

Academy of Arts in Banská Bystrica  
Faculty of Performing Arts

# Evaluation report from the periodic evaluation

at the Faculty of Performing Arts  
of the Academy of Arts in Banská  
Bystrica in the academic year 2021/2022

study programme: **Music Art**

level of study: **Doctoral degree /3<sup>rd</sup> degree/**

form of study: **part-time**

Discussed and approved by the  
**Artistic and Pedagogical Council**  
of the Faculty of Performing Arts  
Academy of Arts in Banská Bystrica  
on 24 November 2022



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## 1 Study programme: musical arts - doctoral studies - external form of study

In the academic year 2021/22, the doctoral degree was initially implemented in two study programmes, Composition and Performing Arts, in both full-time and part-time form. Due to the alignment of the study programme, changes have been made and currently the doctoral studies are only carried out in the study programme of musical arts (both full-time and part-time). Changes have been made in the content of the original programmes, which resulted from the needs of practice (better application of the graduate on the labour market) and the necessity to reflect the sustainability of the study programme in terms of the number of students. Since already at the lower levels (Bc., Mgr.) there was a desire on the part of students to participate in subject overlaps in both separate study programmes, at the highest level of study both SPs were unified under the common name of musical arts. The addition of compulsory and elective subjects enables students to gain a deeper understanding of the broader context, wide-ranging theories, sophisticated methods and practices in the field of art and science in line with modern tendencies at a level corresponding to international criteria.

The modified title of the study programme reflects a more comprehensive approach to the education provided, not only in terms of the graduate's skills, but also reflects the need for more effective fulfilment of the qualification framework of the graduate of the 3rd level of higher education.

The external form of study lasts 4 years. The content of the full-time and external forms is identical, as well as the requirements for graduation, with the difference being in the timing of the distribution of individual courses. Teaching is in Slovak language.

The person responsible for the study programme for both full-time and part-time study is prof. Mgr. Marian Lapšanský.

10 students participated in the entrance examination, of which 8 students were admitted. All those admitted also enrolled, i.e. 8 students enrolled for external studies. The results of the candidates (scores) of the entrance examination on 27 June 2022 were submitted to the Admissions Committee.

*Table 1: Number of applicants in the admission procedure for doctoral studies (external form) for the academic year 2022/2023 in the Faculty of Performing Arts*

<b>Number of applicants</b> in the admission procedure for ArtD. studies for the year 2022/2023: 10	Number of admissions: 8 Number of students enrolled: 8
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The Admissions Committee decided as follows: the following were admitted to the external form of doctoral studies:

- Mgr. art. Dominik Haliarský - piano
- Mgr. art. Vladyslav Panchenko - piano
- Mgr. art. Asuka Maeda - vocal interpretation
- Mgr. art. Veronika Miháľková - vocal interpretation

- Mgr. art. Andrea Nemcová - vocal interpretation
- Mgr. art. Matej Smutný - percussion
- Mgr. art. Kristýna Burianová - guitar
- Mgr. art. Ladislav Fančovič - saxophone

### **State examinations and defences of final theses and artistic performances**

Dissertation and artistic performance defences were held on 8 June 2022. All full-time and part-time students defended their dissertations and artistic performances.

Commission 1:

Chairman: prof. Mgr. Mária Tomanová, ArtD.

members: prof. PaedDr. Eva Michalová, CSc.

doc. Alexandr Vovk, ArtD.

doc. Mgr. art. Pavol Tužinský, ArtD.

doc. Mgr. Zuzana Bouřová, Ph. D., ArtD.

Commission 2:

Chairman: prof. Prof. Marian Lapšanský

members: prof. PhDr. Eva Langsteinová, CSc.

doc. Mgr. art. Eva Varhaníková, ArtD.

doc. Mgr. Adam Marec, ArtD.

doc. Mgr. art. Iveta Sabová, ArtD.

#### 1.1 Quantitative indicators

##### **Indicator 1:**

- number of students in each year of study: 1st year: 3, 2nd year: 6, 3rd year: 7, 4th year: 10
- number of first-year students who dropped out of their studies (expulsion for failure, dropping out, change of SP...): 1
- drop-out rate in the following years of study: 0
- proportion of international students in the total number of students: 2/26
- proportion of students exceeding the standard length of study: 0
- average length of extra study: 1 year
- number of graduates: 10
- number of disciplinary proceedings: 0
- number of academic frauds detected, of which number of plagiarisms: 0

##### **Indicator 2:**

- student/teacher ratio: 26/19; advisor ratio: 26 students/14 advisors
- average number of credits for profile subjects in the SP: 30.5 per year

