HTF
HUDOBNÁ A TANEČNÁ FAKULTA VŠMU

MUSIC INTERPRETATION AND CREATION

STUDY PROGRAMME OF THE 2ND 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.**	2nd level (master) study ISCED 767
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.**	Mgr. art. (master)
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.**	2 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: 5 **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 masters'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 in 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 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, harp and chamber music), which form the basis of specializations – study plans of the proposed study programme, the specialization Chamber and Concert Singing and a long-term planned at the Music and Dance Faculty – percussion instruments has been added.

The study programme Music Interpretation and Creation follows up on the bachelor's degree of the university study in all specializations.

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, or for study in the follow-up postgraduate study programme or, after supplementing the necessary qualification education, for the profession of a teacher at primary art schools or secondary art schools (conservatories).

The study programme prepares the student for employment as a prominent artistic personality at the highest level of performance art and creation in the most important artistic institutions in Slovakia and abroad.

The study programme consists of key courses, the content of which is determined by the requirement for independent creative preparation and artistic performance simulating the requirements imposed on a professional artist in terms of seriousness of the repertoire and works as well as with regard to the content, form and scope of presented performances. Other theoretical courses reflect specialized thematic areas that will prepare the student for professions close to the focus of the individual study specializations to support their professional erudition.

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 professors and professors with many years of pedagogical experience 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 master's study programme is to professionally prepare the graduates of the programme and the relevant specialization through the individual development of talent and creativity in the field of musica performance and creation for music-oriented professions of performers (instrumental soloist, conductor, concertmaster, composer, choirmaster), or, after completing the additional pedagogical study, obtaining a master's degree qualification for the performance of the profession of teacher of a primary art school or a secondary art school (conservatory).

Completion of the master's degree of the study programme is a prerequisite for continuing the studies at the doctoral level of music and dance art at the Music and Dance Faculty of the Academy of Performing Arts, or at 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.

KNOWLEDGE

- has a detailed knowledge of the features and regularities of the individual stylistic periods and is able to apply them in the analysis and creation of performance or compositional concepts and creatively assess and implement them in artistic expression,
- is able to analyze and reflect the technical, professional, stylistic and aesthetic parameters of artistic performance and their impact at a high level; understands the theoretical and historical parameters of music score,
- applies the acquired knowledge in professional argumentation in theoretical and creative discussions at the adequate professional level, and is able to actively communicate it in at least one foreign language,
- masters artistically original and innovative solutions and makes effective decisions with regard to the selection and use of methods, techniques and means in the performance and creation of a work of art,
- organically integrates professional and theoretical knowledge into practical skills and competencies resulting from the relevant graduate specialization.

SKILLS

- is able to deliver artistic performance in the field of musical interpretation or creation of a musical work with professional attributes to a high standard,
- has extensive practical experience and technical skills necessary for continuous creative artistic expression of a high artistic level,
- can critically analyze technical, professional, stylistic and aesthetic parameters of artistic performance,

- creates his own artistic concept, or author's intention in connection with the fundamental professional and stylistic parameters of performance and creation of a musical work,
- has professional physiological and psychological habits associated with studying as well as public presentation of artistic performance/composition,
- analyzes issues related to performance or composition at a high level 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 demanding and virtuoso parts of solo, chamber or orchestral compositions or create such compositions and creatively express their interpretive views on a musical composition in them,
- works effectively with his own well-developed creative imagination and fantasy and thus acquires new technical and expressive means for an artistically original performance of a composition,
- independently understands the fundamental problems of artistic performance and creation and is able to bring his own creative solutions to these problems,
- 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 outcomes of his studies in public at a high artistic level,
- participates in a study stay abroad (Erasmus),
- masters artistic interpretation/creation at a high professional level, which will enable him to work successfully in the chosen artistic profession, with the assumption of individual creative work or a leading role in the artistic collective (according to the completed specialization), or after acquiring pedagogical competencies in complementary pedagogical studies as well as in the teaching profession at primary art schools and conservatories.

