

Course Description - SINGING		
<b>Course Title:</b>	<b>Solfeggio1</b>	
<b>Neptun code:</b>	ZTBANSZOLF1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 2	
<b>Name and position of lecturer:</b>	Sándor Szűcs, college associate professor	
<b>Contact of lecturer:</b>	<a href="mailto:zenesztes@gmail.com">zenesztes@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	exam	
<b>Course objectives (50-100 words):</b>	<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 the 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 assignments set (singing-piano tasks, memorizers, transposition, etc.).</p>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Introduction to neume and square notation, Gregorian genres. Getting to know the genres of the Renaissance style based on the studies of works (madrigals, motets, masses, etc.).	1.	
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<b>Assessment methods and criteria:</b>	practical exam	
<b>Course Title:</b>	<b>Music theory1</b>	
<b>Neptun code:</b>	ZTBANZELM1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 2	
<b>Name and position of lecturer:</b>	Marietta Bukáné Kaskötő, college assistant lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:kaskoto.marietta@gmail.com">kaskoto.marietta@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	exam	
<b>Course objectives (50-100 words):</b>	<p>To become aware of and analyze the harmony, form, melody and other phenomena of different styles of music history - music of 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.</p> <p>Recognition and piano reproduction of renaissance, baroque-classical and romantic harmonies.</p>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
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 get 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 (eg in the analyses of works).	1.	
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Assessment methods and criteria:	practical exam	

Course Title:	<b>World and Hungarian music history1</b>
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:	<a href="mailto:kaskoto.marietta@gmail.com">kaskoto.marietta@gmail.com</a>
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	exam
Course objectives (50-100 words):	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 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 review 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 beginnings 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 ( <a href="http://www.oxfordmusiconline.com/grovemusic">http://www.oxfordmusiconline.com/grovemusic</a> Downloaded on 30 April 2018)	
Assessment methods and criteria:	Written and oral exam	

Course Title:	<b>Philosophy1</b>
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:	<a href="mailto:bollario@uni-miskolc.hu">bollario@uni-miskolc.hu</a>
Language of the course:	English
Suggested semester: autumn /spring, 1-6	autumn, 1
Requirements (exam/practical mark/signature/report, essay)	exam

<b>Course objectives (50-100 words):</b>	<p>To present the problems, themes and concepts of ancient, late antiquity and medieval European philosophy. To present medieval Christian philosophy as the elaboration of biblical-Christian life experience as theological-dogmatic questions. To help 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 understanding that creates the foundation of multidisciplinary professional knowledge.</p>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
	1.	The concept of education and existence, of being in Greek philosophy.
	2.	Plato's Republic, three allegories (Sun, line, cave), theory of ideas in the Republic
	3.	The definition of virtue in Book II of Nicomachean Ethics
	4.	The distinction between the five types of knowledge in Book VI of Nicomachean Ethics
	5.	The foundations of Aristotle's philosophy of nature: the three principles, the four causes, the definition of movement as actuality, the doctrine of the prime mover, the definitions of the soul (excerpts from Physics and De Anima).
	6.	The structure of Aristotle's Metaphysics, some prominent theses from the Books Gamma and Lambda (the principle of the excluded third, god as unmoved mover, god as noesis noeseos).
	7.	Platonic and Aristotelian interpretations of art (excerpts from The Republic, Poetics).
	8.	Plotinus' metaphysics: emanation, interpretation of eternity and time.
	9.	The main issues of medieval thinking from a historical perspective of dogmatic theology. (Reading: Handbook of Dogmatics, Volume 1, pp. 87-99, 343-389, Volume 2, pp. 510-532. (Historical parts of Sattler Schneider's chapters on "Theology," Kessler's "Christology," and Werbick's "Trinity."))
	10.	Differences between Eastern and Western thinking in the early centuries. Reading: The Incomprehensibility and Descent of God by István Perczel, pp. 53-233, first homilies of John Chrysostom On the Incomprehensible Nature of God and On the Glory of the Only Begotten").
	11.	The main ways and directions of Eastern thinking. Reading: Jean Meyendorff, Christ in Orthodox Theology, pp. 29-179.
	12.	Thoughts and some 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).
<b>Recommended readings:</b>	<p>Gill, Mary Louise – Pellegrin, Pierre (eds) 2006 A Companion to Ancient Philosophy. Malden – Oxford – Carlton: Blackwell (Blackwell Companions to Philosophy).</p> <p>Gracia, Jorge J. E. – Noone, Timothy B. (ed.) 2006 [2003] A Companion to Philosophy in the Middle Ages. Malden – Oxford: Blackwell Publishing (Blackwell Companions to Philosophy 24).</p> <p>Marenbon, John (ed.) 2012 The Oxford Handbook of Medieval Philosophy. Oxford: Oxford University Press (Oxford Handbooks in Philosophy).</p> <p>Warren, James – Sheffield, Frisbee (eds) 2014 The Routledge Companion to Ancient Philosophy. New York – London: Routledge (Taylor and Francis Group).</p>	
<b>Assessment methods and criteria:</b>	<p>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, the student draws and explains two of the 13 lecture topics.</p>	

