

Course Description - RECORDER		
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>The role and objective of the course: Continuous development of musical literacy, sense of rhythm, melodic and harmonious hearing, sense of function and form, imagination and memory.</p> <p>Competences to be developed: 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, tasks requiring immediate solution and performance (sight singing, memorization, recognizing, recording, playing intervals and sounds) take place, 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>The objective of the course: 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 20th 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 history of 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):	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 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 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 Werbeck'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:	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).	
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):	Aim of the course: 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 recorder1	
Neptun code:	ZTBANFRFT1	
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:	Zoltán Széplaki DLA, senior lecturer	
Contact of lecturer:	szeplaki.zoltan72@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):	Systematic development of instrumental technique, comprehensive knowledge of the recorder literature. Mastering the specific recorder playing modes of certain styles and periods.	
Course content:	Week	Topic
Systematic development of recorder technique. Special emphasis is laid on raising the artistic standard of sound formation and intonation, the differentiated use of different forms of articulation and the full mastery of specific dynamic expressions. The other main task of the major is to get students acquainted with the recorder literature and to master interpretation faithful to the style. During the course, the students must be provided with the opportunity to consciously build their performing arts repertoire, to acquire stage routine and build a most complete methodological repository.	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.	Compulsory material of the semester and elective pieces
	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
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Required readings:	Etudes (Boeke, Linde, Staeps, Winterfeld) Diminution exercises (Ortiz, Bassono, Rognoni, Eyck, The Divisions Flute) Baroque solo pieces (Telemann, Quantz, Braun, Boismortier) Great baroque sonatas (Bach, Bellinzani, Handel, Telemann, Barsinti, Castrucci) Early baroque works (Castello, Fontana, Cima, Riccio, Montalbano, Selma, Biber) French baroque works (Philidor, Hotteterre, Diupart, Boismortier, Monteclair) Baroque concertos (Vivaldi, Telemann, Sammartini, A. Scarlatti) 19th century works (Krämer, Hummel and other transcripts) 20th and 21st century works (Shinohara, Zahnhauser, Poser, Staeps, Berio, Linde, Kerek Gábor) web: www.imslp.org
Recommended readings:	Early Baroque works (Castello, Fontana, Cima, Riccio, Montalbano, Selma, Biber) French Baroque works (Philidor, Hotteterre, Diupart, Boismortier, Monteclair) Baroque concertos (Vivaldi, Telemann, Sammartini, A. Scarlatti) 19th century works (Krämer, Hummel and other transcripts) 20th and 21st century works (Shinohara, Zahnhauser, Poser, Staeps, Berio, Linde, Kerek Gábor)
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:	Zsuzsanna Albertné Zelenák, art lecturer	
Contact of lecturer:	alzezs@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):	The objective of the course is to ensure the entirety of playing the given piece. Also to get to know the works through playing together with the accompanying teacher, students can also gain experience from many elements of the interpretive work.	
Course content:	Week	Topic
Course syllabus and study requirements follow the programme of the instrument 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:	Zoltán Széplaki DLA, senior lecturer Csaba Fodor, hourly lecturer	
Contact of lecturer:	szeplaki.zoltan72@gmail.com fodorcsabaa@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 acquire the special requirements of playing social music - precise rhythm playing, musical and dynamic adaptability, uniform articulation and phrasing. To develop cooperation skills and responsibility for the joint performance.	
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 2 classes a week, the aim of the active sessions is to create a common musical language.	1.	A programme based on the composition and knowledge of the student group
	2.	A programme based on the composition and knowledge of the student group
		A programme based on the composition and knowledge of the student group
	4.	A programme based on the composition and knowledge of the student group
	5.	A programme based on the composition and knowledge of the student group
	6.	A programme based on the composition and knowledge of the student group
	7.	A programme based on the composition and knowledge of the student group
	8.	A programme based on the composition and knowledge of the student group
	9.	A programme based on the composition and knowledge of the student group
	10.	A programme based on the composition and knowledge of the student group
	11.	Preparation for the chamber music concert
	12.	Preparation for the chamber music concert
	13.	Preparation for the chamber music concert
Required readings:	Medieval music (Landini, Jacopo da Bologna, Machaut, Vitry) 15th century music (Dufay, Josquin des Pres, Bensois, Hoffhaimer) 16th century music (Arcadelt, Willaert, C. Rore, A. Gabrielli, Jannequin, and other dance collections) 17th century music (Byrd, Gibbons, Mico, Dowland, M. Locke, Marini, Falconieri, Rossi, and Hungarian collections) 18th century music (Naudot, Dornel, Boismortier, Telemann, Sanmartini, Pepusch, Valentine, D. Purcell, Matthesohn, and Hungarian collections) 20th century music (Bedings, Poser, Maasz, Staeps, Hindemith, Bartók, Stravinsky) www.imslp.org	

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):	<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.</p> <p>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>	
Course content:	Week	Topic
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.
Required readings:		Oratorical and a cappella pieces of choral literature from the Renaissance to contemporary music.