(ii) Graduate profile in individual specializations

Accordion

- gets acquainted with the most significant repertoire of accordion music score of various musical styles and compositional techniques,
- his practical experience and technical skills are at a professional level to master the most difficult compositions of accordion music score,
- masters the basics of composition, improvisation, is familiar with various musical styles,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level,
- on the basis of the acquisition of theoretical and practical competencies in the field of music art and accordion performance, he will use his experience in concert practice as a soloist, chamber performer, in various ensembles.

Piano – concert specilization

- studies and performs a wide range of major 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 a major and demanding concert repertoire of the period of Baroque, Classicism, Romanticism and music of the 20th and 21st centuries,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level 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 soloist, chamber partner, accompanist in various artistic ensembles,
- is ready to lead workshops and performance seminars, participate in various piano competitions as a member of the jury.

Piano – pedagogical specialization

- studies and performs a wide range of major concert piano music score of various historical musical epochs and styles from the Baroque period to the present,
- acquire practical experience and technical skills in playing a demanding and diverse 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 primary and secondary level of music education,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes, of which at least 30 minutes at a high performance level 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 soloist, chamber partner, accompanist in various artistic ensembles,
- is ready to lead workshops and performance seminars, participate in various piano competitions as a member of the jury.

Organ

- studies and performs a wide range of major organ music score of various historical musical epochs and styles from the Baroque period to the present,
- on the basis of a comprehensive performance analysis he studies and perform in a stylistic performance the most important works of key authors of organ music store (Bach, Reger, Messiaen, Dupré, Eben, Zeljenka),
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level. A separate design of the sound performance of the compositions on the selected instrument represents a specific part of the final thesis,
- on the basis of acquiring theoretical and practical competencies in the field of musical art and organ performanceon, he will use his experience as a soloist, organist in the most important churches (cathedrals, basilicas), chamber performer, accompanist in various ensembles, choirs, or as an accompanist at all levels of music education.

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 at a high professional level, from the Baroque to the compositions of the 20th century with a focus on Slovak and Czech contemporary music,
- studies demanding vocal-instrumental works for choir and cooperates with the conductor of the orchestra who assumes the role of the choirmaster,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level and by heart,
- on the basis of acquiring theoretical and practical competencies in the field of music art and performance, he will use his experience as a conductor of various choir ensembles,
- is prepared to conduct professional training and courses for amateur conductors.

Orchestra conducting

- studies and conducts works composed for symphonic casting at a high professional level, starting with Classicism, through the 19th century, to compositions of the 20th and 21st centuries with the most diverse instrumental composition,
- studies and conducts vocal-instrumental compositions, starting with small masses and ending with large oratorial compositions, including the tribal repertoire of 20th century music,
- studies and conducts opera, operetta and musical theater performances,
- masters and is able to explain to players the latest sheet music of compositional techniques used in modern compositions of various casts,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level and by heart,
- on the basis of acquiring theoretical and practical competencies in the field of music art and performance, he will use his experience as a conductor of various types of orchestra including a symphony orchestra.

Composition

- writes a composition for a symphony orchestra of any form, from the simplest works to a symphony,
- writes a chamber composition of all instrumental combinations using string, wind and percussion instruments,
- composes vocal compositions, from songs with piano accompaniment, through children's, female, male and mixed choirs (a cappella also with accompaniment) to large vocal-instrumental compositions,
- adjusts the most diverse types of arrangements, including reductions and composed performances,
- composes electroacoustic music,
- composes great forms such as opera, symphony, concert,
- complete shis master's degree by creating a work of art – a score ranging from 12 to 25 minutes to be played by a chamber ensemble (more than 8 players) to a symphony orchestra.

Singing

- studies and perform a major repertoire of opera from the period of Baroque, Classicism, artistic styles of the 19th, 20th and 21st centuries, or classical operetta,

- study and performs a wider range of song and concert music score,
- the graduate acquires all the necessary stage skills in opera studies classes, and related subjects such as the creation of a dramatic character and the movement-scenic performance of characters,
- while working in the Opera Studio, he creates title and main characters, secondary characters of a larger scale, acquires all the necessary stage skills,
- in addition to the subjects of the main study, the profile of the graduate of the study plan Singing is also formed by social science and music-theoretical subjects (History of Opera, History and Literature of Singing, History of Art),
- publicly performs the final work – artistic performance in the extent of at least 50 minutes at a high professional level and by heart,
- on the basis of the acquisition of theoretical and practical competencies in the field of music art and vocal performance, he will use his experience in concert practice as an opera and concert soloist, or as a chamber performer in various ensembles and choirs.

