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VŠMU

MUSIC INTERPRETATION AND CREATION

STUDY PROGRAMME OF THE 1ST DEGREE, FULL-TIME FORM

DESCRIPTION OF THE STUDY PROGRAMME

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Basic information about the higher education institution

Name of the higher education institution	The Academy of Performing Arts in Bratislava
Address of the higher education institution	Ventúrska 3, 813 01 Bratislava, SR
Identification number of the higher education institution	00397431
Name of the faculty	Music and Dance Faculty
Address of the faculty	Zochova 1, 813 01 Bratislava

Institution body for approving the study programme:	Council for Internal Quality Assessment of the Academy of Performing Arts
Date of the study programme approval or the study programme modification:	25. 02. 2021
Date of the latest change[1] in the study programme description:	The study programme is submitted for the first time in the given structure.
Reference to the results of the latest periodic review of the study programme by the institution:	The study programme is submitted for the first time in the given structure.
Reference to the assessment report of the application for accreditation of the study programme under § 30 of Act no. 269/2018 Coll.[2]:	New study programme.

[1] *If the change is not a modification of the study programme according to § 30 of Act no. 269/2018 Coll.*

[2] *It is stated only if the accreditation of the study programme has been granted according to § 30 of Act no. 269/2018 Coll.*

1. Basic information about the study programme

a) **Name of the study program and its number according to the register of study programmes.**	Music Interpretation and Creation (new study programme, number to be assigned)
b) **Degree of higher education and ISCED-F education degree code.**	1st level (bachelor) study ISCED 645
c) **Place(s) of delivery of the study programme.**	Music and Dance Faculty, Zochova 1, 813 01 Bratislava
d) **Name and number of the field of study in which higher education is obtained by completing the study programme, or a combination of two fields of study in which higher education is obtained by completing the study programme, ISCED-F codes of the field/fields[3].**	39. Art ISCED-F 0215
e) **Type of the study programme.**	artistic
f) **Awarded academic degree.**	Bc. (bachelor)
g) **Form of study[4].**	full-time
h) **In the case of joint study programmes, cooperating higher education institutions**	----------
i) **Language or languages in which the study programme is delivered[5].**	English
j) **Standard length of the study expressed in academic years.**	3 years
k) **Capacity of the study programme (planned number of students), the actual number of applicants and students.**	**Planned** number of students in the study programme: 7 **Number of applicants: 0** **Number of students: 0** Note: The proposed study programme does not have any students yet. Note: There is no ambition to announce entrance exams every year for all specializations of this study programme.

[3] *According to the International Standard Classification of Education. Fields of Education and Practice 2013.*

[4] *According to § 60 of Act no. 131/2002 Coll. on Higher Education Institutions.*

[5] *It means the languages in which all learning outcomes are achieved and all related courses of the study programme as well as the state examinations are carried out. The institution independently provides information on the possibility of partial study parts/courses in other languages in part 4 of the description.*

Note:Due to the fact that the study programme Music Interpretation and Creation is presented in the given structure for the first time, all historical data relate to currently existing study programmes (e.g. successful graduates, the list of final thesis topics, material and technical support, admission results in the recent period, etc.)

Brief characteristics of the study programme

The bachelor's study programme Music Interpretation and Creation at the Music and Dance Faculty of the Academy of Performing Arts in Bratislava is submitted for accreditation for the first time with the given structure. It was created by joining the existing accredited study programmes whose common denominator and, at the same time, the final artistic outcome, is an artistic performance (music interpretation) or the creation of a musical work of art.

In addition to the existing study programmes (keyboard instruments – accordion, piano – concert focus, piano – pedagogical focus and organ; composition and conducting – orchestra conducting, choir conducting and composition; singing; string and wind instruments – flute, oboe, clarinet, bassoon, trumpet, French horn, trombone, tuba, violin, viola, cello, double bass, guitar and harp), which form the basis of specializations – study plans of the proposed study programme, a new specialization was added, a long-term planned at the Music and Dance Faculty – percussion instruments.

At the first level of higher education in all specializations, the study programme Music Interpretation and Creation builds on lower forms of music and arts education as well as education in equivalent and equally specialized study fields at conservatories (following up on secondary and higher vocational education in the individual specializations) as well as music and individual specializations in primary art schools (primary arts education).

The aim of the study programme is to professionally prepare the graduates of the programme and the relevant specialization through the individual development of talent and creativity for music-oriented professions, for study in the follow-up master's study programme or, after supplementing the necessary qualification education, for the profession of a teacher at primary art schools.

The study programme Music Interpretation and Creation can be characterized by the synergy of individual teaching (main subjects of the individual specializations, piano practice, playing on a related/similar instrument), group teaching (theoretical subjects, history of music, interpretation seminars) with teaching in small groups (e.g. chamber music practice), ensemble classes (playing in a chamber ensemble) or collective (playing in an orchestra, choir singing) art instruction. The concept of the study programme is based on comprehensive art education, interconnection and development of performance, creative, emotional, rational, knowledge-based, logical, mental, moral, ethical, social, interpersonal and creative competencies of the student.

The aim of education is to organically integrate professional and theoretical knowledge into practical skills and competencies resulting from the completed specialization. The attainment of this goal is assumed mainly by successful completion of the compulsory part of the subjects of the study plan which form the main topics of the core knowledge of the completed study programme and the relevant specialization. Within the conditions of completing the study programme and the possibility of individual choice from a wide range of compulsory elective courses (individual study plans), the student gains additional professional and artistic competencies together with the more significant opoortunity to find a job in the arts and arts professions. The diversity of employment is also illustrated by many previous graduates of the study programme who work in various spheres of cultural life, performing arts and education in our country or abroad.

The study programme and its specializations are provided by eminent domestic and foreign experts in the field of music with rich artistic, pedagogical or scientific-publishing activities. There is a significant portion of experienced associate senior lecturer and professors with many years of pedagogical activity and results, as well as sufficiently pedagogically established assistant professors and other prospective university teachers.

The Academy of Performing Arts in Bratislava, as the oldest higher arts education institution in Slovakia, has made a decisive contribution to the formation of music concert art, music institutions and bodies as well as artistic pedagogy in Slovakia and abroad during its more than 70 years of existence.

2. Graduate profile and learning objectives

A)

A) Learning objectives

The aim of the bachelor's study programme is to professionally prepare the graduates of the programme and the relevant specialization through the individual development of talent and creativity for music-oriented professions of performers (chamber and orchestral performer, choirmaster, conductor, singer, accompanist) and composers; for independent artistic activity, work in chamber, choir and orchestral ensembles, or, after completing supplementary pedagogical study, for obtaining a bachelor's degree qualification for the profession of a primary art school teacher.

Another goal is the preparation for continuing the master's degree study in the follow-up study programme Music Interpretation and Creation at the Music and Dance Faculty of the Academy of Performing Arts, or an equivalent art study programme at art universities in the Slovak Republic and abroad.

(i) Skills of the study programme graduates

Based on the acquired theoretical knowledge, cognitive and practical skills, the graduate of the study programme will achieve a high level of professional competencies, which together with his own creative potential he can use in a public presentation of an artistic performance or creation of a musical work:

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- acquires extensive knowledge and expertise through the study of theoretical musical disciplines, history of music, harmony, counterpoint, musical forms, analysis of composition and solfeggio, and is able to creatively reflect them in practice in the performance or creation of a musical work,
- has a command of the main features and regularities of the individual stylistic periods and is able to apply them in the analysis and creation of performance or compositional concepts,
- is familiar with the professional, theoretical and terminological issues of his specialization corresponding to the current state of knowledge and is able to it adequately in his artistic work as well as in the main outcomes of his study,
- applies the acquired knowledge in professional argumentation in theoretical and creative discussions at the adequate professional level, and is able to actively communicate them in at least one foreign language,
- acquires the basis of theoretical and practical creative procedures and methods in the field of musical performance and creation of a musical work,
- organically integrates professional and theoretical knowledge into practical skills and competencies resulting from the relevant graduation specialization.

SKILLS

- is able to deliver artistic performance in the field of musical performance or production of a musical work with adequate professional attributes,
- acquires extensive practical experience and technical skills necessary for continuous creative artistic work at an adequate artistic level,
- creatively applies the principles and methodological procedures of theoretical and practical teaching in his own art work and study,

- within the group art subjects (chamber music practice, orchestra, etc.), acquires interpersonal skills (verbal and nonverbal communication, teamwork, empathy, etc.),
- acquires healthy physiological and psychological habits associated with studying as well as public presentation of artistic performance/composition,
- is able to deal with high-pressure and stressful situations resulting from the very nature of live performance, and giving a maximum performance at a precisely defined time,
- analyzes issues related to performance or composition and proposes creative solutions for himself as well as for his artistic partners or within the performance in a chamber or orchestral body.

COMPETENCES

- can independently study or create parts of solo, chamber or orchestral works, creatively and artistically work with them and improve them (metacognitive skills),
- is able to work effectively with his own well-developed creative imagination and imagination (the area of abstract thinking and creativity) and thus acquire new technical and expressive means for an artistically original performance of a composition,
- is able to independently understand the basic problems of artistic performance and creation,
- can define the relationship between a work of art, artistic performance and the listener,
- recognizes, analyzes and eliminates his own technical shortcomings and subsequently applies newly acquired knowledge in reflection in his methodological study procedures,
- actively participates in a team – departmental, faculty or interfaculty art project where he publicly presents the results of his studies – artistic performance/composition,
- presents the results of his studies in public,
- participates in a study stay abroad (Erasmus),
- masters artistic performance/creation at an adequate professional level which will enable him to work successfully in the chosen artistic profession (according to the completed specialization), as well as in the teaching profession at primary art schools after acquiring pedagogical competencies during supplementary pedagogical study.

