

Course Description - CELLO		
Course title:	Solfeggio1	
Neptun code:	ZTBANSZOLF1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	practical course	
Number of credits; hours per week	2; 2	
Name and position of lecturer:	Sándor Szűcs, college associate professor	
Contact of lecturer:	<a href="mailto:zenesztes@gmail.com">zenesztes@gmail.com</a>	
Language of the course:	English	
Suggested semester: autumn /spring, 1-6	autumn, 1	
Requirements (exam/practical mark/signature/report, essay)	exam	
Course objectives (50-100 words):	<p>Continuous development of musical literacy, sense of rhythm, melodic and harmonious hearing, sense of function and form, imagination and memory.</p> <p>During the course, students develop their skills on exercises taken from different periods (Gregorian, Ars antiqua, Ars nova, renaissance, baroque, classical, romantic, 20th century) or on pieces suitable for skill development practice. In the contact hours, students get on with tasks requiring immediate solution and performance (sight singing, memorization, recognizing, recording, playing intervals and sounds), and as home work they develop their skills through the given assignments (singing-piano tasks, memorizers, transposition, etc.).</p>	
Course content:	Week	Topic
Introduction to neume and square notation, Gregorian genres. Getting to know the genres of the renaissance style based on the studies of the works. (Madrigals, motets, masses, etc.) (Madrigals, motets, masses, etc.)	1.	
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Assessment methods and criteria:	practical exam	

Course title:	Music theory1	
Neptun code:	ZTBANZELM1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	practical course	
Number of credits; hours per week	2; 2	
Name and position of lecturer:	Marietta Bukáné Kaskötő, college assistant lecturer	
Contact of lecturer:	<a href="mailto:kaskoto.marietta@gmail.com">kaskoto.marietta@gmail.com</a>	
Language of the course:	English	
Suggested semester: autumn /spring, 1-6	autumn, 1	
Requirements (exam/practical mark/signature/report, essay)	exam	
Course objectives (50-100 words):	<p>To get to know, become aware of and analyze the harmony, form, melody and other phenomena of different styles of music history (music ancient cultures, medieval (Gregorian chant, troubadour music, Ars antiqua, Ars nova), renaissance, baroque, classical, romantic, 20th century), to get to know the ideas of music theory formed in different periods. Recognition of renaissance, baroque-classical and romantic harmonies and piano reproduction.</p>	
Course content:	Week	Topic
During the course students get acquainted with the system of classical harmony and form (diatonic and altered chords, modulations, narrow and wide position, chorale harmonization). They get to know the principles of modal harmony, romantic harmony, they gets a picture of the world of harmony of the works of 19th century artists (Debussy, Bartók, Kodály, Stravinsky, Viennese school, Messiaen, etc.). They apply the acquired knowledge in many ways in practice (e.g. in the analyses of works).	1.	
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<b>Assessment methods and criteria:</b>	practical exam
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<b>Course title:</b>	World and Hungarian music history1
<b>Neptun code:</b>	ZTBANZETÖ1
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	lecture
<b>Number of credits; hours per week</b>	3; 2
<b>Name and position of lecturer:</b>	Marietta Bukáné Kaskötő, college assistant lecturer
<b>Contact of lecturer:</b>	<a href="mailto:kaskoto.marietta@gmail.com">kaskoto.marietta@gmail.com</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1
<b>Requirements (exam/practical mark/signature/report, essay)</b>	exam
<b>Course objectives (50-100 words):</b>	Music performers should have a comprehensive knowledge of the periods of music history (including Hungarian music history), the most important authors and their works, and be inspired to think freely and creatively on the basis of the literature learned during the course.

