

Course Description - PIANO		
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:	zenesztes@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 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.

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):	<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 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 unmoving 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 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>	
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 piano1	
Neptun code:	ZTBANZOFT1	
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:	Balázs Réti DLA, college professor	
Contact of lecturer:	retibalazs1@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
Acquisition of the examination material and other works during the semester, taking into account the student's abilities, diligence and individual gifts. In addition, preparation for departmental concerts held during the semester (interpretive practice). Exam material: J. S. Bach: 1 prelude and fugue from Das Wohltemperierte Klavier; 1 etude; 1 20th or 21st century work.	1.	Compulsory material of the semester and elective pieces
	2.	Compulsory material of the semester and elective pieces
	3.	Compulsory material of the semester and elective pieces
	4.	Compulsory material of the semester and elective pieces
	5.	Compulsory material of the semester and elective pieces
	6.	Compulsory material of the semester and elective pieces
	7.	Preparation for the departmental concerts
	8.	Preparation for the departmental concerts
	9.	Preparation for the departmental concerts
	10.	Material of the examination
	11.	Material of the examination
	12.	Material of the examination
	13.	Material of the examination

Required readings:	J. S. Bach: Das Wohltemperierte Klavier I-II. Etudes by Chopin, Liszt Works by Debussy, Ravel, Prokofiev, Shostakovich, Bartók, Kodály, Kurtág, Ligeti
Recommended readings:	Haydn: Sonatas Mozart: Sonatas Schubert: Impromptus Chopin: Nocturnes
Assessment methods and criteria:	practical exam

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:	Marica Gáspárné Tóth DLA, college associate professor
Contact of lecturer:	gasparnetothmarica@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 get students to know the characteristic works of different periods and genres of chamber music. To gain proficiency in musical roles by the piano as a performing medium. To gain a solid knowledge of style, adaptability and an effective rehearsal method.
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Course content:	Week	Topic
Getting to know, learning and interpreting chamber music, expanding knowledge of style and form. Smaller (2-3 people) group sessions - one class a week, larger formations two classes a week. Baroque and classical duos and trios with piano.	1.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	2.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	3.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	4.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	5.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	6.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	7.	Chamber music performed in various composition of instruments from the baroque to the romantic period
	8.	Preparation for the departmental concerts
	9.	Preparation for the departmental concerts
	10.	Preparation for the departmental concerts
	11.	Material of the examination
	12.	Material of the examination
	13.	Material of the examination

Required readings:	Duos by J. S. Bach, W. A. Mozart, L. van Beethoven, F. Schubert, trios by J. Haydn, W. A. Mozart, L. van Beethoven
Recommended readings:	Baroque and classical four-hand literature (duo, sonata, trio, quartet, quintet).

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@upcmil.hu
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	practical mark

<p>Course objectives (50-100 words):</p>	<p>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.</p>	
<p>Course content:</p> <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>	<p>Week</p>	<p>Topic</p> <p>1. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>2. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>3. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>4. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>5. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>6. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>7. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>8. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>9. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>10. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>11. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>12. Learning and performing representative pieces from diverse periods of choral literature.</p> <p>13. Learning and performing representative pieces from diverse periods of choral literature.</p>
<p>Required readings:</p>	<p>Oratorical and a cappella pieces of choral literature from the Renaissance to contemporary music.</p>	

<p>Course title:</p>	<p>Intensive instrument/singing practice</p>	
<p>Neptun code:</p>	<p>ZTBANSZGY</p>	
<p>Status: core, specialization, optional, other:</p>	<p>core</p>	
<p>Type : lecture/seminar (practical)</p>	<p>practical course</p>	
<p>Number of credits; hours per week</p>	<p>0; -</p>	
<p>Name and position of lecturer:</p>	<p>Zoltán Sándor habil. DLA, professor</p>	
<p>Contact of lecturer:</p>	<p>sandor.zoltan@upcmail.hu</p>	
<p>Language of the course:</p>	<p>English</p>	
<p>Suggested semester: autumn /spring, 1-6</p>	<p>autumn, 1</p>	
<p>Requirements (exam/practical mark/signature/report, essay)</p>	<p>signature</p>	
<p>Course objectives (50-100 words):</p>	<p>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.</p>	
<p>Course content:</p> <p>The repertoire always depends on the upcoming events and concerts, that is why various style and genres should be learnt.</p>	<p>Week</p>	<p>Topic</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p> <p>6.</p> <p>7.</p> <p>8.</p> <p>9.</p> <p>10.</p> <p>11.</p>