(ii) Graduate profile in individual specializations

Accordion

- studies and performs a wide range of concert accordion music score of various musical styles,
- publicly performs the final work – artistic performance in the extent of at least 30 minutes at the required level of performance,
- is familiar with non-artificial music, has general knowledge of trends and musical styles,
- on the basis of acquiring theoretical and practical competencies in the field of music art and accordion performance, he will use his experience in concert practice as a chamber performer, player in various ensembles of classical and alternative music, capable of improvisation and playing without written text, in exceptional cases as a solo performer.

	Piano – concert specilization • studies and performs a wide range of concert piano music score of various historical musical epochs and styles from the Baroque period to the present, • acquires practical experience and technical skills in playing the fundamental polyphonic, étude and concert repertoire of the Baroque, Classicism, Romanticism and music of the 20th and 21st centuries, • publicly presents the final work – artistic performance in the extent of at least 30 minutes at the required level of performance and by heart, • on the basis of acquiring theoretical and practical competencies in the field of music art and piano performance, he will use his experience in concert practice as a chamber performer, an accompanist in various ensembles, choirs, or as an accompanist at all levels of music education, in exceptional cases as a solo performer. **Piano – pedagogical specialization** • studies and performs a wide range of piano music score of various historical musical epochs and styles from the Baroque period to the present, • acquires practical experience and technical skills in playing the fundamental polyphonic, étude and concert repertoire of the Baroque, Classicism, Romanticism and music of the 20th and 21st centuries, • acquires knowledge in the field of pedagogy, psychology, elementary piano repertoire and piano teaching at the basic level of music education, • publicly presents the final work – artistic performance in the extent of at least 30 minutes at the required level of performance and by heart, • on the basis of acquiring theoretical and practical competencies in the field of music art and piano performance, he will use his experience in concert practice as a chamber performer, an accompanist in various ensembles, choirs, or as an accompanist at all levels of music education, in exceptional cases as a solo performer. **Organ** • studies and performs a wide range of organ music score of various historical musical epochs and styles from the Baroque period to the present, • based on a comprehensive performance analysis, he studies and performs in a stylish performance important compositions of key composers of organ music score (Buxtehude, Muffat, Bach, Mendelssohn, Franck, Liszt, Widor, Tournemire, Bella), • publicly performs the final work – artistic performance in the extent of at least 30 minutes at the required level of performance, • on the basis of acquiring theoretical and practical competencies in the field of music art and organ performance, he will use his experience as a chamber performer, an accompanist in various ensembles, choirs, or as an accompanist at all levels of music education, in exceptional cases as a solo performer. **Choir conducting** • studies and conducts choir works composed for various types of choirs (children's and youth, female, male and mixed) of various stylistic periods, from the Baroque to the compositions of the 20th century with a focus on Slovak and Czech contemporary music, • studies choir compositions a cappella and vocal-instrumental works, • is familiar with the basics of singing techniques,

- publicly performs the final work – artistic performance in the extent of at least 30 minutes at the required level of art,
- on the basis of acquiring theoretical and practical competencies in the field of music art, he will use his experience as a choirmaster (choirs with chamber ensembles and groups of various instrumental combinations at an amateur level) and can hold the position of a vocal coach in choir ensembles.

Orchestra conducting

- studies and conducts compositions for a chamber orchestra of the baroque and classicist type of various instrumental combinations,
- studies and conducts vocal-instrumental compositions of the 17th – 18th centuries, including small masses and oratorio compositions of the selected repertoire of the 19th century,
- publicly performs the final work – artistic performance in the extent of at least 30 minutes at the required level of art,
- directs the organizational and dramaturgical workflow in the most diverse types of orchestras (including amateur ones),
- on the basis of acquiring theoretical and practical competencies in the field of music art, he will use his experience as a conductor of various chamber orchestras and combined ensembles.

Composition

- writes a composition for a classical orchestra of any form,
- writes a chamber composition of all instrumental combinations using string, wind and percussion instruments,
- composes vocal works, from songs with piano accompaniment, through children's, female, male and mixed choirs (a cappella also with accompaniment),
- reliably harmonizes and instruments for various instrumental groups and makes a piano résumé from the sheet music,
- completes his bachelor's study by creating a work of art – a score in the extent of 8 to 15 minutes to be played by a chamber ensemble (minimum 3 instruments) to the classical orchestra.

Singing

- the profile of a singing graduate is created by subjects of the main field of study (Singing, Opera Studio, Piano Accompaniment, Chamber Singing) as well as social science and music-theoretical subjects (Music History, Music Theory and Composition Analysis),
- is able to analyze the aesthetic parameters of artistic performance at the required level and study the repertoire of song music score from the 18th to the 21st centuries, as well as arias from operas, oratorios and cantatas of several stylistic periods,
- in the Opera Studio, he performs the choir's parts, creates minor or solo minor characters and cooperates with senior students in opera performances with the orchestra,
- publicly presents the final work – artistic performance in the extent of at least 30 minutes at an adequate professional level and by heart,
- on the basis of acquiring theoretical and practical competencies in the field of music art, he will use hi experience as a singer in opera studios, chamber ensembles or as a choir singer of professional bodies. Ready to work as a vocal coach in amateur choirs, as well as an employee in cultural institutions with a musical focus.

	Violin, viola, cello, double bass • studies and performs a wide range of primary concert music score for string instruments of various historical musical epochs and styles from the Baroque period to the present, • acquires practical experience and technical skills in playing the fundamental polyphonic, étude and concert repertoire of the Baroque, Classicism, Romanticism and the 20th century and central orchestral parts and solos, • publicly presents the final work – artistic performance in the extent of at least 30 minutes at the required level and by hearth, • on the basis of acquiring theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a chamber performer, member of an orchestra, in exceptional cases as a solo performer. **Flute, oboe, clarinet, bassoon, trumpet, French horn, trombone, tuba** • studies and performs a wide range of primary concert music score for wind instruments of various historical musical epochs and styles from the Baroque period to the present, • acquires practical experience and technical skills in playing the fundamental polyphonic, étude and concert repertoire of the Baroque, Classicism, Romanticism and the 20th century and central orchestral parts and solos, • publicly presents the final work – artistic performance in the extent of at least 30 minutes at the required level and by hearth, • on the basis of acquiring theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a chamber performer, member of an orchestra, in exceptional cases as a solo performer. **Harp** • studies and performs a wide range of primary concert harp music score of various historical musical epochs and styles from the Baroque period to the present, • acquires practical experience and technical skills in playing the fundamental polyphonic, étude and concert repertoire of the Baroque, Classicism, Romanticism and music of the 20th and 21st centuries, • publicly presents the final work – artistic performance in the extent of at least 30 minutes at the required level and by hearth, • on the basis of acquiring theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a chamber performer, member of an orchestra, in exceptional cases as a solo performer. **Guitar** • studies and performs a wide range of primary concert guitar music score of various historical musical epochs and styles from the Baroque period to the present, • acquires practical experience and technical skills in playing the fundamental polyphonic, étude and concert repertoire of the Baroque, Classicism, Romanticism and music of the 20th centuries, • publicly presents the final work – artistic performance in the extent of at least 30 minutes at the required level and by hearth, • upon acquiring theoretical and practical competencies in the field of music art and interpretation, works in concert practice as a solo performer, or a chamber performer. **Percussion instruments** • studies and performs a wide range of solo and concert compositions of percussion music score,

- acquires practical experience and technical skills in the performance of the fundamental étude and concert repertoire of the 20th and 21st centuries, transcriptions of baroque compositions, chamber compositions and central orchestral parts and solos,
- publicly performs the final work – artistic performance in the extent of at least 30 minutes at the adequate professional level,
- on the basis of acquiring theoretical and practical competencies in the field of music art and performance, he is prepared to work in concert practice as a member of symphony, opera and chamber orchestras.

(iii) Graduate of each specialization

- is able to analyze the technical, professional, stylistic and aesthetic parameters of artistic performance,
- is practically and theoretically prepared to continue his studies in the master's study programme Music Interpretation and Creation,
- in the case of completing supplementary pedagogical studies, he can work as a teacher at primary art schools.

(iv) Main learning outcomes

a) Final work – bachelor thesis

in connection with the completed specialization:

- an artistic performance (musical interpretation) – public performance of a semi-recital documented by an audio-visual recording, or
- a work of art – composition of a copyright musical work documented by a score.

b) State exams

- **State exam I. – defense of bachelor thesis** (bachelor thesis and its defense are evaluated with one mark within the state exam.
- **State exam II. – colloquium exam with a focus on the study programme** (a colloquium exam focused on complex artistic and historical-theoretical contexts of music interpretation or creation)

At the colloquium exam, the student demonstrates complex knowledge and skills:

- is familiar with the artistic processes of musical interpretation/production, its historical and theoretical background,
- is able to integrate the knowledge acquired through the study of profile subjects to form his own conclusions in a way that demonstrates an understanding of the context,
- has knowledge of the history of music, understands the essential principles of music theory that he demonstrates in the analysis of the laws of performance processes or the creation of a composition,
- applies analytical, creative and conceptual thinking in formulating specific problems of music interpretation or creation,
- can use theoretical and professional conceptual apparatus and apply it to the interpretation of performance processes and their historical-theoretical determinants.

