

THEORY AND DRAMATURGY OF MUSIC
THIRD-CYCLE (DOCTORAL) STUDY PROGRAMME IN PART-TIME FORMS

DESCRIPTION OF A NEW STUDY PROGRAMME

Contents

STUDY PROGRAMME DESCRIPTION 4

1_ Basic Information about the Study Programme 5

1_A Basic Information about the New Study Programme 6

2_Graduate Profile and Educational Objectives 8

2_ A_Objectives and Content of Education 8

2_B_Graduate Profile and Educational Objectives 10

3_EMPLOYABILITY 11

3_A_ Evaluation of Graduate Employability 11

3_B_ Successful Graduates 13

3_C_Evaluation by Employers 14

4_STRUCTURE AND CONTENT OF THE STUDY PROGRAMME 15

4_A_Rules for the Formation of Study Plans in the Study Regulations 17

4_B_Recommended Study Plans 18

4_C_Study Plans and Their Characteristics 18

4_D_Conditions for the Proper Completion of Studies 19

4_E_Study Plans from the Perspective of Credits 19

4_F_Rules for Student Assessment 19

4_G_Rules for the Recognition of Studies 20

4_H_Topics of Final Theses 20

4_I_Other Rules 22

5_COURSE INFORMATION SHEETS 23

6_ ACADEMIC YEAR SCHEDULE AND TIMETABLE 24

7_STAFFING OF THE STUDY PROGRAMME 24

7_A_Person responsible for the delivery, development and quality of the study programme (SP) 24

7_B_C_Person responsible for the delivery, development and quality of the study programme (SP) 24

7_D_List of Other Teachers of the Study Programme 27

7_E_F_List of Supervisors of Final Theses and Links to VUPCH 28

7_G_List of students representing the interests of (future) students of the study programme 29

7_H_Study Adviser of the Study Programme 29

7_I_Other Support Staff of the Study Programme 29

8_SPATIAL, MATERIAL, AND TECHNICAL PROVISION OF THE STUDY PROGRAMME AND SUPPORT 30

8_A_List and Characteristics of Teaching Facilities 30

8_B_Characteristics of Information Support of the Study Programme (access to study literature according to course information sheets, access to information databases and other information resources, information technologies, etc.) 31
8_C_Characteristics and Scope of Distance Education Applied in the Study Programme 32
8_D_Partners of the Higher Education Institution in Ensuring Educational Activities of the Study Programme and the Characteristics of Their Participation 32
8_E_Characteristics of Opportunities for Social, Sports, Cultural, Spiritual, and Community Life 33
8_F_Opportunities and Conditions for Student Participation in Mobility Programmes and Internships 33
9_REQUIRED SKILLS AND PREREQUISITES FOR ADMISSION TO STUDY 34
9_A_Required skills and prerequisites for admission to study 34
9_B_Admission Procedures 35
9_C_Results of the Admission Procedure in the Recent Period 35
10_FEEDBACK ON THE QUALITY OF EDUCATION PROVIDED 35
10_A_Procedures for Monitoring and Evaluating Student Feedback on the Quality of the Study Programme 36
10_B_Feedback on the Quality of Education 36
11_References to Other Relevant Internal Regulations and Information 37

Study Programme Description

Name of the Higher Education Institution:	Academy of Performing Arts in Bratislava
Registered Office:	Ventúrska 3, 811 01 Bratislava, SR
Identification Number of the Higher Education Institution:	00397431
Organisational Unit:	Theory of Music Department, Music and Dance Faculty, Academy of Performing Arts
Address:	Zochova 1, 811 01 Bratislava, SR
Body of the Higher Education Institution Responsible for Approval of the Study Programme:	Quality Commission of the Faculty of Music and Dance, Academy of Performing Arts Council for Internal Quality Assurance of the Academy of Performing Arts
Date of approval of the study programme or of its modification:	
Date of the most recent change[1] to the description of the study programme:	new study programme, not evaluated
Link to the results of the most recent periodic evaluation of the study programme by the higher education institution:	new study programme, not evaluated
Link to the evaluation report related to the application for accreditation of the study programme pursuant to Section 30 of Act No. 269/2018 Coll.:[1]	new study programme, not evaluated

[1] *If the change does not constitute a modification of the study programme pursuant to Section 30 of Act No. 269/2018 Coll.*

[1] *It is stated only if accreditation of the study programme has been granted pursuant to Section 30 of Act No. 269/2018 Coll.*

1_ BASIC INFORMATION ABOUT THE STUDY PROGRAMME

Name of the Study Programme:	Theory and Dramaturgy of Music (new study programme, number not yet assigned)
Level of Study and ISCED-F Code:	Third level (Doctoral) ISCED 864
Place of implementation of the study programme:	VŠMU, Zochova 1, 811 03 Bratislava
Name and code of the field of study in which completion of the study programme leads to the attainment of higher education, or a combination of two fields of study in which completion of the study programme leads to the attainment of higher education, ISCED-F code(s) of the field(s) of study:[2]	41 – Arts and Culture Studies, ISCED 0220
Type of Study Programme:	Doctoral
Awarded Academic Degree:	PhD. (Doctor of Philosophy)
Form of Study:[3]	Part-time
Language of Instruction:[4]	English
Standard Length of Study:	4 years
Study programme capacity (planned number of students), actual number of applicants, and number of enrolled students:	Planned Capacity of the Study Programme: 6 students (without specialisation according to the topic of doctoral studies) Current Number of Applicants: No applicants yet (new study programme) Current Number of Students: No enrolled students yet

[2] According to the International Standard Classification of Education. Fields of Education and Training 2013.

[3] Pursuant to Section 60 of Act No. 131/2002 Coll. on Higher Education Institutions.

[4] These are the languages in which all learning outcomes are achieved, all related courses of the study programme are delivered, and the state examination is conducted. The higher education institution shall separately provide information on the possibility of studying partial components/courses in other languages in Part 4 of the description.

1_A Basic Information about the New Study Programme

The new third-cycle study programme builds upon the first and second cycles of the previously existing study programme of the same name. These programmes aim to return to the original study programme Theory and Dramaturgy of Music, which was discontinued four years ago. After four years of a joint study programme combining the theories of several arts, it became evident that, particularly in relation to music, these disciplines exhibit more differences and incompatibilities than shared research and educational foundations.

These differences lie primarily in the artistic nature of the examined art forms, namely in the area of artistic material, content, and meaning, as well as in research methodology. The very essence of music, with its sound-based expressive means, differs fundamentally from theatre and film. While theatrical and film works communicate meaning predominantly through semantic means, music communicates meaning through sound-based syntactic structures. Theatre and film employ a multimedia audiovisual language with a strong emphasis on verbal semantics unfolding over time, whereas music is a structured flow of sound without verbal or visual substance, inseparably linked to advanced compositional craftsmanship and interpretative mastery in instrumental performance, singing, and conducting.

For these reasons, the establishment of an independent study programme Theory and Dramaturgy of Music at the third cycle of study is considered academically justified and oriented towards higher quality.

Research and scholarly inquiry into musical structure, its temporal transformations, and its impact on human perception require the acquisition of an extensive body of advanced knowledge not only about music itself but also about progressive research methodologies in music studies. Expanding the research focus to include theatrical and film contexts would broaden the scope but would simultaneously limit the depth and professional specialization of scholarly outcomes.

A further clear argument is the significant decline in the number of applicants interested in studying music theory in combination with theatre and film studies.

Specialised music-theoretical research across various musicological disciplines offers extensive opportunities for formulating research topics leading to adequate levels of specialisation and scientific rigor. Research is conducted through a wide range of specific and general methods of complex musical analysis, historiographical research in both domestic and international contexts, scientific applications within individual musicological disciplines, as well as theoretical and artistic creative and reflective approaches.

In musicology, theory is defined as a generalised, internally structured system of verified and currently valid knowledge. Musicology employs theory (or theories) to explain musical phenomena that are verifiable and supported by evidence and/or experimentation.

At the third cycle of study, the study programme Theory and Dramaturgy of Music is thematically and disciplinarily oriented towards progressive topics within multi-genre or technology-based music research, focusing on musical structure and meaning, or on applied connections with sociological, psychological, aesthetic, or pedagogical frameworks. At this level, the study plan is specified according to the topic of doctoral research; therefore, no separate specialisations are distinguished, unlike in the first and second cycles.

The new doctoral study programme is oriented towards an individual research trajectory defined by the announced doctoral research topic, as well as by the research visions, interests, and hypotheses of each doctoral student. In addition to in-depth research within specific musicological disciplines, the programme also supports the development of collaboration with music and dance artists of the Faculty of Music and Dance of the Academy of Performing Arts.

Musicological research projects, whether theoretical or applied, including specialised dramaturgical research, will be practically oriented towards music in its diverse research perspectives and contexts. These include connections with composition and interpretation, the creation of socially grounded dramaturgical concepts in concert and festival production across various genres, multimedia environments, as well as music-theoretical and artistic pedagogy.

The third cycle of the doctoral study programme Theory and Dramaturgy of Music is structurally prepared for integration into the Academy-wide doctoral school of the Academy of Performing Arts,

with interconnections in suitable courses (general methodology, doctoral seminar, translation seminar) and other institutionally defined conditions.

