

Course Description - BASSOON		
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:	<a href="mailto:zenesztes@gmail.com">zenesztes@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):	<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:	<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):	<p>To get to know, become aware of and analyze the harmony, form, melody and other phenomena occurring in 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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<b>Assessment methods and criteria:</b>	practical exam	
<b>Course Title:</b>	World and Hungarian music history1	
<b>Neptun code:</b>	ZTBANZETÖ1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	lecture	
<b>Number of credits; hours per week</b>	3; 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>	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.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
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
	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.
<b>Required readings:</b>	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)	
<b>Assessment methods and criteria:</b>	Written and oral exam	
<b>Course Title:</b>	Philosophy1	
<b>Neptun code:</b>	ZTBANFILO1	
<b>Status: core, specialization, optional, other:</b>	core	
<b>Type : lecture/seminar (practical)</b>	lecture	
<b>Number of credits; hours per week</b>	2; 1	
<b>Name and position of lecturer:</b>	László Bognár PhD, associate professor	
<b>Contact of lecturer:</b>	<a href="mailto:bollario@uni-miskolc.hu">bollario@uni-miskolc.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>	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 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>	
<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
	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.
	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).
<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</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, students draw and explain two of the 13 lecture topics.</p>	

<b>Course Title:</b>	Folk music1	
<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>	<p>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.</p>	
<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
	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 bassoon1</b>	
<b>Neptun code:</b>	ZTBANFAFT1	
<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>	István Halász, hourly lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:halaszistvan5560@gmail.com">halaszistvan5560@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 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.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
In the training, it is especially important to develop musical, performing skills and knowledge of style with the help of works created in different periods of music history. The other important element is the acquisition of a high level of technical proficiency by working with etudes of appropriate quality and difficulty. Using the acquired knowledge, preparation for departmental concerts and the semester exam. The colloquium consists of a practical, instrumental part. Exam material: A concerto movement, a sonata movement and a recital piece, as well as two etudes.	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
<b>Required readings:</b>	Works by A. Vivaldi, B. Marcello, Ph. E. Telemann, Fasch, Kozeluh, C. Stamitz, Frigyes Hidas, Pierné, C- Saint-Saens	
<b>Recommended readings:</b>	James B. Kopp: The Bassoon (Yale Musical Instrument Series) ISBN-13 : 978-0300118292 Yale University Press, 2012; William Waterhouse: Bassoon (Yehudi Menuhin Music Guide) 2003, Kahn & Averil, London ISBN 1-871082-68-4; Mark G. Eubanks: Quick Guide to Bassoon Reed Tuning, Arundo Researc Company 2017, IBAN ISBN-13: 978-0692948309	
<b>Assessment methods and criteria:</b>	practical exam	

<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>	0; 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>	signature	
<b>Course objectives (50-100 words):</b>	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.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
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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<b>Required readings:</b>	The same as that of the major.	

<b>Course Title:</b>	Chamber music	
<b>Neptun code:</b>	ZTINTKAMARA	
<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>	Iréen Móré DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:fuvolasiren@gmail.com">fuvolasiren@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>	<p>To get students to know the characteristic works of different periods and genres of chamber music. To gain proficiency in musical roles by their major instrument as a performing medium. To gain a solid knowledge of style, adaptability and an effective rehearsal method.</p> <p>Competences to be developed:</p> <p>knowledge: - They are aware of the content and form of the operation of music ensembles as well as their socio-cultural capabilities.</p> <p>- In practice, they have mastered a part of the chamber music for their major instrument, they have knowledge of other parts of the basic repertoire, the sources (sheet music) and their location.</p> <p>- They have a basic knowledge of the process of learning pieces containing instrumental parts according to their specialization during individual and group work, its specific requirements, methods of practice, and rehearsal techniques.</p> <p>ability: - When learning the pieces, they are able to correctly interpret sheet music, thus to perform them in an authentic way faithful to the style.</p> <p>- They are able to participate in various group music activities in a creative and adaptable way and to communicate effectively.</p> <p>- They understand a significant part of the chamber music in their specialisation.</p> <p>- When learning pieces containing instrumental parts according to their specialization, they are able to plan the process over time, to apply certain practice methods and to participate in adaptive work during group work.</p> <p>attitude: - They have an understanding attitude towards the historical and contemporary works of music as well as towards various musical performer practices and specific art productions.</p> <p>- They are open to creativity in their musical thinking.</p> <p>- They strive to get to know the chamber music of their specialisation, to expand their own repertoire.</p>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
During the 6 semesters, according to the given possibilities, students pursue their chamber music studies in several formations, so making an exact plan broken down into semesters, works and tasks would be unrealistic. At all times, however, care must be taken to ensure that students form an in-depth picture of historical and contemporary works of chamber music as well as the opportunity of musical development through chamber music during a professional career.	1.	
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<b>Required readings:</b>	Four hand, duet, trio, quartet, quintet, (sextet, septet, octet) works of different periods.
<b>Recommended readings:</b>	During the six semesters, one piece/movement must be performed from the baroque, Viennese classical, romantic and the 20th century as well as contemporary repertoire. It is recommended to participate in as many formations as possible, which the instructors pay attention to when arranging the groups .
<b>Assessment methods and criteria:</b>	Assessment and evaluation during the semester: Concert or audition per semester Practical grade and evaluation: Prepared participation of the given group in at least 70% of the weekly chamber music lessons and the related rehearsals. The grade reflects the performance in the semester as well as in the concert or audition.

<b>Course Title:</b>	<b>Orchestra</b>	
<b>Neptun code:</b>	ZTBANZEKA	
<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>	László Bartal DLA, senior lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:bartalconductor@gmail.com">bartalconductor@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 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.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
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). 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.	1.	
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<b>Required readings:</b>	Representative pieces of orchestral literature from the baroque to contemporary music.	

<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>	<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>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
<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.
	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.	

<b>Course Title:</b>	<b>Studies of orchestral parts</b>	
<b>Neptun code:</b>	ZTBANZESZI	
<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>	István Halász, lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:halaszistvan5560@gmail.com">halaszistvan5560@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>	<p>To prepare for a career as an orchestral artist. To this end, to get to know the solo positions of orchestral works of different periods of music, to master the standard material of orchestral auditions. During the practice of the highlighted parts, students get acquainted with the background of the music history of the given work and learn the features of style of the period. The course also serves as a foundation for the subjects of orchestral part practice and orchestral practice.</p>	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
<p>Getting to know the selected orchestral positions in context (achieved by listening to the piece several times and following it from the sheet music). Learning an orchestral position, with special attention to features of style, articulation appropriate to the style, phrasing, decorations, means of musical expression and performing traditions, and the application of special finger and hand positions for technically difficult tasks.</p>	1.	Compulsory material of the semester and elective orchestral pieces.
	2.	Compulsory material of the semester and elective orchestral pieces.
	3.	Compulsory material of the semester and elective orchestral pieces.
	4.	Compulsory material of the semester and elective orchestral pieces.
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	6.	Compulsory material of the semester and elective orchestral pieces.
	7.	Compulsory material of the semester and elective orchestral pieces.
	8.	Compulsory material of the semester and elective orchestral pieces.
	9.	Compulsory material of the semester and elective orchestral pieces.
	10.	Preparation for the semester report
	11.	Preparation for the semester report
	12.	Preparation for the semester report
	13.	Preparation for the semester report
<b>Required readings:</b>	Getting to know and learning significant solo positions in representative pieces of orchestral music (preferably in context - listening to the piece while reading the sheet music) especially with regard to standard audition pieces.	
<b>Recommended readings:</b>	Guy Dangain: ORCHESTRAL EXCERPTS Volume 1-2. Publisher: Gerard Billaudot (GB3086-1-2) 1980; https://orchestraexcerpts.com/clarinet/ https://www.nyos.co.uk/files/5b743851a8260-clarinetexcerpts2018.pdf	
<b>Assessment methods and criteria:</b>	Practical grade	

<b>Course Title:</b>	<b>Practice of orchestral parts</b>	
<b>Neptun code:</b>	ZTBANZESZGY	
<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>	Ferenc Nemes, hourly lecturer	
<b>Contact of lecturer:</b>	<a href="mailto:nemesferenc@freemail.hu">nemesferenc@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 prepare for orchestral playing. To get to know and master the orchestral repertoire in a woodwind section. To develop multitasking, collaboration and musical communication skills which are indispensable in ensemble music. Part practice also serves as a foundation for the subject of orchestral practice.	
<b>Course content:</b>	<b>Week</b>	<b>Topic</b>
The content of the course is the elaboration of symphonic orchestral woodwind positions, with special regard to intonation, precise rhythm playing, uniform articulation and phrasing, the creation of a homogeneous sound, the interpretation appropriate to the style of the given work.	1.	Compulsory material of the semester and elective orchestral pieces.
	2.	Compulsory material of the semester and elective orchestral pieces.
	3.	Compulsory material of the semester and elective orchestral pieces.
	4.	Compulsory material of the semester and elective orchestral pieces.
	5.	Compulsory material of the semester and elective orchestral pieces.
	6.	Compulsory material of the semester and elective orchestral pieces.
	7.	Compulsory material of the semester and elective orchestral pieces.
	8.	Compulsory material of the semester and elective orchestral pieces.
	9.	Compulsory material of the semester and elective orchestral pieces.
	10.	Preparation for the semester report
	11.	Preparation for the semester report
	12.	Preparation for the semester report
	13.	Preparation for the semester report
<b>Required readings:</b>	Beethoven: Symphonies No. 1, 4, 6, Leonora Overture Mozart: Symphonies in G minor, E flat major, Jupiter Symphony, Overtures: Magic Flute, Don Giovanni, The Marriage of Figaro Rossini Overtures: La gazza ladra, La scala di seta Mendelssohn: Italian Symphony Brahms: Symphony No. 3, Haydn variations Liszt: Les Preludes	





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<b>Course Title:</b>	Piano1	
<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 a 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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<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, Tschaikovsky, Schumann, Prokofiev	