B)	**B) Employment of the graduate in practice** **INDICATION OF THE GRADUATE'S PROFESSION** Depending on the completed specialization of the study programme: member of the orchestra, member of the music ensemble, first player (leader of the instrumental group), chamber player, member of the choir, singer, composer, conductor, choirmaster, accompanist. **POTENTIAL OF GRADUATES** The most significant and immediate potential for employment of graduates of the programme is in artistic professions (especially as members of chamber and orchestral groups, members of choirs, accompanists, in exceptional cases also in the field of solo performances). In the case of completing supplementary pedagogical studies, this potential is even more intensely demonstrated in teaching professions within the framework of working at primary art schools in the Slovak Republic as well as at the equivalent state and private art schools in the EU and overseas. Graduates of the bachelor's study primarily continue their studies in the master's degree of the relevant study programme.
C)	**C) Relevant external interested parties** During the prepartion of the study programme **Musical Interpretation and Creation**, important music institutions as well as artistic personalities working in the field of music were approached, who provided their statements and opinions on the compliance of the acquired qualification with specific requirements for performing the profession of graduates of the study programme. The Slovak Philharmonic was represented by the General Director prof. Marian Lapšanský, the Slovak National Theater Director of the SND Opera (until 25 January 2021) MgA. Rastislav Štúr and the Director of the Slovak National Theatre – Ballet (until 19 January 2021) Mgr. art. Jozef Dolinský, and the Radio and Television of Slovakia, the programme manager, team leader and music editor (Devín Radio music broadcast team) Mgr. art. Peter Dan Ferenčík. On behalf of artistic educational institutions, commentaries were provided by the Director of the Bratislava Conservatory Mgr. art. Dana Hajóssy, PhD. and Director of the Church Conservatory Mgr. art. Marek Vrábel, ArtD.

3. Employability

A)	**A) Employment evaluation of study programme graduates** The most significant potential of the programme graduates is in the artistic professions within the professional work at various levels of performance or creative activity (independent, solo, orchestral, ensemble, collective). After completing the complementary upplementary pedagogical study, the potential for employment multiplies significantly in the teaching professions at primary art school, although at present Act No. 138/2019 Coll. on Pedagogical Employees and Professional Employees, which prevented the current possibility of a full-time form of complementary pedagogical study for students of the 1st degree of university study in non-teaching study programmes. Graduates of the bachelor's study programme can thus obtain a qualification prerequisite for a primary art school teacher only after completing their studies followed by a 2-year external form of qualification education (complementary pedagogical study).
B)	**B) Successful graduates of the study programme** The list of selected successful graduates relates to the period of recent years and current study programmes, in the new study programme Music Interpretation and Creation. **Marco Vlasák – orchestra conducting –** conductor in the Slovak Youth Orchestra and the Bratislava Chamber Opera. **Matej Sloboda – composition –** artistic director and dramaturg of the chamber ensemble Ensemble Spectrum (2012). **Katarína Porubanová – singing –** member of the choir at the Vienna State Opera. **Ľudovít Kara – playing the viola –** member of the Slovak Philharmonic Orchestra, member of chamber orchestras and ensembles (Hilaris Chamber Orchestra, string quartet 4strings). **Klára Přecechtělová - flute playing** – member of the State Chamber Orchestra of Žilina, teacher at Content and Social Media Manager at dance school B – Swing. **Adam Novák – playing the violin –** deputy concertmaster in the Slovak Radio Symphony Orchestra, member of the string quartet Spektrum Quartet.
C)	**C) Evaluation of the quality of the study programme by employers** During the creation of the study programme, important music institutions, conservatories and basic art schools were approached, which, on behalf of their directors and at the same time important artistic and pedagogical personalities working in the field of music, provided their statements and opinions on the compliance of the acquired qualification with the specific requirements for the performance of the profession of graduates of the study programme. Statements of employers:

- General Director of the Slovak Philharmonic prof. Marián Lapšanský

  (mail: marian.lapsansky@filharmonia.sk)

  Based on previous practice, the Slovak Philharmonic confirms that the acquired qualification of graduates of the Music and Dance Faculty of the Academy of Performing Arts in Bratislava in the field of music art is accepted as a basic prerequisite for applying for competition for individual positions within artistic bodies of the Slovak Philharmonic (Slovak Philharmonic Orchestra, Slovak Chamber Orchestra, Slovak Philharmonic Choir).

- Director of the Opera of the Slovak National Theatre, conductor of the Slovak National Theatre MgA. Rastislav Štúr

  (mail: rastislav.stur@snd.sk)

  Based on many years of experience and results of our artistic employees, who are highly graduates of the Music and Dance Faculty of the Academy of Performing Arts in Bratislava, I confirm that their qualification in the field of music art corresponds to the requirements of professions: conductor, opera soloist, member of the choir, choirmaster, accompanist, concertmaster, first player (leader of an instrumental group), member of the orchestra. Graduates of individual specializations Singing, Keyboard Instruments, Strings, Wind Instruments, Composition and Conducting present themselves with dignity on the stage of the Slovak National Theater and successfully represent our first stage at home and abroad.

- Director of the Bratislava Conservatory Mgr. art. Dana Hajóssy, PhD.

  (mail: konzervatorium@konzervatorium.sk)

  I state that the professional qualification of teachers of music subjects at the Bratislava Conservatory, including many graduates of the Music and Dance Faculty of the Academy of Performing Arts in Bratislava, specializing in Keyboard, String, Wind Instruments, Singing, Composition and Conducting, fully meets occupation: "secondary school teacher for the teaching of art subjects in the group of study fields music (8229 Q 01 – 12) and singing (8228 Q, Q 11 and Q 12)".

- Director of the Church Conservatory Mgr. art. Marek Vrábel, ArtD.
  (mail: riaditel@ckba.sk)
  I note that the professional qualification of the teachers of the Church Conservatory, among whom are many graduates of the Music and Dance Faculty of the Academy of Performing Arts in Bratislava in the fields of Music and Dramatic Arts (8226 Q 00), Singing (8228 Q 00) and Music with specialization Composition, Piano, Organ, Wind and Percussion Instruments, String Instruments, Accordion and Church Music (8229 Q 01-8) in full in accordance with Act No. 138/2019 Coll. on Pedagogical Employees and Professional Employees, meets the requirements for the profession: "secondary school teacher for teaching vocational arts subjects."

- Director of the Miloš Ruppeldt Elementary Art School Mgr. art. Alexandra Pažická

  (mail: alexandrapazicka@zusruppeldta.eu)

  I state that the professional qualification of teachers of music subjects at the Miloš Ruppeldt primary art school, who teach in music and are also graduates of

	the Music and Dance Faculty of the Academy of Performing Arts in Bratislava in specializations Keyboard, String, Wind Instruments, Singing and Conducting, meets the requirements for the profession of primary art school teacher.

4. Structure and content of the study programme [6]

A) A) Rules for study plans

- The study plan of the study programme is compiled within the specified rules (Section 51 Par. 2 and 4 letter g) of the Higher Education Act) and in accordance with the **Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts** ("Determination of the method of creating a study plan by the Music and Dance Faculty students according to the study programme rules") in cooperation with a study advisor.
- Music and Dance Faculty of the Academy of Performing Arts sets a recommended study plan for each study programme for students, which is compiled so that by completing it, the student meets the conditions for successful completion of studies in the standard length. The recommended study plan contains subjects in such a total credit value and of such a type (compulsory, compulsory elective and optional) that the rules for continuing the study are met in each part of the study control. Details of the study plans include "Study Information at the Music and Dance Faculty of the Academy of Performing Arts", which the Music and Dance Faculty publishes at the beginning of each academic year.
- Study advisers work at the Music and Dance Faculty to provide advisory services to students in compiling study plans.
- The study advisor is appointed by the dean of the faculty from among university teachers or full-time postgradual students.
- The function of study advisers is usually performed by secretaries of departments, who organize the registration of subjects directly at the departments and are available to students throughout the enrollment and their consultations in person, help students compile a study plan, monitor compliance with the minimum, or the maximum number of students when enrolling subjects.

The rules for the preparation of study plans in the study programme are contained in the internal regulation **Rules for Preparation, Modification and Approval of Study Programmes at the Academy of Performing Arts**.

B) B) Study plans in the study programme

The study plans in the study programme Music Interpretation and Creation are divided according to individual specializations, within which the composition of compulsory and compulsory elective subjects is fixed by a fixed number of credits.

An overview of the number of credits required for the proper completion of studies in individual specializations

[6] *Vybrané charakteristiky obsahu študijného programu môžu byť uvedené priamo v Informačných listoch predmetov alebo doplnené informáciami Informačných listov predmetov.*

C)

C) Specializations (paths) of the study programme

The study programme Music Interpretation and Creation contains study plans of the following specializations:

- *accordion*
- *piano – concert specilization*
- *piano – pedagogical specialization*
- *organ*
- *orchestra conducting*
- *choir conducting*
- *composition*
- *singing*
- *flute*
- *oboe*
- *clarinet*
- *bassoon*
- *trumpet*
- *French horn*
- *trombone*
- *tube*
- *violin*
- *viola*
- *cello*
- *double bass*
- *harp*
- *guitar*
- *percussion instruments*

Compulsory and optional subjects are designed separately for individual specializations (only in the case of wind instruments and the basic group of string instruments, several specializations are combined into joint study plans, since with the exception of the main instrument all other subjects are joint). Students have in each study plan a fixed number of credits for compulsory subjects and a minimum number of credits for compulsory elective subjects, which is necessary for the proper completion of studies.

