretations of music. Forming the ethos of understanding music. The position of music in the teachings by Plato and Aristotle. Musical-aesthetic views in the period of Hellenism. Musical-aesthetic views in the Middle Ages and the Renaissance. Formation of the affect theory in music. Musical-aesthetic views by Kant, Hegel, Herder, Schopenhauer, Nietzsche and Wagner.          The beginnings of the dispute over significance in music in modern philosophy and aesthetics. Musical formalism. Psychological and phenomenological approaches to music. The topic of contemporary musical aesthetics is demonstrated on the comparison of different concepts of academic musical aestheticians (H. H. Eggebrecht, C. Dahlhaus, R. Scruton, J. Albrecht and others) and musical poetics of composers (F. Busoni, I. Stravinsky, A. Schönberg, L. Bernstein, J. Cage, V. Godár, P. Boulez, K. Stockhausen and others).</p>	
<p><b>Bibliography:</b>          Tatarkiewicz, Wladyslaw: <i>Dejiny estetiky I – III</i>. Bratislava, 1985 – 1991.          Albrecht, Ján: <i>Die Geisteswelt des Schönen</i>, PT Verlag, Bratislava 1995, <i>Duchovný svet krásy</i>, Slovenská hudba, 1, 1993.          Alperson, Philip (ed.): <i>What Is Music?</i> Pennsylvania, 1987.          Barthes, Roland: <i>Musica Practica</i>. In R. Barthes, “The Responsibility of Forms”, , Berkeley/Los Angeles, 1991, ss. 261-266.          Dykast, Roman: <i>Hudba věku melancholie</i>. Praha, 2005.          Eggebrecht, Hans Heinrich: <i>Musik verstehen</i>. München-Zürich 1995.          Eggebrecht, Hans Heinrich: <i>Heinrich Schütz: musicus poeticus</i>. Heinrichshofens Verlag, Wilhelmshaven 19842.          Einstein, Alfred: <i>Od renesance k hudbě dneška</i>. Editio Supraphon, Praha 1968.          Fubini, Enrico: <i>Geschichte der Musikästhetik</i>. Verlag J. B. Metzler, Stuttgart-Weimar 1997.          Fukač, Jiří: <i>Hudební estetika jako konkretizace obecné estetiky a muzikologická disciplína</i>. Masarykova univerzita, Brno 1998.          Godár, Vladimír: <i>Kacírske quodlibety</i>. Music Forum, Bratislava 1998.          Goldschmidt, Harry: <i>Die Musik-Ästhetik des 18. Jahrhunderts</i>. Zürich 1915.          Haar, James: <i>The Science and Art of renaissance Music</i>. Princeton University Press, New Jersey 1998.          Hanslick, Eduard: <i>O hudebním krásnu</i>. Editio Supraphon, Praha 1973.          Hostinský, Otakar: <i>O hudbě</i>. Editio Supraphon, Praha 1961.          Kivy, Peter: <i>Sound and Semblance</i>. Cornell UP, Ithaca/London, 1991.          Langerová, Susanne K.: <i>O významovosti v hudbe. Genéza umeleckého zmyslu</i>. Bratislava, 1998.          Lévi-Strausse, Claude: <i>Mýtus a význam</i>. Bratislava, 1993.          Lissa, Zofia: <i>Nové studie z hudební estetiky</i>. Praha, 1982.          Martináková, Zuzana: <i>Hudba v kontexte vývoja umenia 20. storočia. Umelecké štýly a hnutia</i>. Akadémia umení, Banská Bystrica 2004          Polák, Pavol: <i>Hudobno-estetické náhľady v 18. storočí. Od baroka ku klasicizmu</i>. Veda, Bratislava 1974.          Scruton, Roger: <i>The Aesthetics of Music</i>. Clarendon Press, Oxford 1997.</p>	
<p><b>Teacher:</b> prof. PhDr. Zuzana Martináková, PhD., Mgr. Klement Mitterpach, PhD.</p>	
<p><b>Date:</b> 01/10/2019</p>	

**Code:** 1-HIT-DH

**Title:**  
**Dejiny hudby**  
**Music History**

**Content:**

Understanding of the historical-developmental process of music creation and the logical development and transformations of music since ancient times to the present. To gain skills in deepen orientation not only in European music, but also in other musical cultures. The focus is on artificial and non-artificial music and musical work in the context of historical, political, aesthetical and social contexts in Europe and USA.