Violin, viola, cello, double bass

- studies and performs a wide range of major concert music score for string instruments of various historical musical epochs and styles from the Baroque period to the present,
- acquires extensive experience and advanced technical skills in playing a major étude and concert repertoire of the Baroque, Classicism, Romanticism, 20th and 21st century and demanding orchestral parts and solos,
- has in-depth knowledge of the history and music score of string instruments,
- publicly performs a diploma thesis – a solo artistic performance with piano or chamber ensemble in the range of at least 60 minutes at a high professional level and by heart,
- thanks to the acquired theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a top concert performer, soloist, member of chamber ensembles, concert master, assistant concert master, 1st player in a group, assistant 1st player in a group or tutti player in the orchestra.

Flute, oboe, clarinet, bassoon, trumpet, French horn, trombone, tuba

- studies and performs a wide range of major concert music score for wind instruments of various historical musical epochs and styles from the Baroque period to the present,
- acquires extensive experience and advanced technical skills in playing a major étude and concert repertoire of the Baroque, Classicism, Romanticism, 20th and 21st century and demanding orchestral parts and solos,
- has in-depth knowledge of the history and music score of wind instruments,
- publicly performs a diploma thesis – a solo artistic performance with piano or chamber ensemble in the range of at least 60 minutes at a high professional level,
- is practically and theoretically prepared to continue his studies in the postgradual study programme Music Art,
- thanks to the acquired theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a top concert performer, soloist, member of chamber ensembles, 1st player in a group, assistant 1st player in a group or tutti player in the orchestra.

Harp

- studies and performs a wide range of major concert music score for harp of various historical musical epochs and styles from the Baroque period to the 20th and 21st centuries,
- acquires extensive experience and advanced technical skills in playing a major étude and polyphonic and concert repertoire of the Baroque, Classicism, Romanticism, 20th and 21st centuries,
- has in-depth knowledge of the history and music score of harp,
- publicly performs a diploma thesis – a solo artistic performance with piano or chamber ensemble in the range of at least 60 minutes at a high professional level,
- thanks to the acquired theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a top concert performer, soloist, member of chamber ensembles, or player in the orchestra.

Guitar

- studies and performs a wide range of major concert music score for guitar of various historical musical epochs and styles from the Renaissance to the 20th and 21st centuries,
- acquires extensive experience and advanced technical skills in playing a major repertoire of a wide range of styles, periods and characters (polyphonic, étude, concert, chamber / Baroque, Classicism, Romanticism and music of the 20th and 21st centuries)
- has in-depth knowledge of the history and music score of guitar,
- publicly performs a diploma thesis – a solo artistic performance with piano or chamber ensemble in the range of at least 60 minutes at a high professional level,
- thanks to the acquired theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a top concert performer, soloist, or occasional player of orchestras and various chamber ensembles.

Percussion instruments

- studies and performs a major, extensive and stylistically diverse solo and concert repertoire of percussion music score,
- acquires extensive experience and advanced technical skills in playing a major, concert, chamber, but also étude repertoire of different periods,
- publicly performs a diploma thesis – a solo artistic performance with piano or chamber ensemble in the range of at least 60 minutes at a high professional level,
- understands the issue of stylistic and aesthetic requirements of artistic performance,
- thanks to the acquired theoretical and practical competencies in the field of music art and performance, he will use his experience in concert practice as a soloist, member of chamber ensembles, 1st player in a group, assistant 1st player in a group or tutti player in a symphony orchestra.

Chamber music

- studies and performs major chamber compositions in various chamber instrumental and/or vocal-instrumental groups (e.g. duos, piano trios, string quartets, wind quintets and other combinations of musical instruments, or also in cooperation with the singer or singers) depending on his instrument specialization,
- studies the repertoire of various stylistic periods, from Baroque, Classicism and Romanticism to the music of the 20th and 21st centuries,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level,
- 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 in various chamber groups and ensembles, as an orchestral player or pianist – accompanist.