- Number of theses supervised by one supervisor: minimum 1 and maximum 2
- share of contact teaching in the total working capacity of teachers (in hours per week): from 8.5h/37.5 to 18.5h/37.5
- Number of staff dedicated to student support (study and career guidance): 1
- share of students on mobility abroad out of the total number of students: 1/25
- Number of students admitted on mobility from abroad in the academic year concerned: 0
- Proportion of students who participated in the evaluation of the quality of teaching and teachers of the study programme out of the total number of students and student satisfaction rate: 2/25, satisfaction rate: 100%
- Students' satisfaction rate with the quality of teaching and teachers: all students rated the quality of teaching and teachers as A, satisfaction rate: 100%
- Satisfaction rate of students with special needs: there are no students with special needs studying in the study programme either full-time or part-time
- number of student submissions: 0

#### **Indicator 3:**

- number of teachers in the following positions: professor, associate professor, assistant professor, lecturer and on agreements f. m. prof.: 11; doc. 6; assistant professor: 1; assistant: 0; lecturer: 0; agreement: 1
- age of SP teachers providing profile subjects - average age and minimum and maximum range: average age 59.11; min. 29; max. 76
- Share of teachers with III degree and above in the total number of teachers: 100%
- share of teachers who are graduates of another university in the total number of teachers: 0.84
- proportion of teachers who have obtained grade III or higher at another university: 0.84
- proportion of teachers with more than 1 year of artistic experience outside of concurrent teaching experience: 0.74
- Number of teachers recruited on mobility from abroad in the academic year concerned: 0
- proportion of teachers on mobility abroad in the academic year concerned: 1

#### **Indicator 4:**

- Number of supervisors in the 3rd stage of studies in the corresponding field of habilitation and inauguration: 14
- Number of students in the 3rd degree (ArtD.) per supervisor (average and maximum): 1,86 and maximum number: 4
- Number of publications by teachers in each output category registered in CREPČ or other equivalent databases: 29
- Number of teachers' creative outputs in each output category registered in CREUČ or other equivalent databases: 58
- number of publications and creative outputs of PhD students: publications: 137

- amount of financial support received from domestic and international grant schemes and other competitive sources: 40 325,60€
- number of responses to publications and creative outputs: publications 0; responses to creative outputs are registered in CREUČ only from 2022
- Number of awards for creative outputs of teachers and doctoral students: 3
- Assessment of the creative level of the workplace: despite the persistent unfavourable conditions in the field of concert productions both at home and abroad in the post-pandemic period in the first half of the academic year, FMU AU in the evaluated period recorded a significant increase in the number of artistic outputs. However, it is still recommended to guide creative staff to increase outputs in all categories of artistic activity, also in view of the new methodology of registration in CREUČ 2, which introduces a new more demanding categorisation of creative activities, the results of which will only become apparent after the verification of outputs in 2023.

Table 2: Research project funding received in 2021 - Part 1

P . n o .	Funding provider (grant agency, commissioning body)	Grant (G) /Order (O)	Domestic (D) /foreign (F)	Project number /identification	Project name	Project solution period	Volume of subsidy/financial resources received by the HEI on its account in the period from 1.1. to 31.12. in EUR in category BV	Amount of subsidy/funding received by the HEI on its account in the period from 1.1. to 31.12. in EUR in the category KV
1.	Eszterhazy Karoly University	G	Z	2020-1-HU01-KA226-HE-09394	A new era of digital platforms in music e-education	1.6. 2021 - 31.5.2023	19 925,60 €	0

Table 3: Funding for research projects - domestic - received and underway in 2021

<b>Provided by- the financier . Resources</b>	<b>Domes tic (D) /foreign n (Z)</b>	<b>Surname, first name and title of the project leader</b>	<b>Project name</b>	<b>Proje ct solut ion perio d</b>	<b>Amount of subsidy/funds received by the HEI on its account 1 .1. - 31.12. in category BV</b>
FPU	D	Varhaníková Eva, doc. Mgr. art. ArtD.	Intercomp	2021	5 900,00
FPU	D	Sontág Andrej, Mgr. art. ArtD.	Interpretive courses in trumpet playing	2021	2 000,00
FPU	D	Marec Adam, doc. Mgr. art. artD.	Concert presentation and prop. slov. guitar. ... in Brazil	2021	1 500,00
FPU	D	Laco Jakub	Compost	2021	2 000,00
FPU	D	Budinská Olga, Mgr. art., ArtD.	Choir song in the heart of Slovakia III.	2021	1 500,00
FPU	D	Špilák Peter, doc. Mgr. art. Mgr. PhD. ArtD.	Meeting over choral score VIII - 5 . International Conducting Competition	2020-2021	2 500,00
FPU	D	Špilák Peter, doc. Mgr. art. Mgr. PhD. ArtD.	Meeting over choral score IX - 6 . International Conducting Competition	2021	1 500,00
Tatra Banka Foundation	D	Tomanová Mária, prof. Mgr. Art. ArtD.	Gingerbread house in the interpretation of young artists	2021-2022	2 000,00
Tatra Banka Foundation	D	Tomanová Mária, prof. Mgr. Art. ArtD.	W. A. Mozart.	2019-2021	1 500,00

## 1.2 Qualitative indicators

Study in the study programme is focused on the acquisition of artistic skills, knowledge, gaining experience, development of artistic personality, while creative, innovative and effective teaching methods are used, which reflect the requirements of modern university studies. The quality of studies can be assessed, inter alia, by analysing the profile subjects and the achievements of the students. Since not all profile subjects were taught in the academic year 2021/22, we list only those which have not changed in their nature and aim and which featured in the recommended curricula as core subjects, i.e. playing a musical instrument/singing/conducting. Courses that have been introduced as profile subjects only from the academic year 2022/23 will not be evaluated until one year later. The profile subjects include the doctoral seminar, which all doctoral students attended.