Course Title:	Early music ensemble	
Neptun code:	ZTBANREZE	
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:	Attila Kovács, hourly lecturer	
Contact of lecturer:	benga155@freemail.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 ensure continuous, active participation in larger instrumental ensembles, adaptation to elements of intonation, rhythm, articulation, volume, and tone culture. To develop a professional rehearsal / work experience. To give opportunity to gain concert experience after a demanding preparation period.	
Course content:	Week	Topic
Getting to know renaissance and baroque works classified according to music history and nations. The instructor compiles the programmes of the ensemble(s) by ensuring the diversity of genre and style. Possible formations: recorder accompanied with string, woodwind partners and basso continuo, in the case of multi-choral works together with a brass section.	1.	Heinrich Isaac: Palle, palle section rehearsal
	2.	Heinrich Isaac: Palle, palle tutti rehearsal
	3.	Ludouicus Sennfl: Fortuna section rehearsal
	4.	Ludouicus Sennfl: Fortuna tutti rehearsal
	5.	John Dowland: Lachrime Pavane solo rehearsal
	6.	John Dowland: Lachrime Pavane tutti rehearsal
	7.	William Brade: Galliard solo rehearsal
	8.	William Brade: Galliard tutti rehearsal
	9.	Giovanni Gabrieli: Beata es Virgo solo rehearsal
	10.	Giovanni Gabrieli: Beata and Virgo tutti rehearsal
	11.	Juan de Encina: Una sanosa porfia solo rehearsal
	12.	Juan de Encina: Una sanosa porfia tutti rehearsal
	13.	Concert
Required readings:	www.imsip.org	
Recommended readings:	www.imsip.org	

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	1.	

various style and genres should be learnt.

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Course Title:	Historic performance practice	
Neptun code:	ZTBANHEGY	
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:	Dr. Zoltán Széplaki assistant professor	
Contact of lecturer:	szepplaki.zoltan72@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):	The specific objective of the course is to enable students to create perceptive performances by learning about the musical grammar of different styles (mainly that of the 12th-18th centuries), to get acquainted with the latest results in musicology, and to become interested in researching certain sub-fields.	
Course content:	Week	Topic
The lectures cover issues of musical instruments, playing techniques, intonation, decoration and improvisation in relation to each period; facsimiles are analyzed, original sources are read and the latest literature is reviewed. All that is learned is applied to the context of musical practice and the given period, possible performing attitudes are examined to become aware that historical performing practice is indeed a modern discipline.	1.	scientia and usus; the scenes of medieval musical life
	2.	scale, hand, solmization; tones: various tone theories of the period
	3.	scale, hand, solmization; tones: various tone theories of the period
	4.	genres and forms
	5.	Gregorian paleography; improvisation, decoration, counterpoint, supra librum
	6.	Gregorian paleography; improvisation, decoration, counterpoint, supra librum
	7.	early polyphonic sheet music; early music theory, textbooks
	8.	medieval dance music, Saltarello, Estampie
	9.	medieval programme music
	10.	medieval instruments
	11.	medieval instruments
	12.	medieval instrumental music
	13.	modal notation
Required readings:	Willi Apel: The Notation of Polyphonic Music, 900–1600 (The Mediaeval Academy of America, Cambridge, Massachusetts, 1953) Tess Knighton–David Fallows szerk.: Companion to Medieval & Renaissance Music (Oxford University Press, Oxford–New York, 1997)	
Recommended readings:	Christopher Page: Voices and Instruments of the Middle Ages (J M Dent & Sons, London–Melbourne, 1987) — Keith Polk: German Instrumental Music of the Late Middle Ages (Cambridge University Press, Cambridge, 1992)	
Assessment methods and criteria:	Written and oral exam	

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 the piece for all instrumentalists.	

Course content:	Week	Topic
<p>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.</p>	1.	
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<p>Required readings:</p>	<p>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</p>	