

UNIVERSITY OF DEBRECEN

FACULTY OF MUSIC



**H-4010 Debrecen, P.O.Box 49,
Hungary**
Phone and fax: +36-52-411-226
E-mail: konztitk.unideb.hu
Homepage: www.zene.unideb.hu

TABLE OF CONTENTS

INTRODUCTION.....	3
SHORT HISTORY.....	4
UNIVERSITY CALENDAR	5
CREDIT SYSTEM.....	5
DEPARTMENTS AND HEADS.....	6
PERFORMING ARTS.....	7
CREATIVE ART AND MUSICOLOGY	24

Introduction



Dear Reader,

This bulletin gives all the necessary information about the Faculty of Music at the University of Debrecen.

The higher education of music is 40 years old in Debrecen, so we can speak about long traditions. You can find the former students of the faculty in many elementary music schools over the country, in symphonic orchestras and professional choirs, in theatres. For a long period, the education had two levels: college level for four years duration and university level for five years duration of education.

The faculty is one of the biggest institutions in Hungary, has many fields of music education. Now we have the following fields: piano, organ, violine, viola, violoncello, double bass, classical guitar, clarinet, oboe, flute, bassoon, blockflöte, saxophone, trumpet, horn, trombone, tuba, percussions, singing, choir conducting, religious music, music theory.

In the present days, the faculty's program is changing into Bologna system, so the traditional and new education is going on paralelly. From the year of 2000 the credit system has been used. This is a great help for the students to move in the continent to continue studies in other institutions. It is also a good help for foreign talented musicians to continue studies in Debrecen.

The faculty, as a part of the University of Debrecen, Centre of Arts, Humanities and Sciences is in a developing period, because we are building the new educational system just now. The accreditation of the MA levels – in performing arts and in teachers' degrees – is the main program of the next academic year.

The faculty, as part of the integrated university, has many daily contacts with other faculties. We give music courses for the students of other faculties and take part in the education of communication. The students of our faculty very often perform in the celebrations of the university. Those, who have interests in sciences, can continue studies paralelly in the university.

The faculty has much more tasks in cultural life, than just regular education. This is a very important centre of concerts, recitals and other cultural events. Most of the professors are performers, who very often give concerts, the students have also several concerts. The faculty organizes concerts for outcoming artists as well, the Liszt Hall is an important place for high level music productions. The concert series of the faculty (Autumn in the Great Forest, Conservatory Concerts and concerts for children) are very popular and have great audience.

The education consists of master classes. These are the best ways to bring the very talented, world famous artists to teach our students. The faculty also uses the Erasmus connections for our students to give possibility. The base of this is the developing international relationship with many institutions in Europe, USA and Asia.

The faculty has yearly organized contests for chamber musicians, brass instrument players, percussion players, pianists. The famous Bárdos Symposium is also a very traditional event in Debrecen. In the last seven years the faculty has launched a very successful musical event: the Young Musicians' International Summer Academy in every July. The Academy has around 100 students from Hungary and foreign countries.

The regional contacts of the faculty provide good possibilities to make a new colour of culture with the neighbouring countries: Romania, Slovakia and Ukraine.

A short history

The starting point of higher education in music is 1966. The Hungarian state established new institutions in the biggest cities for teachers' training. The duration of education was three years long and provided a degree for teaching in elementary music schools. The institutions belonged to Franz Liszt Academy of Music as its sections.

1990 is a very important year: this institution in Debrecen has changed into the „Debrecen Conservatory of F. Liszt Music Academy. It had college level education (four years), university level education (five years) and preparatory school for young talents under the age of 18. The conservatory is really a history of success, because the powerful education gave a stronger position for the Conservatory not only in Hungary, but abroad, too. Many foreign students have studied in the new building, which was built in 1974. The number of Hungarian students was growing, and qualified professors elevated education on a high level.

In 1998 the Conservatory has changed its position: we became the member of the Federation of Debrecen Universities for two years, after it the Conservatory joined the new, integrated University of Debrecen with the same education as earlier.

The year 2000 is a turning point in our life: the University decided to give the safety for music higher education in Debrecen and we could live as a real faculty. The safety and the freedom of music education was very important for the development and finally the Conservatory could have the successful accreditation as a new music faculty.