- Content, aim of **the profile course doctoral seminar**

The content and aim of the Doctoral Seminar are to discuss the possibility of using the subjective creativity of the composer and performer, to discuss the possibility of realizing contemporary aesthetic norms in performance practice, to compare sound recordings with notation, to search for and find progressive possibilities of creation and to deepen knowledge of theory and practice, to prepare and present a professional paper, to prepare for active participation in professional conferences.

- Assessment of the level of theoretical knowledge acquired, the level of development of students' interpretive skills and practical skills

Upon successful completion of the learning process, the student is evaluated on his/her ability to create a formal, tectonic, and semantic view of the art of music, to be able to use the acquired knowledge and understanding of music history and the present in conjunction with the technical possibilities of individual modern musical instruments in relation to the performing arts, to be able to lead a scholarly discussion and critically analyze scholarly contributions, and to adequately navigate the literature of his/her area of specialization/profession.

- Exam requirements in each year

The basic requirement for assessment in all grades is active participation in class and the completion of written work.

### 1.2.1 Study focus *Playing woodwind instruments*

***Saxophone* - instructor: prof. Prof. Stepanov Alexander, CSc.**

**Student: Mgr. Erik Rothenstein**

1. Content, aim/pedagogical aim of the **profile course dissertation - preparation of the artistic and written part**

The dissertation has the character of a scientific thesis, in which the doctoral student, on the basis of ongoing research and with the use of rich documentary material, as well as scientific methods, demonstrates the ability and readiness to work independently scientifically and creatively in the field of research or development, or readiness for independent theoretical and



creative artistic activity, to solve theoretical and practical problems of the artistic field. The dissertation artistic performance is an artistic work of at least a recital (60 min.). The performance presents the student's readiness for independent creative artistic activity of the highest artistic complexity.

2. Evaluation of the level of acquired theoretical knowledge, the degree of development of students' performing abilities and practical skills (e.g. assigned art projects, performing performances for individual grades + how students have mastered them, what is the connection to practice)

The student continued to prepare the artistic and theoretical part of the dissertation.

Thesis title: Sigurd Rascher and the Modern Saxophone School

- Examination requirements in each year: preparation of the artistic and theoretical part of the dissertation
- Number of students who participated in the teaching process in each year (or if someone interrupted their studies, did not finish the year...)

Table 4: Number of students who participated in the teaching process in each year (saxophone, ArtD., external form)

Grade	Vol.	Number of students
ArtD. ext. study	1.	-
	2.	-
	3.	1
	4	-
	5.	-
Total	-	1

- Summary of awards, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions

Erik Rothenstein, 3rd year ArtD. - member of the band BABELE BEAT BAND - new album Owl Forest; Erik Rothenstein band ft. Jorge Padro CD Schumann Resonance

### 1.2.2 Study focus Playing brass and percussion instruments

**Flute - instructor: prof. MgA. Mgr. Kunt Václav**

**Student. Michaela Šálová, ArtD.**

- Content, aim/pedagogical aim of the **profile course - Dissertation - preparation of the artistic and written part**

The dissertation has the character of a scientific thesis, in which the doctoral student, on the basis of ongoing research and with the use of rich documentary material, as well as scientific methods, demonstrates the ability and readiness to work independently scientifically and creatively in the field of research or development, or readiness for independent theoretical and creative artistic activity, to solve theoretical and practical problems of the artistic field.

The dissertation artistic performance is an artistic work of at least a recital (60 min.). The performance presents the student's readiness for independent creative artistic activity of the highest artistic complexity.

- Evaluation of the level of theoretical knowledge acquired, the degree of development of students' performance skills and practical skills (e.g. assigned art projects, performance for individual grades + how students have mastered them, what is the connection to practice)  
The student completed her doctoral studies at the required level with the final defence of her dissertation and artistic performance.

Title of the thesis: Development of compositional directions, principles and realization procedures in the flute literature of the 20th century in Slovakia.

- Examination requirements in each year: preparation of an artistic performance and a dissertation
- Number of students who participated in the teaching process in each year

Table 5: Number of students who participated in the teaching process in each year (flute, ArtD., external form)

Grade	Vol.	Number of students
ArtD. ext. study	1.	-
	2.	-
	3.	-
	4.	1
	5.	-
Total	-	1

Student **Mgr. Kristína Marečková, ArtD.** successfully completed her doctoral studies by defending her artistic performance. The defence took place one year after the defence of her doctoral thesis.