The history of jazz music includes the beginnings of New Orleans jazz and its representatives (Scott Joplin, Bessie Smith, King Oliver, Original Dixieland Jazz Band), Chicago and New York jazz centers (Louis Armstrong, Hot Seven, Ella Fitzgerald, Bessie Smith), the beginnings of the early swing era (Fletcher Henderson, Paul Whiteman), the golden era of big band music (leaders and their bands: Count Basie, Duke Ellington, etc.), the birth of modern jazz (bebop and cool: Charlie Parker, Dave Brubeck, Miles Davis, John Coltrane, Ornette Coleman, Joe Zawinul), fusion with other styles (rock, funk, classical music, world music: Herbie Hancock, Chick Corea, Keith Jarrett, John McLaughlin, George Benson, Dave Sanborn).

**Bibliography:**

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- Europäische Musikgeschichte 2.* (Hrsg.: Ehrmann – Herfort, M., Finscher, L.) Bärenreiter–Metzler 2002, 1391 s.
- DRUSKIN, M.S.: *O západoeurópskej hudbe 20. storočia*. Bratislava: Opus 1976, 177 s.
- HELPERT, VLADIMÍR: *Česká moderní hudba. Studie o české hudební tvořivosti*, Olomouc 1936 [reed.: Vladimír Helfert, *Vybrané studie I*, Praha 1970].
- HELPERT, VLADIMÍR: 'Periodizace dějin hudby', in: *Musikologie*, 1, 1938; [reed.: Vladimír Helfert, *Vybrané studie I*, Praha 1970].
- HELPERT, VLADIMÍR: *Leoš Janáček. Obraz životního a uměleckého boje*, Brno 1939.
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- MARTINÁKOVÁ-RENDEKOVÁ, Z.: *Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti*. Akadémia umení, Banská Bystrica 2004
- MÚDRA, Darina. *Dejiny hudobnej kultúry na Slovensku II. Klasicizmus*. 1. vyd. Bratislava: Opus, 1993, 316 s.
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Teachout, Terry: DUKE. A Life of Duke Ellington, Gotham Books 2013