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Course title:	Concert criticism1	
Neptun code:	ZTBANHGVKR1	
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:	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)	practical mark	
Course objectives (50-100 words):	To enable the music performer to relate to the historical and contemporary works of music literature, as well as to the various musical performing practices and specific art productions in a competent way.	
Course content:	Week	Topic
Enabling the music performer to relate to the historical and contemporary works of music literature, as well as to the various musical performing practices and specific art productions in a competent way. After clarifying the conceptual background of the critique, the main stylistic features of the genre will be reviewed through the analysis of the writings of contemporary Hungarian music critics (including Kristóf Csengery, Sándor Kovács, Szabolcs Molnár).	1.	
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Assessment methods and criteria:	During the semester, a 1.5-2 page review must be written (Times 12 Roman font, 1.5 line spacing and line-separated formatting) of a pre-selected topic. At the end of the semester the five-grade evaluation is given by taking into account the in-class activity as well as the evaluation of the review in terms of content, form and stylistics.	

Course title:	Sight-reading, transposition, piano accompaniment1	
Neptun code:	ZTBANLAJÁ1	
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):	To become able to make music learning processes easier and faster by the conversion of musical information from sight to sound as accurately as possible. To achieve this, the goal is to develop visual and motor skills.	
Course content:	Week	Topic
To play music from the sheet at first sight on the piano. After first reading, to strive for a faithful presentation of style. ☺	1.	Komjáthyne: Zongora iskola 2- barokk és klasszikus táncok: 1,3,4,5,9,11,12
	2.	Komjáthyne: Zongora iskola 2- barokk és klasszikus táncok: 13,14,18,19
	3.	Komjáthyne: Zongora iskola 2- barokk és klasszikus táncok:20,21,22,23,24,
	4.	Komjáthyne: Zongora iskola 2-karakterdarabok: 1,2,3,4,5,6,10,11
	5.	Bartók : Gyermekeknek 1.- 1-10
	6.	Bartók : Gyermekeknek 1.- 11-18
	7.	Bartók : Gyermekeknek 1.- 19-21, Bach-Bartók: 13 kis könnyű zongoradarabból:1-5
	8.	Bach-Bartók: 13 kis könnyű zongoradarabból: 6-13
	9.	J. S. Bach: Négyszólamú korál feldolgozásokból: 6-8 mű
	10.	J. S. Bach: Négyszólamú korál feldolgozásokból:6-8 mű
	11.	J. S. Bach: Négyszólamú korál feldolgozásokból:6-8 mű

	12.	Ádám Jenő: A dal mesterei 1, 6 mű
	13.	Ádám Jenő: A dal mesterei 1, 6 mű
Recommended readings:	www.pianistmagazine.com https://www.pianostreet.com/	

Course title:	Piano literature1	
Neptun code:	ZTBANZIROD1	
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)	exam	
Course objectives (50-100 words):	To have a comprehensive knowledge of the eras of keyboard / piano literature including the Hungarian literature, the most important authors and works. Keyboard literature of the Renaissance and Baroque.a.	
Course content:	Week	Topic
Fitzwilliam Virginal Book, works by Scarlatti, Handel, J.S.Bach	1.	Fitzwilliam Virginal Book
	2.	D. Scarlatti: Sonatas
	3.	G. F. Handel: Harpsichord Suites
	4.	F. Couperin: Pieces de Clavecin
	5.	J-Ph. Rameau: Pieces de Clavecin
	6.	J. S. Bach: Two and Three Part Inventions
	7.	J. S. Bach: Das Wohltemperierte Klavier I-II.
	8.	J. S. Bach: French Suites, English Suites and Partitas
	9.	J. S. Bach: Goldberg Variations
	10.	J. S. Bach: Piano Concertos
	11.	J. S. Bach: keyboard chamber music
	12.	Keyboard works of J. S. Bach's sons
	13.	Free selection
Required readings:	Fitzwilliam Virginal Book D. Scarlatti: Sonatas G. F. Handel: Suites F. Couperin: Pieces de clavecin	
Recommended readings:	Scarlatti -- An Introduction to His Keyboard Works (Alfred Masterwork Edition) David Schulenberg: The Keyboard Music of J.S. Bach. Routledge; 2nd edition (2006)	