The celebration the establishment of the new Faculty of Music was on the 29th of November, 2006.



The infrastructure of the faculty helps the high level ability for music education: 26 classrooms with pianos, a concert hall (with an organ and grand pianos) for 300 people and a boarding house for 110 students (with instruments and internet connections in every room) are exceptional conditions for music studies. A library helps the students in their studies, and they have good possibilities to maintain their health in a special room for fitness and sports. The concert hall has a digital recording system, which is a great help for daily studies, recording the musical productions. The building is standing at one of the most beautiful places of Debrecen at Egyetem square.

UNIVERSITY CALENDAR

2007/08 Academic Year

Opening ceremony: 9 September, 2007 (Sunday, 11 a.m.)

1st semester study period: 10 September 2007 - 14 December 2007 (14 weeks)

1st semester exam period: 17 December 2007 – 25 January 2008

Winter break: 24 December 2007 – 2 January 2008

2nd semester study period: 28 January 2008 – 16 May 2008

2nd semester exam period: 19 May 2008 – 14 June 2008

Closing, graduation ceremonies: 23 -24 June, 2008

CREDIT SYSTEM

The introduction of credit system, which started in September 2003, has been made compulsory in each Hungarian university. It serves the quantitative and qualitative evaluation of student achievement. A credit point is a relative index of cumulative work invested in a compulsory, required or elective subject listed in the curriculum. In addition to active participation at lectures, seminars and practical classes of a given subject (contact classes), the amount of work required for learning that subject involves the student's individual work (in the library, at home), including preparation for an exam. Together with the credit point(s) assigned to a subject (quantitative index), students are given grades (qualitative index) on passing an exam/course/seminar/class. The credit system introduced in Hungary should harmonize the European Credit Transfer System (ECTS). The primary goal of ECTS includes the following: the most effective organization of exchange studies at departments of further education abroad; promotion of student mobility, and full recognition of a student's achievement abroad by the mother institution.

Credit-based training is flexible. It provides students with a wider range of choice, enables them to make progress at an individual pace, and it also offers a chance to study a compulsory or required subject at a different university, or even abroad. Owing to the flexible credit accumulation system, 'repetition of a year' does not make sense any longer.

It should be remarked however, that students do not enjoy perfect freedom in the credit system either, as the system does not allow students to randomly include subjects in their curriculum or mix modules.

Departments and heads

Solfeggio – Music Theory, Choirleading Department:
Márta Szabó Associate Professor

Piano Department: **Dr. Mihály Duffek College Professor**

String Department: **György Sárosi Associate Professor**

Woodwind Department: **István Matuz Professor**

Brass and Percussion Department: **István Szabó Associate Professor**

Voice Department: **Dr. Éva Mohos Nagy College Professor**

Name of Studies: **PERFORMING ARTS**

Qualification (as indicated in degree):

**BA in Classical Instrumental Music Performance,
BA in Classical Singing,
BA in Orchestral and Choral Conducting**

Specializations:

**Classical instruments* and Voice,
Conducting of Orchestra and Choir**

***Piano, Organ, Violin, Viola, Cello, Double Bass, Guitar, Recorder, Flute,
Oboe, Clarinet, Saxophone, Bassoon, Horn, Trumpet, Trombone, Tuba,
Percussions**

Duration of education: **6 semesters**

Number of credits needed for degree: **180**

Duration and type of field practice: **Continuous practice (2x1 week) at art ensembles or
at institutions of culture or education.**

DESCRIPTION OF SYLLABUS AND STUDY PROGRAM

Description of studies:

BASIC STUDIES:

HISTORY OF MUSIC

Number of lessons (contact lesson):

180

Number of credits:

6

Assessment:

Examination/Final examination

Lecturer: Tünde Szitha

Topics:

- Music of pre-historic times; Ancient and Oriental music (Mesopotamia, music culture and theory of music of the ancient Greek civilisation, China)
- Music in the middle ages (Gregorian chant, music of the troubadours, musical education, theory of music, notation, sources, lauda, cantiga, early polyphony)
- Gothic Era: Organum of the Notre-Dame, motet, Ars antiqua, Ars nova (in Italy and France: *Machaut, Landini*), the early polyphony in England and the art of *Dunstable*)