**Teacher:** prof. PhDr. Egon Krák, ArtD.

**Date:** 01/10/2019

<b>Code:</b> 1-HIT-DS	<b>Title:</b> <b>Diplomový seminár</b> <b>Diploma Seminar</b>
<b>Content:</b> Methods of elaboration of thesis: Method of system theory; systematic musicology; interpretation and reflection of the problem; methodology in individual disciplines of systematic musicology; methods of carrying out basic and applied research in musicology; objectives and types of comparison of sources and literature; abstract, summary.	
<b>Bibliography:</b> 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: Mathematics & Computers in Biology, Business & Acoustics. - 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: Návrh teoretickej koncepcie epistemológie a jej aplikácie v muzikológii. In: Filozofické koncepcie v hudbe a umení 6. - 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.	
<b>Teacher:</b> prof. PhDr. Zuzana Martináková, PhD., doc. Dr. Peter Šidlík, PhD., Mgr. Jana Valašťanová	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-BPT	<b>Title:</b> <b>Bakalárska záverečná práca – teoretická písomná časť</b> <b>Bachelor Diploma Work – theoretical written part</b>
<b>Content:</b> Preparation and method of approach to the elaboration of the thesis – written theoretical part Consultations, ongoing evaluation. Elaboration of structure and work procedures, stylization and problem solution.	
<b>Bibliography:</b> Consultations with the consultant after the student`s specialization Martináková, Zuzana (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. Martináková, Zuzana (2012). <i>Application of Synergetic Principles for Analysis of Compositional Processes [Aplikácia synergetických princípov v analýze kompozičného procesu]</i> / In: Musica Nova VII : Almanach of the International Conference Musica Nova VII. - Brno : Janáčkova Akademie múzických umění v Brně, 2012. - ISBN 978-80-7460-028-9. - 97- 102 S. Šidlík, Peter (2010): Návrh teoretickej koncepcie epistemológie a jej aplikácie v muzikológii / Peter Šidlík. In: Filozofické koncepcie v hudbe a umení 6. - 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.	
<b>Teacher:</b> 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 the students specialization	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-BPP	<b>Title:</b> <b>Bakalárska záverečná práca – praktická umelecká časť</b> <b>Bachelor Diploma Work – practical part</b>
<b>Content:</b> 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 – direction to the public artistic performance (concert) Preparation for the final performance (concert)	
<b>Bibliography:</b> Consultations with the consultant after the student's specialization Benjamin, W.: Allegorien, kulturellen Erfahrungen, Reclam Verlag Leipzig 1984 Guilford, J. P.: The Nature of Human Intelligence. New York, 1967 Hrušovský, I.: Dialektika bytia a kultúry, Tatran, Bratislava, 1976 Ton de Leeuw: Die Sprache der Musik im 20. Jahrhundert, Entwicklung, Strukturen, Tendenzen, Verlag Freies Geistesleben, Stuttgart, 1995 (originál v holandštine)	
<b>Teacher:</b> Pedagogues of the subject Performance practice after specialization of the student	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-DEU	<b>Title:</b> <b>Dejiny umenia</b> <b>History of Art</b>
<b>Content:</b> The oldest ancient civilizations: Mesopotamia: Akkad, Sumer, Assyria, Babylon. Greek culture, classical period. Hellenization and Roman culture. Early Middle Ages, developed by the Middle Ages, Romanesque and Gothic style, early Renaissance, high Renaissance. The influence of the Reformation on the conditions of fine arts. Baroque, Classicism in art – development of ancient art, Romanticism in art, 20 <sup>th</sup> century art: main movements, styles and orientations: futurism, expressionism, dadaism, neoclassicism, surrealism, avant-garde after World War II., fluxus, minimal art and minimal music, postmodernism.	
<b>Bibliography:</b> BROCKETT, O.: Dějiny divadla. Praha, 2000. DUROSELLE, J.-B.: Dejiny Európy a Európanov. Bratislava, 2002. FISCHER-LICHTE, E.: Dejiny drámy. Bratislava, 2003. GOMBRICH, E. H.: Příběh umění. Praha, 2001. GRAU Oliver (Hrsg.): "MediaArtHistories", MIT-Press, Cambridge/Mass. 2007. PAPENBROCK Martin, Norbert Schneider (Herausg.): <i>Kunstgeschichte nach 1968</i> . (=Kunst und Politik. Jahrbuch der Guernica-Gesellschaft), V & R Unipress, Göttingen 2010, <a href="https://doi.org/10.1007/978-3-89971-617-5">ISBN 3-89971-617-5</a> . PIJOAN, J.: Dejiny umenia/1 – 10, Bratislava 1982 – 1986. MARTINÁKOVÁ, Z.: Hudba v kontexte umenia 20. storočia, Banská Bystrica 2004 MRÁZ, B. Dějiny výtvarné kultury. Praha, 2002. 1. až 4. diel MOUSSINAC, L.: Divadlo od počiatku po naše dni. Bratislava, 1965. TATARKIEWICZ, W.: Dejiny estetiky I. – III. Bratislava, 1985 – 1991. THOMASOVÁ, K. 1994. Dejiny výtvarných štýlov 20. storočia. Bratislava : Pallas. RUSINOVÁ, Z. a KOL. 2000. 20. storočie (dejiny slovenského výtvarného umenia). Bratislava : SNG. <i>Umění a lidstvo. Larousse</i> . Příprava vydání R. Huyghe a kol.. Svazek 1-4. Praha : Odeon, 1967-1974. <i>Edice Umění světa</i> . Svazek 1-10. Praha : Artia, 1970-1973. Pův. <i>Landmarks of the World's art</i> , Londýn: Paul Hamlyn. Wilkins, David G., Bernard Schultz, and Katheryn M. Linduff. <i>Art Past, Art Present</i> . 6th ed. Upper Saddle River, NJ: Pearson Education, 2008.	
<b>Teacher:</b> prof. PhDr. Zuzana Martináková, PhD., doc. Martin Štúr, PhD., PhDr. Klement Mitterpach, PhD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-SH	<b>Title:</b> Súborová hra – Vážna hudba Ensemble Play – Classical music