- Summary of awards, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions: ○

### 1.2.3 Study focus *Playing string instruments*

#### ***Playing the violin***

- The content, aim/pedagogical plan of the **profile course - Dissertation** - preparation of the artistic and written part - is prepared by the heads of the departments on the basis of the documents from the supervisors. The content of the study is the extension and improvement of theoretical knowledge with a focus of attention on individual dissertations.

Vozárová " Works for violin and viola"/Your new knowledge must be translated into the realization of selected works in concert performance

- Evaluation of the level of theoretical knowledge acquired, the degree of development of students' interpretive skills and practical skills :

The progress of doctoral students is documented in the annual report - the supervisor's evaluation. The student demonstrates his/her newly acquired theoretical knowledge in both written and oral form / during consultations / .

He applies his performance advances in public and school concert activities.

- Requirements for the exam in each year: are listed in the individual LP
- Number of students who participated in the teaching process in each year (or if someone interrupted their studies, did not finish the year...)

Table 6: Number of students who participated in the teaching process in each year (violin, ArtD.)

Grade	Vol.	Number of students
ArtD.	1.	1
	2.	1
	3.	1
	4	
	-	
Total	-	3

- **Summary of awards**, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions: o

#### ***Playing the viola***

- The content, aim/pedagogical plan of the **profile course - Dissertation** - preparation of the artistic and written part - is prepared by the heads of the departments on the basis of the

documents from the supervisors. The content of the study is to expand and improve theoretical knowledge with a focus on individual dissertations

**Bobeková " Russian viola music".**

- Evaluation of the level of theoretical knowledge acquired, the degree of development of students' interpretive skills and practical skills :

The progress of doctoral students is documented in the annual report - the supervisor's evaluation. The student demonstrates his/her newly acquired theoretical knowledge in both written and oral form (during consultations).

He applies his performance advances in public and school concert activities.

The PhD students have fully fulfilled their responsibilities.

- Exam requirements in each year are listed in the individual LP
- Number of students who participated in the teaching process in each year

Table 7: Number of students who participated in the teaching process in each year (viola, ArtD.)

Grade	Vol.	Number of students
ArtD.	1.	1
	2.	0
	3.	2
	4	0
	5.	0
Total	-	3

- **Summary of awards**, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions: 0

**Playing the cello**

No students were studying in this field of study in the academic year 2021/22, therefore it is not possible to assess the quality of teaching.

**Playing the double bass**

No students were studying in this field of study in the academic year 2021/22, therefore it is not possible to assess the quality of teaching.

#### 1.2.4 Study focus Playing string instruments - cimbalom

No students were studying in this field of study in the academic year 2021/22, therefore it is not possible to assess the quality of teaching.

#### 1.2.5 Study focus Playing string instruments - guitar

- Content, aim/pedagogical objective

Doctoral student Mgr. Dušan Vrúbel. The music-theoretical analysis was connected with the artistic performance in the interpretation of the large-scale work of Claude Bolling: *Concerto for Classical guitar and Jazz piano trio*. In addition to the solo pieces, the doctoral student was featured as a soloist in a guitar concerto with a jazz trio.

- Assessment of the level of theoretical knowledge acquired, the degree of development of interpretive skills and practical skills

During his studies, doctoral student Dušan Vrúbel has studied an extensive repertoire. He is a mature and experienced performer. With his concert *Concerto for Classical guitar and Jazz piano trio* by Claude Bolling, he has presented himself not only on the academic campus, but also on other stages (Hoffmann Cultural Centre, Žilina; Žilina Conservatory; Culture Summer in Nové Mesto nad Váhom), collaborated on the Hommage à Hegerová Memorial Concert at the Municipal Theatre in Žilina, etc.

- Exam requirements in each year
  - Written: in each semester a part of the dissertation, in the final year the completion of the dissertation.
  - Artistic performance: 1st and 2nd year: staging of the 1st doctoral concert (1st year: half of the concert + artistic activity, 2nd year: concert - recital), 3rd and 4th year: staging of the 2nd doctoral concert
- Number of students who participated in the teaching process in each year

Table 8: Number of students participating in the teaching process in each year (guitar, ArtD., external form)

Grade	Vol.	Number of students
ArtD.	1.	-
	2.	-
	3.	-
	4.	2
	5.	-
Total	-	2

- Summary of awards, testimonials, presentations and student participation in projects, performances, workshops, etc.:

Jozef Sivák took part in the symposium in Cenztochowa, Poland, and in the department's concert on 30 May as a soloist; he also regularly performs with a guitar trio and in a duo with violin (4th year)

#### 1.2.6 Study focus *Playing keyboard instruments - piano, accordion*

- Content, aim/pedagogical aim of the **profile course - Dissertation - preparation of the artistic and written part - playing the piano**

The content and aim of the profile course - Dissertation - preparation of the artistic and written part of the piano performance is to outline the basic parameters of the performance of works, study of contemporary literature and context, the foreignisation of expressive means for adequate content and form mastery of the repertoire, the conception of the creation of an artistic work, ( from the project to the final stage), the definition of the aesthetic parameters of the composed work, the study of specialized literature related to the topic and the content of the dissertation.

