

Course Description - PERCUSSION		
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:	zenesz@ 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, 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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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 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 enchiradiis, 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.
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	

	<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>	
Course objectives (50-100 words):		
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 unmovable 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 Confessiones 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).
Recommended readings:	<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</p>	
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.	

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 percussion1	
Neptun code:	ZTBANÜFT1	
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:	Gábor Kérdő, art teacher	
Contact of lecturer:	kerdogabi65@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. Special attention is paid to solving new instrumental playing technique tasks posed by contemporary solo, chamber music, and orchestral works. 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
Practising playing together by piano pieces. Discussing the stylistic problems encountered while studying the pieces. Exploring various technical problems in the pieces, finding and practising etudes and exercises leading to the solution.	1.	E. Keune: The Small Drum, Musser: Etude, J.S.Bach: Cello Suite
	2.	E. Keune: The Small Drum, Musser: Etude, J.S.Bach: Cello Suite
	3.	E. Keune: The Small Drum, Musser: Etude, J.S.Bach: Cello Suite
	4.	E. Keune: The Small Drum, Stick Control: Single Beat Combinations, J.S.Bach: Cello Suite
	5.	E. Keune: The Small Drum, Stick Control, a selected performance piece for marimba
	6.	E. Keune: The Small Drum, Stick Control, a selected performance piece for marimba
	7.	E. Keune: The Small Drum, Stick Control, a selected performance piece accompanied by piano
	8.	E. Keune: The Small Drum, Stick Control, a Musser etude accompanied by piano
	9.	E. Keune: The Small Drum, Stick Control, a Luigi Morleo etude accompanied by piano

	10.	E. Keune: The Small Drum, Stick Control, Luigi Morleo: Etude, J.S.Bach: Cello Suite
	11.	E. Keune: The Small Drum, Stick Control, a selected performance piece for snare drum, J.S.Bach: Cello Suite
	12.	E. Keune: The Small Drum, Stick Control, a selected performance piece for snare drum accompanied by piano
	13.	Revision and practice of pieces selected for the examination
Required readings:	Richard Hochrainer: Studies for Snare Drum Eckehardt Keune: The Small Drum C. Wilcoxon: Rudimental Swing Solos / Ludwig Music Publ. Co. 1979/ G.L. Stone: Stick Control / George B. Stone and Son, Inc. 1935 Luigi Morleo: 120 Progressive Pieces For Marimba /morleoeditore, 2007/ J.S.Bach: Cello Suites Clair Omar Musser: Etudes	
Recommended readings:	Erik Sammut: Hombre D' Aout /2000, Gerard Billaudot Editeur/ Alice Gomez-Marilyn Rife: Rain Dance Gordon Staut: Astral dance, Two Mexican Dances S. Fink: Suite for Snare Drum Eugene Novotney: A Minute of News	
Assessment methods and criteria:	practical exam	

Course title:	Coaching with piano1	
Neptun code:	ZTBANKORR1	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	practical course	
Number of credits; hours per week	0; 1	
Name and position of lecturer:	Tamás Bódi, hourly lecturer	
Contact of lecturer:	bodi.tamas@gmail.com	
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):	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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Required readings:	The same as that of the major.	

Course title:	Chamber music	
Neptun code:	ZTINTKAMARA	
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:	Gábor Kérdő, art teacher	
Contact of lecturer:	kerdogabi65@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 master the special requirements of social music - precise rhythm playing, musical and dynamic adaptability, uniform sound formation and phrasing. To get to know, learn and interpret chamber music literature.	
Course content:	Week	Topic
Due to the special nature of the subject, it is impossible to break the content down into classes. Students play together in different formations (duo, trio,	1.	
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quartet, quintet, ensemble, etc.), preferably percussionists with other instruments, or play percussion transcripts from earlier periods. Discussion and practice of technical and musical problems in the pieces. Development and practice of complementary techniques.

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Required readings:	Works for chamber orchestra composed of different kinds and numbers of instruments from the renaissance through baroque to the present day.
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Course title:	Orchestra
Neptun code:	ZTBANZEKA
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:	László Bartal DLA, senior lecturer
Contact of lecturer:	bartalconductor@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 prepare for a 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.

Course content:	Week	Topic
<p>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).</p> <p>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.</p>	1.	
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Required readings:	Representative pieces of orchestral literature from the baroque to contemporary music.
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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
Course objectives (50-100 words):	The course, based on a cappella and oratorical choral literature, gives experience in singing

Course content:	Week	Topic
<p>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.</p>	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.
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	8.	Learning and performing representative pieces from diverse periods of choral literature.
	9.	Learning and performing representative pieces from diverse periods of choral literature.
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	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.
Required readings:	Oratorical and a cappella pieces of choral literature from the Renaissance to contemporary music.	

Course title:	Studies of orchestral parts
Neptun code:	ZTBANZESZI
Status: core, specialization, optional, other:	core
Type : lecture/seminar (practical)	practical course
Number of credits; hours per week	1; 1
Name and position of lecturer:	Gábor Kérdő, art teacher
Contact of lecturer:	kerdogabi65@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 aim of the course is to prepare for orchestral playing, to learn symphonic orchestral positions, with special regard to precise rhythm playing, uniform articulation and phrasing, to create a homogeneous sound, to interpret according to the style of the given work.