<b>Course Title:</b>	<b>Folk music1</b>
<b>Neptun code:</b>	ZTBANNÉPZ1
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	lecture
<b>Number of credits; hours per week</b>	3; 1
<b>Name and position of lecturer:</b>	Gyula Ács, hourly lecturer
<b>Contact of lecturer:</b>	<a href="mailto:acsgyula1965@gmail.com">acsgyula1965@gmail.com</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1

<b>Requirements (exam/practical mark/signature/report, essay)</b>	exam	
<b>Course objectives (50-100 words):</b>	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.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
	1.	Prehistoric, archaic layer
	2.	Ugric ancestral layer
	3.	Mourning style
	4.	Psalmic style
	5.	Pentatonic melodies with a narrow range / Old Turkish ancient layer
	6.	Descending melodic line/ quintal shift / pentatonic scale - Old Turkish ancient layer
	7.	Singing folk songs of the above style
	8.	Singing folk songs of the above style
	9.	Singing folk songs of the above style
	10.	Singing folk songs of the above style
	11.	Singing folk songs of the above style
	12.	Singing folk songs of the above style
	13.	Testing the material learned
<b>Required readings:</b>	Lajos Vargyas, Judit Pokoly: Folk Music of the Hungarians. Akadémiai Kiadó, 2005 Zoltán Kodály: Hungarian folk music. Universal Edition, 1964	
<b>Recommended readings:</b>	Béla Bartók: The Hungarian Folk Songs. State University of New York Press, 1980	
<b>Assessment methods and criteria:</b>	Written and oral exam	

<b>Course Title:</b>	<b>First study solo singing1</b>	
<b>Neptun code:</b>	ZTBANÉNFT1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	8; 2	
<b>Name and position of lecturer:</b>	Annamária Pappné Schmiedt DLA, college professor Andrea Cserekllyei DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:schmiedt.anni@freemail.hu">schmiedt.anni@freemail.hu</a> <a href="mailto:andrea.cserekllyei@gmail.com">andrea.cserekllyei@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	exam	
<b>Course objectives (50-100 words):</b>	To train singer-performers with high-quality singing techniques, comprehensive knowledge of styles and genres as well as thorough musical skills.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Students master works of different genres (song, oratorio, cantata and opera). For the sake of sophisticated performance, technical training includes singing in the right position, an elaborated breathing technique, refined diction and perfect pronunciation are basic requirements. Special attention is paid to the genre of Lieder as well as to the 20th century and contemporary Hungarian and foreign music.	1.	Customized repertoire based on the student's own vocal range according to the following parameters:
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	3.	3 pre-classical, baroque or classical songs
	4.	2 pre-classical, baroque or classical arias
	5.	3 Lieder (= German-language songs by Austrian and German authors)
	6.	2 romantic songs (French, Russian, Italian or English authors)
	7.	3 Hungarian songs (folk song adaptations as well as songs by Bartók, Kodály and contemporary Hungarian authors)
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<b>Required readings:</b>	Vaccai: Metodo pratico Ricordi – Parisotti: Arie antiche I.II.III. J. S. Bach: Geistliche Lieder, Arias from Magnificat, Christmas Oratory, St. Matthew's Passion, St. John's Passion, Mass in B minor Handel: 30 arias for female voices, The Messiah Alte Meister des Belcanto Pergolesi: Stabat mater Mozart: Lieder, Haydn: Kanzonetten und Lieder, Beethoven: Lieder Schubert: Lieder I-VI, Brahms: Lieder I-IV, Mendelssohn: Lieder Schumann: Lieder I., II. III. Hugo Wolf: Goethe Lieder, Mörike Lieder, Italinisches Liederbuch, Spanisches Liederbuch, Eichendorff Lieder, Michelangelo Lieder Mahler: Des Knaben Wunderhorn, Lieder eines fahrenden Gesellen, Kindertotenlieder Songs by Bellini, Donizetti, Rossini, Verdi Pieces by R. Strauss, Menotti, Debussy, Ravel, Ibert, Fauré, Britten, Barber, Stravinsky, Goldmark, Hubay, Dohnányi, Monteverdi, Schütz, Telemann, Vivaldi According to student's voice range, opera arias by Handel, Haydn, Mozart, Bellini, Rossini, Donizetti, Verdi, Puccini, Weber, Wagner, Bizet, Massanet, Britten Bartók Béla: 5 magyar népdal, 8 magyar népdal, 20 magyar népdal, Falun Az ifjú Bartók Kodály Zoltán: Énekszó, 4 dal, 5 dal, Megkésett melódiák Kodály Zoltán: Epigrammák —with poems by Kistétényi
<b>Assessment methods and criteria:</b>	Examination material: 4 songs of different style - as for baroque even an aria The complete examination material is to be performed in the original language.