- Evaluation of the level of theoretical knowledge acquired, the degree of development of students' performance skills and practical skills (e.g. assigned art projects, performance for individual years + how students have mastered them, what is the connection to practice).

After successful completion of the training process, the student is evaluated according to whether he or she was able to work independently in finding interpretative and compositional starting points and procedures, whether he or she was able to take an analytical approach to the study of works, taking into account the specifics of individual stylistic periods, including their sound and aesthetic ideal, have knowledge and insight into the latest artistic trends in the context of international performance and composition practice, possess a systematic, coherent and comprehensive body of knowledge in a specialized area, including knowledge and understanding of relationships to other parts of the discipline and to related disciplines.

- Exam requirements in each year

The course does not have cyclical semester examinations; the study is directed towards the realization of the artistic and written part of the dissertation. An active approach in solving the tasks set by the supervisor is evaluated.

- Number of students who participated in the teaching process in each year

Table 9: Number of students participating in the teaching process in each year (piano, ArtD., external form)

Grade	Vol.	Number of students
ArtD.	1.	-
	2.	1
	3.	4
	4	1
	5.	-
Total	-	6

- Content, aim of **the profile course - Doctoral Seminar**

The content and aim of the Doctoral Seminar are to discuss the possibility of using the subjective creativity of the composer and performer, to discuss the possibility of realizing contemporary aesthetic norms in performance practice, to compare sound recordings with notation, to search for and find progressive possibilities of creation and to deepen knowledge of theory and practice, to prepare and present a professional paper, to prepare for active participation in professional conferences.

- Assessment of the level of theoretical knowledge acquired, the level of development of students' interpretive skills and practical skills

Upon successful completion of the learning process, the student is evaluated on his/her ability to create a formal, tectonic, and semantic view of the art of music, to be able to use the acquired knowledge and understanding of music history and the present in conjunction with the technical possibilities of individual modern musical instruments in relation to the performing arts, to be able to lead a scholarly discussion and critically analyze scholarly contributions, and to adequately navigate the literature of his/her area of specialization/profession.

- Exam requirements in each year

The basic requirement for assessment in all grades is active participation in class and the completion of written work.

- Number of students who participated in the teaching process in each year

Table 10: Number of students participating in the teaching process in each year (piano, ArtD., external form)

Grade	Vol.	Number of students
ArtD.	1.	-
	2.	1
	3.	4
	4.	1
	5.	-
Total	-	6

- Summary of awards, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions  
Mgr. art. Bohdan Koval
- Prize in II. category - 1st International Piano Competition within the International Festival InterComp 18 - 19 November 2021, Banská Bystrica,
- prize in II. category - 13. International Fryderyk Chopin Piano Competition, 9 to 11 August 2022, Mariánské Lázně, Czech Republic,
- laureate of the 1st Prize - Soloist/Piano in category F (over 26 years), 22nd Music competition and festival "Music without limits", 14-23 August 2022, Lithuania

### 1.2.7 Vocal interpretation

- Content, aim/pedagogical aim of the **profile course - Dissertation - preparation of the artistic and written part**

Doctoral students work on the interpretation of major works of world and Slovak musical literature, encompassing all stylistic periods in song, oratorio, cantata and opera. They devote a substantial part to the interpretation of works related to the topic of the written dissertation.

The theoretical background and specifics related to the topic of the dissertation are treated in a sequential order.

In the second year of doctoral studies, emphasis is placed on the preparation of the artistic and written part of the dissertation examination. Consultations focused on refining the concert programme and its connection to the topic of the written thesis, as well as on reworking vocal-technical and vocal-expressive details.

Also in the third year of internal study and in the final year of external study, the overwhelming part is devoted to the final detailed elaboration of the artistic output and the completion of the theoretical work.



- Assessment of the level of theoretical knowledge acquired, the level of development of students' interpretive skills and practical skills

In the preparation of the artistic performance for the dissertation examination and the elaboration of the dissertation, the practical experience of the doctoral students was used to a large extent, which despite the unfavorable situation in connection with the pandemic did not interfere with the course of the concert performances. It was possible to integrate more than 50% of the net time in the artistic performance programme in close connection with the topic of the written thesis and to further enrich it with works of other stylistic periods, thus achieving a wide range of artistic performance. The same applies to the final artistic performances. The acquired theoretical knowledge, the development of performing abilities and practical skills are widely used by doctoral students in their artistic as well as pedagogical practice. All doctoral students have been actively involved in various artistic projects on domestic concert stages and venues, including international ones, since the release of the pandemic-related measures. CD recordings have also been produced. All PhD students in their final years have successfully conducted their dissertation examinations and have also successfully defended their artistic performances and dissertations.

- Exam requirements in each year

Doctoral students are required in all years to meet the high standards set for the interpretation of challenging works of world and domestic musical literature.