<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
The history of music from its beginning to the music of Antiquity and the Middle Ages touching on the aspects of church and secular music, as well as world and Hungarian music history.	1.	The beginning of music I. (hypotheses about the origin of music; India; China; Japan; Mesopotamia; Palestine).
	2.	The beginning of music II. (hypotheses about the origin of music; Egypt; Indonesia).
	3.	The beginning of Music III. (Ancient Greeks and Romans).
	4.	The beginning of medieval church music (the first traces of the Gregorian repertoire; a general account of medieval monophonic church music and its main genres, with particular reference to: the 1st-4th centuries; misconceptions and facts, antecedents, the emergence of psalm singing).
	5.	Gregorian in the 4th-7th century (monasticism, scholas). Gregorian in the 4th-7th century (hymn, mass, officium).
	6.	Gregorian in the 7th-11th century (variations of liturgy; unifying efforts).
	7.	Gregorian in the 7th-11th century (theoretical foundations of Gregorian music: the emergence of sound systems, the process of troping, and sequence poems).
	8.	New foundations of Gregorian notation: Guido of Arezzo (the first manifestation of solmization; the appearance of staff notation; the main types of Gregorian musical notation (neumes, ligatures, Roman letters).
	9.	The beginning of polyphony (organum - parallel / free / melismatic, their characteristics; the main sources of early polyphonic works: Musica enchiriadis, Las Huelgas, Winchester Troper, Codex Calixtinus).
	10.	Secular music in the Middle Ages (forms, main representatives: troubadours, trouvères, minnesängers; wandering musicians and their instruments, main groups of wandering artists, their field of activity, early secular genres: chanson de geste (The Song of Roland); interaction of church and secular music: inspiration in the cult of Mary in ecclesiastical poetry - illustrated with examples).
	11.	Genres of medieval secular music (canso; formes fixes: ballade, rondeau, virelai; sestina; lai; alba; sirventes; Kalenda Maya; the most important representatives of each genre / generation, the main inspiring themes.
	12.	The School of Notre-Dame and the Ars Antiqua (Road to Triphony, Leoninus and Perotinus, Magnus Liber, Conductus and Motet)
	13.	Machaut and Ars Nova; Ars Subtilior.

<b>Required readings:</b>	A New Grove Dictionary of Music and Musicians ( <a href="http://www.oxfordmusiconline.com/grovemusic">http://www.oxfordmusiconline.com/grovemusic</a> Elérés: 2018. április 30.),
<b>Assessment methods and criteria:</b>	Written and oral exam

<b>Course title:</b>	Philosophy1
<b>Neptun code:</b>	ZTBANFILO1
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	lecture
<b>Number of credits; hours per week</b>	2; 1
<b>Name and position of lecturer:</b>	László Bognár PhD, associate professor
<b>Contact of lecturer:</b>	<a href="mailto:bollario@uni-miskolc.hu">bollario@uni-miskolc.hu</a>
<b>Language of the course:</b>	English