2_GRADUATE PROFILE AND EDUCATIONAL OBJECTIVES

2_ A_Objectives and Content of Education

The objectives and measurable learning outcomes of the study programme correspond to the level of the Qualifications Framework of the European Higher Education Area, as defined in the official framework documents:
https://ehea.info/Upload/document/ministerial_declarations/EHEAParis2018_Communique_AppendixIII_952778.pdf

In accordance with the qualification framework, a graduate of the study programme Theory and Dramaturgy of Music acquires:

- Specialised theoretical knowledge in the field of scientific research of music, its creation, interpretation, analysis, and perception, developed within an individual and independent doctoral study trajectory,
- The ability to identify unexplored areas of musicological research and to formulate original research hypotheses within one or more specific disciplines of music science,
- Readiness to respond to current and emerging trends in music research at the national and international level and to communicate research outcomes within domestic and international scientific and academic environments,
- Knowledge and skills enabling the integration of music theory and analysis with historiographical, psychological, sociological, acoustic, and other perspectives on musical phenomena, as well as with issues of musical interpretation, research into musical meaning, and applications in musical dramaturgy, including interdisciplinary research approaches, in accordance with the context of the individual doctoral research topic,
- Skills to systematically identify, evaluate, and critically process primary and secondary sources of Slovak and world music, as well as sources on music, in line with the focus of the individual doctoral research topic,
- Knowledge and skills to define a music-theoretical or musicological research problem and to propose appropriate research methods for its solution, including the possible application of research outcomes in musical creation, musical interpretation, or music-theoretical pedagogy,
- The ability to develop original musical dramaturgy grounded in scientific research, including the interpretation and application of research findings across various genres and styles of musical production,
- The highest level of music-theoretical education qualifying graduates for academic positions in music-theoretical and musicological disciplines and contributing to the development of a knowledge-based society.

Graduates of the doctoral study programme Theory and Dramaturgy of Music are highly qualified future researchers, university teachers, and academic leaders with a comprehensive overview of current knowledge in music theory and musicology, as well as advanced methodological competencies for independent basic and applied research. In professional practice, they may pursue careers as scholars in systematic and historical musicological research, specialists in music analysis, historiography, composition studies, interpretation, and music perception.
Graduates may also apply their expertise in the creation of dramaturgical concepts, research into sociological and psychological impacts of music, cultural management, creative industries, and leadership positions within musical and cultural institutions. They are fully prepared to transmit their knowledge and skills as university educators within the academic environment.

Profile of a Graduate of the Doctoral Study Programme Theory and Dramaturgy of Music

- In the area of theoretical knowledge, the graduate is equipped with:

- Systematic knowledge required for specialised research, comprehensive analysis, and critical reflection on musical works across diverse genres and styles,
- Comprehensive knowledge of professional terminology necessary for the formulation of scientific hypotheses and theories, as well as theoretical and critical judgments,
- Broad knowledge and up-to-date methodological expertise required for analytical-research, historiographical, and critical practice,
- An overview of current and progressive, including interdisciplinary, trends in music research and of the specific features of contemporary dramaturgy of musical productions across various stylistic and genre contexts,
- Comprehensive knowledge of the history of music in Slovakia and worldwide (in doctoral research topics with a historiographical focus),
- Extensive knowledge of the history of opera and its cultural and social contexts, linked to research into the history of music and other arts (in doctoral research topics focused on opera and other staged musical forms and genres),
- Survey knowledge of non-European musical cultures and their influence on contemporary European music (in doctoral research topics oriented in this direction).

b) Summary of skills and competences:

- The ability to communicate scientifically in written and oral form in publication outputs,
- The ability to conduct independent scientific and critical work with primary and secondary sources, musical scores, archival materials, databases, scholarly literature, and citation standards,
- The ability to apply musicological knowledge in the formulation of new research topics or creative projects,
- The ability to develop concepts of new scientific hypotheses leading towards the formulation of scientific theories and principles,
- The ability to identify and reveal new principles and regularities of musical language or interpretative art,
- The ability to create unique musical projects at the national and international level,
- The ability to hierarchically structure knowledge and information for systematic, logical, and activating teaching and education of students at higher education institutions and universities in all courses with a music-theoretical foundation,
- A level of proficiency in the English language that enables the graduate to independently disseminate the results of their work to an international audience.

c) Transferable competences:

- A creative and critical approach to the examined phenomena,
- Digital and information competences,
- Enhanced language competences in Slovak and foreign languages (culture of linguistic expression),
- Communication skills, including the ability to speak in public,
- Organisational competences, including the ability to organise scientific events and dramaturgical projects,
- Presentation skills, including the ability to publicly present the results of one's scientific research and other creative activities,
- The ability to engage in project-based and team collaboration,
- Media skills,
- The ability to pursue continuous self-development and lifelong learning,
  Scientific integrity and authorship ethics.

2_B_Graduate Profile and Educational Objectives

A graduate of the doctoral level of study in Theory and Dramaturgy of Music may pursue professional careers as:

a) A music research specialist in the field of basic research in musical art, music theory, music analysis, and historiography.
b) A specialist in applied research, capable of creatively applying knowledge in practice, including independent theoretical, art-theoretical, and other professional activities within the system of tasks in the field of musical culture.
c) A managerial professional. The graduate acquires knowledge and skills enabling effective management of teams of collaborators in the fields of musicology, musical art, musical culture, and their research at higher management levels, as well as coordination of cooperation with other entities within national and international research and creative activities in music.
d) A scientific reviewer and consultant in scholarly journals, publishing houses, and editorial offices, as well as an editor of scientific publications and proceedings.
e) An expert or senior conceptual and organisational professional in musical institutions and ensembles, festivals, and cultural departments of state and public administration bodies.
f) A manager or chief dramaturg of a wide range of musical institutions, opera houses, concert ensembles and organisations, music archives, and music museums.
g) A higher education lecturer or academic manager, qualified for university-level teaching or for the management of secondary and higher education art and pedagogical institutions, based on in-depth expertise in specialised issues of music.

According to the National Classification of Occupations, bachelor's-level education in the study programme Music Theory corresponds to the following professions:

- Library assistant
- Production assistant
- Cultural heritage digitisation specialist
- Assistant director
- Museum or gallery collections documentalist
- Cultural agent
- Event organiser
- Director
- Publishing editor
- Orchestra attendant
- Member of a music ensemble
- Disc jockey
- Music engraver (notographer)
- Production manager
- Dramaturg
- Commentator
- Creative producer
- Curator (custodian)
- Musicologist
- Publicist
- Cultural manager
- Radio presenter
- Executive producer
- Cultural heritage researcher
- Editor-in-chief
- University assistant
- University lecturer

- Assistant professor

  Cf.: Register zamestnaní - Národná sústava povolaní

3_EMPLOYABILITY

Current graduates of existing doctoral study programmes come into contact with both basic and applied research in music theory and musicology in its multifaceted diversity already during their studies. Within core and compulsory elective courses, they complete domestic and international internships, seminars, and conferences at higher education and research institutions and organisations. They are required to publish scholarly and scientific texts. They participate competently and professionally in the organisation and implementation of scientific student conferences, doctoral events, musical concerts, and festivals; they also serve on evaluation committees, assess seminar and final theses, and participate with papers in musicological events according to the thematic focus of their doctoral studies. They lead classes, seminars, and selected lectures in lower years of study. The strong emphasis on links with research practice and/or higher education pedagogy ensures a high level of employability immediately after graduation.

Graduates of the (previous) study programme **Theory and Dramaturgy of Music** are currently employed as:

a) **Researchers in the field of arts and culture studies** (primarily music-theoretical, music-historiographical, and artistic research),
b) **Scientific lecturers and reviewers in scholarly and professional journals**, publishing houses, and editorial offices,
c) **Professional and scientific editors** in the publication of music-related literature (in publishing houses and other institutions with publishing competence),
d) **Managers in the fields of culture and the arts**,
e) **Specialist professionals in archives, documentation centres, art and culture libraries, and music museums**,
f) **Creators, initiators, and implementers of music programmes and project managers**,
g) **Senior conceptual and organisational managers** and creative dramaturgs of musical ensembles, theatres, and other artistic institutions,
h) **University and secondary school teachers** of subjects in music theory, analysis, history, dramaturgy, didactics, and music pedagogy across all three cycles of higher education in musicology and music-related arts,
i) **Managers at all levels of artistic, arts-research, musicological, and humanities education**,
j) **Expert specialists and members of selection committees** in institutions supporting arts research, the arts, and culture.

3_A_ Evaluation of Graduate Employability

In practice, doctoral candidates are employed as:

a) **Research assistants and independent researchers** at universities and research institutions, as they come into contact within the environment of the Faculty of Music and Dance of VŠMU with musicological, music-theoretical, research, and artistic creation, its reflection, and pedagogy. Thanks to the integration of music-theoretical education, musical creation and interpretation, scholarly and professional reflection, and dramaturgy, they may participate in all activities centred around scientific, scientific-artistic, and artistic work at arts, arts-research, and humanities departments and faculties of higher education institutions.

b) University teachers – assistant professors. According to the thematic focus of their completed doctoral studies, graduates participate in teaching specialised courses or in the preparation and organisation of scientific, research, and educational events of higher education institutions. Pedagogically, organisationally, and through scholarly and scientific contributions, they participate in musicological, music-theoretical, and music-dramaturgical events and projects. They regularly publish scholarly, scientific, and application-oriented studies in the journal Tempo of the Faculty of Music and Dance of VŠMU, in the periodical MÚZA of the Academy of Performing Arts, as well as in external journals and periodicals (e.g. Hudobný život, Musicologica Slovaca, Slovenská hudba, JaMusica, etc.), according to the thematic focus of their doctoral studies. Through their contributions, they have the opportunity to confront professional musicological scholarship and artistic criticism.
c) Within the Department of Music Theory, doctoral graduates become members of the departmental teaching staff and part of the organisational team of the regularly held scientific seminar of the department's teachers, where they also present their research contributions.
d) As editors, they co-participate in the publication of scientific and professional proceedings. Partial results of their research are presented at the scientific seminar of the Department of Music Theory or at domestic and international doctoral conferences.
e) Managers in arts education at all levels of education – e.g. directors and/or heads of music-theoretical departments of conservatoires, heads of musicological and music-theoretical departments, etc.ing arts research, the arts, and culture.