In the second year of internal and external studies, it is obligatory to present a dissertation artistic performance, to elaborate and submit a part of the dissertation and to conduct a dissertation examination. In the final year, this is identical to the fact that the dissertation must already be completely processed and submitted for the defense of the artistic performance and the dissertation.

- Number of students who participated in the teaching process in each year

*Table 11: Number of students who participated in the teaching process in each year (vocal performance, ArtD. studies, external form)*

Grade	Vol.	Number of students in 2021/22
ArtD.	1.	1
	2.	3
	3.	1
	4	5
	5.	0
Total	-	10

- **Summary of awards**, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions

**Evening of vocal art:** representative concert of doctoral students of the Department of Vocal Performance of the Faculty of Performing Arts on the occasion of the 25th anniversary of the founding of the Academy of Arts in Banská Bystrica - 20 May 2022 - Robotnícky dom in Banská Bystrica

Active participation in public performances at opera houses and concert stages at home and abroad.

### 1.2.8 Conducting the choir

- Content, aim/pedagogical aim of the **profile course**  
Doctoral students study major works of world and Slovak musical literature. They focus on works related to the topic of the written dissertation, elaborate the theoretical background and specifics related to the topic of the dissertation, and prepare an artistic performance.
- Evaluation of the level of theoretical knowledge acquired, the degree of development of students' performance skills and practical skills (e.g. assigned art projects, performance for individual years + how students have mastered them, what is the connection to practice)

*All ArtD students in the Department of Choral Conducting have mastered their tasks to the required standard, as evidenced by the rehearsals and also the dissertation concerts, which featured students with ensembles with which they actively collaborate in practice.*

- Number of students who participated in the teaching process in each year:

Table 12: Number of students who participated in the teaching process in each (choir conducting, ArtD. studies, external form)

Grade	Vol.	Number of students
ArtD.	1.	-
	2.	-
	3.	2
	4.	-
	5.	-
Total	-	2

- **Summary of awards**, responses, presentations and student participation in projects, performances, workshops, etc. + prizes won in competitions: 0

### 1.2.9 Composition

No students were studying in this field of study in the academic year 2021/22, therefore it is not possible to assess the quality of teaching.

### 1.3 Evaluation of the OZŠP – person in charge of the study programme

In the first half of the academic year 2021/2022, the teaching of doctoral programmes was still affected by the ongoing Covid-19 pandemic. Nevertheless, an adequate level of online teaching of theoretical subjects has been maintained. Following the transition to face-to-face teaching, the increased focus on theoretical subjects was also reflected in the preparation and implementation of the 2nd Doctoral Students' Conference. The conference provided a space for doctoral students to engage in inspiring and professional artistic discussion in the field of professional performing arts. The proceedings of the ACTA DOCTORANDUM FACULTATIS MUSICAE ACADEMICAE ARTIUM will be published from the papers presented at the conference. The impossibility of direct contact with teachers in practical subjects is particularly detrimental in the performing arts, which is why, as a supervisor, I am delighted that, after the transition to full-time teaching, the doctoral students have shown their unflagging interest in learning and the practical application of their performance skills.

All doctoral students demonstrated adequate knowledge in all assessed subjects in the theoretical subjects and a sympathetic performance in the performing and compositional arts. This is evidenced by the number of graduating doctoral students, where both internal and external students performed their final doctoral artistic outputs (recitals) to a very high standard, many times in the external halls of the city with a high attendance of the music-loving public.

I conclude that the standards of education in the doctoral study programmes in Performing Arts and Composition, Current Music, have been met according to the criteria expected and appropriate to the programme of study at Level 3 of the degree programme.

As a guarantor of the doctoral study programme, I am glad that FMU AU has provided doctoral students with a space for the presentation of their performing art in the opportunity to perform at concerts of the FMU Chamber Concerts series. It was an immediate support from the faculty to combine academic education with the realization of artistic practice, which is so necessary for young performers. In addition, both external and internal doctoral students demonstrate independent achievements in the concert or compositional arts, which can be seen in the submitted verified artistic outputs registered in the Central Register of Artistic Activities (CREUČ).

The need for direct contact in art education is essential. In this sense, I note that the pandemic period in the first part of the last academic year was not favourable for the field of education. Nevertheless, it is admirable that doctoral students as well as their teachers were able to guarantee a high level of education at the 3rd level of studies at the Faculty of Performing Arts of the Academy of Performing Arts in Banská Bystrica, which is documented in the field of theoretical subjects in the results of education,

also through the mentioned 2nd annual conference of doctoral students and in the field of practical subjects in artistic presentations in the series of FMU Chamber Concerts.

## **2 Evaluation of surveys on the quality of education at FMU AU**

### **2.1 Student survey for the winter semester 2021/2022**

The student survey for the winter semester 2021/22 was conducted in an online environment from 1.2.2022 to 28.2.2022. 54% of all FMU AU students participated, including 50 students of Bc. Degree students, 44 Master's degree students and 12 PhD students (out of the total number of students 8 are studying composition).