<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	exam	
<b>Course objectives (50-100 words):</b>	<p>To present the problems, themes and concepts of ancient, late antiquity and medieval European philosophy. To present medieval Christian philosophy as the elaboration of biblical-Christian life experience as theological-dogmatic questions. To help with the first interpretive-analytical encounter with the main texts of Plato, Aristotle, St. Augustine, St. Thomas Aquinas.</p> <p>To present the comprehensive, integrating, moral issues arising in the system of related fields and subjects, to get students acquainted with the basic philosophical knowledge that creates the foundation of multidisciplinary professional knowledge.</p>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
	1.	The concept of education and existence, of being in Greek philosophy.
	2.	Plato's Republic, three allegories (Sun, line, cave), theory of ideas in the Republic.
	3.	The definition of virtue in Book II of Nicomachean Ethics
	4.	The distinction between the five types of knowledge in Book VI of Nicomachean Ethics
	5.	The foundations of Aristotle's philosophy of nature: the three principles, the four causes, the definition of movement as actuality, the doctrine of the prime mover, the definitions of the soul (excerpts from Physics and De Anima).
	6.	The structure of Aristotle's Metaphysics, some prominent theses from the Books Gamma and Lambda (the principle of the excluded third, god as unmoved mover, god as noesis noeseos).
	7.	Platonic and Aristotelian interpretations of art (excerpts from The Republic, Poetics).
	8.	Plotinus' metaphysics: emanation, interpretation of eternity and time.
	9.	The main issues of medieval thinking from a historical perspective of dogmatic theology. (Reading: Handbook of Dogmatics, Volume 1, pp. 87-99, 343-389, Volume 2, pp. 510-532. (Historical parts of Sattler Schneider's chapters on "Theology," Kessler's "Christology," and Werbick's "Trinity."))
	10.	Differences between Eastern and Western thinking in the early centuries. Reading: The Incomprehensibility and Descent of God by István Perczel, pp. 53-233, first homilies of John Chrysostom On the Incomprehensible Nature of God and On the Glory of the Only Begotten").
	11.	The main ways and directions of reasoning Eastern thinking. Reading: Jean Meyendorff, Christ in Orthodox Theology, pp. 29-179.
	12.	Thoughts and some of theses of St. Augustine's Confessions and De Trinitate
	13.	The main directions of scholastic thinking. Reading: Ulrich G. Leinsle, History of Scholastic Theology, pp. 25-73, 115-167. (How does scholastic theology develop? The science of theology in a university setting).
<b>Recommended readings:</b>	<p>Gill, Mary Louise – Pellegrin, Pierre (eds) 2006 A Companion to Ancient Philosophy. Malden – Oxford – Carlton: Blackwell (Blackwell Companions to Philosophy).</p> <p>Gracia, Jorge J. E. – Noone, Timothy B. (ed.) 2006 [2003] A Companion to Philosophy in the Middle Ages. Malden – Oxford: Blackwell Publishing (Blackwell Companions to Philosophy 24).</p> <p>Marenbon, John (ed.) 2012 The Oxford Handbook of Medieval Philosophy. Oxford: Oxford University Press (Oxford Handbooks in Philosophy).</p> <p>Warren, James – Sheffield, Frisbee (eds) 2014 The Routledge Companion to Ancient Philosophy. New York – London: Routledge (Taylor and Francis Group).</p>	
<b>Assessment methods and criteria:</b>	Requirements to obtain signature and grade: 2 homework essays. The student receives the grade offered on the basis of the homework essays. The grade offered can be improved at the oral colloquium/exam. At the colloquium, students draw and explain two of the 13 lecture topics.	
<b>Course title:</b>	Folk music1	
<b>Neptun code:</b>	ZTBANNÉPZ1	
<b>Status: core, specialization, optional, other:</b>	core	

Type : lecture/seminar (practical)	lecture	
Number of credits; hours per week	3; 1	
Name and position of lecturer:	Marietta Bukáné Kaskötő, college assistant lecturer	
Contact of lecturer:	<a href="mailto:kaskoto.marietta@gmail.com">kaskoto.marietta@gmail.com</a>	
Language of the course:	English	
Suggested semester: autumn /spring, 1-6	autumn, 1	
Requirements (exam/practical mark/signature/report, essay)	exam	
Course objectives (50-100 words):	To become aware of the innumerable peculiarities of the way of performing Hungarian folk songs (giusto, parlando, rubato, adaptive rhythm, etc.) by actually singing the folk songs. To look for the characteristics of a "live" performance. To formulate and describe the role of folk songs and folk music in the education of new generations.	
Course content:	<b>Week</b>	<b>Topic</b>
	1.	Prehistoric, archaic layer
	2.	Ugric ancestral layer
	3.	Mourning style
	4.	Psalmic style
	5.	Pentatonic melodies with a narrow range / Old Turkish ancient layer
	6.	Descending melodic line/ quintal shift / pentatonic scale - Old Turkish ancient layer
	7.	Singing folk songs of the above style
	8.	Singing folk songs of the above style
	9.	Singing folk songs of the above style
	10.	Singing folk songs of the above style
	11.	Singing folk songs of the above style
	12.	Singing folk songs of the above style
	13.	Testing the material learned
Required readings:	Lajos Vargyas, Judit Pokoly: Folk Music of the Hungarians. Akadémiai Kiadó, 2005 Zoltán Kodály: Hungarian folk music. Universal Edition, 1964	
Recommended readings:	Béla Bartók: The Hungarian Folk Songs. State University of New York Press, 1980	
Assessment methods and criteria:	Written and oral exam	