Additional Evidence of Graduate Employability:

During the 55-year existence of the study focus, many graduates continued their studies at the third cycle, which in the early years was not provided at VŠMU but at the Institute of Art Studies of the Slovak Academy of Sciences (SAS), later at the Institute of Musicology of SAS. Today, they work at SAS or at higher music education institutions, including: the Director of the Institute of Musicology of SAS prof. PhDr. Hana Urbancová, DrSc., and independent researchers PhDr. Jana Lengová, CSc., prof. PhDr. Eva Ferková, PhD., Mgr. art. Kristína Lomen, PhD., Mgr. et Mgr. Marián Štúň, PhD. At the Ján Albrecht Academy of Music and Art in Banská Štiavnica, prof. PhDr. Zuzana Martináková, PhD. and prof. Egon Krák, PhD. are employed.
Doctoral education at the Music Theory Department of the Music and Dance Faculty of VŠMU began in the 1980s, with music theory studies being gradually covered by various fields of study: *Music Theory and Criticism* under the field of Arts; *Music Theory* under *History and Theory of the Arts*; *Theory and Dramaturgy of Music* under *Musicology*; *Theory and Dramaturgy of Music* under *Arts and Culture Studies*; and most recently *Theory of Theatre, Film and Music* under *Arts and Culture Studies*. Examples of doctoral graduates of the Music Theory Department of the Music and Dance Faculty of VŠMU who have successfully applied in practice include Mgr. Eva Miškovičová, PhD. (Academy of Arts in Banská Bystrica), Mgr. art. Janka Kubandová Kovalčíková, ArtD. (project manager of the Viva Musica! Festival), and Mgr. art. Michal Stahl, PhD. (professional staff member at the National Cultural Centre). After completing master's studies, doc. Mgr. Jaroslava Gajdošíková Zeleiová, PhD. also obtained doctoral-level education and works at the Faculty of Education of Trnava University.
Graduates who have remained as teachers at the Music Theory Department of the Music and Dance Faculty of VŠMU include prof. PhDr. Eva Ferková, PhD., prof. Mgr. Markéta Štefková, PhD., doc. Mgr. art. Róbert Šebesta, PhD., Mgr. Katarína Hašková, ArtD., Mgr. art. Zuzana Flamová, ArtD., PaedDr. Mgr. art. Bc. Silvia Adamová, PhD. et PhD., Mgr. Andrej Prachár, PhD.

3_B_ Successful Graduates

As this is a new study programme, it does not yet have its own graduates.
Below is a selection of graduates from study programmes delivered in the period 2014–2020, to which the new study programme builds.

Graduates of the third cycle of education at the Music and Dance Faculty of VŠMU who are, or have recently been, teachers at the Music Theory Department:
prof. Mgr. Markéta Štefková, PhD.;
doc. Mgr. art. Róbert Šebesta, PhD.;
doc. Mgr. art. Ľuboš Bernáth, ArtD.;
Mgr. Katarína Hašková, ArtD.;
Mgr. art. Zuzana Flamová, ArtD.;
PaedDr. Mgr. art. Bc. Silvia Adamová, PhD. et PhD.;
Mgr. Andrej Prachár, PhD.;
doc. PhDr. Tomáš Surý, ArtD.;
Mgr. art. Juraj Jartim, ArtD.;
Mgr. et Mgr. Veronika Štubňová, PhD.;
Mgr. Viktória Oravec Ballánová, PhD.

Graduates employed at other Slovak universities who completed their doctoral studies at the Music Theory Department of the Music and Dance Faculty of VŠMU:
At the Ján Albrecht Academy of Music and Art in Banská Štiavnica:
prof. PhDr. Zuzana Martináková, PhD.;
prof. Egon Krák, PhD.;
doc. PhDr. Peter Šidlík, PhD.;
doc. Mgr. art. Ján Gréner, ArtD.
At the Academy of Arts in Banská Bystrica:
doc. Mgr. art. Daniel Matej, ArtD.;
Mgr. Eva Miškovičová, PhD.

Graduates employed at other Slovak universities, music schools, and in the creative sector:
Mgr. art. Ľubica Čekovská, ArtD. – university teacher and event organiser at the Viola Centre for the Arts;
doc. Tatiana Pirníková, PhD. – director and dramaturg of the Viva Musica! Festival;
Mgr. art. Janka Kubandová-Kovalčíková, ArtD. – music editor at RTVS;
doc. Igor Javorský, PhD. – music composer and conductor, university and secondary school teacher of music theory;
Mgr. art. Juraj Jartim, ArtD. – music performer and dramaturg;
Mgr. Jana Zelenková, PhD. – music dramaturg and teacher;
Mgr. et Mgr. Veronika Štubňová, PhD.
Other recent doctoral graduates:
Mgr. art. Viktória Oravec Ballánová, PhD. – teacher of music-theoretical subjects, Conservatory in Bratislava;
Mgr. Lenka Fišerová, PhD. – teacher of music-theoretical subjects, Conservatory in Bratislava;
Mgr. art. Michal Stahl, PhD. – professional staff member, National Cultural Centre.

3_C_Evaluation by Employers

Representatives of academic institutions and universities where master's graduates may continue their doctoral studies, heads of music-theoretical departments of conservatoires, and organisers of artistic and scientific events from professional practice participated in the development of the study programme.
Continuous consultations took place on the following platforms: the Institute of Musicology of the Slovak Academy of Sciences, the Conservatory in Bratislava, the Conservatory in Banská Bystrica, the Academy of Arts in Banská Bystrica, the State Chamber Orchestra Žilina, and students of the Music Theory Department of the Music and Dance Faculty of VŠMU.

Representatives of these institutions and students participated on 7 November 2025 in an MS Teams meeting between the study programme guarantors, employers, and student representatives.
The following persons expressed their views:

prof. PhDr. Hana Urbancová, DrSc. (hana.urbancova@savba.sk), from the Institute of Musicology of the Slovak Academy of Sciences, served as a supervisor of doctoral candidates who completed the second cycle of higher education at the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava. She was also the Director of the institute at which several graduates of Music Theory (e.g. Marián Štúň, Martina Kamenská, and others) continued their third-cycle higher education as an external training institution of the Faculty of Arts, Comenius University.

Mgr. Dana Šustáková (dana.sustakova@konzervatorium.sk), Head of the Department of Composition, Conducting and Theory at the Bratislava Conservatory, which employs several graduates of the second and third cycles of higher education in Music Theory who also completed supplementary pedagogical studies (e.g. Mgr. art. Zuzana Flamová, ArtD., Mgr. Lenka Fišerová, PhD., Mgr. art. Juraj Jartim, ArtD., and others).

Mgr. Eva Miškovičová, PhD. (eva.miskovicova@konzervatoriumbb.sk), Head of the Department of Composition, Conducting and Theory at the Conservatory in Banská Bystrica and simultaneously Head of the Department of Theoretical Subjects at the Academy of Arts in Banská Bystrica, where several graduates of the second cycle (e.g. Mgr. Katarína Greňová and others) and the third cycle of higher education in Music Theory (e.g. prof. Zuzana Martináková, PhD., prof. Egon Krák, PhD., and others) are employed as teachers.

PhDr. Elena Filippi (elena.filipp@skozilina.sk), a long-standing dramaturg of the State Chamber Orchestra Žilina, internationally known as Symfonietta, and a graduate of Theory and Criticism of Music at the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava.

The above-mentioned individuals also expressed their views on the quality of existing cooperation and compulsory internships of students of the reference study programmes.

They commented on the proposed study plan, the quality of existing cooperation and compulsory internships of students of the current study programmes, and formulated several recommendations.

Evidence of the involvement of students, practitioners, and employer representatives.pdf

4_STRUCTURE AND CONTENT OF THE STUDY PROGRAMME

Theory and Dramaturgy of Music is the only study programme in Slovakia that educates future researchers in the field of research focused directly on musical structure and its meaning for the individual and society, in both basic and applied research. The most capable graduates are also prepared for teaching at the higher education level.

The study plan reflects the intention to enable an individual doctoral trajectory according to the student's choice and the announced topic of doctoral study. The Academy of Performing Arts in Bratislava (VŠMU) has standardised rules for the preparation and modification of study programmes, based on the standards issued by the Slovak Accreditation Agency and the internal quality assurance system. The development and concept of individual study plans dynamically respond to changes and current needs of the scholarly, arts-pedagogical community and artistic practice, as well as to the needs of potential employers.

The third (doctoral) level of study in the study programme Theory and Dramaturgy of Music is, through the structure of its study plans, prepared for integration into the VŠMU Doctoral School, with linkages in suitable courses (general methodology, doctoral seminar, translation seminar) and under additional conditions set by the higher education institution.