<b>Course Title:</b>	<b>Coaching major1</b>	
<b>Neptun code:</b>	ZTBANKOFT1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	0; 1	
<b>Name and position of lecturer:</b>	Zsolt Birtalan DLA, senior lecturer Éva Sárkány, art teacher	
<b>Contact of lecturer:</b>	<a href="mailto:birtalan.zsolt@gmail.com">birtalan.zsolt@gmail.com</a> <a href="mailto:sarkanyeva74@gmail.com">sarkanyeva74@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	signature	
<b>Course objectives (50-100 words):</b>	To give students a comprehensive picture of the completeness of the works in both technical and musical terms by the complex interpretation of the works mastered in their major. 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.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Interpretation of works in their entirety with the help of and in cooperation with the piano accompanist with special regard to the unified articulation and production, the mutually reinforcing moments of atmospheric elements, thus mastering an expressive way of performance.	1.	It follows the material of the solo singing by preparing for a concert-like performance of pieces of different genres from different musical periods.
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<b>Required readings:</b>	It is the same as the material of solo singing.	
<b>Recommended readings:</b>	It is the same as the material of solo singing.	

<b>Course Title:</b>	<b>Coaching with piano1</b>
<b>Neptun code:</b>	ZTBANKORR1

<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	1; 2	
<b>Name and position of lecturer:</b>	Zsolt Birtalan DLA, senior lecturer Éva Sárkány, art teacher	
<b>Contact of lecturer:</b>	<a href="mailto:birtalan.zsolt@gmail.com">birtalan.zsolt@gmail.com</a> <a href="mailto:sarkanyeva74@gmail.com">sarkanyeva74@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	signature	
<b>Course objectives (50-100 words):</b>	The aim of the course is for the student to become well acquainted with the pieces of music, to develop his / her musical idea of the pieces with the help of the répétiteur-coach.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
The task of the subject is to work on the style, dynamics and musical interpretation of the work as well as breathing/articulation and to develop linguistic articulation, pronunciation and interpretation.	1.	It is the same as the material of solo singing to prepare for a concert-like performance of pieces of different genres from different musical periods.
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<b>Required readings:</b>	It is the same as the material of solo singing.	
<b>Recommended readings:</b>	Gerald Moore: The Unashamed Accompanist. Franklin Watts, 1985. ISBN-10: 0531097714	