Course title:	<b>First study violoncello1</b>
Neptun code:	ZTBANCSFT1
Status: core, specialization, optional, other:	core
Type : lecture/seminar (practical)	practical course
Number of credits; hours per week	8; 2
Name and position of lecturer:	Klára Iván DLA, college professor
Contact of lecturer:	<a href="mailto:ivanklari@freemail.hu">ivanklari@freemail.hu</a>
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	exam
Course objectives (50-100 words):	<p>To develop an instrumental playing mechanism indispensable for music performance of a high level, which is a prerequisite for the instrumental technique training of the coming semesters. To acquire effective practice and learning. To get to know the works of cello literature.</p> <p>Competences to be developed:</p> <p>knowledge: - High level knowledge of musical elements and technical tools related to cello.</p> <p>- A basic knowledge of the process of acquiring instrumental cello works, their specific requirements and methods of practice.</p> <p>ability: - Ability to perform double bass works of different styles and genre in a concert manner, in accordance with the style and the composer's way of thinking.</p> <p>- Ability to plan the process in time, to apply certain practice methods during the acquisition of solo cello works.</p> <p>Attitude: - Continuous maintenance and development of instrumental knowledge by regular, efficient practice.</p> <p>- Openness to creativity in their musical thinking autonomy and responsibility:</p> <p>- Developed professional orientation</p> <p>- Keeping instrumental and artistic performance in sync with quality expectation.</p> <p>- Providing high-quality performance in instrumental productions as a result of their work.</p>

Course content:	Week	Topic
	1.	production of tonal sound
	2.	scales and sound resolution for the development of sound formation and clear intonation, the acquisition of the proper passage technique
	3.	etudes for the development of left-hand technique
	4.	etudes for the development of right-hand technique
	5.	the implementation of baroque style elements in the string play
	6.	Bach's movements of different characters
	7.	parameters of cantilena play
	8.	formal features of cyclic works
	9.	the harmonious structure of works in the context of musical content
	10.	ways to sound different musical characters
	11.	preparation to play from the sheet
	12.	preparation for performance
	13.	the harmony of conscious and instinctive play

Selection from the given literature according to the student's needs and level of development: 4-5 etudes, 2 baroque or preclassical sonata movement, 1-2 performance pieces, 1-2 concert movement movement.

General pieces to improve technique based on A. Pais, O. Ševčík, H. Becker, J. Starker and B. Cossmann's studies

J.S. Bach's solo suite movements

Etudes: J. L. Duport's 21 etudes, D. Popper's Mittelschwere Etüden, Hohe Schule, A. Piatti's 12 Caprice, A. F. Servais's 6 Caprice, F. Grützmacher's etudes.

Baroque or preclassical sonatas by Vivaldi, F. Franceaur, F. Geminiani, L. Boccherini

Performance pieces: D. Popper's Serenade, Village Song, Mazurka, Tarantella, Vito, Butterfly, Spinning Song, Dance of the Elves; Dvorak's Klid (Silent Woods), Rondo; Tschakovsky's Nocturne, Pezzo capriccioso; W. Fitzenhagen's Perpetuum Mobile; G. Fauré's Elegy, Siciliano, After a Dream, Butterfly; C. M. Weber - G. Piatigorsky's Adagio and Rondo; C. Davidov's At the Fountain.

Concertos: J. Haydn's Cello Concerto No. 1 in C major; L. Boccherini's Cello Concerto in B-flat major and D major; cello concertos by É. Lalo, C. Saint-Saens, E. Elgar, Dohnányi E., D. Kabalevskij, D. Milhaud; S. Prokofieff's Concertino.