Elective subjects are usually offered by each department to students of other departments (sometimes subject to specific conditions), only the offer of the Music Theory Department is common to all specializations of the study programme Music Interpretation and Creation. Part of the elective subjects is also a group of pedagogically focused subjects, which are provided by each department only for its students in the given specialization.

	Each study plan sets a minimum number of credits for elective subjects required for the proper completion of studies. **Profile subjects** are placed in the leading positions in the groups of compulsory subjects of each specialization in the study plans and marked in green in the rows. The main subject of specialization (listed in the study plan of each specialization always in the first place), bachelor's thesis and its defense, practice in chamber music, music history, music theory and composition analysis have a uniform number of credits in all specializations. **Subjects with the same name and content** have a uniform scope and number of credits in all specializations, which results from the same, or comparable study load (e.g. bachelor's seminar, solfeggio, world language, piano practice, piano accompaniment, choir singing, etc.). **Subject information sheets** are prepared in accordance with the relevant standards and contain all the necessary requirements with emphasis on the course syllabus in relation to the learning outcomes. **Note:** In some cases, especially in individual subjects (main subject of specialization, or piano practice, piano accompaniment, etc.), where the process of artistic talent education necessarily applies the highest level of individual pedagogical approach, it is not always possible and methodologically not appropriate be limited to the core syllabus and learning outcomes. Similarly, the above-mentioned compulsory repertoire must be understood from the point of view of the wide-ranging process of shaping the student's talent as the study minimum, not the maximum.
D)	**D) Number of credits** **The condition for the proper completion of studies** in the bachelor's study programme is to achieve 180 credits. **Other conditions** that the student must meet during the study and for its proper completion are addressed by the Academic Regulation in the section: Conditions and criteria for completing the bachelor's study programme. These include in particular: • the condition for admission to the state exam is the submission of the final thesis (artistic performance/composition). • the study ends with the fulfillment of the last of the conditions prescribed for the proper completion of the study of the given study programme. The conditions and criteria for completing the bachelor's study programme are specified in more detail in the **Academic Regulation of the Music and Dance Faculty of the Academy of Performing Arts in the following articles:** • Detailed adjustment of forms and methods of study in individual bachelor's study programmes • Conditions and criteria for completing the bachelor's study programme, • Final work – bachelor thesis Details of the state – bachelor exam

E)

E) The conditions for completing individual parts of the study programme and the student's progress in the study programme

- **Credits for compulsory, compulsory elective subjects and elective subjects** required for the proper completion of the study/completion of a part of the study differs slightly in individual specializations. This is due to objective reasons – differences and specific composition of some professional subjects (e.g. orchestra, study of orchestral parts and solos, piano accompaniment, etc.), which are typical only for some string and wind instrument specializations (they naturally have a larger number of credits for compulsory and smaller for compulsory elective subjects) – **Credits for compulsory, compulsory elective subjects and elective subjects in the study plans of individual specializations.**
- **Credits for the final thesis and defense of the final thesis** required for the proper completion of the study: **15 C**
- **Credits for artistic performances** required for the proper completion of studies/completion of part of the study (except for the final thesis) in individual specializations is firmly and uniformly captured especially in the main subjects of study specializations: for the period of study at the bachelor's degree a total of **44 K**: These are artistic performances as part of exam for winter semester and summer semester, the content and scope of which is captured in the subject information sheets. In some specializations, the exam is part of each semester (string and wind instruments, accordion), in others such as piano in the 2nd, 4th and 5th semesters of study, in singing. The student will prepare an extensive repertoire for this exam by heart (broadly defined by musical style, genre, or period), from which the exam committee will select any part, usually about 20 minutes. Due to the high complexity of preparation (daily several-hour artistic preparation, exercises + artistic performance on a classification exam), the student will receive a total of 28 (10 + 10 + 8) credits after successfully passing the classification exams for all 3 semesters.
- In addition, in individual specializations, artistic performances are also done – school performances (with a set mandatory scope of the repertoire) as a condition for completing individual subjects. E.g. in the **main subject** of specialization Piano Playing, the condition of admission to the exam in the 2nd and 4th semester is to complete the annual concert with a solo programme, in the study programme Singing it is a semester performance with piano in winter semester and performance with orchestra in summer semester (**Opera Studio**), in the subject Practice in Chamber Music, it is conditioned by at least 1 artistic performance per academic year, in individual specializations of string and wind instruments the condition for passing the subject **Orchestra** (**4 credits per year**) is the artistic performance of playing in an orchestra as well as one solo artistic performance in the 4th semester of the main instrument. These artistic performances are not credited separately, but are linked to standard study obligations arising from the results of the study of the subject.

F)	**F) Rules for verification of learning outcomes and evaluation of students and possibilities of corrective procedures against this evaluation.** Verification of learning outcomes is carried out primarily by evaluating the student's outcomes within the study of the subject, continuously during the educational part of the study period (control questions, written tests, written reasoning, term papers, report, artistic performance, etc.) or period of study. In art subjects, classification exams are usually carried out, always at the end of the summer semester, in some subjects in the winter and summer semesters. At the same time, the student also has the option of a corrective procedure against the assessment by registering for the next exam date. If the student did not pass the exam, the examiner will determine the date of the first re-exam. If the student did not pass the first re-exam, the examiner will also set a date for the second re-exam. Details on the evaluation and the possibilities of corrective procedures against the evaluation are captured in the **Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts.**
G)	**G) Conditions for recognition of the study, or part of the study** The Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts deal mainly with the conditions of credit transfer and recognition of subjects that the student has completed in another study programme or field at the faculty or at another university. On the recognition of subjects, or transfer of credits is decided by the Dean of Music and Dance Faculty after consultation with an expert in the relevant subject. Completion of subjects within the ECTS mobility or within the SOCRATES type programme is recognized without the submission of additional documents. In other cases, the student is obliged to submit a subject sheet from which he obtained credits. **Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts** (Credits and their transfer).
H)	**H) List of topics of final theses of the study programme** With regard to the specifics of final topics in the art study programme (the topic is the programme of artistic performance/composition), we present an overview of already completed final theses in individual specializations (currently still study programmes) in the form of selecting an overview of final thesis assignments: **Link to the list of final theses**
I)	**I) Rules and procedures** **(i)Rules for submitting, examining, defending and evaluating the final – bachelor thesis** The rules for submitting, examining, defending and evaluating the final – bachelor's thesis are stipulated in the **Methodological Guidance of the Music and Dance Faculty of the Academy of Performing Arts on final theses.**

- The final bachelor thesis consists of an artistic performance or a work of art.
- In interpretive study programmes (future specializations), the bachelor's thesis represents an artistic performance – a public recital in the extent of at least 30 minutes, in the study programme (specialization) composition – creation of a work of art – musical composition – composition or cycle of compositions. The student is obliged to submit the score of the composed work.
- The assignment of the final thesis is filled in in an electronic document, through the Academic Information System by the supervisor of the final thesis. The assignment includes the student's study obligations – a detailed programme (dramaturgy) of the concert, or the title of the future music composition, a brief annotation and the goals of the final work.
- The details of the assignment of the final thesis are dealt with in the article Assignment of the final thesis
- The thesis supervisor is determined from the ranks of teachers of the relevant department
- The external examiner of the bachelor's thesis is proposed by the thesis supervisor and approved by the relevant department.
- External examiners of the bachelor's thesis are usually teachers of the relevant department (assistant professor, associate professor or professor)
- The thesis supervisor evaluates the final thesis as a subject with the A – FX grades in the AIS and prepares a report, attaching to the AIS.
- The external examiner prepares and attach a final thesis report into the AIS, proposes the A – FX grades.
- Since the bachelor's thesis and its defense together form one subject, the final evaluation of the bachelor's thesis is determined by the committee for the state exam based on the supervisor's evaluation, the examiner's evaluation and the evaluation of the defense by the committee.

Details of the state – bachelor's exam, which also includes the defense of the final thesis, are given in **Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts.**

The requirements of the final thesis are captures in detail in **Methodological Guidance of the Music and Dance Faculty of the Academy of Performing Arts on final theses.**

The rules for examining, defending and evaluating final theses in the study programme are captured in the **Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts** (Details on the state – bachelor's exam)

Topics of final theses are announced by the relevant department annually on the basis of proposals of final thesis supervisors. **The assignment of the topic of the final thesis** is a programme of artistic outcome with a list of all interpreted works, or the name of the future creation of the musical work. In both cases, it is **an original work of art or an artistic performance presented to the public** – a performance that is confronted by teachers, students or the present public, which has free admission to the final concerts.

The internal regulation on the requisites of final theses will be revised by 31 August 2022 at the latest so that it corresponds to the changes that have taken place in the submitted study programme with regard to the current accredited programmes.

(ii) Opportunities and procedures for participation in student mobility

Student mobility for the purpose of work internships within ERASMUS +

HTF VŠMU develops the possibilities of student participation in foreign mobility mainly within ERASMUS+, namely in two forms – for the purpose of study and work internships – at all levels of education. Participation in Erasmus+ is facilitated also by the fact that HTF VŠMU applies the European Credit Transfer System. The number of candidates interested in foreign mobility in all forms increases year by year. At the moment the Academy of Performing Arts has **88 bilateral agreements with partner universities of art in Europe** where HTF VŠMU students may spend internships within Erasmus+.