<b>Course Title:</b>	<b>Chamber singing</b>	
<b>Neptun code:</b>	ZTBANKAÉN	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 1	
<b>Name and position of lecturer:</b>	Annamária Pappné Schmiedt DLA, college professor Andrea Cserekllyei DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:schmiedt.anni@freemail.hu">schmiedt.anni@freemail.hu</a> <a href="mailto:andrea.cserekllyei@gmail.com">andrea.cserekllyei@gmail.com</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark	
<b>Course objectives (50-100 words):</b>	To master the special requirements of social singing - clear intonation, precise rhythms, homogeneous sound, musical and dynamic adaptability. To develop cooperation skills, responsibility for the common product and sheet music reading skills. To practise chamber music by paying attention to each other in larger ensembles as well as the formation of individual characters when performing a role in a stage scene.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
The material of the course consists of works written for vocal ensembles of different compositions from the renaissance to the present day, providing a wide range in the composition of ensembles from duets to larger groups. The musical theatre repertoire ranges from early baroque operas to contemporary music.	1.	Material to be completed: mastering 2-3 pieces of different style per semester, participating in different ensembles. Each semester, the teacher selects the pieces to be mastered according to the vocal ranges available.  As the vocal range of the students may change semester by semester, a very diverse repertoire can be mastered.  There is evaluation at the end of each lesson, and after the concerts the students, together with the instructor, listen to, evaluate and analyze the recordings. This also ensures the development of self-control, self-knowledge and correct self-assessment.
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<b>Required readings:</b>	Schumann: Duets 34., op. 43.,op. 78. Schumann: Spanische Liebeslieder op. 138 Schumann: Spanisches Liederspiel op. 74. Mendelssohn: Duettek op.63. Brahms: Duets 20, op. 28, op. 61, op. 66, op. 75 Brahms: Liebesliederwaltzer, Neue Liebesliederwaltzer Haydn: Mehrstimmige Gesänge Mozart: 6 Nocturnos Cherubini: Duette Handel: 6 Duette Duette und Terzette (Mitteldeutsche Verlag) Rossini: Duettek Schubert: Werke für mehrere Singstimmen (Peters) A. Dvořák: 4 Duette (Simrock-Berlin) B. Britten: Vocal duets (Boosey and Hawkes)
<b>Assessment methods and criteria:</b>	five-point grading scale The requirement for obtaining the signature is regular class attendance during the semester, and in addition to the acquisition of the selected works, participation in a concert of the department or institute.

<b>Course Title:</b>	<b>Song and Lieder repertoire1</b>	
<b>Neptun code:</b>	ZTBANDALI1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 1	
<b>Name and position of lecturer:</b>	Annamária Pappné Schmiedt DLA, college professor	
<b>Contact of lecturer:</b>	<a href="mailto:schmeidt.anni@freemail.hu">schmeidt.anni@freemail.hu</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark	
<b>Course objectives (50-100 words):</b>	To develop the student's broader perspective in learning about the song literature of different periods in music history.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Getting to know songs and song cycles from the baroque to the contemporary period. Studying lyrics and musical styles written in different languages, with a view to the work of lyricists. In songs, two arts are allied, so analyzing the relationship between music and lyrics is an important task for the course.	1.	The beginning of solo songs accompanied on piano: Zumsteeg (the genre of ballad) Viennese classic songs: Haydn, Mozart, Beethoven
	2.	The beginning of the English songs: Dowland and the lute songs, Purcell, H.R.Bishop Beethoven: An die ferne Geliebte, Gellert songs
	3.	The genre of Lieder: Schubert's songs (Goethe, Mayrhofer)
	4.	Schubert's song cycles: Die schöne Müllerin, Winterreise, Schwanengesang
	5.	Schumann: Dichterliebe, Op.48., Frauenliebe und Leben Op.42., Liederkeis Op.24., Liederkeis Op.39., Myrten Op.25., Stuart Maria songs
	6.	Brahms: Romanzen aus Magelone
	7.	Wagner: Wesendonk Lieder
	8.	Mahler: Des Knaben Wunderhorn, Lieder eines fahrenden Gesellen,
	9.	Hugo Wolf: Goethe Lieder, Mörike Lieder, Italienisches Liederbuch, Spanisches
	10.	The Italian song: Songs by Bellini, Donizetti, Rossini, Verdi
	11.	Verdi as a song writer
	12.	The French mélodie: Berlioz, Gounod, Bizet, Massenet, Fauré, Duparc
	13.	The Russian romance: Glinka, Dargomyzhsky, Borodin, Tchaikovsky Mussorgsky's song cycles The Nursery, Sunless, Songs and Dances of Death
<b>Required readings:</b>	Gerald Moore: The Unashamed Accompanist. Franklin Watts, 1985. ISBN-10: 0531097714 Dietrich Fischer-Dieskau: Schubert's Songs. Pompton Plains: Limelight Editions, 1984. ISBN-10 : 9780879100056	
<b>Recommended readings:</b>	Whitton, Kenneth (1984), Lieder: An Introduction to German Song, London: Julia MacRae, ISBN 0-531-09759-5 Eric Sams: The Songs of Hugo Wolf Gabriel Fauré: The Songs and Their Poets. New York: Routledge, 2016. ISBN-10 : 0754659607 Natasha Loges: Brahms and His Poets. Boydell Press, 2020. ISBN-10: 1783275022 Rufus Hallmark: German Lieder in the Nineteenth Century. In: Routledge Studies in Musical Genres (2nd Edition) New York, 2009. ISBN-13: 978-0415990387 Graham Johnson: The French Song Companion. Oxford University Press, 2002. ISBN-10: 0199249660	

