

Course Description - GUITAR		
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:	zeneszes@gmail.com	
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:	kaskoto.marietta@gmail.com	
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, trubadour 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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Assessment methods and criteria:	practical exam	
Course title:	World and Hungarian music history1	
Neptun code:	ZTBANZETÖ1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	lecture	
Number of credits; hours per week	3; 2	
Name and position of lecturer:	Marietta Bukáné Kaskötő, college assistant lecturer	
Contact of lecturer:	kaskoto.marietta@gmail.com	
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):	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.	
Course content:	Week	Topic
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
	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
	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.
Required readings:	A New Grove Dictionary of Music and Musicians (http://www.oxfordmusiconline.com/grovemusic Elérés: 2018. április 30.),	
Assessment methods and criteria:	Written and oral exam	
Course title:	Philosophy1	
Neptun code:	ZTBANFILO1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	lecture	
Number of credits; hours per week	2; 1	
Name and position of lecturer:	László Bognár PhD, associate professor	

Contact of lecturer:	bollario@uni-miskolc.hu
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 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. 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.

Course content:	Week	Topic
	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,
	8.	Plotinus' metaphysics: emanation, interpretation of eternity and time.
	9.	The main issues of medieval thinking from a historical perspective of
	10.	Differences between Eastern and Western thinking in the early centuries.
	11.	The main ways and directions of reasoning Eastern thinking. Reading: Jean
	12.	Thoughts and some of theses of St. Augustine's Confessions and De
	13.	The main directions of scholastic thinking. Reading: Ulrich G. Leinsle, History

Recommended readings:	Gill, Mary Louise – Pellegrin, Pierre (eds) 2006 A Companion to Ancient Philosophy. Malden – Oxford – Carlton: Blackwell (Blackwell Companions to Philosophy). 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). Marenbon, John (ed.) 2012 The Oxford Handbook of Medieval Philosophy. Oxford: Oxford University Press (Oxford Handbooks in Philosophy). Warren, James – Sheffield, Frisbee (eds) 2014 The Routledge Companion to Ancient Philosophy. New York – London: Routledge (Taylor and Francis Group).
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Assessment methods and criteria:	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.
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Course title:	Folk music1	
Neptun code:	ZTBANNÉPZ1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	lecture	
Number of credits; hours per week	3; 1	
Name and position of lecturer:	Gyula Ács, hourly lecturer	
Contact of lecturer:	acsgyula1965@gmail.com	
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:	Week	Topic
	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:	First study guitar1	
Neptun code:	ZTBANGIFT1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	lecture	
Number of credits; hours per week	2; 1	
Name and position of lecturer:	Sándor Papp DLA, college professor József Ritter, senior lecturer	
Contact of lecturer:	sandorpapp65@gmail.com ritterjojo@gmail.com	
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 train orchestral artists meeting the modern requirements of performing arts based on a high degree of instrumental playing technique and versatile musical skills. Students develop their musical thinking, knowledge of style and instrumental skills by getting to know, mastering and performing various pieces. The ultimate goal is to provide students with the ability to independently analyze, understand, and interpret pieces of music. To become promoters of music culture as performers through their love of music.	
Course content:	Week	Topic
During the semester, the acquisition of the examination material and other works taking into account the student's abilities, diligence and individual gifts. In addition, preparation for department concerts organized during the semester (interpretive practice).	1.	A. Carlevaro: Serie didactica
	2.	J. S. Bach: Two titles, from lute suite
	3.	F. Tarrega: Capriccio Arabe
	4.	F. M. Torroba: Nocturne, Madronos
	5.	Milan Tesar: 4 Ballada
	6.	E. Pujol: El Abejoro
	7.	F. Sor: A variations
	8.	L. Milan: Fantasy
	9.	M. Carcassi: Op.60/ Etudes
	10.	W. Walton: Bagatells
	11.	R. Dyens: Libra Sonatina
	12.	L. Brouwer: A ballada
	13.	J. Turina: Fandanguillo