Students learned about the opportunity to study at FMU AU from a variety of sources: information from a teacher at another school (28%), from students who had already studied at FMU AU (25%), and from their current teacher (22%). Only 10% of students got their information from the internet and none from the media. This fact documents the need to make the possibility of studying at FMU AU more visible on the school's website, on the school's FB profile, as well as in the media.

Students had a variety of motivations behind their decision to study at the Academy of Arts, but only 55% of them were "because of the teacher". This result documents the fact that at FMU AU there are quality teachers who are not only teachers, but also well-known performers and artists, and that they are the reason why more than half of the students applied to study at our faculty. It is important to be aware of this fact when selecting staff and planning for workforce sustainability. Another frequent reason given by students was the originality of the study, i.e. the impossibility to study a given specialization/study programme at other universities in Slovakia (musical singing, playing the dulcimer).

In terms of the overall assessment of studying at FMU AU up to 79% of students expressed satisfaction (yes - 41%; rather yes - 38%) and only 21% of students expressed dissatisfaction. The most positively evaluated by students were the quality of teaching (up to 81% of students assigned an A grade to this aspect of education), the work of the study department (86% of students gave an A grade). The ethics and conduct of the school staff (68%), the possibility of studying abroad (68%), the professionalism of the faculty (63%), the manner and objectivity of evaluation (59%), or the readiness of the faculty for online learning (58%), student support (58%), the resolution of complaints and problems (55%), and the services and accessibility of the library (52%) followed with an A rating.

On the other hand, the weakest ratings were the interconnectedness of education with practice (D-FX rating: 21%) and preparation for future work (D-FX rating: 18%), the opportunity to practice (D-FX rating: 19%), and the respect for students' individual needs (D-FX rating: 14%). The above findings confirm the teachers' competence, their professionalism and willingness to help, highlighting the qualities of the study department staff and the services and availability of the academic library. On the other hand, they point to the necessity of a closer link between studies and practice and preparation for practice and the need to improve the opportunities for practice. Students would appreciate more

respect for their individual needs.

In terms of preparation for practice, it should be considered that almost all of them are active in the field of arts education: up to 61% of the students teach at primary schools, 30% of the students teach privately. In the arts industry, students find employment in chamber ensembles (30%), in choirs and other vocal ensembles (20%), in orchestras (18%) or as soloists (14%).

Up to 78% of students would recommend studying at FMU AU to their friends.

In order to improve the quality of studies, students recommend (in line with their request to link studies with preparation for practice) the creation of cooperation with artistic institutions (77%), the introduction of new courses (35%) and an increase in the number of hours in some courses (30%; for example, playing orchestral parts, psychology, accompaniment in vocal interpretation, practice in artistic ensembles). Students would like to improve their training in practical arts subjects (81%), pedagogical and psychological training (37%), personal and physical development (35%) and foreign languages (27%). Several suggestions were related to recommendations regarding distance learning (switching to full-time study in individual subjects, limiting the obligation to wear respirators, improving the organisation of work during persistent restrictions, requiring cameras to be switched on during online classes). Other suggestions include allowing students to choose electives from other departments. FMU AU has sought to incorporate student comments on educational programs into the Recommended Curricula in preparation for accreditation in 2022.

## 2.2 Student survey for the summer semester 2021/2022

The student survey for the summer semester 2021/22 was conducted online. The link to the survey was circulated to all students through the study department and the survey was available from 22/05/2022 to 10/07/2022.

We received 67 responses, of which 89.6% were from performing arts students (B.A. Studies - 49.3% and M.A. Studies - 40.3%). Additionally, 3 doctoral students and 4 composition students (B.A. Studies) responded. The composition of the sample corresponds approximately to the composition of the student body at FMU AU. In order to obtain a larger sample, it will be necessary to publish the questionnaire before the end of the semester/study in the final years.

As many as 89.6% of students were satisfied with their studies during the summer semester (47.8% said rather yes and 41.8% said yes). Only 7 students expressed dissatisfaction, while 2 students rated the overall level of activity and quality of FMU AU as insufficient.

41.8% of the students rated the content of the training as excellent and 37.3% of the students rated it as good. 11.9% of students considered it insufficient. In order to increase the interest and relevance of the educational content, new subjects were introduced in the new curriculum. We will continue to monitor student interest in these subjects and respond accordingly.

Overall, it can be stated that students were satisfied with the relevance of the methods and forms of the study programme with regard to the student's profiling, as well as with the consistency of the

requirements of the labour market and professional artistic practice with regard to the acquired skills, competences and knowledge. A significant number of students are also satisfied with the time intensity of the study (no one rated it as insufficient and only 6% of students rated it as sufficient; the others rated it as excellent and good). Similarly, students also expressed their views on the financial demands of studying at FMU AU.