<b>Assessment methods and criteria:</b>	Five-point grading scale Taking a written test every semester, writing an essay on a selected topic. The requirement for obtaining the signature is to pass the test scoring at least 60%.
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<b>Course Title:</b>	<b>Choir</b>
<b>Neptun code:</b>	ZTBANÉKAR
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	practical course
<b>Number of credits; hours per week</b>	2; 4
<b>Name and position of lecturer:</b>	Zoltán Sándor habil. DLA, professor
<b>Contact of lecturer:</b>	<a href="mailto:sandor.zoltan@upcmail.hu">sandor.zoltan@upcmail.hu</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark

<b>Course objectives (50-100 words):</b>	The course, based on a cappella and oratorical choral literature, gives experience in singing in a choir as well as 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 choir (and the orchestra) serve and represent the unity of the musical institution, the integration of activities of the institute, additionally the image of the institute. The students attest their identity to the institute by taking part in these performances.
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<b>Course content:</b>	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 to 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.

<b>Required readings:</b>	Oratorical and a cappella pieces of choral literature from the Renaissance to contemporary music.
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<b>Course Title:</b>	<b>Intensive instrument/singing practice</b>
<b>Neptun code:</b>	ZTBANSZGY
<b>Status: core, specialization, optional, other:</b>	core
<b>Type : lecture/seminar (practical)</b>	practical course
<b>Number of credits; hours per week</b>	0; -
<b>Name and position of lecturer:</b>	Zoltán Sándor habil. DLA, professor
<b>Contact of lecturer:</b>	<a href="mailto:sandor.zoltan@upcmail.hu">sandor.zoltan@upcmail.hu</a>
<b>Language of the course:</b>	English
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1
<b>Requirements (exam/practical mark/signature/report, essay)</b>	signature

<b>Course objectives (50-100 words):</b>	It is a 6-10-day-long intensive practice ending with a performance of the acquired pieces. The repertoire depends on the participants, so that each student become active participant of the concert as a part of the orchestra or choir.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
The repertoire always depends on the upcoming events and concerts, that is why various style and genres should be learnt.	1.	
	2.	
	3.	
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	12.	
	13.	

<b>Course Title:</b>	<b>Piano1</b>	
<b>Neptun code:</b>	ZTBANZONG1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	practical course	
<b>Number of credits; hours per week</b>	2; 1	
<b>Name and position of lecturer:</b>	Krisztina Gulybánné Varga, art teacher	
<b>Contact of lecturer:</b>	<a href="mailto:zenkrisz@upcmail.hu">zenkrisz@upcmail.hu</a>	
<b>Language of the course:</b>	English	
<b>Suggested semester: autumn /spring, 1-6</b>	autumn, 1	
<b>Requirements (exam/practical mark/signature/report, essay)</b>	practical mark	
<b>Course objectives (50-100 words):</b>	Theoretical subjects related to the programme (solfeccio, music theory) make orientation on the piano indispensable. Recognizing and following harmonies, intervals, polyphony contribute to understanding the piece for all instrumentalists.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
Acquisition of basic instrumental knowledge, through the knowledge of simple, technically attainable works that are essential to achieve the above goals. To acquire the ability to play accompaniments required at the music school (primary) level.	1.	
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	3.	
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	5.	
	6.	
	7.	
	8.	
	9.	
	10.	
	11.	
	12.	
	13.	
<b>Required readings:</b>	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	