Regular exchanges of students, doctoral students, teachers and school employees through Erasmus continuously contribute to development of the international position of the Academy of Performing Arts, mainly within the European university space, in accordance with the school´s ambition to act as an artistic and educational institution of international importance.

HTF VŠMU students may participate in mobility in the total length of 12 months during each level of study (Bc., Mgr., ArtD.), while the minimum length of a study stay is 3 months and the minimum length of an internship is 2 months. HTF VŠMU graduates may also participate in work internships abroad through Erasmus+.

Organisation and procedures applicable to Erasmus+ student mobility are laid down in Articles 1, 2, 10 and 11 of the **Directive on the Organisation of Foreign Mobility of employees and students of the Academy of Performing Arts through Erasmus+.**

Contact details of the institutional Erasmus+ coordinator:

Helena Cápová
tel.:421259301460
e-mail: ic@vsmu.sk

(iii) Rules for adherence to academic ethics

Currently there are no rules for academic ethics and drawing consequences which would be embedded in a comprehensive and integral regulation of the Academy of Performing Arts. *A regulation which will detail ethical standards will be prepared and approved by the start of implementation of the study programme.*

At the moment there are several articles in valid school regulations which concern individual areas of ethical behaviour, performance of work and study obligations, discipline or procedures for addressing complaints, notifications and motions, etc.

The issue of academic ethics and the subsequent preparation of the Code of Ethics was addressed by the Academic Senate of the Academy of Performing Arts at its meeting on 22 May 2020.

According to the available information, ethical issues shall be addressed within the new Act on Universities, to which the Academic Senate of the Academy of Performing Arts will respond.

(iv) Procedures applicable to students with special needs

According to the Act on Higher Education No 131/2002 (hereinafter referred to as "Act"), everyone has the right to study a selected study programme at a university, if they meet basic conditions for admission, in the case of applicants for studies at HTF VŠMU a passed talent admission examination.

HTF VŠMU guarantees equal rights for all applicants and, in accordance with the principle of equal treatment, discrimination on grounds of age, sex, sexual orientation, marital status and family situation, race, skin colour, disability, language, political or other opinion, membership of a national minority, religion or belief, trade union activity, national or social origin, property, gender or other status, shall be prohibited.

The following students shall be considered as students with specific needs:

- with sensory, physical and multiple disabilities;
- with chronic disease;
- with health impairment;
- with mental illness;
- with autism or other pervasive developmental disorders;
- with learning disabilities.

In order to assist students with specific needs at the Academy of Performing Arts, there is a coordinator for students with special needs who is authorised by the Rector based on the provisions of Section 100 (7) (b) of the Act and whose activities are reimbursed from the resources of the fund to support the study of students with specific needs (Section 16a (1) (d) and (7) of the Act).

Other details, procedures and possibilities for students with specific needs are laid down in the **Directive on Responsibilities of Coordinator for Students with Specific Needs**.

Coordinator for Students with Specific Needs:

Mgr. Ján Roháč
e – mail: rohac@vsmu.sk

Office hours:
Tuesday: 13.00 – 15.00
Thursday: 13.00 – 15.00
After the office hours: tel: 02 /59 303 522

Link to the web page of the Coordinator for Students with Specific Needs

(v) Procedures for filing complaints and appeals by students

If a student has appealed in accordance with the Academic Regulations of the HTF VŠMU and in spite of that or for other reasons considers the examiner´s or exam panel´s procedure to be biased, as referred to in the Academic Regulations of the HTF VŠMU the student may file a request to the dean of the faculty for:

- examination by an exam panel consisting of two other university teachers;
- reviewing the procedures that led to the awarded assessment.

If the student finds the dean´s decision on their request for remedy to be biased or unfair, the student has the right to file an official request for remedy to the Rector of the Academy of Performing Arts. The Rector´s decision is final and it is not possible to appeal against it.

Other details and procedures are laid down in the **Academic Regulations of the HTF VŠMU.**

5. Course information sheets of the study progamme

Subject information sheets of all specializations

6. Current academic year schedule and current timetable

Schedule of the academic year 2020/2021
Current teaching schedule 2020/2021 (collective subjects)
Current teaching schedule 2020/2021 (individual subjects)

7. Persons responsible for the study programme

A)	**A) Person responsible for the implementation, development and quality of the study programme** **doc. Mgr. art. Lucia Papanetzová, ArtD.** - female teacher of the Music and Dance Faculty of the Academy of Performing Arts, Composition and Conducting Department, in the function of associate professor for established weekly working hours, composer, founder of the festival ORFEUS, co-founder of the art group SOOZVUK, made a CD recording "ŽALMY"; has been performed on important domestic and foreign stages (BHS, New Slovak Music, Warsaw Autumn, St. Petersburg Music Spring, etc.). papanetzova@mail.vsmu.sk
B)	**B) List of teachers providing profile subjects** **doc. Mgr. art. Lucia Papanetzová, ArtD.** papanetzova@mail.vsmu.sk **doc. Mgr. art. Magdaléna Bajuszová, ArtD.** - female teacher of the Music and Dance Faculty of the Academy of Performing Arts, Keyboard Instruments and Church Music Department, as an associate professor for established weekly working hours, leading Slovak pianist, holder of the Frica Kafenda Award, regularly performs at renowned domestic festivals, performed as a soloist with all major Slovak orchestras, made many CD recordings focuses on the presentation of original Slovak and Czech compositions. bajuszova@mail.vsmu.sk **doc. Mgr. art. Martin Krajčo, ArtD.** - teacher of the Music and Dance Faculty of the Academy of Performing Arts, String and Wind Instruments Department, in the position of associate professor for established weekly working hours, guitarist, member of Bratislava Guitar Quartet, director of Guitar Festival J. K. Mertz, regularly performs on domestic and foreign stages as a soloist and chamber musician, cooperated with leading Slovak ensembles, made several CD recordings. krajco@mail.vsmu.sk **doc. PhDr. Tomáš Surý, ArtD.** - teacher of the Music and Dance Faculty of the Academy of Performing Arts, Singing Department, in the position of associate professor for established weekly working hours, member of Dramaturgical Committee and Publishing Committee, directed operas Marc Antonio e Cleopatra, Constanza e Fortezza, Příhody lišky Bystroušky, wrote librettos for opera Margita and Besná and St. Martin Oratory, author of monographs (Compassio, Panstvo Dolná Krupá). sury@mail.vsmu.sk **doc. Mgr. art. Iveta Sabová, ArtD.** - pedagogička HTF VŠMU, Oddelenie klavírnej spolupráce, vo funkcii docentky na ustanovený týždenný pracovný čas, venuje sa predovšetkým komornej hre, pravidelne účinkuje na významným domácich pódiách, spolupracovala s mnohými slovenskými

	sólistami, ako lektorka sa často zúčastňuje medzinárodných majstrovských kurzov. female teacher of the Music and Dance Faculty of the Academy of Performing Arts, Piano Accompaniment Section, in the position of associate professor for the established weekly working hours, she focuses mainly on chamber music, regularly performs on important domestic stages, cooperated with many Slovak soloists, as a teacher she often participates in international master classes. sabova@mail.vsmu.sk
C)	**C) Scientific/artistic-pedagogical characteristics of persons providing profile subjects of the study programme** **Scientific/artistic-pedagogical characteristics of teachers providing profile subjects**
D)	**D) List of study programme teachers** **with assignment to the subject, RZVS and contacts**
E)	**E) List of supervisors of final theses** **with assignment to topics and contacts** In art study programmes, the "topic" of the final thesis is either a work of art with a specific title (the score of the composition is protected by copyright law and is in electronic form in the archives of the Academic Library of the Academy of Performing Arts) or a publicly presented artistic performance with a specific programme (bachelor's concert programme contains all performed compositions, or their parts in the order in which they were performed, the names of their authors, date, time, place of artistic performance, the name of the author of the final thesis – the student, as well as the head supervisor of the final thesis). Note: The list of supervisors and references to related topics does not include future supervisors of final theses of the first accredited specialization of percussion instruments, in some specializations also teachers who have been working at the Academy of Performing Arts only in the last two years. These future supervisors are listed in the following part 7, f) "Scientific and artistic-pedagogical characteristics of final thesis supervisors"; as well as in the previous part 7, c) "Scientific and artistic-pedagogical characteristics of persons providing profile subjects of the study programme". **List of supervisors with the assigned topics**
F)	**F) Scientific/artistic-pedagogical characteristics of final thesis supervisors** **Scientific/artistic-pedagogical characteristics of final thesis supervisors**