Course content:	Week	Topic
Playing the percussion instruments used in orchestral literature and symphonic orchestras, developing percussion technique, sound requirement. Practising technical problems in orchestral works through appropriate etudes and technical practices.	1.	The snare drum in the orchestra
	2.	Sound formation beat technique on the snare drum
	3.	Franz Krüger: Orchestral Studies for Timpani, Snare Drum, Glockenspiel and Xylophone, Liszt: Les Preludes
	4.	Cymbals in the orchestra
	5.	Sound formation beat technique on the cymbals, Liszt: Les Preludes
	6.	The triangle in the orchestra
	7.	Sound formation beat technique on the triangle, Liszt: Piano Concerto E flat major, Mozart: Die Entführung aus dem Serail
	8.	The rattle drum in the orchestra
	9.	Sound formation beat technique on the rattle drum, Bizet: Carmen, Ravel: La Valse
	10.	The bass drum in the orchestra
	11.	Sound formation beat technique on the bass drum
	12.	The timpani in the orchestra
	13.	Sound formation beat technique, tuning

Required readings:
Franz Küger: Orchesterstudien (Arthur Parrhisius, Berlin W50)
Orchester-Probespiel, Pauke/ schlagzeug (1993. SCHOTT)
Zegalski: 30 Étüd Timpanira

Recommended readings:
Mozart: Die Entführung aus dem Serail
Haydn: Symphony No. 100. "Military"
Liszt: Piano Concerto E flat major, Les Preludes,
Bartók: Two Portraits
Two Images
Music for Strings, Percussion and Celesta
The Miraculous Mandarin
Concerto

Course title:	Practice of orchestral parts	
Neptun code:	ZTBANZESZGY	
Status: core, specialization, optional, other:	core	
Type : lecture/seminar (practical)	practical course	
Number of credits; hours per week	1; 2	
Name and position of lecturer:	Gábor Kérdő, art teacher	
Contact of lecturer:	kerdogabi65@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 prepare for orchestral playing, to develop the essential ability to share attention when playing together, and to develop cooperation and musical communication skills. Part practice serves to prepare for orchestral practice as well as for later auditions.	
Course content:	Week	Topic
The theoretical material is covered in Studies of orchestral parts including the percussion instruments used in orchestral literature and symphonic orchestras, developing percussion technique, sound requirement.	1.	The snare drum in the orchestra
	2.	Sound formation beat technique on the snare drum
	3.	Franz Krüger: Orchestral Studies for Timpani, Snare Drum, Glockenspiel and Xylophone, Liszt: Les Preludes
	4.	Cymbals in the orchestra
	5.	Sound formation beat technique on the cymbals, Liszt: Les Preludes
	6.	The triangle in the orchestra
	7.	Sound formation beat technique on the triangle,
	8.	The rattle drum in the orchestra
	9.	Sound formation beat technique on the rattle drum, Bizet:
	10.	The bass drum in the orchestra
	11.	Sound formation beat technique on the bass drum
	12.	The timpani in the orchestra
	13.	Sound formation beat technique, tuning
Required readings:	Franz Küger: Orchesterstudien (Arthur Parrhisius, Berlin W50) Orchester-Probespiel, Pauke/ schlagzeug (1993. SCHOTT) Zegalski: 30 Etüd Timpanira	
Recommended readings:	Mozart: Die Entführung aus dem Serail Haydn: Symphony No. 100. "Military" Liszt: Piano Concerto E flat major, Les Preludes, Bartók: Two Portraits Two Images Music for Strings, Percussion and Celesta The Miraculous Mandarin Concerto	

Course title:	Wind orchestra	
Neptun code:	ZTBANFUVZ	
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:	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)	practical mark	
Course objectives (50-100 words):	To prepare for orchestral playing, master the basic elements of orchestral playing, expand knowledge of orchestral music. To develop good collaboration and communication skills, a sense of responsibility for the community and production.	
Course content:	Week	Topic
Learning and concert-like performance of representing different styles of the wind orchestra repertoire. During this process, they 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 genres and styles. The work and production of the orchestra serve and display the cohesion of the musical institution, the integration of its activities, and students display their sense of belonging to the institution by participating in the orchestra.	1.	
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Required readings:	The programme of the wind orchestra of the Institute.	
Assessment methods and criteria:	The practical grades reflect to what extent the students meet the course objectives set.	

Course title:	Brass band	
Neptun code:	ZTBANREFUE	
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:	Béla Zobay DLA, hourly lecturer	
Contact of lecturer:	zenbeand@uni-miskolc.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):	In the work of the brass band, the general objectives are essentially the same as those formulated for the chamber music class, motivated by the role of the conductor and the chamber music character arising from the number of members. A specific objective is to explore and realize the creative possibilities manifested in the formation of 4 trumpets, 1-4 horns, 4 trombones, tuba and percussion. With the help of the conductor, one of the main tasks is to develop an independent analytical skill by getting to know the stylistic features of the works, their formal structure and the internal connections of the parts. The common goal of the musicians in the band is the harmonization of their playing skills and musical tastes, and their possibilities to be raised to an optimal level, by the achievement of which the ideal production is born.	
Course content:	Week	Topic
During the joint work, the primary goal is the continuous development of the classical repertoire and the sophisticated elaboration of entertaining music. As the band regularly performs at university events, this affects planning course content, so one broken down by semester would not accurately reflect reality. 3-4 performances per semester are recommended.	1.	
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Required readings:	T. Susato: Renaissance Dances	
Assessment methods and criteria:	Practical grade is based on professional performance and human attitude in lessons and performances.	

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 László Bartal DLA, senior lecturer	
Contact of lecturer:	sandor.zoltan@upcmail.hu bartalconductor@gmail.com	
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:	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 (solfege, 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, Tschaikevsky, Schumann, Prokofiev Debussy: Children's Corner Bartók: Mikrokosmos, For Children Kurtág: Games
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