Characteristics of COMPULSORY and COMPULSORY ELECTIVE COURSES extending the core curriculum

Study programme: Theory and Dramaturgy of Music

COMPULSORY COURSES:

1. Core/profile courses are focused on research and addressing issues defined by the topic of doctoral study and the dissertation. Within the main course, the doctoral candidate focuses on obtaining all available information on the state of the research topic in Slovakia and internationally through the study of scholarly and scientific literature, formulating hypotheses, selecting material for optimal examination of the problems, choosing appropriate research methods and other procedures aimed at resolving the issues, evaluating hypotheses, characterising the material, and formulating synthesising conclusions.
   The scope of problem-solving within the main course and the dissertation topic also includes scientific and professional activities, especially publication output, participation in domestic and international professional and scientific events, and cooperation on projects whose thematic focus is related to the dissertation topic. The doctoral candidate is required to publish at least one longer study prior to the dissertation examination (more than 5 standard pages) and one longer study after the dissertation examination (more than 10 standard pages).
   Research methodology has two forms: general methodology of the humanities, which may be studied in connection with other arts-research and artistic study programmes, and specialised musicological methodology. The latter builds on the doctoral candidate's prior knowledge of the variability and effectiveness of musicological research methods, and on acquiring knowledge of new, progressive methods. It is also oriented towards those types of problems and solutions that fall within the research topic of the dissertation. For this reason, the course is fully under the responsibility of the supervisor.
2. Other compulsory courses. The Doctoral Seminar provides a platform for presenting partial work and procedures in addressing the doctoral research topic, as well as for discussion with seminar participants and for confronting professional and scholarly opinions, hypotheses, and theories. In the first year of study, it is recommended to present research intentions and participate in discussion forums at the joint Doctoral School seminar; in the second year, an

independent platform is envisaged in the form of a musicological and music-research seminar for doctoral candidates in musicology.

Competences for teaching at the higher education level are acquired through direct involvement in teaching activities, either by independently teaching bachelor-level courses or by serving as the supervisor's assistant in bachelor and master courses. In justified cases, the doctoral candidate may also participate as a lecturer or as the leader of selected classes or seminars taught by other department staff, following agreement with the supervisor and/or the head of the unit. In exceptional cases, teaching activities may be replaced by additional professional, publication, or dramaturgical activities, subject to agreement between the supervisor and the head of the unit.

A fundamental prerequisite for the doctoral candidate's integration into the international environment of musicological and music-theoretical research teams and projects is the strengthening of English-language competences, which will be developed through a Translation Seminar within a broader cohort of doctoral candidates across all Doctoral School programmes, should the institution establish such a framework.

3. Compulsory elective courses: To develop the highest level of specialisation in the selected music-theoretical or applied musicological issue, the doctoral candidate is required to enrol in at least two compulsory elective courses focused on specialised topics. The focus of each compulsory elective course is individual and directed towards in-depth examination of problems and solutions in selected areas of music history, music analysis and composition, applications of music scholarship within musicological disciplines and, where relevant, beyond them in interdisciplinary contexts.

STATE EXAMINATION COURSES:

1. At the end of the fourth semester in the part-time form of study, the doctoral candidate registers for the dissertation examination. In this state examination, the candidate presents the project and the first chapters of the dissertation, which must be submitted in written form two months prior to the examination. The text for the dissertation examination is assessed in writing by the supervisor and one opponent. After presenting the project, the doctoral candidate comments on both assessments, in particular on any objections raised in the reviews. With the supervisor's consent, it is possible at the dissertation examination to modify, adjust, narrow, or otherwise rephrase the dissertation topic, provided the doctoral candidate duly justifies the change and the dissertation examination committee approves it by vote. In the event of a tie, the supervisor's vote is decisive. The dissertation examination also includes the doctoral candidate's response to one or all (usually three) questions set by the supervisor no later than two weeks before the examination and focused on specific problems related to the doctoral research topic.
2. The defence of the dissertation is the only final state examination of doctoral study. All professional, organisational, and administrative aspects of the defence procedure are specified by doctoral study regulations.

Structure of the New Study Programme

	Study programme:	Theory and Dramaturgy of Music
	Study plan:	Theory and Dramaturgy of Music
Group No. 1	COMPULSORY COURSES	1. Core/profile courses (main course according to the dissertation topic; methodology of humanities research; methodology of musicological research; scientific, professional and dramaturgical activities)
		2. Other compulsory courses (teaching activities)

		Doctoral Seminar Translation Seminar
Group No. 2	COMPULSORY ELECTIVE COURSES	1. Specialisation courses: specialised topics in music history and musical styles; courses in comprehensive music analysis; compositional styles of 20th and 21st-century music; specialised topics in applied musicology
		2. Additional teaching activities (additional teaching; supervision and reviewing of bachelor theses; delivery of workshops, lectures and seminars)
		3. Additional scientific, professional and dramaturgical activities (additional publication output; participation in conferences; participation in research projects; study internship, etc.)
Group No. 3	STATE EXAMINATION COURSES	Dissertation Examination
		Dissertation Defence

4_A_Rules for the Formation of Study Plans in the Study Regulations

VŠMU has its own system for the formation of study plans, based on the general standards issued by the Slovak Accreditation Agency. The rules for the formation of study plans in the study programme Theory of Music are governed by the regulation: Rules for the preparation, approval, modification and termination of study programmes at VŠMU (2023).

The regulation is published on the official website of the institution:
https://www.vsmu.sk/wp-content/uploads/2023/04/3-Pravidla-pre-pripravu-upravu-a-rusenie-SP-2023-na-web.pdf

The foundations of the study plans of the study programme Theory and Dramaturgy of Music result from the basic setting of workload expressed by an appropriate number of ECTS credits. The standard student workload is expressed as 60 ECTS per academic year, which represents 1,500–1,800 hours per academic year, including independent study and independent creative activity (1 ECTS = 25–30 hours of work: teaching, independent creative activity and self-study).
The following stakeholders participate in the development of the study programme: study programme guarantors, teachers ensuring the study programme, the head of the unit ensuring the programme within the Faculty of Music and Dance of VŠMU, representatives of external educational institutions involved in the delivery of teaching activities and student practice, and students.

4_B_Recommended Study Plans

Study plan of the study programme **Theory and Dramaturgy of Music**: TDH_III_degree_Recommended_study_plans.pdf

4_C_Study Plans and Their Characteristics

Recommended doctoral study plans within the study programme **Theory and Dramaturgy of Music** are provided in the description in section **4_B**; here we present the teachers of individual courses and forms of instruction.
Other compulsory characteristics of courses are provided in point **5** of this description (**5_Course information sheets**) as part of the course information sheets, which include:

- learning outcomes and related assessment criteria and rules,
- learning activities used,
- methods by which learning activities are delivered,
- course outline / syllabus,
- student workload,
- credits allocated to each component based on achieved learning outcomes and related workload

Overview of Core/Profile Courses and Their Provision:

Core/profile courses are marked directly in the study plan: section **4_B.**
Note: *In the lists, an asterisk indicates the standard group of five assessed teachers who bear responsibility for the quality and development of the given study programme and for the teaching of core/profile courses.*

Core/Profile Courses – individual:
Main course according to the dissertation topic; Scientific, professional and dramaturgical activities

Teachers:

doc. Mgr. art. Ľuboš Bernáth, ArtD. *
prof. PhDr. Eva Ferková, PhD.*
prof. PhDr. Petr Daněk, Ph.D.*
Mgr. Peter Martinček, PhD.*
doc. PhDr. Tomáš Surý, PhD.
doc. Mgr. art. Róbert Šebesta, PhD.*
prof. Mgr. Markéta Štefková, PhD.

Core/Profile Courses in the area of METHODOLOGY:
Research methodology in the humanities; specialised methodology of musicological research.

Teachers:

prof. PhDr. Eva Ferková, PhD.*
prof. PhDr. Petr Daněk, Ph.D.*
Mgr. Peter Martinček, PhD.*

prof. Mgr. Markéta Štefková, PhD.

4_D_Conditions for the Proper Completion of Studies

Detailed conditions for the proper completion of doctoral studies are defined, for the currently implemented study programme **Theory of Theatre, Film and Music**, by the **Study Regulations of the Academy of Performing Arts in Bratislava (VŠMU)**.

https://www.vsmu.sk/uradna-tabula/predpisy/vecny-register-vnutornych-predpisov-vsmu/studijny-poriadok-vsmu-a-suvisiace-predpisy/

In the event of successful accreditation of the new study programme, these conditions will be incorporated into the **Study Regulations of the Faculty of Music and Dance of VŠMU (HTF VŠMU)**.

https://www.vsmu.sk/wp-content/uploads/2022/01/HTF-Studijny-poriadok-HTF-z-24.4.2023-v-zneni-Dodatku-c.-1.-Predpis-ucinny-od-1.9.2023_final.pdf

4_E_Study Plans from the Perspective of Credits

Within the doctoral study plans of the study programme Theory and Dramaturgy of Music, the number of credits required for the proper completion of studies is set as follows:

Compulsory courses	100 ECTS
State examination courses (Dissertation Examination):	15 ECTS
State examination courses (Dissertation and its Defence)	30 ECTS
Compulsory elective courses	min. 35 ECTS

Distribution of Credits within the Doctoral Level (in percentages):

Compulsory courses: 55.56%
State examination courses: 25% (Dissertation Examination: 8.3%, Dissertation Defence: 16.7%)
Compulsory elective courses: minimum 19.4%

4_F_Rules for Student Assessment

The rules for student assessment are set out in several documents, in particular:

- Course information sheets, which are accessible to students via the Academic Information System (AIS2) and form part of this description (see section 5).

