

**Janáček Academy of Music and Performing Arts in Brno  
Beethovenova 2, 662 15 Brno  
Faculty of Music, Komenského nám. 6, 662 15 Brno**

**Study Programme – Music Arts – P8201**

Pursuant to Section 80, paragraph 2 of the Act No. 111/1998 Coll. we hereby apply for prolongation of validity of the accreditation the PhD study programme Music art – the study disciplines:

Interpretation and the Theory of Interpretation  
Composition and the Theory of Composition

**Interpretation and the Theory of Interpretation**

For the quoted study disciplines we suggest establishment of a Collective Study Department Board for the Faculties of Music at Janáček Academy of Music and Performing Arts and the Academy of Performing Arts, composed of professors and college lecturers of both faculties and other persons of consequence in the given discipline. In order to guarantee the theoretical component specialists with the theoretical - musical orientation are also included into the proposal of the Collective Study Department Board.

**HF JAMU Brno**

prof. Bohumil Smejkal  
prof. PhDr. Jindřiška Bártová  
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prof. Jiří Hlaváč  
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prof. Ivan Klánský  
prof. PhDr. Jan Vičar, CSc.

The PhD study of interpretation disciplines is assigned to Graduates in the Master's degree study of individual study disciplines who will comply with the demanding conditions of entrance examinations.

As thesis shall be deemed realization of a serious musical - interpretation project and a separate written work in the extent min 60 pages (without possible note examples, surveys, graphs etc.). The written work shall be focused on issues in the field of interpretation art, which have not been discussed yet.

Tutor shall be suggested from the artistic personalities in the field of the given discipline and with respect to the given topic and orientation of the artistic project of thesis.

In connection with the theoretical component the Study Department Board co-operates with the Institute of Musicology and Arts of the Faculty of Music of Janáček Academy of Music and Performing Arts in the consulting sense, then with specialists

of theoretical orientation of relevant institutes on both Faculties. These specialists express their opinion on wording of submission of thesis and they can recommend completion, extension or other adjustments. In addition to that they recommend a form of the theoretical study and partial theoretical exams in framework of an individual study plan of PhD Student (for example study literature on problematics of the given topic, attendance at special theoretical lectures, seminars etc.) and globally, they guarantee the theoretical level of the study.

### **Disciplines**

Orchestra conducting  
Choral conducting  
Voice  
Opera direction  
Piano playing  
Organ playing  
Harpsichord playing  
Violin playing  
Viola playing  
Violoncello playing  
Double bass playing  
Flute playing  
Oboe playing  
Clarinet playing  
Bassoon playing  
French horn playing  
Trumpet playing  
Trombone playing  
Percussion instruments playing

### **Aim of the Study**

Presentation of the artistic musical interpretation project and elaboration of the theoretical work, which will prove with its original creative approach capability of the PhD Student to work with appropriate research methods. The theoretical work is connected with the artistic component of the study and it concerns problematics, which will bring a benefit in improving knowledge on the interpretation. This means qualitative improvement of the interpretation practice knowledge level.

### **Profile of the Graduate**

Each Graduate must prove his higher-than-average general knowledge of the historic and cultural relations. He must understand the actual scientific research on the international level. At the same time he must know the scientific research operating methods and must be capable to apply these methods to the principles of his own expression.

He will offer extra qualification with perspectives for a broader spectrum of professional employment opportunities. He will be capable to publication activities in professional press, creating lecture notes, monographs and scientific works. At the same time he will be prepared for the demanding artistic work. Summary of scientific

and artistic knowledge, gained in the course of study, will predetermine him for highly professional and qualified education level in academic institutions of university type.

### **Conditions of the Study Course and its Graduation**

Student of the PhD study programme shall study in the form of full-time or combined study form in accordance with his individual study plan, whose proposal shall be elaborated by the student and tutor. The individual study plan shall be discussed by the Study Department Board and approved by the Dean of the Faculty.