**Required readings:**

Method and evaluation during the semester: joint lesson, student concert: joint assessment with the department

Requirements for obtaining a grade / colloquium:

At the end of the semester, only those students can take a colloquium who have met the 70% of the expectations. Assessment is based on exam production and semester work. Criteria: 1.intonation, rhythm, metrics, 2. sound quality 3. shaping of the performance, faithfulness to the style 4. existence of an individual artistic idea. Grades: 5 ~ 90%, 4 ~ 80%, 3 ~ 70%, 2 ~ 60%.

**Assessment methods and criteria:**

<b>Course title:</b>	Coaching with piano1
<b>Neptun code:</b>	ZTBANKORR1
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	practical course
<b>Number of credits; hours per week</b>	0; 1
<b>Name and position of lecturer:</b>	Zsuzsanna Szűcsné Farkas, hourly lecturer
<b>Contact of lecturer:</b>	<a href="mailto:zsuenszucs@csomaszisk.t-online.hu">zsuenszucs@csomaszisk.t-online.hu</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1
<b>Requirements (exam/practical mark/signature/report, essay)</b>	signature
<b>Course objectives (50-100 words):</b>	To ensure the completeness of playing the given piece. Besides getting to know the works through playing to together with the accompanying teacher, students can also gain experience from many elements of the interpretive work.

Course content:	Week	Topic
It follows the programme of the major by preparing for a concert-like performance of pieces of different genres from different musical periods.	1.	
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<b>Required readings:</b>	The same as that of the major.	

<b>Course title:</b>	Chamber music
<b>Neptun code:</b>	ZTINTKAMARA
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	practical course
<b>Number of credits; hours per week</b>	2; 1
<b>Name and position of lecturer:</b>	Klara Iván DLA, college professor Katalin Farkas DLA, senior lecturer Gábor Soós DLA, senior lecturer
<b>Contact of lecturer:</b>	<a href="mailto:ivanklari@freemail.hu">ivanklari@freemail.hu</a> <a href="mailto:kata.violin@gmail.com">kata.violin@gmail.com</a> <a href="mailto:viogabi@gmail.com">viogabi@gmail.com</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark
<b>Course objectives (50-100 words):</b>	To get students to know the characteristic works of different periods and genres of chamber music. To gain proficiency in musical roles by their major instrument as a performing medium. To gain a solid knowledge of style, adaptability and an effective rehearsal method. Competences to be developed: knowledge: - They are aware of the content and form of the operation of music ensembles as well as their socio-cultural capabilities. - In practice, they have mastered a part of the chamber music for their major instrument, they have knowledge of other parts of the basic repertoire, the sources (sheet music) and their location. - They have a basic knowledge of the process of learning pieces containing instrumental parts according to their specialization during individual and group work, its specific requirements, methods of practice, and rehearsal techniques. ability: - When learning the pieces, they are able to correctly interpret sheet music, thus to perform them in an authentic way faithful to the style. - They are able to participate in various group music activities in a creative and adaptable way and to communicate effectively. - They understand a significant part of the chamber music in their specialisation. - When learning pieces containing instrumental parts according to their specialization, they are able to plan the process over time, to apply certain practice methods and to participate in adaptive work during group work. attitude: - They have an understanding attitude towards the historical and contemporary works of music as well as towards various musical performer practices and specific art productions. - They are open to creativity in their musical thinking. - They strive to get to know the chamber music of their specialisation, to expand their own repertoire.

<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
During the 6 semesters, according to the given possibilities, students pursue their chamber music studies in several formations, so making an exact plan broken down into semesters, works and tasks would be unrealistic. At all times, however, care must be taken to ensure that students form an in-depth picture of historical and contemporary works of chamber music as well as the opportunity of musical development through chamber music during a professional career.	1.	
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<b>Required readings:</b>	Four hand, duet, trio, quartet, quintet, (sextet, septet, octet) works of different periods.	