Chamber and concert singing

- studies and performs major chamber music for singing with instrumental accompaniment – songs, song cycles, orchestral songs and concert arias
- from the period of Classicism, Romanticism, 20th and 21st centuries,
- studies and performs a wider range of repertoire of oratorio or cantata works from various stylistic periods,
- publicly performs the final work – artistic performance in the extent of at least 60 minutes at a high professional level,
- on the basis of the acquisition of theoretical and practical competencies in the field of music art and vocal performance, he will use his experience in concert practice as a soloist, or chamber performer in various ensembles and choirs.

(iii) Graduate of each specialization

- is able to analyze technical, professional, stylistic and aesthetic parameters of artistic performance at a high professional level, the various specifics of which he can verbally present and practically implement,
- based on his experience, he can reflect on the cultural environment and perform publicly at a wide range of different cultural events,
- is practically and theoretically prepared to continue his studies in the postgradual study programme Music and Dance Art,
- in the case of completing complementary pedagogical studies, he can work as a teacher at primary and secondary art schools (conservatories).

(iv) Main learning outcomes

a) Final – diploma thesis

In connection with the completed specialization:

- artistic performance (musical performance) – public presentation of a recital in the extent of at least 60 minutes, in the specialization Singing at least 50 minutes documented by an audio-video recording, or
- work of art – creation of an author's musical work – compositions of a larger scope and seriousness, or a cycle of compositions documented by a score.

The diploma thesis also includes a written reflection thematically related to the artistic performance/composition or to a broader professional issue of the

	relevant specialization in the range of 20 to 40 standard pages of text without a musical and pictorial appendix. **b) State exam consisting of:** • Diploma thesis defenses – diploma thesis and the defense are evaluated with one mark within the state exam. • Colloquium exams in the field of knowledge with
B)	**B) Employment of the graduate in practice** **INDICATION OF THE GRADUATE'S PROFESSION** Depending on the specialization of the study programme: instrumental soloist, chamber musician, concert master, singer, opera soloist, composer, conductor, choirmaster, member of the orchestra, member of the music ensemble, first player (leader of the instrumental group). **POTENTIAL OF GRADUATES** The most significant and immediate potential for the employment of the graduates of the programme lies in the artistic professions (in the field of solo activities and also in chamber and orchestral groups, within the choir bodies). In the case of completing complementary pedagogical studies, this potential is even more intensely demonstrated in teaching professions within the framework of working at primary and secondary art schools – conservatories in the Slovak Republic as well as equivalent state and private art schools in the EU and overseas.
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 pedagogical study, the potential for employment multiplies significantly in the teaching professions at primary art school and conservatories. Graduates of the study programme can obtain a qualification prerequisite for a teacher of primary art school and a conservatory **during a master's degree** by completing a 2-year 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, which are followed by specializations in the new study programme Music Interpretation and Creation: **Ladislav Fančovič – piano** – significant artistic concert activity in the Slovak Republic and abroad, made several CD and radio recordings, numerous performances with important soloists, ensembles and orchestras in the Slovak Republic and also works as a music editor – Radio and Television Slovakia dramaturge. **Ladislav Patkoló – piano** – concerts in many European countries, studied briefly at the Royal Academy of Music in Aarhus. As a soloist, he cooperated with several orchestras, chamber groups, participated in recordings and opening nights of original Slovak compositions. Since 2019 he has been the vice-president of the Association of Concert Artists. He is currently an assistant professor at the Music and Dance Faculty of the Academy of Performing Arts and teaches at Július Kowalský primary art school. **Zuzana Ferjenčíková – organ –** won many awards at several international competitions. From 2003 to 2013, she worked in Vienna, where she held the position of chief organist at the Lutherische Stadtkirche Wien (2003 – 2006) and subsequently the position of chief organist of the Benedictine Abbey Unserer Lieben Frau zu den Schotten (2006 – 2013). Since 2014, she has been a co-titular organist (organiste co-titulaire) at the historic Dom Bedos-Th. Puget organ in the Basilica of Notre Dame des Tables in Montpellier, France. **Juraj Tomka – violin –** 3rd prize at the International Chamber Music Competition in the field of string quartet (Mucha Quartet) Gianni Bergamo, Lugano Switzerland, 1st prize – Ausgezeichneten Leistungen – at the Josef Windisch competition – Kammermusikwettbewerb, Universität fur Musik und darstellende Kunst Wien/Austria. In addition to his artistic activities, he currently works as an assistant professor at the Academy of Performing Arts. **Masaryk Stanislav – trúbka –** Prize and title of the winner of the absolute winner at the International Interpretive Competition for Wind Instruments "Žeste Brno 2017", Brno, Czech Republic, Rector's Award of the Academy of Performing Arts in Prague for successful representation of the Academy of Performing Arts and the Slovak Republic in the field of art.

	Karol Samuelčík – guitar – Award for the best interpretation of a composition by an Italian author at the 9th International Music Competition Euroregione in Udine/Italy, winner of the Yamaha Scholarship Award, Music and Dance Faculty of the Academy of Performing Arts – Bratislava May 2013. International Guitar Competition 23. – 25.9.2016 Melbourne, Australia Competition – participation in the final (3rd round), 1st prize at the International Guitar Competition. **Martin Leginus – orchestra conducting –** since 2007 conductor of the Slovak National Theatre Orchestra. From 2013 to 2016, he was the Music Director of the State Opera in Prague. Since 2015, he has been the main guest conductor of the Prague Chamber Orchestra. **Marián Zavarský – composition –** his works have been performed at festivals and concerts at home (Melos Éthos, New Slovak Music, NEXT, etc.) and abroad (Germany, Hungary, Spain, Turkey, Israel, etc.). Since 2007, he has been presenting his compositions on the projects of the Experimental Studio of Slovak Radio. He currently teaches at the Conservatory in Bratislava and is also an internal postgradual student at the Composition and Conducting Department of the Music and Dance Faculty at the Academy of Performing Arts. **Terézia Kružliaková – singing** – laureate of several competitions (M. Schneider-Trnavský International Singing Competition, Toti dal Monte Treviso, A. Dvořák International Singing Competition), already during her studies she was engaged as a soloist of the Slovak National Theatre Opera in Bratislava, she performed at important festivals and opera houses (Smetana's Litomyšl, Bratislava Music Festival, Mozartwoche Salzburg, Salzburger Festspiele, FOK Prague, State Opera Prague and others).
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*
- *chamber music*
- *chamber and concert singing*

Compulsory and optional subjects are prepared in the study plans separately for individual specializations (specializations within the group of wind and most string instruments, which have all other subjects in common with the exception of the main instrument, are listed in one study plan).

Profile subjects – are marked in the study plans of each specialization in green and are placed in the leading positions of compulsory subjects. The main subject of specialization (listed in the study plan of each specialization always in the first place), diploma thesis and its defense, practice in chamber music, history of instrument music score and state exam – Colloquium exam

	in the field of knowledge of the field with a focus on completed specialization have a uniform number of credits in all specializations. **Elective courses** are common to all specializations of the study programme Music Interpretation and Creation, and students have set in each study plan the minimum scope necessary for the proper completion of studies. **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 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 master's study programme is to achieve **120 credits**. **Other conditions** that the student must meet during the study and for its proper completion are: • completion of all compulsory subjects, • achieving the specified minimum number of credits for compulsory elective subjects according to the given study plan, • achieving the specified minimum number of credits for elective subjects according to the given study programme, • successful completion of the state exam with the overall evaluation "passed", • the condition for admission to the state exam is the submission of the final thesis. • 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 master's study programme are specified in more detail in the **Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts.**
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: **25 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 master's degree a total of **26 C**: 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. The student will prepare an extensive repertoire for these exams by heart (broadly defined by musical style, genre, or period), from which the exam committee will select any part, usually about 20 minutes. • In the subject **Practice in chamber music** (compulsory in the study plans of all specializations except organ, conducting a choir, conducting an orchestra, composition, singing and chamber and concert singing), the condition of the exam in each semester is artistic performance in the extent of min. 15 minutes + performance on an art project or chamber concert – a total of **16 C**. • 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, the condition of admission to the exam in the 2nd 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, 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 2nd semester of the main instrument. These artistic performances are not credited separately, but they are related to the standard study obligations arising from the results of the study of the subject. • As part of the elective course **Artistic Practice**, a student can get **2 credits** in each semester of study for artistic performance, which he performs beyond the study obligations in the given specialization (e.g. performance within the Orpheus festival, performance at the concerts of the students of the composition, performance in the symphonic, or chamber orchestra of the Music and Dance Faculty, in the opera performance of the Music and Dance Faculty, preparation and participation in domestic and foreign performance competitions under the Music and Dance Faculty of the Academy of Performing Arts, or in joint projects with the Theater Faculty, or Film and TV Faculty).
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 assigning, examining, defending and evaluating the final – diploma thesis** The rules for submitting, examining, defending and evaluating the final – diploma thesis are stipulated in the **Methodological guidance of the Music and Dance Faculty of the Academy of Performing Arts on final theses**. • According to the above guidelines, the final thesis consists of an artistic performance or a work of art. • In interpretive study programmes (future specializations), the diploma thesis represents an artistic performance – a public recital in the extent of at least 60 minutes, in the study programme (specialization) composition – creation of a work of art – music composition – compositions of a larger scale, or a cycle of compositions. The student is obliged to submit the score of the composed work.

- The diploma thesis also includes a written reflection thematically related to the artistic performance/composition or to a broader professional issue of the relevant specialization in the range of 20 to 40 standard pages of text without a musical and pictorial appendix.

Academic Regulations of the Music and Dance Faculty of the Academy of Performing Arts deal with details of the state – master 's exam, which also includes the **defense of the final thesis**.

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

The rules for examining, defending and evaluating the 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 – master's examination).

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 compositions, or the title of the future creation of the musical composition and the title of the written reflection. In the case of an artistic outcome as well as a musical composition, it is **an original work of art or a performance presented to the public** – i.e. a performance that is confronted by teachers, students or the present public.

The internal regulation on the requisites of final theses will be revised no later than the time of the implementation of the study programme so that it corresponds to the changes that have occurred in the submitted study programme with respect to the current accredited programs.

(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

(i) 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.

(ii) 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

(iii) 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

prof. Mgr. art. Boris Lenko, ArtD. - teacher of the Music and Dance Faculty of the Academy of Performing Arts, Keyboard Instruments and Church Music Department, as a professor for a set weekly working hours, accordionist, chairman of the Association of Accordionists of Slovakia, a member of several chamber groups (Alea, Veni ensemble, Požoň sentimental, Triango), has given concerts in many European countries and USA, has participated in many CD recordings, also presenting original Slovak compositions and compositional activities.
lenko@vsmu.sk ; boris.lenko@gmx.de

B)

B) List of teachers providing profile subjects

prof. Mgr. art. Boris Lenko, ArtD.

lenko@vsmu.sk ; boris.lenko@gmx.de

prof. Mgr. art. Peter Mikuláš, ArtD. - teacher of the Music and Dance Faculty of the Academy of Performing Arts, Singing Department, as a professor for a weekly working time, soloist of the Opera of the Slovak National Theatre, sang on the most prestigious stages abroad and in Slovakia, cooperated with many orchestras, chairman of the Festival Committee of the Bratislava Music Festival and director of the Opera of the Slovak National Theatre, made numerous CD recordings and premiered compositions by Slovak composers.
mikulas@vsmu.sk, pmikulas@gmail.com

prof. Mgr. art. Ján Slávik, ArtD. - teacher of the Music and Dance Faculty of the Academy of Performing Arts, String and Wind Instruments Department, in the position of a part-time associate professor, cellist, founder of the Moyzes Quartet, member of the Slovak Philharmonic, plays solo and chamber music with leading Slovak performers, cooperated with all major domestic orchestras, gave concerts in all countries of Europe, in the USA, Canada and Japan, regularly conducts master classes.

slavik@vsmu.sk, janslavik@janslavik.sk

doc. Mgr. art. Ivan Buffa, ArtD. - teacher of the Music and Dance Faculty of the Academy of Performing Arts, Composition and Conducting Department, in the position of associate professor for established weekly working hours, composer, pianist, artistic director of Quasars Ensemble, with whom he performed on the most important stages of contemporary music, chairman of the Slovak Composers Association, member of the festival committee Melos-Étos, holder of the Crystal Wing award and the Ján Levoslav Bella award.
buffa@vsmu.sk, ivan.buffa@gmail.com

doc. Mgr. art. Róbert Pechanec, ArtD. - 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, pianist, popular accompanist, cooperated with a number of important vocal performers, performed on leading concert and opera stages at home and abroad. pechanec@vsmu.sk, robert.pechanec@gmail.com
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 (diploma 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 do not include future supervisors of final theses of the first accredited specialization of percussion instruments and chamber and concert singing, 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
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 master's studies is the successful completion of a bachelor's degree in the same or a related study programme and the demonstration of artistic prerequisites for study, skills and competencies at the level of a bachelor's degree graduate. The Music and Dance Faculty verifies the fulfillment of the conditions for the admission of an applicant by an entrance 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. Music and Dance Faculty determines additional conditions for admission to the study of individual specializations (Requirements for entrance 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 entrance exams for master'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 the deadline for submission of applications for study, conditions of admission, date and method of verification of their fulfillment, as well as the form and general content of the examination and the method of evaluating its results no later than 2 months before the last day for submission of applications. 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. The Head and members of the Examination Committee, which has at least 3 members, is appointed by the Dean from among the teachers of the department, which provides studies in the relevant specialization. The Head of the Examination Committee prepares a record of the

	course of the examination, which is signed by all members of the Committee. The Dean of the Music and Dance Faculty decides on admission to study. The student is accepted to study by meeting the requirements of the talent exam, which is aimed at examining the adept's level of talent and interpretation. The talent exam is classification-based, the evaluation takes into account the level of talent and also the ability to present talent assumptions in artistic and interpretive performance. During the evaluation, the committee cuts the highest and lowest marks to ensure the greatest possible objectivity. Only those adepts are proposed for admission for whom there is a sufficient degree of talent artistic and performance level (i.e. the degree of presentation of talent) and a precondition for further artistic interpretive and personal development. Admission to study at the Academy of Performing Arts is not conditioned by any financial performance, except for the fee according to Section 92 Par. 12. **Internal Regulation regarding admission procedure for study programmes in foreign languages**
C)	**C) Results of the entrance exam for the last period** In the entrance exam for the master's study for the year 2019/20, 43 applicants were registered in the Musical Arts, of which 41 were admitted, 1 were not admitted, 1 was absent. 41 entered. In the entrance exam for the master's study for the year 2020/21, 52 applicants were registered in the Musical Arts, of which 44 were admitted, 3 were not admitted, 5 were absent. 44 entered. Note: The numbers of applicants and students for the last two years are based on data from current study programmes – keyboard instruments, singing, composition and conducting, and string and wind instruments, which form the basis of the new study programme Musical Interpretation and Creation.

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** Predpis politiky zberu spätnej väzby od akademickej obce, jej spracovanie a implementáciu bude pripravený a schválený najneskôr do času uskutočňovania študijného programu. HTF VŠMU ako aj vedenie jednotlivých katedier sa snaží vychádzať v ústrety individuálnym potrebám študentov a a ich predstavám o štúdiu. Môžu si podať žiadosť o zadelenie do triedy konkrétneho pedagóga hlavného umeleckého predmetu na začiatku štúdia, resp. si požiadať o možnosť prestupu do triedy iného pedagóga v priebehu štúdia. Vedenie príslušných katedier týmto žiadostiam spravidla vyhovuje (pokiaľ to úväzkové kapacity daného pedagóga dovoľujú). Ide najmä o situácie, kedy si pedagóg a študent medzi sebou umelecky alebo osobnostne neporozumejú – prestup je však možný len v tých špecializáciách, kde vyučujú viacerí pedagógovia, pokiaľ to úväzkové kapacity dovoľujú.
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**