G)	**G) Student representatives representing the interests of the study programme students** The following students and postgradual students were involved in the process of creating and preparing the study programme through meetings within the Microsoft teams platform, e-mail and telephone communication: Jozef Kovalčík jozef.kovalcik3@gmail.com Mgr. art. Eva Gabčová, eva.ptacinova@gmail.com Mgr. art. Tamás Fekete, tamas.fekete939@gmail.com Mgr.art. Barbora Varmužová, b.varmuzova@seznam.cz Mgr. art. Ana Vyparinová Krsmanovič, krki3107@hotmail.com Bc. Jana Macíková, jmacikova1@student.vsmu.sk Klára Přecechtělová, kprecechtelova1@student.vsmu.sk Bc. Ľuboš Kubizna, lkubizna1@student.vsmu.sk Mgr. art. Marián Zavarský, mzavarsky1@student.vsmu.sk On 23 November 2020, an online meeting was held with a total of 28 students and postgraduate students, at which students had the opportunity to comment on the quality of the new study programme, to raise their own proposals and suggestions. Based on the students' proposals, the teachers of some subjects (Music History, Music Theory and Composition Analysis) decided to modify the syllabus and adapt it to the requirements of individual specializations). The offer of compulsory elective courses has been significantly expanded, which will enrich the study and graduates with new theoretical and practical knowledge and skills (Analysis of the compositions of artistic repertoire, Exercises in harmony and polyphony, Basics of Alexander techniques, etc.) and at the same time expand the profile of graduates with other competencies, which will increase the possibilities of their professional application (Vocal training, Dance training, Basics of improvisation, Accompaniment and arrangement, Playing on a related instrument, General base practice, Piano concert accompaniment and others).
H)	**H) Study programme advisors** In addition to the form of evaluation of study results, the study plan of the study programme is compiled by the student himself or in cooperation with the study advisor within the specified rules (Section 51 Par. 2 and 4 letter g) of the Higher Education Act) and in accordance with the Academy of Performing Arts Academic Regulations and the Music and Dance Faculty Academic Regulations. **Study advisers** work at the Music and Dance Faculty to provide advisory services to students in compiling study plans. The study advisor is appointed by the dean of the faculty from among university teachers or full-time postgradual students. The function of study advisers is usually performed by secretaries of departments, who organize the registration of subjects directly at the departments and are available to students throughout the enrollment and their consultations in person, help students compile a study plan, monitor compliance with the minimum, or the maximum number of students when enrolling subjects.

I)	**I) Other supporting staff of the study programme** The Academy of Performing Arts has the following support personnel: ◆ Vice-Dean for the Study Process ◆ Vice-Dean for Faculty Development and Artistic Activities ◆ Vice-Dean for Science and Foreign Contacts ◆ Faculty Secretary ◆ Study Department ◆ Coordinator for Students with Specific Needs ◆ Coordinator for Requests for Accommodation - Accommodation Office ◆ Art Production Office ◆ Academic library of the Academy of Performing Arts ◆ Research Centre ◆ Administrator of the academic information system (AIS2) ISIC cards – damaged or lost

8. Spatial, material and technical support

A)

A) List and characteristics of classrooms and their technical equipment

EXTERNAL PREMISES FOR ARTISTIC EVENTS

The Faculty realizes musical and stage public events in external artistic spaces through cooperation with Bratislava Cultural and Information Center and City Theater P. O. Hviezdoslav, Slovak Philharmonic, Radio and Television Slovakia, Slovak National Theater, SĽUK, Slovak State Philharmonic Košice, Slovak Sinfonietta Žilina, etc.

MUSIC AND DANCE FACULTY CONCERT PREMISES

There are two concert rooms located at the faculty.

The most important and highly representative space for the faculty is the **Dvorana Concert Hall**, which serves for important artistic national and international projects of the faculty and school, such as ORFEUS and ASYNCHRONIA festivals, projects, concerts and workshops with international participation of artists and lecturers, concert projects and activities of the Academy of Performing Arts, final works of students (recitals), special interpretive and artistic projects of departments, concerts of the cycle Chamber Evenings in the Hall, studio recordings, lectures, seminars. In addition to the hall itself, three concert grand piano are used to carry out these activities – two top grand piano Steinway (D – 274) and Bösendorfer (50931 280VC – 74) and the older Petrof concert grand piano, used for projects with special piano playing techniques. Steinway and Bösendeorfer pianos were bouhgt in 2014 and 2017 and represent international quality with their parameters and interpretive possibilities.

The Dvorana Concert Hall underwent two phases of reconstruction in 2002 – 2009, during which the Dvorana building was transformed into a well-equipped concert hall with suitable acoustics (including an extension for the dance hall). The music and dance parts of the faculty were thus put into use by modern teaching spaces and a representative artistic space of the concert hall for the implementation of public artistic events and recording activities. In the future, it is planned to complete its own infrastructure and technical background for studio recording.

For the implementation of smaller events and activities, the **Small Concert Hall of the Music and Dance Faculty** is available. It is used for performance seminars and final exams of departments, selected student recitals or lectures and seminars, national and international workshops and masterclasses. There are two pianos (concert grand pianos) in the hall – a quality Bösendorfer piano, bought in 2017, and an older Petrof piano.

String and Wind Instruments Department

The department provides the current study programme of string and wind instruments in fourteen classrooms, which are partly acoustically modified, music-theoretical subjects are taught in three classrooms of the Music Theory Department and in one language classroom. Classrooms are standardly equipped with pianos, most of them are spatially suitable for ensemble practice, the department has reproduction equipment, PC equipment with accessories. In 2011, a comprehensive reconstruction of the premises of the String and Wind Instruments Department was carried out, including the replacement of floors, painting, partial acoustic insulation, and the purchase of new furniture. The Department has several string and wind musical instruments that students can use in their studies. In November 2018, the Department bought the Lyon & Healy Harps harp model 23 Natural with accessories. For the needs of orchestral practice of wind instruments and related subjects (Study of orchestral parts and solos, Playing on a related

instrument) there is also instrumental equipment available – two piccolo and in the near future it is planned to expand it with alto flute, English horn, A-clarinet, bass clarinet and double bassoon. For the implementation of the study of the specialization of percussion instruments, conditions are currently being created for teaching directly in the premises of the faculty. They include an adequate – soundproof classroom and its adequate instrumentation.

Singing Department

The Department provides the study programme Singing in nine classrooms (two of them specially adapted for teaching music-drama and movement subjects), music-theoretical subjects are taught in three classrooms of the Music Theory Department, in one language classroom. Classrooms are equipped with 8 pianos, large mirrors, one set of reproduction electronics, CD players, PC equipment and accessories. The Singing Department has a collection of costumes, props and basic stage furniture for teaching vocal and stage subjects. In 2012, a comprehensive reconstruction of the premises of the Singing Department was carried out, including the replacement of floors, painting, partial acoustic insulation, and the purchase of new furniture. In 2019, for the needs of professional equipment of the Singing Department classes, a rare older piano brand Steinway, model B, was completely reconstructed in the workshop of master Philipp Schneider at the Piano & Art Gallery in Hainburg, Austria. The piano will be used for teaching singing as well as the subject of Piano Accompaniment.

Keyboard Instruments and Church Music Department

There are 18 pianos available in the 15 classrooms of the department, of which 10 grand pianos for teaching the subject playing the piano and 7 grand pianos and 2 pianos for teaching other subjects and practicing students.In addition to 1 grand piano Steinway Model C these are mostly Petrof concert grand pianos and the shorter Yamaha chamber grand pianos (S6 and smaller), which the school recently bought. Currently it is in the final phase of public procurement for the purchase of a larger number of pianos Steinway and Yamaha. There are two acoustic flute organs, one digital and 5 school accordions (brand Pigini, Delicia Dina, Dinetta and Weltmeister).There is also a data projector, TV, amplifier, DVD and CD player along with speakers and a portable player. After a comprehensive reconstruction of Keyboard Instruments and Church Music Departmnet's premises in 2012, which included the replacement of floors, painting, increasing the acoustic soundproofing of selected classrooms, the purchase of new furniture and the reconstruction of sanitary facilities, the installation of absorption acoustic panels in four classrooms was carried out in 2017. The school also creates conditions for the renewal of the instrument fleet. In 2017, the Music and Dance Faculty bought a top concert piano brand Bösendorfer and in 2018 two accordions – type BJC 462 and BJP 442 S. The Faculty audited pianos focused on the technical condition of instruments in order to more precisely define the need for repairs, reconstruction and purchase of new instruments. In recent years, the Music and Dance Faculty always buys at least one piano a year (smaller concert grand pianos), and piano repairs are carried out to ensure their professional usability at the required artistic level. The faculty also provides tuning and repairs of organs and accordions. In the past period, new furniture was purchased for classrooms (but not for accordionists) (tables, chairs, hangers, cabinets and cupboards, notice boards, etc.) to improve and refine the environment at the department. The premises were also painted and classrooms decorated with acoustic panels.

Composition and Conducting Department

The Department teaches in 4 rooms (No. 102, 103, 104 and 212). The hallway of Room No. 103 is also used as a space for self-study and starting in 2013 for the needs of the department also serves Room No. 212, equipped with equipment for lectures and exercises of Electroacoustic Music (computers required). Public performances, concerts of composition and conducting students are

	usually held in the school's concert halls, but in external concert venues (RTVS, State Chamber Orchestra Žilina, Moyzes Hall, etc.) in cooperation with orchestras and choirs. Music-theoretical subjects are taught in three classrooms of the Music Theory Department and in one language classroom. The Composition and Conducting Department has 5 pianos in working condition. The department manages the necessary number of devices for reproduction of gramophone recordings and video and CD carriers, two computers: a Lenovo laptop and an Apple iMac 21.5" computer with Mbox Pro sound cards, M-audio FW 410. The department also has studio monitors M-audio B5 (equipment for electroacoustic composition), music software Sibelius 7 and Pro Tools 10. In 2009, a comprehensive reconstruction of the premises of the Composition and Conducting Department took place, including the replacement of floors, painting and the purchase of new furniture. **COMMON** Students can also use the classrooms of other departments for practice and preparation at a time when there are no classes. In addition, there is Small Concert Hall with two concert grand pianos and Dvorana Concert Hall for concerts, rehearsals and final theses of students, activities of the Academy of Performing Arts, chamber music concerts and special concert projects. The departments use the Academic Information System AIS2, the Academy of Performing Arts website, the Music and Dance Faculty website, the Dvorana Concert Hall website, electronic correspondence, the notice board system and the Academy of Performing Arts Central Library and Study Information Center to provide information on the study programme. Profiles of the faculty are created on the social networks Facebook and Instagram to promote artistic and other activities of the faculty. A computer with a printer and a laptop are available for the needs of individual departments. The premises of the departments are covered by a Wi-Fi signal with an Internet connection, used mainly for the online registration of state exams in the AIS system. A free network for students' needs is also set up. The school library contains a large number of high-quality music recordings, sheet music, professional books, scripts and professional domestic and foreign magazines. A study room, audio and video library is available for the study of these materials, where students can listen to or view available recordings. In addition, they have a study room with computers and internet connection. Students can use computers located in the school library, they also have a projection screen, recording equipment with microphones and in cooperation with the sister Film and TV Faculty also the possibility of professional audio and video recording of students' artistic performances.
B)	**B) Characteristics of the study programme information management – Academic Library of VŠMU** Information sources for the study program are ensured through the Academic Library of the Academy of Performing Arts. The Academic Library and Study and Information Centre of the Academy of Performing Arts in Bratislava were established as a scientific-information, bibliographic, coordination, advisory and educational workplace of the Academy of Performing Arts in Bratislava. In particular, it performs the following activities: **Basic services**

- lending services (present, absent)
- electronic services
- providing oral bibliographic, factual and reference information
- reprographic services

Special services

- providing written bibliographic, factual and reference information
- search services
- electronic search services
- special electronic services (especially through access to the electronic collection outside the library)
- electronic reference services
- interlibrary lending service (MVS)
- international interlibrary lending service (MMVS)
- sale of publications of the Academy of Performing Arts

Media library

- as a separate department with audio-visual documents (LPs, CDs, DVDs, video tapes) enables the users, in addition to lending services, to work with the audio-visual documents (to digitalise, edit or cut them, etc.).

Other services

- acquiring, processing, making available, keeping and protecting specialised library stocks according to the profiling of the faculties of the Academy of Performing Arts,
- providing library and information services to registered users, especially university teachers, researchers, doctoral students, students of the Academy of Performing Arts and the public in accordance with the library and lending regulations
- participating in the preparation, maintenance and access to union catalogues of libraries,
- being a workplace of records of publishing activities and artistic activities of the Academy of Performing Arts,
- keeping and bibliographically registering final qualification theses,
- managing and making available library information databases, including external information databases,
- serving as an academic library specialised in the field of art-scientific disciplines and artistic practice. The academic library of the Academy of Performing Arts is registered in the List of Libraries of the Ministry of Culture of the Slovak Republic (No. 3998/2000-400/5195). It is a member of the Slovak Association of Libraries, the Slovak National Group IAML (International Association of Music Libraries, Archives and Documentation Centres)

Organisation structure of the library

- **Department of library and information services** (lending services section, IT study room, final thesis study room, administration of electronic resources and services) shall, in addition to lending services, provide referencing, bibliographic and information and search services, information education through lectures and professional seminars for students, doctoral students, university teachers, scientists and researchers of the Academy of Performing Arts.
- **Media library** shall ensure, as a separate department of the library, together with the lending services of audio-visual documents, also their digitization. In addition to classic media, LPs, DVDs and CDs, audio recordings in MP3 format are also available to users in the OPAC.
- **Departments of records of artistic and publishing activities** mainly fulfil the functions of bibliographic registration, keeping of and access to artistic and publishing activities of teachers and doctoral students of the Academy of Performing Arts.
- **Library stocks**, including the documentation collection with collections of productions, biographies, program bulletins, audio-visual and digital recordings of theatre and musical performances**,** shall be processed and archived in the DaWinci library information system. KIS DaWinci, together with the services, has gradually adapted to new conditions and requirements from users so that the document lending services, including processed digitised documents, are provided through open access and online.

Balance of the library stocks of the Academic Library of the Academy of Performing Arts as of 14 December 2020

- **107,302 library documents, of which:**
  - books and bound periodicals **55,670**
  - audio-visual and electronic documents **11,684**
  - final and classification theses **8,512**
  - other special documents **31,436** (musical notations)
  - number of periodicals **42**, of which:
    - 17 Slovak periodicals
    - 14 Czech periodicals
    - 7 foreign periodicals
    - 4 electronic magazines
  - e-periodicals available on-line **53**
  - e-databases (e.g. Theatre Research International, Music Theory Spectrum, Early Music, Music Collection), e-databases Contemporary World Drama, Drama Online, ProQuest).

Number of purchased publications in the last 3 years (from 2018 to 7 December 2020):

- library units for music art **902**, out of that:
  - books **376**
  - new materials **526**
- library units for dance art **90**, out of that:

	○ DVDs **26** **Total library stocks** for music and dance art and music theory include **41,616 library units** (sheet music 29,612; dance art 1,213; music theory 10,791 units). Information technology for study programmes is provided centrally by the Academy of Performing Arts which administers and provides operation of internal and external communication systems. Data communication network is installed in all buildings of the Academy of Performing Arts in the form of LAN connected to the internet through SANET optical network with the speed of 1 – 10 Gb/s. All computers owned by the school (240 computers and notebooks) have access to internet through LAN or wi-fi. The school uses vsmu.sk domain and sub-domains for individual services which are accessible to users through the internet or school intranet through its own servers or hired services (academic information system AIS2, library-information system DaWinci, Mediatéka, etc.). Communication of school students and employees is ensured by Microsoft 365 cloud service (email, OneDrive storage sites for employees and students, collaboration in MS Teams, etc.). Services of the extended Microsoft 365 A3 license include also security packages which not only enhance the security of communication but also support the security of users when working outside the Academy of Performing Arts. Internal network is secured through firewall with applied security rules as well as an automated system of protection against attacks (IDS and IPS system). Buildings of the Academy of Performing Arts are usually covered with a wi-fi network for students and employees (EDUROAM project) and the coverage keeps extending constantly with increasing requirements. In addition to wi-fi access, the lecture rooms also have access to the local network through LAN sockets.
C)	**C) Characteristics and extent of distance education** HTF students are educated in person by attending lectures, seminars and exercises. Direct contact of teachers and students is extremely important in art education. In necessary cases, distance form of instruction of theoretical and practical subjects is ensured through MS Teams tools.
D)	**D) University partners in providing educational activities** The Academy of Performing Arts develops long-term **partnerships** with the Slovak Philharmonic (contractual), RTVS, the State Chamber Orchestra of Žilina and the State Philharmonic of Košice, on which our best students and postgradual students perform in instrumental concerts with the orchestra in stages in subscription or special concert cycles. Once a year, the Academy of Performing Arts Symphony Orchestra will have the opportunity to perform on the premises of the Slovak Philharmonic, the second time 3 or 4 soloists of the Music and Dance Faculty of the Academy of Performing Arts will have the opportunity to perform directly with the Slovak Philharmonic Orchestra. As part of providing conducting practice for students of orchestral and choral conducting, the Academy of Performing Arts has entered into cooperation (draft agreements in negotiations) with the following bodies: Capella Istropolitana Chamber Orchestra, Technik Choir, Apollo Choir, Bratislava Boys' Choir and Lúčnica Choir.

	As part of providing additional pedagogical study subjects (teaching practice at primary and secondary level), the Academy of Performing Arts maintains long-term contractual cooperation with the Bratislava Conservatory, Žilina Conservatory, Church Conservatory, primary art school at Daliborovo Square, Miloš Ruppeldt primary art school, Jozef Kresánek primary art schools and other art schools.
E)	**E) Characteristics of possibilities of social, sports, cultural, spiritual and social activities** The Music and Dance Faculty of the Academy of Performing Arts students from socially disadvantaged environments receive social scholarships in accordance with Article 4 of the Scholarship Regulations of the Academy of Performing Arts. In accordance with the Rules for Allocation of Accommodation Places, students from more distant municipalities and cities have the opportunity to use accommodation in student dormitories in the Mlynská dolina, which is provided by Comenius University. Students have the opportunity for cultural and social activities directly at the school through events of all faculties of the Academy of Performing Arts (theater performances, movie projections, concerts, festivals). The Music and Dance Faculty students have free admission to selected cultural events in leading institutions, such as Slovak Philharmonic, Slovak National Theatre, as well as for concert events organized by the Music and Dance Faculty of the Academy of Performing Arts in its own concert halls. In cooperation with Yamaha the Music and Dance Faculty of the Academy of Performing Arts organizes free trips to the musical instrument factory in Wiener Neustadt. *Academic Regulations of the Academy of Performing Arts* *Accommodation Allocation RulesPravidlá pre prideľovanie ubytovacích miest*
F)	**F) Possibilities and conditions for participation of the study programme students in mobilities** HTF VŠMU enables its students and teaching and non-teaching staff to participate in mobility through Erasmus+ as a part of their studies and work performance. The aim of the Faculty here is to support innovation and growth processes in the European environment of university education. Students may participate in mobility in the total length of 12 months during each level of study in the form of a study stay or an internship. The minimum length of a study stay is 3 months and the minimum length of an internship is 2 months. Moreover, HTF VŠMU also supports the possibility of graduate internships which students may participate in within 12 months after completion of their studies. The process of recognition of study results and credits received during study stays and internships is governed by the ECTS credit system and internal regulations of HTF VŠMU (Internal Erasmus Regulations, Academic Regulations) with an aim to fully accept and recognize the study results achieved in partner institutions. Internal Erasmus+ Regulations, current offers with a list of partner schools, instructions with application forms and contact data may be found on https://htf.vsmu.sk/studium/erasmus/ and on the following links: **MOBILITY ERASMUS + FOR STUDENTS:**