- Renaissance: sacred and secular genres of the Netherlander music (mass, motet, chanson), the music of *Dufay*, *Ockeghem*, *Obrecht*, *Josquin des Pres*, the golden age of the Italian and English madrigal. The art of *Lassus*, *Palestrina*, *Byrd* and *Tallis*. Music of the Reformation. Dance music and instrumental music of the 16th century. Lute and virginal music in England.
- The beginning of the opera. Monody, stile rappresentativo, seconda prattica, continuo. The art of *Monteverdi*. The development of oratory and cantata during the 17th century: *Carissimi*, *Alessandro Scarlatti*, *Buxtehude*. The art of *Schütz* and *Frescobaldi*. Polyphonic and variation-constructions of the instrumental music (canzona, ricercare, passacaglia, chaconne). New instrumental genres in the baroque era: the sonata and the concerto. Duo- and triosonata, concerto grosso, three movement concerto-type, keyboard-music of the early 18th century. The baroque opera (opera seria, opera buffa, tragedie lirique, opera comique). The art of *Corelli*, *Lully*, *Purcell*, *Couperin*, *Domenico Scarlatti*, *Vivaldi*, and *Pergolesi*. The art of *Bach* and *Händel*. The baroque orchestra.
- Change of the musical language in the middle of the 18th century. The “Galant” and the “Empfindsamer” style. The art of *C. Ph. E. Bach*, and *J. Chr. Bach*. New instrumental genres of the 18th century: symphony, sonata, concerto, divertimento, string-quartet, chamber music with and without piano. The orchestra of the classical age. The classical style and the “Sturm und Drang”. Opera seria, opera buffa, semiseria and Singspiel in the second half of the century. Gluck’s reform-efforts in the dramaturgy of the opera seria. The art of *Haydn* and *Mozart*.
- The age of *Beethoven*: instrumental music and opera on the border of the classical and romantic age. The idea of the “freedom” and “revolution” in the music of Beethoven. Structural changes in the instrumental genres, and the beginning of the poetic program music. The music of *Schubert*. The German “Lied”. The sound of the revolution in the stage music: the French rescue-opera. Rustic characters and irrationalism in *Webers* stage-music. The art of *Rossini* and Meyerbeer’s the historical “Grand-opera”.
- The romantic symphony: poetic idea, travel experience, personal motivation in the music of *Berlioz*, *Schumann*, *Mendelssohn*, *Liszt*. The structural changes of the dramaturgy of the symphony. “Idée fixe”, thematic transformation, the idea of the character-variation. Liszt’s symphonic poems. The romantic concerto. The romantic piano-music: the sonata and the characterpiece. Virtuosity, poetic programs, dance-genres, national characters in the piano music of *Schumann*, *Liszt* and *Chopin*. Not sonata-based cyclic instrumental genres: series of characterpieces. Tradition, conservatism and modernism in the art of *Brahms* and *Wolf*.
- The romantic Italian and German opera: the art of *Bellini*, *Donizetti*, *Verdi* and *Puccini*. The verism. Dramaturgy and musical language in *Wagner*’s operas. The “Leitmotiv” and the conception of music-drama.
- Late-romantic Austrian and German music: the art of *Mahler* and *Richard Strauss*. French music of the turn of the 19-20th century: impressionism and neoclassicism in the works *Debussy*, *Ravel*, *Satie* and “*Les Six*”.
- The expressionis and the end of the tonality: atonalism and dodecaphony in the music of *Schoenberg*, *Webern* and *Berg*. Folklorism, neoclassicism and dodecaphony in the music of Igor Stravinsky. The art of *Hindemith*.

Compulsory/Recommended Readings:

Taruskin, Richard: *The Oxford History of Western Music* (Oxford, 2005)

Grout, Donald Jay- Palisca, Claude V.: *A History of Western Music* (New York, 1980)

Abraham, Gerald: *The Concise Oxford History of Music* (Oxford, 1979)
Grout, Donald Jay: *A History of Western Music* (New York, 1960)
Sadie, Stanley-Tyrell, John ed.: *The New Grove Dictionary of Music and Musicians* (2nd Edition, London, New York etc. 2001)

HISTORY OF MUSIC IN HUNGARY

Number of lessons (contact lesson): 60
Number of credits: 2
Assessment: Examination
Lecturer: Tünde Szitha