Required readings:	<p>Isaac Albeniz: Suite Espanola J.S.Bach: Luteworks - Leipzig + Editio Musica + Ricordi + Teuchert Bakfark Bálint: Fantasy, E.M.B. Augustin Barrios Mangore: Concert pieces – Bellwin – Mills pub. Leo Brouwer: Elegio de la Danza - Schott, Three balladas (Decameron Noir) – Ed.Mus. Transatlanti, La Espiral Eterna, Schott, Estudios I-XX. John Dowland: Lute works, Bérben, UE Roland Dyens: Libra Sonatine H.L.24794 Simone Innaelli: Five Miles Sketches, Les Production D’oz. Miguel de Fuenllana: Fantasias Alberto Ginastera: Sonata Op.47 Boosey&Hawkes Mauro Giuliani: Tecla, Á-major Concierto op.30 M.H.S.H. Enrique Granados: Spanish dances</p>
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Recommended readings:	<p>Kováts Barna: Suite – Homage Á Goldoni. E.Modern München M 1043 E Frank Martin: Quatre Pieces Breves, Universal edition UE 12711 Z. Simone Molinaro: Fantasias, E.P.London No.7337 Alonso Mudarra: Fantasys and dances Niccolo Paganini: Sonatas, Suvini-Zerboni Maria Manuel Ponce: Sonatina Meridional, Schott 35842, Sonata III. Schott 32055, Sonata Clásica, Schott 32264, Sonata Romantica, Schott 32294, Folia Variations, Schott 33082, Tema Variá-ciók és finálé, Schott 32054, Concerto del Sur, Schott 33870. Stepán Rak: Variace na Tema Jaromira Klempíře, Panton P 1734 Joaquin Rodrigo: Invocacion y Danza, Tres piezas Espgnolas, Schott, Fantasia Para un Gentil-hombre, Schott 6408, Concierto de Aranjuez, Schott 45560. Gaspar Sanz: Antique Suite (Carlevaro) Barry E. B&C-4017 Domenico Scarlatti: Sonatas L.Brouwer Fernando Sor: Total EditionTecla Edition. Francisco Tarrega: Total editions Chantarelle Castelnuovo-Tedesco: Sonata, Schott 31183, Suite (Op. 133) - Schott18200, Fantasia, Op.14, Schott 38205, 24 Caprichos de Goya Op. 195, Ed.Berben E.1427 B, D-dúr guitarconcierto Op.99, Schott 38204, C-dúr guitar concierto Op.205, Schott 39075. Federico Moreno Torroba: Sonatina, Ricordi B.A. 10042, Suite Castellana. Joaquin Turina: Sonata, Fandanguillo Schott, Heitor Villa-Lobos: 12 etúd, 5 Prelúd, Brazil suite, Concerto pour Guitarre &Petit Orchestre, Max Eschig William Walton: 5 bagatell, Oxford Silvius Leopold Weiss</p>
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Assessment methods and criteria:	practical exam
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Course title:	Chamber music
Neptun code:	ZTINKAMARA
Status: core, specialization, optional, other:	core
Type : lecture/seminar (practical)	practical course
Number of credits; hours per week	2; 1
Name and position of lecturer:	Sándor Papp DLA, college professor
Contact of lecturer:	sandorpapp65@gmail.com
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	practical mark

Course objectives (50-100 words):

To be able to participate in ensembles and chamber music formations in a creative way as a chamber musician. To have a high level of knowledge of style and format in the performance of interpreted works. To get acquainted with the possibilities of chamber music in order to enrich their repertoire, to acquire skills in playing music with others, to perfect their ability to adapt to different instruments and groups of instruments, taking into account the specific characteristics of the guitar. Through their knowledge of the music literature and the technical possibilities of the instrument to be able to make independent transcriptions and perform them at a high standard. To acquire the ability to listen to each other in chamber music.

Course content:	Week	Topic
Getting to know, learning and interpreting the works of chamber music literature, expanding the knowledge of style and form. Smaller (2-3 people) groups 1 hour a week, larger formations 2 hours a week.	1.	
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Course title:	Choir
Neptun code:	ZTBANÉKAR
Status: core, specialization, optional, other:	core
Type : lecture/seminar (practical)	practical course
Number of credits; hours per week	2; 4
Name and position of lecturer:	Zoltán Sándor habil. DLA, professor
Contact of lecturer:	sandor.zoltan@upcmail.hu
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	practical mark

The course, based on a cappella and oratorical choral literature, gives experience in singing in a quire as well as includes practice in style. It develops cooperative and communicative skills moreover, a responsibility to the production as part of a community. This course includes preparation and participation of national and international festivals, competitions, tours, CD and radio recordings and premiering contemporary pieces.

The work and production of the chorus (and the orchestra) serve and represent the unity of the musical institution, the integration of activities of institute, additionally the image of the institute. The students attest their identity to the institute by taking part of these works.

Course objectives (50-100 words):

Course content:	Week	Topic
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The concert performance of representative pieces from diverse periods of choral literature aims to develop the knowledge acquired in foundation subjects (stylistic knowledge, intonation skills, precise rhythms, consistent articulation and phrasing, cooperation skills etc.). Students deal with various genres and their special characteristics, demands and technique as well as the steps of rehearsing. They can gain experience in adapting different acoustic environments. The repertoire always depends on the upcoming events and concerts, that is why various style and genres should be learnt.	1.	Learning and performing representative pieces from diverse periods of choral literature.
	2.	Learning and performing representative pieces from diverse periods of choral literature.
	3.	Learning and performing representative pieces from diverse periods of choral literature.
	4.	Learning and performing representative pieces from diverse periods of choral literature.
	5.	Learning and performing representative pieces from diverse periods of choral literature.
	6.	Learning and performing representative pieces from diverse periods of choral literature.
	7.	Learning and performing representative pieces from diverse periods of choral literature.
	8.	Learning and performing representative pieces from diverse periods of choral literature.
	9.	Learning and performing representative pieces from diverse periods of choral literature.
	10.	Learning and performing representative pieces from diverse periods of choral literature.
	11.	Learning and performing representative pieces from diverse periods of choral literature.
	12.	Learning and performing representative pieces from diverse periods of choral literature.
	13.	Learning and performing representative pieces from diverse periods of choral literature.