<p><b>Content:</b>  Methods and techniques of study the music repertoire from different musical periods  Typology of chamber music  Building of chamber music repertoire  Preparation of the work for public performance  Reflection of the performance conception  Empirical aspects of the collective chamber music play</p>	
<p><b>Bibliography:</b>  <b>Etudes:</b>  G. Buncke: Saxophone – Etuden op. Article 43 vol. 2  H. Busser: 12 études mélodiques, R. Gruber: Etuden, D. Lacour: 24 études  Chamber music  J. S. Bach – (transc. Mule): Sonate No. 6, L. Baily: Ballade, E. Bozza: Aria, R. Planel: Suite romantique,  Chamber music repertoire for higher education:  <u>Two instruments:</u>  wind instruments and piano, e.g. Sonatas by J. Brahms for clarinet and piano, Sonata by L. van Beethoven for French horn and piano, Sonata by B. Heiden for saxophone and piano, Sonata by S. Prokofiev for flute and piano, etc. for other tools.  two wind instruments, e.g. Genin, P. : Grand Duo Concertante (clarinet, flute), Jacob, G. : Duo for alto saxophone and clarinet  mixed duo, e.g. Hamilton, I: Serenata (clarinet and violin), Loeb: Notturmo (clarinet, percussion), Logrande: C.A.G.E (clarinet, guitar), Greaves Three poems (clarinet, soprano)  <u>Three instruments:</u>  two instruments and a piano, e.g. S. Yamoto Sakura for two saxophones and piano, Anderson, T. J. : Intermezzi (clarinet, alto saxophone, piano), C. Ph. E. Bach: 6 sonatas (clarinet, bassoon, piano), Bartók Kontrasty (clarinet, violin, piano), Berio, L. Autre Fois (clarinet, harp, piano), Beethoven L. van Trio in B flat major, Op. 11 (clarinet, cello, piano), Trio in E flat major, Op. 34 (clarinet, cello, piano)  <i>three mixed instruments</i>, e.g. Devienne Trio op. 27, 61, 75 (clarinet, flute, bassoon), Diamond: Trio (clarinet, flute, trumpet), Donatoni, F. : Small (clarinet, flute, harp), Fromel: Sonata Suavis (clarinet, violin, organ)  <u>Four instruments:</u>  for one-generic instruments (4 flutes, 4 clarinets, 4 saxophones ...), e.g. Salva, T. : Saxofoniáda, Ibert, J. : Clarinet Quartets, etc.  <u>Five instruments:</u>  <i>wind quintets</i>: flute, oboe, clarinet, bassoon Baur, J. Quintetto, Bitsch, M. Sonatina, Bozza, E. : Scherzo, Hindemith, P. : Kleine Kammermusik, etc.  <i>metal wind quintets</i> – 2 trumpets, horn, trombone, tuba - Brod, H. : Quintet op. 5, Farkas: Serenade, Linn Quintet,  <i>mixed quintets</i> Mozart, W. A. : Quintet for clarinet and string quartet, KV. 622, Brahms, J. : Quintet for Clarinet and String Quartet, Op. 82  multi-tool cast:  <u>Sextets:</u>  18<sup>th</sup> and 19<sup>th</sup> century table music, Michael Haydn: Divertimento, Joseph Haydn: Divertimento for two clarinets, two horns and two flutes,  <u>Septets and octets</u> (Beethoven, op. 20, Donizetti, C. : Symphony for wind instruments, Kramař, Octets, op. 67, 69, 79)  and larger groups, e.g. Egk, W. Divertimento for 10 wind instruments, Francaix, J. : Seven Dances for 10 wind instruments,  for 10 wind instruments  Compositions for wind instrument and MG band (electroacoustic music): Scott A. Wyatt: Soundets (for clarinet and MG band), Olan, D. : Composition for trumpet and MG band, Berio, L. : Sequenza for saxophone and MG band, etc.</p>	
<b>Teacher:</b> doc. Ján Gréner, ArtD.	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-SH	<b>Title:</b> Súborová hra – jazz Ensemble Play – jazz
<b>Content:</b> Methods and techniques of jazz performance Special playing techniques according to the student's orientation (instrument, singing) Gaining the skills in theory and technique of playing various jazz styles Comparison of existing performing jazz concepts Building the student's repertoire Gradual gaining of the ability to play in jazz groups	
<b>Bibliography:</b> Robert Rawlins – Nor Eddine Bahha: <i>Jazzology: The Encyclopedia of Jazz Theory for All Musicians</i> . ISBN13: 9780634086786, Hal Leonard 2005 Mark Levine: <i>The Jazz Theory Book</i> , vyd. Sher Music/Advance Music 1995 Nettles, Barrie & Graf, Richard (1997). <i>The Chord Scale Theory and Jazz Harmony</i> . Advance Music, <a href="#">ISBN 389221056X</a> Boling, M. : <i>The Jazz Theory Workbook</i> , Advance Music, 1990 Jaffe, A. : <i>Jazz Harmony</i> , Advance Music, 1996 Koch, L. : <i>Harmonic Approaches to Twelve Bar Blues</i> , Annual Review of Jazz Studies, 1982 Miller, R. : <i>Modal jazz composition and harmony, Volume 1</i> , Advance Music, 2000 Miller, R. : <i>Modal jazz composition and harmony, Volume 2</i> , Advance Music, 2002 Liebman, D. : <i>A Chromatic approach to jazz harmony and melody</i> , Advance Music, 2001 Felts, R : <i>Reharmonization Techniques</i> , Berklee press Notex, scores, CDs and DVDs	
<b>Teacher:</b> Mgr. art. János Sramkó, Mgr. art. Viktor Hárs	
<b>Date:</b> 01/10/2019	

<b>Code:</b> 1-HIT-IS	<b>Title:</b> Interpretačný seminár Performance Seminar
<b>Content:</b> Comparison of different performances by leading musicians, critical discussion, searching for adequate interpretation, listening various recordings, discussions with performers. Students have the opportunity to perform the selected compositions by themselves, to discuss, analyze and give reasons for the adequate performance of selected works. The students gain inspirations from recordings given by domestic and world musicians.	
<b>Bibliography:</b> Notes, scores, CDs and DVDs, recordings, books about interpretation	
<b>Teacher:</b> Pedagogues after subject Performance practice	
<b>Date:</b> 01/10/2019	