To improve the shortcomings, students suggest the possibility of allocating more space for outputs and creating the possibility of external study, which will be made possible for them as part of their doctoral studies. Another student suggestion was, "Further, students need to be introduced to contemporary as well as historical music. It is standard in the world to have students take a course that focuses on the interpretation of contemporary music." This suggestion is also reflected in the new recommended curriculum, with the inclusion of Selected Chapters in Slovak Music, Propaedeutics of Jazz Compositional Practices and Improvisation, and Interpretation of 20th Century Cimbalom Music. Similarly, another suggestion, "I would add more workshops focusing on mental health and psychohygiene." will be implemented in part by introducing an elective course on Social, Mental and Physical Preparation of the Musician, and in part by working with QQ, a company that deals with, among other things, personal development.

When we surveyed students' satisfaction with various aspects of education, we found that they were satisfied with the timetable and its adherence, the professionalism of teachers, the quality of teaching of the main subject, the manner and objectivity of assessment, the implementation of distance learning, the ethics and behaviour of school staff, and especially with the work of the study department, the opportunities for study abroad and the services of the library. Reserves were noted in the preparation for future work and the links between education and practice. In this respect, we will cooperate more closely with artistic institutions and ensembles operating in Slovakia and abroad, which was also recommended by 79.1% of students in response to the question: In your opinion, what could improve the quality of AU student's preparation for practice.

Based on the finding that 64.2% of students teach at the ZUŠ and 29.9% teach privately, we will consider the possibility of more narrowly specifying the preparation of students for teaching as well.

In order to improve the preparation for practice, the new recommended study plans will also include compulsory elective subjects of a practical nature, such as Practice in a Professional Ensemble, Rhythm Exercises, Concertante Practice - Guitar, Practice on the Viola and Practice on the Violin, Brass Quintet, etc.

In accordance with the suggestion of the student who specified that he would like to improve his preparation for practice in the area of Management Skills, gaining knowledge about the possibility of obtaining subsidies for various project activities", the selection subjects Fundamentals of Project Management and Methodology of Preparation and Implementation of Conferences and Art Projects were also included in the new ESL.

It is gratifying that up to 82.1% of students would recommend studying at AU to their friends (only 5

students said they would not). The biggest positives are: the teachers, Mrs. Strmenova, the possibility of a DPŠ, the opportunity to study abroad, etc.

Room for improvement is shown in addressing parking issues due to the elimination of the parking lot behind the school, improving food service, increasing practice space, improving student outreach, streamlining the orchestra, etc. These issues will inform the setting up of new monitoring mechanisms in the faculty and the resolution of current problems. However, some of them are so complex and beyond the competence of the faculty that their solution is a long-term process, the result of which will become apparent after a longer period of time.

## 2.3 Alumni surveys

### 2.3.1 Alumni Survey 2021

The survey was conducted online via Google Forms between March 1, 2022 and March 14, 2022. 10 alumni participated. Based on their statements, it can be concluded that the respondents are employed in the field of music arts. Of these

- 50% work in the artistic body
- 30% as an art school teacher (71.4% of art school teachers work at ZUŠ and 28.6% at conservatories).
- 20% as a freelance soloist
- For 90% this is their first job, for 10% the location has changed and it is not their first job.

Feedback has shown that up to 70% of graduates have found a job in the field for which they trained. As 30% are in the field of arts education, FMU AU supports the preparation of students in this field as well, through the implementation of the Supplementary Pedagogical Studies.

### 2.3.2 Survey for 2022 graduates

A short questionnaire surveying the views of recent graduates was available from 6-25 June 2022. It aimed to explore the sphere of graduates' views on their own post-graduation careers. It specifically explored the strengths and weaknesses of the degree programme that the graduate had completed, the fulfilment of the expectations that the graduate had when they started their studies. Last but not least, it summarizes the graduates' interest in keeping in touch with their alma mater and joining the AU BB alumni network (Alumni Club of the Academy of Arts in BB).

We received 52 responses to the survey from recent FMU AU graduates.

- 14 graduates - bachelor degree - study programme Performing Arts:  
Graduates especially highlighted the professionalism and approach of the teachers, many opportunities to engage in artistic activities. They would like to improve the content of some subjects and the material provision of studies (pianos, their tuning, more classes, more spaces).
- 1 graduate bachelor degree - study programme composition  
The respondent praised the professionalism of the teachers and would see room for

improvement in increasing the opportunity to attend concerts.

- 30 graduates - Master's degree - study programme Performing Arts:

Graduates referred to the professionalism of the teachers as a positive aspect of their studies.

They especially praised the teachers of the main subjects and some elective subjects focused on the development of musicians' personality. They also considered the opportunities to participate in mobility and study abroad as a significant positive. In order to improve their studies, they suggested to increase the possibilities of concert performances, the possibilities of linking activities with practice, communication with some teachers.

- In the doctoral study, 7 graduates responded, highlighting the possibilities of active concert activity, professionalism of teachers and development opportunities. They were satisfied with the study programme and did not suggest substantial changes or modifications in the SP.

Graduates identified the most room for improvement in the area of links with practice and in the area of increasing opportunities for active participation in concerts. This situation was caused by the anti-pandemic measures, which significantly limited the possibilities of concert performances and therefore the FMU AU could not provide them. A number of concerts are planned for the new academic year, at which students will be able to present their artistic potential.