	• Partner schools ERASMUS+ HTF • Internal HTF Regulations ERASMUS+

9. Required abilities and admission requirements for the study programme applicants

A)	**A) Skills and prerequisites required for admission to study** The basic condition for admission to bachelor's studies is the acquisition of a full secondary education or a full secondary vocational education and the demonstration of artistic prerequisities for study, skills and competencies at the level of a secondary graduate. The Music and Dance Faculty verifies the fulfillment of the conditions for the admission of an applicant by an admission exam, which includes a talent exam, which takes place in each specialization (previously in study programmes) of the Art department before a special expert committee composed of teachers of the department to which the specialization belongs. The admission procedure at the Music and Dance Faculty is a process enabling an applicant who demonstrates in art study programmes the degree of talent, knowledge, skills, abilities and prerequisites specified in the conditions of admission to study to become a student of the chosen specialization at the Music and Dance Faculty. The Music and Dance Faculty determines additional conditions for admission to the study of individual specializations (Requirements for admission exams in individual specializations) in order to ensure that applicants with the necessary abilities and prerequisites enter the study. The specified conditions and the method of verifying their fulfillment allow the selection of applicants who show the highest level of ability. Applicants will be required to demonstrate language proficiency at an appropriate level. Requirements for admission exams for bachelor's studies in individual specializations (currently in study programmes and study plans): For those interested in more detailed information about studying at the Music and Dance Faculty of the Academy of Performing Arts in individual specializations, Methodical Days, or Open Days, to which the public is invited via the Music and Dance Faculty of the Academy of Performing Arts website. For those interested in individual consultations before the admission procedure, it is possible to register for the preparatory course for the admission procedure for 15 hours (the conditions for payment for the preparatory course are set out in the **Directive on tuition fees and fees** related to the study in Article 4, Par. 1 and Article 6, Par. 1).
B)	**B) Admission criteria** The Music and Dance Faculty of the Academy of Performing Arts publishes no later than September 20 in the given academic year, which precedes the academic year in which the study is to begin, the deadline for submitting applications for study, conditions for admission, date and method of verification of their fulfillment, as well as the form and general content of the exam and the method of evaluation of its results. These facts are published on the official bulletin boards of the faculties and in a mass way according to Act No. 211/2000 Coll. on Free Access to Information and on Amendments to Certain Laws. In the same way, the faculty also publishes information on the number of applicants it plans to admit to the relevant study programme. **Notice of Bachelor admission procedure 2021/2022** **Internal Regulation regarding admission procedure for study programmes in foreign languages**

C)	**C) Results of the entrance exam for the last period** In the admission procedure for the bachelor's study for the year 2019/20, 112 applicants were registered in the Musical Arts, of which 72 were admitted, 27 were not admitted, 13 were absent. 62 entered. In the admission procedure for the bachelor's study for the year 2020/21, 106 applicants were registered in the Musical Arts, of which 61 were admitted, 28 were not admitted, 17 were absent. 45 entered.

10. Feedback on the quality of provided education

A)	**A) Procedures for monitoring and evaluating students' views on the quality of the study programme** Rules for a comprehensive policy monitoring the entire process related to the study programme, from applicants to graduates of the study programme and comments from employers will be implemented no later than the time of the implementation of the study programme. At present, students express the degree of their satisfaction with the study programmes at the Music and Dance Faculty of the Academy of Performing Arts in anonymous questionnaires, which are organized through AIS and evaluated by the vice-dean for the study process. The informative value of the questionnaires seems to be problematic during monitoring. This is mainly due to the fact that study programmes have too few students to objectively evaluate the relevance of feedback, individual problems and the resulting degree of urgency to take the necessary measures. While in other schools the lecture of one teacher can be evaluated by 100 or more students, the specifics of teaching at the Music and Dance Faculty of the Academy of Performing Arts (especially at music, art and interpretation departments) is an individual professional relationship, which significantly contributes to successful study (teacher teaches from about 3 to about 6 students).
B)	**B) Výsledky spätnej väzby študentov a súvisiace opatrenia na zvyšovania kvality študijného programu** The Music and Dance Faculty of the Academy of Performing Arts as well as the management of individual departments try to meet individual needs and ideas about the study before its beginning, when newly admitted students are allowed to apply for assignment to the class of a specific teacher of the main art subject before entering the bachelor's programme. The management of the relevant departments generally complies with these requests (if the work capacities of the given teacher allow it). A similar application for the possibility of transferring a student to the class of another teacher during the study, usually before the beginning of the relevant academic year, is assessed in a similar way. These are mainly situations where the teacher and the student do not understand each other artistically or personally – however, the transfer is possible only in those specializations where several teachers teach, if the work capacity allows it.
C)	**C) Results of graduate feedback and related measures to improve the quality of the study programme** Teachers of art subjects in the study programme often maintain personal contacts with their former graduates for many years after graduating from the Academy of Performing Arts. They follow their artistic or pedagogical career, exchange artistic and pedagogical experiences from working at our and foreign schools of various levels (e.g. exchange of study literature). The graduates of our study programmes work in the countries of the European Union and overseas not only in artistic but also in pedagogical professions. We have information on the smooth recognition of certificates of completion of university studies as well as documents on the acquisition of pedagogical competence for teaching at primary and secondary art schools.

	Many graduates who work as teachers at universities, secondary or primary art schools actively participate as students and lecturers in art-pedagogical seminars organized by teachers of the Academy of Performing Arts, where they have the opportunity to update acquired and acquire new knowledge (e.g. summer seminars for EPTA piano teachers: https://www.eptaci.sk/). Teachers of the study programme organize professional and artistic activities at the Academy of Performing Arts focused on cooperation between art schools of all levels (e.g. grant of the Ministry of Culture dedicated to the 200th anniversary of F. Chopin's birth "Chopin and we", project "Composition Paradigms" which takes place every three years at the Composition and Conducting Department), or continuous education for primary art school teachers.

11. References to other relevant internal regulations and information concerning the study or the study programme student

A)	**A) General information about the study programme** **The web site provides important information and links about organization of studies in the study programme:** • **General enrolment information** • **Basic information about studies and credit system** • **Timetables** • **Calendar of the academic year** • **Study Plans** • **Study Regulations** • **Other forms** • Contact data of competent workers dealing with study matters • **Coordinator for Requests for Accommodation** **LINK TO GENERAL INFORMATION ABOUT STUDIES**
B)	**B) Complementary pedagogical studies** Website providing comprehensive information on the possibility of completing a newly accredited complementary pedagogical study at the Music and Dance Faculty of the Academy of Performing Arts (2020): • Information on complementary pedagogical study entries • Internal rules of complementary pedagogical study • Important information (final theses of complementary pedagogical study) **LINK TO COMPLEMENTARY PEDAGOGICAL STUDY**
C)	**C) Art Production Office** The workplace mission and activities include: • managing **HTF concert premises** (Dvorana concert hall and Small concert hall) • producing, coordinating and promoting all art production of HTF VŠMU • creating and coordinating **dramatic composition plans of HTF** (in cooperation with Faculty management) • organizing and creating the dramatic composition of orchestra **projects of HTF VŠMU** (organizing performance of the **ORCHESTRA** subject at HTF) • coordinating **grant activities of the Faculty** (keeping records of information about all Faculty grants, assistance during elaborating, filing and account-keeping of grants, consultations of grant applications) • individual performance or cooperation in **international artistic projects** • individual performance or cooperation in execution of interpretation courses, national and foreign scientific projects

	• administering **the web sites of** www.htf.vsmu.sk, www.dvorana-vsmu.sk and accounts on **Facebook** (HTF VŠMU Projects) and **Instagram** (htf.vsmu) **LINK TO THE ART PRODUCTION OFFICE**
D)	**D) TEMPO magazine** Magazine about current artistic and scientific activities at HTF VŠMU Provides space for publishing reflections of both teachers and students: • interviews with artists working at the Faculty • reviews of artistic events and conferences organized at HTF VŠMU or in cooperation with other institutions • original scientific and historical studies • contributions to the historical and pedagogical section • studies on the theory of music and dance interpretation **LINK TO TEMPO MAGAZINE**
E)	**E) Directive on tuition and tuition fees** The Directive lays down the amount of tuition, study fees and other fees at the Academy of Performing Arts in Bratislava for the current academic year of study. The Directive specifies also the forms of payment, possibilities for decreasing or remitting the tuition. They include mainly the following fees: • for exceeding the standard length of studies; • for simultaneous full-time studies of two or more study programmes at the same level in one academic year; • in part-time form of studies in the Slovak language; • in full-time form and part-time form of studies in a foreign language; • for material needed for the admission procedure; • for issuing documents about studies and their copies; • for further education, e.g. additional pedagogical studies, etc. **LINK TO THE DIRECTIVE ON TUITION AND TUITION FEES**