Oratorical and a cappella pieces of choral literature from the Renaissance to contemporary music.

Required readings:

Course title:	Guitar orchestra
Neptun code:	ZTBANGIZEKA
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 Papp DLA, college professor
Contact of lecturer:	sandorpapp65@gmail.com
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1

Requirements (exam/practical mark/signature/report, essay)	practical mark	
Course objectives (50-100 words):	The task of the course is to make students acquainted with and process the works written for a specific composition of instruments to prepare them for the tasks of playing in a large ensemble. To deal with the problem of the homogeneous composition of instruments as well as to differentiate the sound and make polyphony audible. Students will be able to make guitar ensemble transcriptions independently, which will be included in the chamber music concert of the guitar ensemble during their studies.	
Course content:	Week	Topic
To learn and interpret renaissance and baroque transcriptions as well as original guitar and orchestral works written in the 20th - 21st century with special regard to the requirements of social music.	1.	
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Required readings:	Szokolay Sándor: Liturgikus Szvit, Históriai Képek Pavlovits Dávid: Concerto, Toccata all'estro Szigeti István: Gitár mánia Suba Sándor: Kígyóösvény, Téli Impressziók Fehér György Miklós: Via Crucis Hollós Máté: Strings of Strigonium, Dal Sok Gitárra Ryan Chan: Passion for Guitar orchestra J.S.Bach transcriptions of Brandenburg concertos Manuel de Falla: Opera Transcriptions Gioachino Rossini: Opera Transcriptions Mertz János Gáspár – Martos László: Átiratok gitárzenekarra Frank Wallace: Mi Jardin de Cella	
Recommended readings:	Roland Dyens: Concertino de Nürtingen, Concerto en si, Côtè Sud, French Pot-Pourri, Hamsa Leo Brouwer: Fantasia de los Ecos Andrew York: Storm Front Richard Charlton: 5 Impromptus, Stoneworks, Rhapsody, Figure Eight, A Sky for Dreaming, Three Distractions John Duarte: English Suite F.M.Torrroba: Metszetek	

Course title:	Intensive instrument/singing practice	
Neptun code:	ZTBANSZGY	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	practical course	
Number of credits; hours per week	0; -	
Name and position of lecturer:	Zoltán Sándor habil. DLA, professor	
Contact of lecturer:	sandor.zoltan@upcmail.hu	
Language of the course:	English	
Suggested semester: autumn /spring, 1-6	autumn, 1	
Requirements (exam/practical mark/signature/report, essay)	signature	
Course objectives (50-100 words):	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.	
Course content:	Week	Topic
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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Course title:	Great guitar composers and performers1
Neptun code:	ZTBANGIEA1
Status: core, specialization, optional, other:	core
Type : lecture/seminar (practical)	practical course
Number of credits; hours per week	2; 1
Name and position of lecturer:	Sándor Papp DLA, college professor
Contact of lecturer:	sandorpapp65@gmail.com
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 make students acquainted with the most significant composers and performers of guitar literature, to broaden students' horizons through books, journals, notes as well as vinyl and video recordings.

Course content:	Week	Topic
Presentation of musical periods and styles through the works of guitar composers specifically composing for guitar. Presentation of the great guitarists through vinyl and video recordings, thus providing the students with the quality and wide repertoire of modern professional guitar playing, comparing periods, styles and modes of performance.	1.	Bakfark Bálint
	2.	John Dowland
	3.	Spanish vihuelists
	4.	Lute compositions by J.S.Bach
	5.	M.Giuliani
	6.	Fernando Sor
	7.	Matteo Carcassi
	8.	Giulio Regondi
	9.	Mertz János Gáspár
	10.	Francisco Tarrega
	11.	Emilio Pujol
	12.	Miquel Llobet
	13.	Heitor Villa-Lobos

Required readings: Emilio Pujol: Tárrega – Ensayo biografico 1978.
H.Villa-Lobos: The Segovia-Ponce letters
A.Segovia: My book of the guitar
Joaquín Rodrigo and Victoria Kamhi Arditti: “The Light of my Eyes”
Alexander Tansman: Happy time, The life and music of Astor Piazzolla

Recommended readings: Life and music: Manuel de Falla, The art of Julian Bream, John Williams: Sevilla's concert, M.Partington: F.M.Torroba, Kazuhito Yamashita Album, Nikita Koshkin: Merlin's dream

Course title:	Piano1
Neptun code:	ZTBANZONG1
Status: core, specialization, optional, other:	core
Type : lecture/seminar (practical)	practical course
Number of credits; hours per week	2; 1
Name and position of lecturer:	Krisztina Gulybánné Varga, art teacher
Contact of lecturer:	zenkrisz@upcmail.hu
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	practical mark

Course objectives (50-100 words): Theoretical subjects related to the programme (solfeggio, music theory) make orientation on the piano indispensable. Recognizing and following harmonies, intervals, polyphony contribute to understanding a piece for all instrumentalists.

Course content:	Week	Topic
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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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