<b>Recommended readings:</b>	During the six semesters, one piece/movement must be performed from the baroque, Viennese classical, romantic and the 20th century as well as contemporary repertoire. It is recommended to participate in as many formations as possible, which the instructors pay attention to when arranging the groups .
<b>Assessment methods and criteria:</b>	Assessment and evaluation during the semester: Concert or audition per semester Practical grade and evaluation: Prepared participation of the given group in at least 70% of the weekly chamber music lessons and the related rehearsals. The grade reflects the performance in the semester as well as in the concert or audition.

<b>Course title:</b>	<b>Orchestra</b>	
<b>Neptun code:</b>	ZTBANZEKA	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 4	
<b>Name and position of lecturer:</b>	László Bartal DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:bartalconductor@gmail.com">bartalconductor@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark	
<b>Course objectives (50-100 words):</b>	To prepare for career as an orchestral artist, to get acquainted with orchestral literature, to master the basic elements of orchestral playing. To develop good collaboration and communication skills, a sense of responsibility for the community and production.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Building on the subjects of instrumental parts and practice, learning and giving concert-like performances of works representing different styles of orchestral literature. During this process, students further develop the knowledge acquired in the basic subjects (knowledge of style, intonation skills, precise rhythm playing, uniform articulation and phrasing, cooperation skills, etc.). Students get acquainted with the particularities, special requirements and techniques of different orchestral genres (instrumental, oratorio, concerto). The work and production of the orchestra serve and display the cohesion of the musical institution, the integration of its activities, and even the image of the institution itself; and students display their sense of belonging to the institution by participating in the orchestra.	1.	
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<b>Required readings:</b>	Representative pieces of orchestral literature from the baroque to contemporary music.	

<b>Course title:</b>	<b>String orchestra</b>	
<b>Neptun code:</b>	ZTBANVOZEKA	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 2	
<b>Name and position of lecturer:</b>	Gábor Soós DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:viogabi@gmail.com">viogabi@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark	
<b>Course objectives (50-100 words):</b>	To get to know and partially learn the string orchestra literature, to get acquainted with the specifics of the genre, to master homogeneous sound, articulation, phrasing, order of strokes and fingers, and the prerequisites of a unified performance. To get to know different genres - independent string orchestra works, solo instrumental accompaniments, sacred works accompaniments. To develop adaptability in a team, to emphasize the responsibility for the joint production. To develop the attitude of string orchestra, to get to know the higher level forms of social music.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Lecture, practice: Since string students from each year attend the course together, a semester-wise breakdown of the subject matter would be mere fiction. The material of the 6 semesters covers the following topics alternating circularly: 1. General knowledge of string orchestra 2. The role of parts in string orchestra, playing, simpler pre-classical pieces	1.	
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<p>3. The relationship between the concertmaster /section principal and the part</p> <p>4. The issue of sound formation in string orchestras</p> <p>5. Introduction to the dominant schools of baroque music literature I. (Bach, Handel)</p> <p>6. Introduction to the dominant schools of baroque music literature II. (Italian and French composers) Study of ornamental and stroke differences</p> <p>7. Formal features and issues of interpretation of classical style through the works of W.A.Mozart.</p> <p>8. The late classic-early romantic string play. Mendelssohn's string symphonies.</p> <p>9. Getting to know the romantic string orchestra repertoire through the emblematic works of the period. (Tchaikovsky's String Serenade, Dvorak's Serenade, Grieg's Holberg Suite)</p> <p>10. Transition from post-romanticism to the trends of the 20th century; authors of dodecaphony, serialism, neoclassicism.</p> <p>11. Analysis of 20th century Hungarian string orchestra pieces and performance of selected parts, with special regard to the works of Bartók and Weiner.</p> <p>12. Getting to know contemporary literature, examination of notation and performance peculiarities.</p> <p>13. Other musical information in sheet music. Authenticity and knowledge of style.</p>	<p>6.</p> <p>7.</p> <p>8.</p> <p>9.</p> <p>10.</p> <p>11.</p> <p>12.</p> <p>13.</p>
<p><b>Required readings:</b></p>	<p>Concertos by Corelli, Torelli; Vivaldi's L'Estro Harmonico, Four Seasons; orchestral works by Lully and Rameau; 4 orchestral suites by J.S: Bach, Brandenburgische konzert No.3 and No.5; Mozart's Divertimento-k K.136-138, 'Eine kleine Nachtmusik' K.525; Mendelssohn's string symphonies; Tschakovky's String Serenade; Dvorak's Serenade; Grieg's Holberg Suite; Schönberg's Verklärte nacht; Stravinsky's Pulcinella; Reger: Weiner's Divertimento, Bartók's Divertimento</p>
<p><b>Assessment methods and criteria:</b></p>	<p>Method and evaluation during the semester: joint lesson, student concert: joint assessment with the department</p> <p>Requirements for obtaining a grade / colloquium:</p> <p>At the end of the semester, only those students can take a colloquium who have met the 70% of the expectations. Assessment is based on exam production and semester work. Criteria: 1.intonation, rhythm, metrics, 2. sound quality 3. shaping of the performance, faithfulness to the style 4. existence of an individual artistic idea.</p> <p>Grades: 5 ~ 90%, 4 ~ 80%, 3 ~ 70%, 2 ~ 60%.</p>