- The currently implemented university study programme Theory of Theatre, Film and Music is governed by the conditions laid down in the Study Regulations of VŠMU, available online on the VŠMU website:
  https://www.vsmu.sk/uradna-tabula/predpisy/vecny-register-vnutornych-predpisov-vsmu/studijny-poriadok-vsmu-a-suvisiace-predpisy/

In the event of successful accreditation of the new study programme, these conditions will also be incorporated into the Study Regulations of the Faculty of Music and Dance of VŠMU, available online on the HTF VŠMU website:

https://www.vsmu.sk/wp-content/uploads/2022/01/HTF-Studijny-poriadok-HTF-z-24.4.2023-v-zneni-Dodatku-c.-1.-Predpis-ucinny-od-1.9.2023_final.pdf

4_G_Rules for the Recognition of Studies

The conditions and rules under which recognition of studies is carried out in various cases (during mobility or when transferring between fields of study and study plans) are laid down in the internal regulations of VŠMU. The currently implemented university study programme Theory of Theatre, Film and Music is governed by the conditions set out in Article 23 of the Study Regulations of VŠMU, available online on the VŠMU website:

https://www.vsmu.sk/uradna-tabula/predpisy/vecny-register-vnutornych-predpisov-vsmu/studijny-poriadok-vsmu-a-suvisiace-predpisy/

In the event of successful accreditation of the new study programme, these conditions will also be incorporated into the Study Regulations of the Faculty of Music and Dance of VŠMU, available online on the HTF VŠMU website:

https://www.vsmu.sk/wp-content/uploads/2022/01/HTF-Studijny-poriadok-HTF-z-24.4.2023-v-zneni-Dodatku-c.-1.-Predpis-ucinny-od-1.9.2023_final.pdf

4_H_Topics of Final Theses

The study programme ***Theory and Dramaturgy of Music*** *is a new study programme (with roots in the former faculty study programme of the same name, discontinued in 2020) and currently has no approved topics of final theses.*

Dissertations within this programme focus on the main areas of study defined in the selected study plan. They address the reflection of a specific artistic-theoretical, artistic-analytical, artistic-historical, artistic-aesthetic, or theoretical-dramaturgical problem. The dissertation topic may also focus on issues within a sub-discipline or related discipline of musicology, or may be interdisciplinary in nature. Priority is given to topics that contribute to the development of a broader and more comprehensive educational scope within the study programme Theory and Dramaturgy of Music.

Examples of Dissertation Topics and Assignments from the Previous Accredited Study Programme:

Genre Diffusions of Classical and Popular Music in Harmony and Form

Annotation: *This theoretical–empirical dissertation addresses a relatively under-researched musicological area—genre diffusions between classical and popular music, with a focus on harmony and form. The objectives were to characterise genre-diffusion processes, to confirm their bidirectional nature between classical and popular music, and to verify the hypothesis that popular music is not so fundamentally different from classical music as to preclude analysis using tools of classical music analysis. The theoretical part defines key concepts (genre, diffusion, popular and classical music) and provides deeper insight into form and harmony in popular music, including a discussion of discrepancies between classical and popular music and the current state of research.*
The empirical part comprises two studies: a qualitative analysis and comparison of selected works demonstrating genre diffusion (including early 20th-century works synthesising jazz, a crossover cycle, and a corpus of popular songs), and a quantitative study confirming that no fundamental differences exist in the frequency of extra-scale chord types, thus supporting the proximity of the two genres at both harmonic and formal levels. The stated objectives were achieved, and further research perspectives were outlined.

Stylistic and Performance Specifics of Slovak Opera after 1989

Annotation: *Slovak opera has undergone significant transformations from the early 20th century to the present. Operas after 1989 may be divided into experimental projects exploring the boundaries of the genre and works combining traditional operatic forms with contemporary technical and expressive means. This dissertation examines stylistic and performance specifics of post-1989 operas through selected compositions. The theoretical section outlines stylistic transformations from Slovak musical modernism to contemporary production, presenting key figures and compositional approaches. The analytical section examines selected operas from dramaturgical, stylistic, and performance perspectives, focusing on issues such as classical operatic dramaturgy, national elements, creative collaboration, interpretative specifics, language choices, and the international performability of Slovak-language operas.*

Musical Traditions of the City of Bratislava and Their Potential Use in Organising Musical and Music-Educational Events

Annotation: *Until 1918, Bratislava developed rich musical traditions shaped by its German and Hungarian communities and close ties to Vienna and Budapest. Political and cultural shifts after 1918 altered the city's cultural orientation. This dissertation first outlines Bratislava's musical traditions up to 1918 and then examines their potential application in contemporary musical and educational events. The core focuses on tower concerts, performances of masses by Beethoven and Liszt, and the activity of major composers connected with Bratislava, highlighting their shared educational and cultural backgrounds.*

The Role of Public Relations in Contemporary Slovak Classical Music: History, Tendencies, Possibilities

Annotation: *Public relations have become an essential part of cultural practice, particularly in shaping the image of performers, events, and institutions. In Slovak classical music, PR remains under-researched. This dissertation provides a theoretical framework for PR, outlines its development in Slovakia, and analyses its functions, goals, target groups, and communication processes. The analytical part examines PR strategies of selected Slovak music institutions, with the aim of proposing a concrete PR strategy for a specific type of music institution.*

Fashionable, Beautiful and Distinctive in Contemporary Popular Music Marketing

Annotation: *This dissertation adopts a music-sociological approach to examine popular music as a social phenomenon. It explores questions of popularity, media influence, marketing strategies, celebrity culture, artistic value versus commodification, and audience perception. The research addresses how popular music communicates meaning, how marketing strategies operate, and what audiences perceive as "fashionable, beautiful and distinctive" in contemporary popular music marketing.*

The Formation of Ilja Zeljenka's Compositional Language in the Context of Social, Political and Aesthetic Developments

Annotation: *This dissertation aims to explain the polarity of compositional approaches in Ilja Zeljenka's work, tracing his development from experimental phases to the integration of folk music elements. Using analytical methods, the study examines stylistic phases, compositional techniques, aesthetic contexts, and historical influences, including socio-political factors shaping selected works, and highlights Zeljenka's influence on subsequent generations of Slovak composers.*

Zimmermann's Compositional Style in the Melodrama Andromeda a Perzeus

Annotation: *The dissertation investigates melodrama as a compositional genre within music-dramatic works, focusing on the relationship between music and drama in Anton Zimmermann's Andromeda a Perzeus. In addition to source research and historical context, the study analyses Zimmermann's compositional style in comparison with his other works and contemporary Bratislava music, with particular attention to instrumentation alongside standard musical parameters.*

4_I_Other Rules

Assignment of Final Theses

The requirements for final theses, their approval, administration, processing, reviewing, and defence are defined by the **Directive for Doctoral Studies at the Academy of Performing Arts in Bratislava in the field of Arts and Culture Studies**:
https://www.vsmu.sk/wp-content/uploads/2024/10/VSMU_Smernica-pre-doktorandske-studium_VUK_2024_01.10.2024_final.pdf

Student Mobility

Student mobility procedures are governed by the internal regulations of VŠMU. A key pillar of VŠMU's activities is cooperation with domestic and international institutions. The university regularly sends and receives staff and students for study stays and internships abroad, participates in international consortia, and develops cooperation with national associations for international collaboration.

VŠMU has concluded approximately 140 cooperation agreements with institutions in 31 countries, including over 133 Erasmus+ partner universities in 27 programme countries and 7 partner institutions in non-associated countries (Switzerland, United Kingdom, Kazakhstan, Mozambique). Detailed indicators are published in the annual reports:

https://www.vsmu.sk/uradna-tabula/vyrocne-spravy/

Information on participation conditions and application procedures is available at:
https://www.vsmu.sk/medzinarodna-spolupraca/studentske-mobility/

The primary mobility framework is **Erasmus+**, coordinated by the Erasmus+ Committee at VŠMU:
https://www.vsmu.sk/medzinarodna-spolupraca/vseobecne-informacie/

Mgr. Jana Keeble / Programme Management
Vice-Rector for International Relations and Project Activities
tel.: +421 02 2100 6203
e-mail: jana.keeble@vsmu.sk

International Relations Officer / Institutional Erasmus+ Coordinator
Administration, student counselling
Helena Cápová

tel.: +421 02 2100 6260
e-mail: ic@vsmu.sk

Music and Dance Faculty (HTF VŠMU)
Mgr. Peter Martinček, PhD.
tel.: +421 02 2100 6310
e-mail: peter.martincek@vsmu.sk

ERASMUS OFFICE (Helena Cápová)
Ventúrska 3 – VŠMU Rectorate (Ground floor, door No. 11/b)
Konzultačné hodiny:

Tuesday:	9.00–14.00
Wednesday:	9.00–14.00
Thursday:	9.00–14.00

Credit Transfer and Recognition of Studies

Conditions for credit transfer and recognition of studies are laid down in the **Rector's Directive on the Implementation of the Erasmus+ Programme at VŠMU**, available at:
https://www.vsmu.sk/uradna-tabula/predpisy/vecny-register-vnutornych-predpisov-vsmu/akademicke-mobility-a-zahranicni-studenti/

Academic Ethics

Code of Ethics of the Academy of Performing Arts in Bratislava:
https://www.vsmu.sk/wp-content/uploads/2025/02/Eticky-kodex-VSMU-2025_final-na-zverejnenie.pdf

Procedures Applicable to Students with Specific Needs

Support for students with specific needs is coordinated by Mgr. Ján Roháč, Mgr. Ján Roháč, Office of Artistic Production Room No. D 106 (next to the Dvorana Concert Hall) Faculty of Music and Dance, VŠMU , Zochova 1, 813 01 Bratislava, tel: +421-2-59 303 522 (kl. 522), e-mail: rohac@vsmu.sk, ktorého činnosť sa riadi nasledovným predpisom:Smernica rektora o pôsobnosti koordinátora pre študentov so špecifickými potrebami: https://www.vsmu.sk/wp-content/uploads/2023/04/Smernica-koordinator-pre-studentov-so-SP-2023-DEF.pdf

Procedures for Submitting Complaints and Appeals by Students

Mechaism for Reviewing Student Submissions at the Academy of Performing Arts in Bratislava:
https://www.vsmu.sk/wp-content/uploads/2023/04/11-Mechanizmus-preskumavania-podnetov-studentov-2023-na-web.pdf

5_COURSE INFORMATION SHEETS

Course information sheets of the study programme Theory and Dramaturgy of Music:
TDH_III_degree_Course_information_sheets

6_ ACADEMIC YEAR SCHEDULE AND TIMETABLE

The new study programme Theory and Dramaturgy of Music will follow the academic year schedule in accordance with the Study Regulations of the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava (HTF VŠMU).

7_STAFFING OF THE STUDY PROGRAMME

VUPCH and VTČ of the person responsible for the delivery, development and quality assurance, co-guarantors and teachers involved in the implementation of the study programme:

7_A_Person responsible for the delivery, development and quality of the study programme (SP)

prof. PhDr. Eva Ferková, PhD.
https://www.portalvs.sk/regzam/detail/9027
kontakt: eva.ferkova@vsmu.sk
VUPCH: 3. VUPCH garanta ŠP TDH I. stupeň
VTČ: 5. VTČ garanta ŠP TDH I. stupeň

7_B_C_Person responsible for the delivery, development and quality of the study programme (SP)

Note: The allocation of teachers to courses is part of the description in the Study Plans section.

Teachers who submit **VTČ for assessment** (the staff matrix of the study programme) **are also supervisors** of final theses in this programme.

doc. Mgr. art. Ľuboš Bernáth, ArtD.	https://www.portalvs.sk/regzam/detail/9188 kontakt: lubos.bernath@vsmu.sk VUPCH: Bernáth VTČ: Bernath
prof. PhDr. Petr Daněk, Ph.D.	https://www.portalvs.sk/regzam/detail/21051 kontakt: petr.danek@vsmu.sk VUPCH: Daněk VTČ: Daněk
prof. PhDr. Eva Ferková, PhD.	https://www.portalvs.sk/regzam/detail/9027 kontakt: eva.ferkova@vsmu.sk VUPCH: 3. VUPCH garanta ŠP TDH I. stupeň VTČ: 5. VTČ garanta ŠP TDH I. stupeň
doc. Mgr. art. Róbert Šebesta, PhD.	https://www.portalvs.sk/regzam/detail/9134 kontakt: robert.sebesta@vsmu.sk VUPCH: Šebesta VTČ: Šebesta
Mgr. Peter Martinček, PhD., na funkčnom mieste docenta	https://www.portalvs.sk/regzam/detail/23768 kontakt: peter.martincek@vsmu.sk

	VUPCH: Martinček VTČ: Martinček

Additional information on teachers ensuring the quality of the study programme and submitting VTČ for assessment

The quality of doctoral-level study within the proposed study programme is ensured by selected teachers of the Department of Music Theory of the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava (HTF VŠMU). These are prominent figures of the Slovak and Czech arts-research community from different generations and relevant research areas, with outreach to an international context.

- prof. PhDr. Eva Ferková, PhD.
  She focuses on music analysis—its theory, history, typology and methodology. An important area of her research is the possibility of objective computer-assisted analysis of classical harmony in music. In co-authorship with programmer Michal Šukol, she co-developed an original expert deterministic software tool for computer analysis of harmonic structures. She is the author of the first Slovak systematic framework of computer musicology, as well as survey scholarly analyses on the development of music informatics, the possibilities of statistical evaluation of harmonic analyses in characterising musical styles and genres. She also deals with music-theoretical interpretation of music and pedagogical aspects of music-theoretical education. In the field of music theory, she addresses possibilities of music digitisation and also examines musical tectonics and dynamism. She lectured at international conferences and universities—Belfast 1991, Trento 1992, Madrid 1993, Bratislava 1994, Zeilern 1995, Warsaw 1996, Vienna 1999, Kassel 2001, Graz 2004, Berlin 2007, Zürich 2007, Thessaloniki 2008, Graz 2009, Vienna 2011, 2012, Malaga 2017, Rimini 2019, London 2019, Brno 2020, Prague 2023. She is a member of two international study groups—since 1993 within UNESCO (Study Group on Computer Aided Research), a member of ICTM, and since 2007 also a member of the Study Group on Digital Musicology within the International Musicological Society

- doc. Mgr. art. Róbert Šebesta, PhD.
  His profile is shaped in the areas of historical performance practice, organology and musical acoustics. He also teaches courses in music theory, music history and music analysis. His publications include scholarly studies in prestigious professional periodicals such as the *Journal of American Musical Instrument Society*. He is the author of the monograph *Renaissance Musical Instruments I. Wind Instruments* (2014) and of the entry on the Bratislava instrument-making firm Schöllnast in the latest edition of *The Grove Dictionary of Musical Instruments* (2015). His recent publication is the bilingual monograph *Basetové rohy v prešporskej firme Schöllnast / Basset horns by the Schöllnasts in Pressburg* (2019).

- prof. PhDr. Petr Daněk, Ph.D.
  - He studied musicology at the Faculty of Arts, Charles University in Prague. He worked as a researcher at the Institute of Theory and History of Art of the Czechoslovak Academy of Sciences (1982–1989, 2019–20); in 1990–91 he served as Director of the Arts Department of the Ministry of Culture of the Czech Republic. He taught for 25 years at the Faculty of Arts, Charles University, and in the early 1990s co-founded the field of music management at HAMU in Prague (1992–98). He worked as dramaturg of the Prague Spring Festival (1992–97), Intendant of the Prague Philharmonic Choir (2001–2006), Programme Director of the Prague Symphony Orchestra FOK (2006–2012), and dramaturg of the Autumn Festival of Sacred Music in Olomouc (2015–present). Since 2013, he has been a teacher at VŠMU in Bratislava. He is the author of numerous

professional publications, music editions and studies on the history of music and musical culture (e.g., Supraphon, Bärenreiter, De Gruyter, Koniasch Latin Press, etc.). He focuses primarily on historical music sociology and the history of music printing in the Early Modern period. He also regularly publishes texts on musical dramaturgy and the history of musicology. Since 2012, he has been the chief coordinator of the international research project Musica Rudolphina. For almost 35 years he performed as artistic leader with early music ensembles (1983–2017). He recorded 5 CDs (Supraphon, Multisonic).

- doc. Mgr. art. Ľuboš Bernáth, ArtD.

  He is a Slovak composer, teacher and music theorist. He currently teaches at the Department of Music Theory as well as at the Department of Composition and Conducting at VŠMU in Bratislava, where he teaches composition, music theory and analysis, counterpoint and harmony classes, composition course and other theoretical subjects. Since 2020 he has also served as an external teacher at JAMU in Brno at the Department of Composition, Conducting and Opera Directing. Alongside teaching, as a composer and conductor he participates in numerous domestic and international music festivals such as Nová slovenská hudba, Melos Ethos, Orfeus, etc. In 2012 he was involved in the founding of the new youth orchestra at VŠMU, Ensemble Spectrum, as artistic guarantor; he currently cooperates actively with the Hilaris orchestra and the Zoe orchestra. In 2013 he received the Ján Levoslav Bella Prize for composition (the sacred cantata *Ó Mitissima Virgo Mária!!!*) and since 2013 he has been the resident composer of the Budapest chamber ensemble Ad libitum. He serves as Vice-Chair of the Association of Slovak Composers and also as a member of the Supervisory Board and the Assembly of Delegates of SOZA in Bratislava. Since 2015 he has been a member of the Council for Science, Education and Culture within the Slovak Bishops' Conference. In 2021 he became an external member of the Hungarian Accreditation Agency in Budapest.

- Mgr. Peter Martinček, PhD.

  He specialises in research on older history of musical culture, especially the 17th and first half of the 19th century, primarily in the territory of present-day Slovakia and also in the broader Central European area. His most recent research focuses on musical culture and aristocratic patronage, specifically the Révai family and their music collection preserved in the Slovak National Archives in Bratislava. He is the author of the catalogue of works by the Baroque composer Matthäus Apelles von Löwenstern (2023). An important area of his work is the preparation of source-critical editions. Within the *Musicalia Istropolitana* series he published 7 titles reviving long-lost compositions; the latest (2024) presents piano compositions written for the Košice Reduta from the early 19th century. He was responsible for editing musical terminology in volume 4 of the *Dictionary of Contemporary Slovak Language*. He actively contributes to the international database RISM (*Répertoire International des Sources Musicales*) and is a member of the international research team *Musica Rudolphina*. He has lectured at international conferences and universities in Bulgaria, the Czech Republic, Greece, Kazakhstan and Norway.

Note: Given the age of the persons responsible for the delivery, development and quality of the study programme (prof. Ferková and prof. Daněk), the following perspective on qualification procedures is provided:

- doc. Róbert Šebesta, PhD. plans to submit an application for inauguration within 2 years,
- doc. Ľuboš Bernáth, ArtD. plans to submit an application for inauguration within 2 years,
- PaedDr. Mgr. art. Bc. Silvia Adamová, PhD. et PhD. plans to submit an application for habilitation within 2 years.

The above-mentioned persons already meet, with minor exceptions, the vast majority of criteria for obtaining the stated qualification procedures and titles.

7_D_List of Other Teachers of the Study Programme

Priezvisko Meno	Tituly	vedenie ZP	Odkaz na CRZVS a kontakt
Adamová Silvia	PaedDr., Mgr. art., Bc, PhD. et PhD.	Áno	https://www.portalvs.sk/regzam/detail/33034 kontakt: silvia.adamova@vsmu.sk VUPCH: Adamová
Flamová Zuzana	Mgr. art., ArtD.	Áno	https://www.portalvs.sk/regzam/detail/9187 kontakt: zuzana.flamova@vsmu.sk VUPCH: Flamová
Hašková Katarína	Mgr. art., ArtD.	Áno	https://www.portalvs.sk/regzam/detail/22324 kontakt: katarina.haskova@vsmu.sk VUPCH: Hašková
Prachár Andrej	Mgr., PhD.	Áno	https://www.portalvs.sk/regzam/detail/58380 kontakt: andrej.prachar@vsmu.sk VUPCH: Prachár
Surý Tomáš	doc. PhDr., ArtD.	Áno	https://www.portalvs.sk/regzam/detail/9160 kontakt: tomas.sury@vsmu.sk VUPCH: Surý
Štefková Markéta	prof., Mgr., PhD.	Áno	https://www.portalvs.sk/regzam/detail/584 kontakt: marketa.stefkova@vsmu.sk VUPCH: Štefková

7_E_F_List of Supervisors of Final Theses and Links to VUPCH

This is a new study programme. It has not yet assigned supervisors to final thesis topics.

In accordance with Act No. 131/2002 Coll., Section 63(3), final theses will be supervised by university teachers **holding positions of professors and associate professors** (Section 75(1)) and by other experts serving as assistant professors with the PhD. or ArtD. degree approved by the relevant scientific board. These supervisors carry out research and creative activities in the field of the arts.
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List of final thesis supervisors – guarantor and co-guarantors of the study programme

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List of final thesis supervisors – teachers of the study programme

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7_G_List of students representing the interests of (future) students of the study programme

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Mgr. Ficková Aneta	Teória hudby	afickova1@vsmu.sk

Evidence of the involvement of students, practitioners, and employer representatives.pdf

7_H_Study Adviser of the Study Programme

Study counselling for the study programme Theory and Dramaturgy of Music is provided by the Vice-Dean for Studies of the Faculty of Music and Dance of VŠMU.

Music and Dance Faculty Academy of Performing Arts in Bratislava v BratislaveZochova 1 811 03 Bratislava https://htf.vsmu.sk/kontakty/	Mgr.art. Peter Nágel, ArtD. Vice-Dean for the Study Process tel.: +421 2 2100 6311 peter.nagel@vsmu.sk

7_I_Other Support Staff of the Study Programme

Study offices of the relevant units:

Music and Dance Faculty Academy of Performing Arts in Bratislava Zochova 1 811 03 Bratislava https://htf.vsmu.sk/kontakty/	Study Officer for Master's and Doctoral Levels: Valéria Horáková horakova@vsmu.sk Tel.: +421 2 59 30 35 3	Monday: 9:30 – 12:00 Tuesday: 9:30 – 12:00 Wednesday: 13:00 – 15:00 Thursday: 9:30 – 12:00 Friday: non-office day

Faculty Erasmus+ coordinators at VŠMU / learning agreements, traineeships, study-related matters
Music and Dance Faculty
Mgr. Peter Martinček, PhD.
tel.: +421 22100 6310
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ERASMUS OFFICE
Helena Cápová
Ventúrska 3 – VŠMU Rectorate
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Administrator of the Academic Information System (AIS2): Ing. Zuzana Maruniaková, e-mail: ais2@vsmu.sk

ISIC card – invalidation or loss: Ing. Zuzana Maruniaková, VŠMU Rectorate, Ventúrska 3, 813 01 Bratislava, kancelária č. 102, denne: 8:00 – 11:45 hod, telefonický kontakt: 02/2100 6213, e-mail: karty@vsmu.sk

Coordinator for students with specific needs: Mgr. Ján Roháč, Office of Artistic Production, room no. D 106 (next to the Dvorana Concert Hall), HTF VŠMU, Zochova 1, 813 01 Bratislava, tel: +42122100 6331, e-mail: jan.rohac@vsmu.sk

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8_SPATIAL, MATERIAL, AND TECHNICAL PROVISION OF THE STUDY PROGRAMME AND SUPPORT

8_A_List and Characteristics of Teaching Facilities

The study programme is delivered in the building of the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava (HTF VŠMU) at Zochova Street 1, Bratislava.

Faculty of Music and Dance – Theory of Music Department

The Department of Music Theory has one departmental staff room and four teaching rooms equipped with appropriate audio, video, and computer technology, as well as other facilities necessary for the delivery of the educational process. All rooms have internet connectivity, with one Wi-Fi router.

Room capacities and equipment:

- Departmental staff room, equipped with a basic music-theoretical library, computer, speakers, CD player, printer, photocopier, VEGA projector, and workstations. Capacity: 10.
- Computer classroom (Room 119) for teaching music software and courses for small groups of students – capacity: 14; equipment: 5 desktop computers, 2 laptops, 2 MIDI keyboards, 1 standalone keyboard, 2 scanners, 1 printer, 1 upright piano, headphones, microphones, software (Sibelius, PhotoScore, Cubase, Logic Audio), portable data projector. The room is secured by a security system.
- Large-group teaching room (Room 120) – capacity: 50; equipment: 1 laptop, data projector, DVD player, amplifier with high-performance speakers, grand piano.

- Teaching room with audiovisual projection (Room 121) – capacity: 30; equipment: 1 computer, high-performance data projector, cinema screen, DVD player, amplifier with high-performance speakers, 2 grand pianos.
- Seminar room with audio and video equipment (Room 122) – capacity: 16–18; equipment: computer, amplifier, CD/DVD player, data projector, high-performance speakers, grand piano.

8_B_Characteristics of Information Support of the Study Programme (access to study literature according to course information sheets, access to information databases and other information resources, information technologies, etc.)

Library and information services for the Academy of Performing Arts in Bratislava (VŠMU) are provided centrally by the Academy Library, located within the VŠMU building complex (Zochova 1).

The organisational structure of the library consists of departments and sections (Department of Library and Information Services, Media Library, Department for the Registration of Publication Activities, Department for the Registration of Artistic Activities, Department for the Development and Protection of the Library Collection, Documentation Collection). This structure is based on the library's activities as a scientific-information, bibliographic, coordination, advisory, and educational workplace for VŠMU and its individual faculties (FTF, HTF, DF).

The Department of Library and Information Services (circulation services section, information study room, final theses study room, administration of electronic information resources and services) provides, in addition to lending services, reference, bibliographic-information, and research services. It also delivers information literacy education in the form of lectures for students, doctoral candidates, university teachers, and research staff of VŠMU.
The Media Library, together with the lending services of audiovisual documents, also ensures their digitisation so that, in addition to traditional media, DVDs and CDs, sound recordings in MP3 format are accessible to users via the OPAC.

The Departments for the Registration of Artistic and Publication Activities primarily fulfil the role of bibliographic registration, archiving, and providing access to the artistic and publication outputs of teachers and doctoral students.
The library collection, including its documentation component containing collections of productions, biographies, programme bulletins, audiovisual and digital records, is processed and stored within the DaWinci library and information system.

Library services are continuously adapted to new conditions and user requirements in order to provide lending services for documents, including processed digitised documents, through open access and online services.

As of 31 December 2019, the library collection of the Academy Library of VŠMU comprised a total of 106,579 library documents, including 55,371 books and bound periodicals, 11,672 audiovisual and electronic documents, 8,250 final and assessment theses, 31,286 other special documents (e.g. musical scores), 38 periodicals, 53 online-accessible e-journals, and electronic databases (e.g. Theatre Research International, Music Theory Spectrum, Early Music, Music Collection, Contemporary World Drama, Drama Online, ProQuest).

The VŠMU Library website: https://www.vsmu.sk/akademicka-kniznica-vsmu/

Information support for study programmes is ensured centrally by VŠMU, which administers and operates internal and external communication systems. The data communication network is implemented in all VŠMU buildings in the form of a local area network (LAN), connected to the internet via the SANET optical network at speeds of 1 to 10 Gb/s. All computers owned by the institution (240 computers and laptops) have internet access via LAN or Wi-Fi.

The institution uses the vsmu.sk domain and service subdomains accessible to users via the internet or the institutional intranet through in-house servers or outsourced services (Academic Information System AIS2, DaVinci library system, Media Library, and others).
Communication for students and staff is provided through the Microsoft 365 cloud service (email, OneDrive storage for staff and students, collaboration via MS Teams, etc.). The extended Microsoft 365 A3 licence also includes security packages enhancing not only communication security but also user safety when working outside the VŠMU environment.