Topics:

- Musical remembrances from the age of migration. Suppositions concerning the prehistorically Hungarian music from the documents of the folk music. Musical relics from the Carpathian basin before the Hungarian conquest. Religious music from the Middle Ages: the Hungarian Gregorian Chant. Musical education, manuscripts and sources. The first documents of sacred polyphony in Hungary.
- Court music from the age of Renaissance. Music life during the Ottoman occupation of Hungary (1526-1686). The art and life of *Bálint Bakfark*. The narrative (epic) song of the 16th century. The influence of the Reformation on the Hungarian music. Hungarian dances from the manuscripts of 16-17th century.
- Music in the courts of the Hungarian aristocracy in the 17-18th century. (*Pál Esterházy: Harmonia Caelestis*.) Music of the Hungarian cities: art of *Benedek Istvánffy*, *Anton Zimmermann*, *Georg Druschetzky*, *Franz Anton Novotny*, *Georg Lickl*, *József Bengráf* and *János Fusz*.
- The development of recruiting music, its social and historical background. First virtuosi of recruiting music, *János Bihari*, *Antal Csermák*, *János Lavotta*, *Márk Rózsavölgyi*. The national music and the Hungarian reform era. Folk play, Hungarian song, “csárdás”.
- Composers of the Romantic Era: *Ferenc Erkel*, *Snr. Kornél Ábrányi*, *Mihály Mosonyi*, *Róbert Volkmann*. National opera (Erkel: László Hunyadi; Bánk bán) Music life after 1867: education, publishing, journalism, musicology.
- Hungarian style in Liszt’s music: Hungarian rhapsodies and other works with Hungarian style-elements. Liszt and the Hungarian music life.
- The art of *Ernő Dohnányi*, *Béla Bartók* and *Zoltán Kodály*. Folk music and modernism.
- The influence of the art of Bartók and Kodály on the next generation. The music of *Rezső Sugár*, *Ferenc Szabó*, *Ferenc Farkas* and *László Lajtha*. Changes after the Revolution in 1956: the works of *Szervánszky Endre*, *Petrovics Emil*, *Szokolay Sándor* and *Rudolf Maros*.
- Music of the second half of the 20th century. Traditions and new paths in the music of *Zsolt Durkó*, *Sándor Balassa* és *Attila Bozay*.
- *The art of Ligeti György*, *György Kurtág* and *András Szöllősy*.
- Experimental music after 1970, the *New Music Studio* (*Zoltán Jeney*, *Péter Eötvös*, *László Sály*, *László Vidovszky* and *Barnabás Dukay*)

Compulsory/Recommended Readings:

Szabolcsi, Bence: *A Concise History of Hungarian Music* (London, 1964)
Dobszay, Ágnes: *Brief History of Music in Hungary* (www. kulugyminiszterum.hu)

ACOUSTIC

Number of lessons (contact lesson):	60
Number of credits:	2
Assessment:	exam at the end of semester
Lecturer:	Dr. Sándor Szabó

Objective of studies:

Physical basis of oscillating systems: Physics of harmonic oscillations and waves. More complicated, and non periodic acoustical signs, use and properties of sound spectra.

Acoustics of buildings and concert halls: Students become acquainted with basic ideas of this field. They learn about investigation methods of building acoustics.

Acoustics of hearing: Biophysics of hearing. Psycho-acoustical processing, of sound. Physical and psychological scales. Volume pitch and tone.

Acoustics and physics of musical instruments: Wind instruments, Stringed instruments, Percussion instruments. Acoustics of singing.

Introduction to electro-acoustics: Electro-acoustical instruments. Formation and analysis of sounds by electronic equipment.

Compulsory and recommended reading:

Neville H. Fletcher, Thomas D. Rossing, *The Physics of Musical Instruments*, Springer-Verlag, New York, 1991, Benade, AH, *Fundamentals of Musical Acoustics*, OUP 1976, Campbell, M & Greated, *The Musician's Guide to Acoustics*, Dent 1987, Roederer, JG, *Introduction to the Physics and Psychophysics of Music*, 2nd Edn. Heidelberg Science Library 1979

AESTHETICS

Number of lessons (contact lesson):	60
Number of credits:	2
Assessment:	Assignments, exam & tutorial participation
Lecturer:	Dr. István Kelemen

Objective of studies

This course is designed to give the student a thorough grounding in certain central areas of Aesthetics, and to foster independent critical thinking about issues raised in these areas.