<b>Course title:</b>	Part practice of string instruments
<b>Neptun code:</b>	ZTBANVOSZGY
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	practical course
<b>Number of credits; hours per week</b>	1; 2
<b>Name and position of lecturer:</b>	Klára Iván DLA, college professor
<b>Contact of lecturer:</b>	<a href="mailto:ivanklari@freemail.hu">ivanklari@freemail.hu</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark

	<p>To get to know the most important works of the orchestral repertoire. To incorporate individual thinking into joint playing. To learn, master and fulfil professional humility and working for a common goal. To establish and develop joint practice mechanisms. Presentation of professional orchestral work, to get to know the orchestral part as an organizational unit.</p> <p>Competences to be developed:</p> <p>knowledge: - High level knowledge of musical elements and technical tools related to the cello.  - A basic knowledge of the process of acquiring orchestral cello works, their specific requirements and methods of practice.</p> <p>ability: - Ability to perform cello works of different styles and genre in a concert manner, in accordance with the style and the composer's way of thinking.  - Ability to plan the process in time, to apply certain practice methods during the acquisition of orchestral cello works.</p> <p>Attitude: - Continuous maintenance and development of instrumental knowledge by regular, efficient practice.  - Openness to creativity in their musical thinking and work in a community</p> <p>autonomy and responsibility:  -Developed professional orientation  - Keeping instrumental and artistic performance in sync with quality expectation.  - Providing high-quality performance in instrumental productions as a result of their work.</p>	
<b>Course objectives (50-100 words):</b>		
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
<p>Lecture, practice: Since string students from each year attend the course together, a semester-wise breakdown of the subject matter would be mere fiction. The material of the 6 semesters covers the following topics alternating circularly:</p> <ol style="list-style-type: none"> <li>1. General knowledge of string orchestra</li> <li>2. The role of parts in string orchestra, playing, simpler pre-classical pieces</li> <li>3. The relationship between the concertmaster /section principal and the part</li> <li>4. The issue of sound formation in string orchestras</li> <li>5. Introduction to the dominant schools of baroque music literature I. (Bach, Handel)</li> <li>6. Introduction to the dominant schools of baroque music literature II. (Italian and French composers) Study of ornamental and stroke differences</li> <li>7. Formal features and issues of interpretation of classical style through the works of W.A.Mozart.</li> <li>8. The late classic-early romantic string play. Mendelssohn's string symphonies.</li> <li>9. Getting to know the romantic string orchestra repertoire through the emblematic works of the era. (Tchaikovsky's String Serenade, Dvorak's Serenade, Grieg's Holberg Suite)</li> <li>10. Transition from post-romanticism to the trends of the 20th century; authors of dodecaphony, serialism, neoclassicism.</li> <li>11. Analysis of 20th century Hungarian string orchestra pieces and performance of selected parts, with special regard to the works of Bartók and Weiner.</li> <li>12. Getting to know contemporary literature, examination of notation and performance peculiarities.</li> <li>13. Other musical information in sheet music. Authenticity and knowledge of style.</li> </ol>	<ol style="list-style-type: none"> <li>1.</li> <li>2.</li> <li>3.</li> <li>4.</li> <li>5.</li> <li>6.</li> <li>7.</li> <li>8.</li> <li>9.</li> <li>10.</li> <li>11.</li> <li>12.</li> <li>13.</li> </ol>	
<b>Required readings:</b>	<p>Concertos by Corelli, Torelli; Vivaldi's L'Estro Harmonico, Four Seasons; orchestral works by Lully and Rameau; 4 orchestral suites by J.S: Bach, Brandenburgische konzert No.3 and No.5; Mozart's Divertimento-k K.136-138, 'Eine kleine Nachtmusik' K.525; Mendelssohn's string symphonies; Tschakovky's String Serenade; Dvorak's Serenade; Grieg's Holberg Suite; Schönberg's Verklärte nacht; Stravinsky's Pulcinella; Reger: Weiner's Divertimento, Bartók's Divertimento</p>	

<b>Assessment methods and criteria:</b>	<p>Method and evaluation during the semester: joint lesson, student concert: joint assessment with the department</p> <p>Requirements for obtaining a grade / colloquium:</p> <p>At the end of the semester, only those students can take a colloquium who have met the 70% of the expectations. Assessment is based on exam production and semester work. Criteria: 1.intonation, rhythm, metrics, 2. sound quality 3. shaping of the performance, faithfulness to the style 4. existence of an individual artistic idea. Grades: 5 ~ 90%, 4 ~ 80%, 3 ~ 70%, 2 ~ 60%.</p>
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<b>Course title:</b>	<b>Intensive instrument/singing practice</b>	
<b>Neptun code:</b>	ZTBANSZGY	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	0; -	
<b>Name and position of lecturer:</b>	László Bartal DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:bartalconductor@gmail.com">bartalconductor@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	signature	
<b>Course objectives (50-100 words):</b>	It is a 6-10-day-long intensive practice, which ends with a performance of the acquired pieces. The repertoire depends on the participants, so that each student becomes active participant of the concert as a part of the orchestra or choir.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
The repertoire always depends on the upcoming events and concerts, that is why various style and genres should be learnt.	1.	
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<b>Course title:</b>	<b>Piano1</b>	
<b>Neptun code:</b>	ZTBANZONG1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 1	
<b>Name and position of lecturer:</b>	Krisztina Gulybánné Varga, art teacher	
<b>Contact of lecturer:</b>	<a href="mailto:zenkrisz@upcmail.hu">zenkrisz@upcmail.hu</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark	
<b>Course objectives (50-100 words):</b>	Theoretical subjects related to the programme (solfeccio, music theory) make orientation on the piano indispensable. Recognizing and following harmonies, intervals, polyphony contribute to understanding a piece for all instrumentalists.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Acquisition of basic instrumental knowledge, through the knowledge of simple, technically attainable works that are essential to achieve the above goals. To acquire the ability to play accompaniments required at the music school (primary) level.	1.	
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	8.	
	9.	
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	12.	
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**Required readings:**

J. S. Bach: Little Preludes, 13 easy piano pieces  
Sonatas of Scarlatti, Clementi, the Bach brothers  
Early sonatas of Haydn, Mozart  
Albums of Grieg, Chopin, Schubert, Tchaikovsky, Schumann, Prokofiev  
Debussy: Children's Corner  
Bartók: Mikrokosmos, For Children  
Kurtág: Games