The following shall form the study programme, in particular:

- a) topic of thesis consisting of formulation of submission of the artistic project and the theoretical part of work,
- b) content orientation of independent creative and theoretical activities,
- c) own education activities with respect to the study discipline specialization and topic of thesis,
- d) study subjects, in which the student must graduate,
- e) activities connected with creative activities, in particular scholarship and stay on another workplaces, participation in conferences, seminars, festivals, competitions and courses,
- f) extent of pedagogical activities in the faculty,
- g) study schedule

The theoretical part of thesis in the extent min 60 pages must include in particular:

- a) survey on the actual state of the given problems, which are the subject-matter of thesis,
- b) aim of thesis,
- c) results from solution of the artistic and scientific assignment with mentioning new knowledge, their analysis and importance for realization in practice or for another development of the discipline,
- d) list of used literature,
- e) list of own works (theoretical or practical) relating to the topic of thesis.

Documentation of artistic performances shall form a part of thesis. Brief in Czech language and English language shall be always a part of thesis, generally in the extent of one page.

Each student can enrol for defence of thesis after performance of all required examinations and fulfilment of assignments given by his study plan.

Dean of the Faculty shall appoint the Commission for defence of thesis (including its chairman), which consists of 5 members at least, on proposal of the Study Department Board.

The Commission shall appoint two Opponents of thesis at least.

Opponent's opinion shall include in particular statement on:

- a) topicality of the topic of thesis,
- b) whether the thesis fulfilled its determined target,
- c) procedure of the problematics solution and results from thesis with mentioning a concrete benefit from the student,

- d) importance in practice and development of the study discipline,
- e) on formal arrangement and language level at the theoretical part.

The Commission for defence of thesis shall have a quorum in presence of two thirds of its members at least. To accept the proposal majority of votes of all Commission members is required. The student can enrol for the state PhD exam after defence of thesis.

The state PhD examination shall be held in front of the Examination board, which consists of five members at least. Pursuant to Section 53, paragraph 2 and 3 of the Act on Universities the Dean of the Faculty shall appoint Chairman and Members of the Commission based on a proposal from the Study Department Board.

At the state PhD examination, it is verified if the student is aware of a wider scientific basis of the given discipline, knowledge from the field of thematic orientation of thesis, whether the student mastered methods of the scientific work and he is capable to learn new knowledge, evaluate them and use them creatively. A part of the state PhD examination is the discussion on relations with the topic of thesis.

This includes in particular critically evaluated state of knowledge in the field of topic of thesis, determination of expected aims of thesis and characteristics of selected methods of solution.

**Requirements for the entrance** – the entrance examination must prove in particular:

- a) theoretical knowledge (history of music, history of culture, aesthetics, philosophy of art),
- b) capability of reflection,
- c) corresponding artistic results,
- d) language knowledge,
- e) capacity of topic of considered thesis,

The Applicant shall submit in written form presentation of the topic of thesis in extent of 2 – 4 pages, which must include content characteristics and an idea about the method of elaboration including preliminary description of relevant study material.

### **Orientation and Volume of Required Knowledge**

Student of the PhD study programme must be capable in particular:

- a) to prove his creative capabilities,
- b) to read and understand professional text in a foreign language,
- c) to search sources and literature to the given topic,
- d) to reflect his discipline in a wider context,
- e) to independently elaborate his own thesis and solution of the given problematics,
- f) to express in written form on excellent level

### **Study Subjects**

1. Consultation at the tutor,
2. foreign language I – the final examination shall include in particular:
  - a) knowledge of approx 50 pages of a professional text (the examiner shall receive a copy of the text min 14 days before the examination),
  - b) discussion basing on this text,

- c) translation of chosen passage,
  - d) reading of a short text and elaboration of a short abstract (with using vocabulary),
  - e) knowledge of the music terminology
3. foreign language II – the examination shall include in particular:
    - a) text in the extent of approx 2-year study,
    - b) discussion in framework of basic communication topics,
    - c) knowledge of the basic music terminology in the extent approx 100 words,
  4. theory of art,
  5. history of plastic art,
  6. verbal art in the 20<sup>th</sup> century,
  7. aesthetics,
  8. philosophy of art,
  9. ethics,
  10. preparation of the artistic performances – the student shall prepare two full-length concerts during the study of the instrumental disciplines and voice, in the discipline choral conducting, orchestral conducting and opera direction – one full-length project in framework of the Faculty of Music of Janáček Academy of Music and Performing Arts or another adequate institution.

#### Other obligations

During the first academic year, the student will prepare a text in the extent min 15 pages, which will represent the rough version of thesis. It will contain general summary of chosen problematics or elaboration of a specific part of theme.

During the second academic year, the student will elaborate in detail a bibliography of the world literature and sources, which relate to the given topics.

### **Proposal of the Topics of Theses**

#### Creative part

Realization of a serious musical – interpretation project, which can be for example:

- working up and realization (including audio recording, i.e. CD) of a complete cycle, for example J. S. Bach – Tempered piano, Art of Fugue, Musical oblation, Leipzig chorals, as called Dogmatic chorals (III. Teil der Klavierübung), Partitas for violin, Suites for violoncello, L. van Beethoven – Sonatas, W. A. Mozart – Sonatas, Lyric cycles from F. Schubert, G. Mahler etc.,
- working up and realization (including audio recording, i.e. CD) of solo, chamber music and concert pieces from a chosen author for a particular musical instrument, for example W. A. Mozart – Concert for clarinet, Clarinet quintet and pieces for wind chamber music instruments, applying in a variable manner the relevant musical instrument, i.e. in this case clarinet,
- interpretation reconstruction of a piece, determined at the time of its origin for this day practically non existent instrument, for example W. A. Mozart – collected work, interpreted on organ today, but originally intended for as called flute horologe, i.e. musical appliance,
- working up and realization (including audio recording, i.e. CD) of the project, which is focused on the problematics of historically informative interpretation, in particular from the period of baroque,
- working up and realization (including documentation, i.e. CD or video) of a piece or an ensemble of pieces from the field of music in 2<sup>nd</sup> half of 20<sup>th</sup> century having an accent on new possibilities of creative approaches,

- independent direction preparation and realization (including video documentation) of a serious opera project,
- an independent conducting project, consisting in working up and performance (including documentation, i.e. CD or video) of full-length piece of opera, cantata, symphonic or an ensemble of such pieces (for example a cycle of symphonies from a particular author).

As a specially oriented project can be as well working up and realization of a serious piece or an ensemble of pieces from the field of music at 2<sup>nd</sup> half of 20<sup>th</sup> century having an accent on new possibilities of creative approaches.

### Theoretical part

Work in the above stated extent, attached to the own artistic project and bringing in the original and independent view in particular:

- commentary and own analysis of the author's creative method,
- musical – theoretical, aesthetic and historic argumentation for the selected procedures, rested upon deep study and safe knowledge of the theoretical literature of the discipline,
- generalized conclusions, general view on the problematics, recapitulating and extending spectrum of views on the given problematics by the author's experience from the practical part.

Auxiliary working material, for an example notes on the interpretation, direction notes in scenario, or information on procedures, which the author altered by various reasons during works on the project or cancelled them after he tried them when working on the project. (Inclusion of such material and information to the theoretical reflection has a vast value, because many a time they predicate about the course of creative process more than the final project form itself.).

### **Examples of published topics (literature)**

Badura-Skoda, Paul:	Bach-Interpretation. Die Klavierwerke Bachs. Laaber-Verlag 1999
Caraci Vela, Maria:	Kritika hudebního textu. Metody a problémy hudební filologie. České vydání připravili Alena Jakubcová, Angela Romagnoli a Jiří K. Kroupa. Koniasch Latin Press, Praha 2001
Cortot, Alfred:	Cours d'Interpretation. Paris 1934
Dobrodinský, Jan Mária:	Interpretačné problémy polyfonného spevu. Bratislava 1984
Dolmetsch, Arnold:	Interpretace hudby 17. a 18. století. SNKLHU, Praha 1958
Donington, Robert:	The interpretation of Early Music. Faber-Faber, London 1975
Frotscher, Gotthold:	Aufführungspraxis alter Musik. Wilhelmhaven 1971
Haas, Robert:	Aufführungspraxis der Musik. Potsdam 1931
Holečková-Dolanská, Jelena:	O deklamaci zpívaného slova. Živá hudba VII, 1980
Janeček, Karel:	Smetanův kvartet Z mého života, tektonický rozbor. SPN, Praha 1968
Janeček, Karel:	Smetanova komorní hudba. Kompoziční výklad. Supraphon, Praha 1978

- Jindrák, Jindřich: K interpretační problematice Dvořákových Biblických písní. Živá hudba VII, 1980
- Klinda, Ferdinand: Organová interpretácia. Opus, Bratislava 1983
- Kratochvíl, Jiří: Otázka původního znění Mozartova Koncertu pro klarinet a Kvintetu pro klarinet a smyčce. Hudební věda 1967/1
- Kratochvíl, Jiří: Dechové nástroje v klavírních koncertech W. A. Mozarta. Živá hudba VIII, 1983
- Kratochvíl, Jiří: Úpravy a retuše v praxi. Živá hudba IX, 1986
- Kratochvíl, Jiří: Koncertantní dechové nástroje ve vokálních skladbách J. J. Ryby. Živá hudba VIII, 1983
- Kratochvíl, Jiří: Mozartovské otazníky. Živá hudba X, 1989
- Kuna, Milan-Bláha, Miloš: Čas a hudba. K dramaturgii časových prostředků v hudebně interpretačním výkonu. Academia, Praha 1982
- Quantz, J. J.: Versuch einer Anweisung die Flöte traversiere zu spielen. 1752
- Růžičková, Zuzana: Interpretační praxe v barokní hudbě. SPN, Praha 1985
- Sýkora, Václav Jan: Dějiny klavírního umění. Praha 1973
- Sýkora, Václav Jan: Improvizace včera a dnes. Praha 1966
- Zich, Jaroslav: Prostředky výkonného hudebního umění. SNKLHU, Praha 1959
- Zich, Jaroslav: Orchestrace koncertu pro smyčcový nástroj (A. Dvořák: Koncert pro violoncello). Živá hudba VI, 1976
- Zich, Jaroslav: Sdělovací schopnost hudby. In: Kapitoly a studie z hudební estetiky. Supraphon, Praha 1975

## **Composition and the Theory of Composition**

For the stated disciplines we suggest establishment of a Collective Study Department for the Faculties of Music of Janáček Academy of Music and Performing Arts and Academy of Performing Arts, composed of professors and college lecturers and other persons of consequence in this discipline.

In order to guarantee the theoretical component specialists with musically theoretical orientation are included into the proposal of the Study Department Board.

### HF JAMU Brno

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prof. PhDr. Jindřiška Bártová  
prof. PhDr. Leoš Faltus  
prof. Arnošt Parsch  
prof. PhDr. Miloš Štědroň, CSc.

### HAMU Praha

#### HAMU Praha

prof. PhDr. Jaromír Havlík, CSc.  
prof. Ivan Kurz  
prof. Václav Riedlbauch  
prof. PhDr. Milan Slavický

The PhD study of the stated disciplines is intended for Graduates in MA study, who will satisfy the demanding requirements of the entrance examinations.

As thesis shall be understood a serious composition (or an ensemble of such pieces) and an independent written work in the extent min 80 pages (without relevant note examples, surveys, graphs etc.), which will be focused on the problems of relevant orientation, which have not been solved yet.

Tutor shall be suggested from the artistic and professional persons of consequence with respect to the given topics and orientation of the artistic project of thesis.

In connection with the theoretical component the Study Department Board cooperates in the consulting sense with the Institute of Musicology and Arts of the Faculty of Music of Janáček Academy of Music and Performing Arts. Then on both Faculties, with the theoretically orientated specialists of relevant Institutes. These specialists shall submit their comments on formulation of submission and they can recommend completion, extension or other arrangements. In addition to that they recommend a form of the theoretical study and partial theoretical examinations in framework of individual study plan of PhD student (for example study literature to the problematics of the topic, attendance at the special theoretical lectures, seminars etc.) and in global they guarantee the theoretical level of the study.

### **Aim of the Study**

Presentation of an artistic musically compositional project and elaboration of the theoretical work, which will prove with its original creative approach capability of the PhD student to work with adequate research methods. The theoretical work relates to the artistic component of the study and it deals with the problematics, which will bring a benefit in improving knowledge of composition. This means that it will qualitatively improve the level of knowledge of the musical - compositional practice.



### **Profile of the Graduate**

Each Graduate must prove his better-than-average knowledge in the field of historic and cultural relations. He must be aware what the actual scientific research on an international level is like. At the same time he must know the scientific research operating methods and he must be capable to apply them on the principles of his own composition practice.

He will offer extra qualification with perspectives for a broader spectrum of professional employment opportunities. He will be capable to publication activities in professional press, creation of lecture notes, monographs and scientific works. At the same time he will be capable for the demanding artistic activities. Summary of scientific and creative knowledge, gained in the course of study, will predestine him for a highly professional and qualified level of education in the academic institutions of university type.

### **Conditions of the Study Course and its Graduation**

Student of the PhD study programme will study in full-time or combined form of study in accordance with his individual study plan, whose proposal will be elaborated with the help of tutor. The individual study plan shall be discussed by the Study Department Board and approved by the Dean of the Faculty.

It must include in particular:

- a) thesis topic consisting of formulation of the project submission and the theoretical part of work,
- b) content orientation of the independent creative and theoretical activities,
- c) own education activities with respect to the discipline specialization and thesis topic,
- d) study subjects, which the student must graduate in,
- e) activities connected with the creative activities, in particular scholarships and stays on other workplaces, participation in conferences, seminaries, festivals, competitions and courses,
- f) extent of the pedagogical activities in the Faculty,
- g) study schedule.

The theoretical part of thesis in the extent min 80 pages must include in particular:

- a) survey on the actual state of the problems, which are the subject-matter of thesis,
- b) aim of thesis,
- c) results from solution of the artistic and scientific assignment with stating new knowledge, their analysis and importance for realization in practice or further development of the discipline,
- d) list of used literature,
- e) list of own works (theoretical or practical) relating to the given topic of thesis.

Documentation of artistic works shall form a part of thesis. Its part is always a summary in Czech language and English language, generally in the extent of one page.

For defence of thesis the student can enrol after performance of all prescribed examinations and fulfilment of assignments given by the study plan.

Commission for defence of thesis (including its chairman), which consists of five members at least, shall be appointed by the Dean of the Faculty on proposal of the Study Department Board.

The Commission shall appoint min two opponents of thesis.

The Opponent's evaluation must include in particular statement on:

- a) topicality of the thesis topic,
- b) whether the thesis fulfilled the determined target,
- c) procedure of the problem solution and results from thesis with stating a particular approach from the student,
- d) importance for practice and development of the discipline,
- e) at the theoretical part, on formal arrangement and language level.

The Commission for defence of thesis shall have a quorum in presence of at least two thirds of its members. To accept a proposal majority of votes of all members of the Commission shall be required.

After defence of thesis the student can enrol for the PhD state examination.

The PhD state examination shall be held in front of the Examination board, which consists of five members at least. Pursuant to Section 53, paragraph 2 and 3 of the Act on Universities the Dean of the Faculty shall appoint chairman and members of the Examination board basing on a proposal from the Study Department Board.

At the state PhD examination, it shall be verified whether the student mastered a wider scientific basis of the discipline, knowledge from the field of the thematic orientation of thesis, if he mastered methods of the scientific work and he is capable to learn new knowledge, if he is able to evaluate them and use them creatively. Discussion on relations with the thesis topic is a part of the state PhD examination. This dissertation includes in particular critically evaluated state of knowledge in the field of thesis topic, definition of expected targets of the thesis and characteristics of the selected methods of solution.

**Requirements for the Entrance** – the entrance examination must prove in particular:

- a) theoretical knowledge (history of music, history of culture, aesthetics, philosophy of art),
- b) capability of reflection,
- c) corresponding artistic results,
- d) language knowledge,
- e) capacity of the topic of considered thesis.

The Applicant shall submit in a written form presentation of the topic of thesis in the extent 2 – 4 pages, which must include characteristics of content and an idea about the method of elaborating including preliminary description of relevant study material.

## **Orientation and Volume of Required Knowledge**

The Student of the PhD study programme must be capable in particular:

- a) prove his creative capabilities,
- b) read and understand text in foreign language,
- c) search sources and literature to the given topic,
- d) reflect his discipline in a wider context,
- e) independently work out his own thesis and solutions of the given problematics,
- f) express in a written form on an excellent level.

## **Study Subjects**

1. consultation at tutor,
2. foreign language I – the final examination includes in particular:
  - a) knowledge of approx 80 pages of a professional text (the examiner shall receive a copy of the text min 14 days prior to the examination),
  - b) conversation basing on this text,
  - c) translation of a chosen passage,
  - d) reading of a short text and elaboration of a short abstract,
  - e) knowledge of the music terminology,
3. foreign language II – the examination shall include in particular:
  - a) knowledge of approx 50 pages of a professional text (the examiner shall receive a copy of the text min 14 days prior to the examination),
  - b) conversation basing on this text,
  - c) translation of a chosen passage,
  - d) reading of a short text and elaboration of a short abstract,
  - e) knowledge of the music terminology,
4. theory of art,
5. history of plastic art,
6. verbal art in the 20<sup>th</sup> century,
7. aesthetics,
8. philosophy of art,
9. ethics,
10. preparation of presentation of the artistic work – in framework of the Faculty of Music at Janáček Academy of Music and Performing Arts or another adequate institution.

## **Other obligations**

In the course of 1<sup>st</sup> academic year, the student shall prepare a text in the extent min 20 pages, which is the rough version of thesis. Its content is a general summary of chosen problematics or processing of a specific part of the topic.

In the course of 2<sup>nd</sup> academic year, the student shall process in detail bibliography of the world literature and sources, which relate to the given topic.

## **Proposal of the Topics of Theses**

### Creative part

- composition of a serious opera, symphonic, chamber music, vocal piece etc. or an ensemble of such pieces,
- specially directed composition project of an equivalent extent and importance, for an example reconstruction of an unfinished piece of an important composer from history (see for example reconstruction of Janáček violin concert by Štědroň and Faltus),

- creation of a piece, which is linked to another multi-discipline project basing on a special order (from history, for example Poème électronique by Varèse, which was composed for sounding of le Corbusier interior of pavilion Philips on the world exposition Expo 58 in Brussels).

### Theoretical part

Work in the above stated extent, attached to the own artistic project and bringing in an original and independent view in particular:

- commentary and own analysis of the author's creative method,
- musically theoretical, aesthetic and historic argumentation for the selected procedures, rested upon deep study and proof knowledge of the theoretical literature of the discipline,
- generalized conclusions, general view of the problematics, recapitulating and extending spectrum of views on the given problematics by the author's experience from the practical part.

Auxiliary working material, for example drafts of incipient author's project or information on procedures, which were altered by the author by different reasons or the author cancelled them after he tested them when working on the project, can be also attached to the file together with the commentary and analysis. (Including such material and information to the theoretical reflection has a vast value, because it sometimes predicates more about the course of the creative process than the final form of the project itself).

### **Examples of published topics (literature)**

Boulez, Pierre:	Nové hudební myšlení. In: Nové cesty hudby. Praha 1964
Burghauser, Jarmil:	Janáčkova tvorba komorní a symfonická. Musikologie, sv. 3, str. 211-305, Praha 1955
Burghauser, Jarmil:	Orchestrace Dvořákových Slovanských tanců. SNKLHU, Praha 1959
Burghauser, Jarmil:	Seriální harmonický princip. Nové cesty hudby, SHV, Praha 1964
Burghauser, J.-Špelda, A.:	Akustické základy orchestrace. Panton, Praha 1967
Eimert, Herbert:	Grundlagen der musikalischen Reihentechnik. Wien 1964
Eimert, Herbert:	Lehrbuch der Zwölfttechnik. Wiesbaden 1954
Leoš Faltus:	Hudební semiotika pro skladatele Metoda montáže v teorii kompozice
Leoš Faltus, Miloš Štědroň:	Formování hudby
Fux, Johann Joseph:	Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3.cvičení). Hermann Molck Verlag 1938
Hába, Alois:	Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel-, und Zwölftel-Tonsystems. Kistner und Siegel, Leipzig 1927
Hába, Alois:	Souměrnost evropského tónového systému. Rytmus, IX/7, 1944
Hindemith, Paul:	Komponist in seiner Welt. Weiten und Grenzen. Atlantis Verlag AG, Zürich 1959
Hindemith, Paul:	Unterweisung im Tonsatz I., theoretischer Teil.

- Schotts Söhne, Mainz 1940
- Hlobil, Emil: Nauka o hudebních formách. SHV, Praha 1963
- Ištvan, Miloslav: Metoda montáže izolovaných prvků v hudbě. Panton, Praha 1973
- Ištvan, Miloslav: Poznámky k soudobé hudební formě a rytmu. JAMU, Brno 1978
- Ištvan, Miloslav: Struktura a tvar hudebního objektu. JAMU, Brno 1978
- Ištvan, Miloslav: Jednohlas v soudobé hudbě. JAMU, Brno 1989
- Janáček, Leoš: Hudebně teoretické dílo I. Supraphon, Praha 1968
- Janáček, Leoš: Hudebně teoretické dílo II. Supraphon, Praha 1974
- Janáček, Leoš: Úplná nauka o harmonii. Brno 1920
- Janeček, Karel: Živá hudba. Tempo, XV/7, 1935
- Janeček, Karel: Hudební formy. SNKLHU, Praha 1955
- Janeček, Karel: Melodika. SNKLHU, Praha 1956
- Janeček, Karel: Zvukové vlastnosti harmonického materiálu. Živá hudba II, 1962
- Janeček, Karel: Základy moderní harmonie. ČSAV, Praha 1965
- Janeček, Karel: Tektonika. Supraphon, Praha 1968
- Janeček, Karel: Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973
- Jelinek, Hans: Úvod do dodekafonické skladby. Překlad Eduard Herzog. Supraphon, Praha-Bratislava 1967
- Jeremiáš, Otakar: Praktické pokyny k instrumentaci symfonického orchestru. Panton, Praha 1959
- Jirák, Karel Boleslav: Nauka o hudebních formách. HMUB, Praha 1931
- Kapr, Jan: Konstanty. Panton, Praha 1967
- Kohoutek, Ctirad: Novodobé skladebné teorie západoevropské hudby. SHV, Praha 1962
- Kohoutek, Ctirad: Novodobé skladebné směry v hudbě. SHV, Praha 1965
- Kohoutek, Ctirad: Projektová hudební kompozice. SPN, Praha 1969
- Kohoutek, Ctirad: Hudební styly z hlediska skladatele. Panton, Praha 1966
- Kučera, Václav: Variační proces jako transformace významových kvalit modelu. In: Nové cesty hudby, Praha 1970
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