Description of studies:

Issues covered may include: the objectivity or otherwise of aesthetic judgement; the relation between the aesthetic properties of an object and its 'descriptive' properties; what sort of thing an artwork is; definitions of art, both pre- and post-Wittgenstein; the relation between art and emotional expression; the relation between aesthetic and ethical value; the value of tragedy; representation and imagination; metaphor. Along the way, we will explore works both by major historical figures (Plato, Aristotle, Hume, Kant) and by important recent thinkers in contemporary analytic Aesthetics (Wittgenstein, Wollheim, Goodman, Danto).

Compulsory and recommended reading:

Oswald Hanfling (ed.) *Philosophical Aesthetics* (Blackwell, 1992). David Hume, "Of The Standard of Taste", *Four Dissertations* (Thoemmes 1995); reprinted in Alex Neill and Aaron Ridley *Philosophy of Art* (McGraw-Hill, 1995): 254-269. Immanuel Kant *The Critique of Judgment*, trans. Werner S. Pluhar, (Hackett 1987) Part One. R. G. Collingwood, *The Principles of Art*, (Oxford University Press, 1958). Clive Bell *Art* (London: 1914); 3rd

edition, with intro. by J.B. Bullen (Oxford: Oxford University Press, 1987). Richard Wollheim *Art and Its Objects* (New York: Harper & Row, 1971). Articles in Alex Neill and Aaron Ridley *Philosophy of Art* (McGraw-Hill, 1995).

ETHICS

Number of lessons (contact lesson): 30
Number of credits: 1
Assessment: exam at the end of semester
Lecturer: Dr. István Kelemen

Objective of studies:

Basic principles of ethic structures, versatile analysis of the problems of morality. Ethic studies also analyze relations of religions, philosophies, legal structures. The knowledge of ethic principles should encourage the development of problem-solving thinking. Seminar-like discussions should elaborate the ethic responsibilities of individuals. To give an impulse to effective perception of ethic ideas, to provide help in the identification with moral values.

Description of studies:

The history of ethic ideas in the life of primitive peoples, ethic qualities appearing in magic thinking, functions of ethic judgement.

Moral conceptions of world religions: buddhist ethics, Chinese ethic principles. Jewish religious ethics, historical features of Christian ethics, Islamic ethics.

The place of ethics in the structures of philosophy: moral conceptions of ancient and eastern philosophies, ethic conception of Platon and Aristotle, Augustinus and Thomas of Aquino, renaissance philosophy, ethics of Spinoza, Kant and Hegel about ethics, characteristic trends of ethics in the 19th and 20th centuries.

The functions of ethics in society (law, politics, economics, art, morale).

Structure of ethic systems, moral idols, principles, problems of standards and action. Family life as a moral structure, workplace and communities as locations of morality.

Compulsory and recommended reading:

Works by the masters mentioned above. Anthologies of mythological texts, the Bible, selections from fiction.

PHILOSOPHY

Number of lessons (contact lesson): 60
Number of credits: 2
Assessment: Assignments, exam & tutorial participation
Lecturer: Dr. István Kelemen

Objective of studies:

This course is designed to give students an overview of the history of modern philosophy, punctuated with representative readings of key philosophers from modernity.

Description of studies:

The reading material is divided into two formats: 1) a general outline of philosophy's history will serve as the "scaffold" of the course, providing the student with both a general orientation, as well as some in depth discussion of key philosophers, e.g., Descartes, Hume, and Kant; 2) specific philosophical works chosen principally for their ease of engagement and

not necessarily because they are 'the most important' in the canon. The instructor's goal is to offer a general orientation to the types of questions philosophers address and the various methods devised to answer.

Compulsory and recommended reading:

Paul Hazard, *The European Mind*, (Penguin, 1973), René Descartes, *Discourse on Method*, I. A. Selby-Bigge (ed.), *British Moralists*, (Oxford, 1985) David Hume, *Treatise on Human Nature*, Imanuel Kant, *The Critique of Pure Reason*, Introduction, Friedrich Nietzsche, *The Portable Nietzsche*, (New York, 1966) