

Compulsory subjects - Branch - Compulsory subjects/ Didactics, Practice/ Part 1b, 3

Subject code	Subject	Extent	Exam	Credit	Recommended year/semester	Terms
OINU4H011A	Didactics of interpretation and instrumental methodology	1/1	Z	4	1/ZS	
OINU4H013A	Introductory Practice with Reflection	0/1, 12H	Z	2	1/ZS	
OINU4H021A	Didactics of playing musical instruments and Instructive literature	1/1	Zk	3	1/LS	P OINU4H011A
OINU4H023A	Continuous Teaching Practice at Lower Secondary School	0/1, 24H	Z	4	1/LS	
OINU4H032A	Didactics and Management of Music Presentation	1/1	Zk	3	2/ZS	
OINU4H033A	Continuous secondary school training with reflection	0/1, 24H	Z	4	2/ZS	
OINU4H041A	Graduation concert	0/1	Zk	3	2/LS	P OINU4H031A

Total credits **23**

Compulsory subjects - Branch - Compulsory subjects/ Branch/ Part 2

Subject code	Subject	Extent	Exam	Credit	Recommended year/semester	Terms
OINU4H012A	The Art of Interpretation I	1/2	Z	5	1/ZS	
OINU4H022A	The Art of Interpretation II	1/2	Z+Zk	5	1/LS	P OINU4H012A
OINU4H031A	Graduate Concert Preparation	1/1	Z	4	2/ZS	P OINU4H022A

Total credits **14**

Compulsory optional subjects - Compulsory optional subjects 1/ Branch/ Part 2

Subject code	Subject	Extent	Exam	Credit	Recommended year/semester	Terms
OINU4H031B	Interpretation Class - Piano	0/1	Z	2	2/ZS	
OINU4H032B	Interpretation Class - String Instruments	0/1	Z	2	2/ZS	

Minimum credits **2**

Recommended optional subjects

Subject code	Subject	Extent	Exam	Credit	Recommended year/semester	Terms
OINU4H001C	Interpretation Class	0/2	Z	3	2/LS	
OINU4H002C	Artistic and Scientific Presentation	0/2	Z	3	2/LS	
OINU4H003C	Chamber Orchestra	0/2	Z	3	2/LS	
OINU4H004C	Yoga for Musicians as a Tool for Prevention and Wellbeing	0/2	Z	3	2/LS	

Ad terms: Mark in front of subject **P** = Preterms, **K** = Currently filed subject, **Z** = Exchangeable subject, **N** = Incompatible subject

Final state exam

OSZNM142	Playing an instrument with didactics
OSZNM142	Playing an instrument with didactics
This part contains the defense of the graduate concert, presentation and subsequent discussion in one of the 12 thematic areas. In each circuit, areas representing the graduate's professional profile are determined: - history and literature of the instrument, including instructive literature with expected didactic analysis - interpretive principles of the given stylistic period, including analysis of technical and artistic demands and evaluation of interpretive performance, all in terms of pedagogical approach - didactics and methodology of instrumental play Circuits and individual areas are designed in accordance with the framework educational program of ZUŠ and with the needs of instrumental and art pedagogical pedagogy. They are based on three principles: 1. theoretical, knowledge, 2. artistic, creative principle, 3. didactic and methodological principles. They therefore require knowledge of specific music theory and music history backgrounds, as set out in the areas of each circuit. Furthermore, each circuit represents a thematic approach for an individually conceived artistic didactic view with the possibility of their own creative approach.	

	Thematic areas - piano: 1. Clavichord. Compositions for keyboard instruments of the Baroque period (J. S. Bach, G. F. Händel). Foreign piano schools (Emmons, Nikolaev, Thompson, Aaron, Grindea, etc.). 2. Harpsichord. Russian piano works of the 19th and 20th centuries. Basic principles of modern piano pedagogy. 3. Hammer piano in the 18th and 19th centuries. Piano works of Viennese classics (Haydn, Mozart, Beethoven). Development of creativity and musicality in piano teaching. 4. Modern piano, major manufacturers of modern pianos. Piano works of the early Romantic period. Elementary piano teaching. 5. Interpretive principles in baroque music. English virginalists, French clavecinists, D. Scarlatti, G. Frescobaldi. Czech piano schools for beginners. 6. Interpretive principles in Classical music. Czech piano works from the 18th and 19th centuries. Principles of effective exercise. 7. Interpretive principles in Romantic music. Piano concerts, development, masterpieces. S. Suzuki and his auditory method. 8. Interpretive principles in the Impressionist music. Piano works of the Impressionist period. History and present of Czech piano pedagogy. 9. Interpretive principles in 20th century music. Piano works in the 20th century in Central and Eastern Europe. French and German schools for keyboard instruments of the 18th century. 10. Principles of work with chamber piano parts. Czech piano works of the early Romantic period. Piano schools of the first half of the 19th century and the influence of important pianists on the development of pedagogy. 11. Principles of preparation for public performance. Piano works of the late romantic period. Psychophysiological schools at the turn of the 19th and 20th centuries. 12. Principles of work with notation of different stylistic periods. 20th century piano works in Western Europe and overseas. Important piano teachers of the 20th century and the present. Thematic areas - string instruments: 1. Predecessors of today's string instruments. String instruments, their origin and construction, development of the bow. Intonation in the playing of string instruments. 2. Italian schools of violin making. Luthiers in Germany, France and other European countries. Tone creation, vibrato in string instruments playing. 3. Development of violin making in Bohemia. Left hand and arm functions. 4. Literature for string instruments of the Baroque period. Specifics of its interpretation. Bowings, their division, practical application. 5. Literature for string instruments of the Classical period and specifics of its interpretation. World methodological literature. 6. Literature for string instruments of the Romantic period. Virtuosos of this era. Czech methodological literature. 7. Literature for string instruments of the Impressionist period and classics of the 20th century. Right hand and arm functions. 8. Czech literature for string instruments of the 18th and 19th centuries. Rhythmic discipline of a string player. 9. String instruments in the work of Czech composers of the 20th century. Fingering in the playing of string instruments, specific techniques - trills, pizzicato, flageolets. 10. Development of the sonata for string instruments. Basics of methodical procedure in the 1st and 2nd year of teaching string instruments at ZUŠ. 11. Development of a concerto for string instruments. Basic prerequisites for playing string instruments, attitude, holding the instrument. 12. Schools of playing string instruments in the 19th and 20th centuries. Their top representatives and interpretive contribution in the context of today's didactic principles. Scales, two-touch and chords, position exchanges.
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