The internal network is secured by a firewall with applied security rules, as well as by an automated intrusion detection and prevention system (IDS and IPS).
Most VŠMU buildings are covered by a Wi-Fi network for students and staff (EDUROAM project), with coverage continuously expanding in response to increasing demands. Lecture rooms are equipped with both Wi-Fi access and wired LAN connections.

8_C_Characteristics and Scope of Distance Education Applied in the Study Programme

The study programme Theory and Dramaturgy of Music is delivered primarily in full-time (on-site) form. Any potential implementation of distance education, conditioned by extraordinary circumstances, is coordinated by the management of the Faculty of Music and Dance of VŠMU. In such cases, education is conducted via the MS Teams environment, depending on the nature of individual courses, either as online instruction (seminars) or as distance self-study (lectures).

Communication with students is standardly carried out through the MS Teams and AIS platforms. Both students and teachers are required to use institutional email addresses (@vsmu.sk), through which they are assigned to individual communication teams (staff and student teams).

8_D_Partners of the Higher Education Institution in Ensuring Educational Activities of the Study Programme and the Characteristics of Their Participation

The Faculty of Music and Dance of VŠMU consider contact and integration with professional practice to be one of the key prerequisites for the employability of graduates after completion of their studies. This cooperation significantly contributes to the quality of education in the core courses of the programme. Therefore, already during their studies, VŠMU enables students to verify and develop acquired skills in a professional environment.

On this basis, the Faculty of Music and Dance of VŠMU regard as partners those institutions, festivals, and editorial offices that regularly provide such opportunities to students in cooperation with the Academy. These include, for example:

- Slovak Academy of Sciences – participation in conferences and educational events,
- Bratislava Conservatory – pedagogical practice,

- Miloš Ruppeldt Elementary School of Arts, Bratislava – pedagogical practice,
- Music Centre Bratislava – managerial and dramaturgical practice,
- Hudobný život magazine – publication and critical practice,
- Viva Musica! Festival – managerial practice,
- Nová Cvernovka Creative and Cultural Centre – managerial practice.

8_E_Characteristics of Opportunities for Social, Sports, Cultural, Spiritual, and Community Life

Students of the Academy of Performing Arts in Bratislava have opportunities for social and cultural engagement directly within their studies, which form a natural part of their study programme. The Faculty of Music and Dance of the Academy of Performing Arts has two concert halls (the Dvorana Concert Hall and the Small Concert Hall), which provide cultural activities not only for students but also for the wider public. These venues are also used for events such as the Orfeus Festival and the International Performance Competition, in which students of the Department of Music Theory also participate organisationally.

In addition to artistic spaces, social areas within the building of the Faculty of Music and Dance include the renovated study room of the Academy Library and a newly opened café.
The institution is located directly in the city centre, where opportunities for cultural and social life are particularly rich.

8_F_Opportunities and Conditions for Student Participation in Mobility Programmes and Internships

One of the key pillars of the Academy of Performing Arts in Bratislava (VŠMU) is cooperation with domestic and international institutions. The Academy regularly hosts and sends academic staff and other employees on international stays, receives and sends students for study stays and internships abroad, participates in international consortia, and develops specific forms of cooperation with national associations supporting international cooperation.

VŠMU has concluded a total of 140 cooperation and bilateral exchange agreements with institutions from 31 countries worldwide. Of these, more than 133 universities and higher education institutions from 27 Erasmus+ programme countries in Europe participate in the Erasmus+ programme, along with 7 universities from third countries not associated with the Erasmus+ programme (Switzerland, the United Kingdom, the Republic of Kazakhstan, Mozambique). Specific indicators are available in the annual reports of VŠMU and its individual faculties, published at:
https://www.vsmu.sk/uradna-tabula/vyrocne-spravy/

The conditions of participation and application guidelines are published at:
https://www.vsmu.sk/medzinarodna-spolupraca/studentske-mobility/

The most significant platform for student mobility is the Erasmus+ programme, which is coordinated by the Erasmus+ Committee at VŠMU. Information is published at:
https://www.vsmu.sk/medzinarodna-spolupraca/vseobecne-informacie/

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Tuesday:	9.00–14.00
Wednesday:	9.00–14.00
Thursday:	9.00–14.00

9_REQUIRED SKILLS AND PREREQUISITES FOR ADMISSION TO STUDY

9_A_Required skills and prerequisites for admission to study

Students are admitted to doctoral studies on the basis of an admission procedure. The conditions of the admission procedure for study programmes delivered at the faculties of the Academy of Performing Arts in Bratislava within the field of study Arts and Culture Studies are determined by the faculties in their internal regulations.

Basic admission requirements:

- Successful completion of a master's degree in the field of study Arts and Culture Studies or in a related or relevant field of study,
- Fulfilment of the requirements of the admission procedure,
- Demonstration of aptitude and talent for research activities.

Admission of applicants who have not yet completed second-cycle higher education (master's degree) is conditional upon obtaining such qualification no later than the date of enrolment (conditional admission to study pursuant to Section 58(1) of the Act on Higher Education Institutions).

9_B_Admission Procedures

Admission criteria:

a) Assessment of the applicant's overall knowledge base and creative potential,
b) Evaluation of the applicant's suitability for doctoral study and their ability to appropriately select and elaborate a doctoral research project focused on the chosen area of music-theoretical research,
c) Review of the level of the applicant's original doctoral project, which the applicant is required to submit in a structured form, including:
    a. a clearly defined and current research topic,
    b. a research objective,
    c. identification of the current state of knowledge in the given field,
    d. an overview of relevant scholarly literature related to the proposed topic.

The admissions committee also takes into account the applicant's previous academic achievements and may request the submission of evidence of scientific, scholarly, publication, dramaturgical, and artistic activities, where applicable.

The entrance examination consists of:

a) Evaluation of a portfolio of works, which the applicant also presents orally and which assesses the applicant's aptitude for research work and for scientific and scholarly reflection on musical art,
b) Assessment of the level of the submitted original project,
c) An interview with the applicant, focusing primarily on determining the depth of the applicant's orientation in the fields of music theory, music history, and music analysis, as well as the extent of their familiarity with these areas based on the study of scholarly literature and their own work.

9_C_Results of the Admission Procedure in the Recent Period

As this is a new study programme, no students have been admitted yet.

10_FEEDBACK ON THE QUALITY OF EDUCATION PROVIDED

In the study programme Theory and Dramaturgy of Music, the quality of education is ensured through:

- Continuous professional development and education of academic staff,
- Support for the publication, scientific, and artistic activities of academic staff,
- Support for the participation of academic staff in mobility programmes and other relevant activities outside the home institution.

The quality of education in the teacher–student relationship and the monitoring of its level are reflected through the following measures:

- Priority given to full-time (on-site) study, enabling the continuous verification of acquired knowledge and skills. This is monitored throughout the entire course of study through regular direct contact between teacher and student,
- Learning objectives of individual courses aimed at colloquial or public presentation and discussion of study outcomes. Dialogue takes place at multiple levels: student–student, student–teacher, and student–public. This system enables communication not only within the discipline but also towards potential employers and the wider public,

- Logical continuity of individual courses (especially core/profile courses), designed in such a way that without their proper completion, students are not able to fully meet subsequent study requirements,
- Verification of knowledge and competences through their practical application within institutional projects and presentations,
- A part of the curriculum focused on the development of practical competences is delivered in the form of "vertical studios", bringing together students from different levels of study with graduated competences, thereby fostering collegial student-to-student feedback,
- Assessment of students' creative activities with a comprehensive character, including the evaluation of strengths and weaknesses in the development of each student's talents and their guidance along an individual trajectory corresponding to their specific needs.

10_A_Procedures for Monitoring and Evaluating Student Feedback on the Quality of the Study Programme

The Music and Dance Faculty of the Academy of Performing Arts in Bratislava collects student feedback through the following mechanisms:

- Annual collection of feedback in the form of a university-wide anonymous questionnaire, focusing primarily on education, technical and material facilities, and the overall quality of studies,
- In addition to the annual university-wide anonymous questionnaire, the Department of Music Theory of the Faculty of Music and Dance implements further activities aimed at obtaining specific information related to student satisfaction with the study programme and its delivery, including regular meetings between students and department management, supplementary anonymous questionnaires with specific questions concerning studies and their organisation, and individual consultations between teachers and students,
- At the level of the guarantor: the guarantor ensures that individual teachers continuously monitor student feedback within individual courses, at a minimum upon completion of each course,
- At the departmental level: during departmental meetings, the head of the department ensures that feedback monitoring is a regular agenda item and that its results are recorded in the minutes,
- At the level of the collegium: the results of the survey will be regularly published at least once a year in AIS2, and specific measures aimed at improving the quality of studies will be proposed.

10_B_Feedback on the Quality of Education

The new study programme Theory and Dramaturgy of Music has no graduates yet. Graduates of the currently existing study programme Theory of Theatre, Film and Music provide feedback through several channels:

- Personal contact: many graduates are professionally active in the field and therefore remain in contact with the Academy of Performing Arts in Bratislava, providing teachers and programme guarantors with direct feedback on the study programme and its quality,
- The level of outputs of creative and scientific activities: which are monitored by teachers and programme guarantors also in their roles as assessors or reviewers,
- In cases where graduates continue in doctoral studies, feedback on previous academic activities and studies is incorporated into the content of several courses (especially in the areas of methodology and specific competences) as part of course requirements.

The procedure for monitoring feedback and implementing improvement measures is analogous to that applied to student feedback within the study programme.

11_REFERENCES TO OTHER RELEVANT INTERNAL REGULATIONS AND INFORMATION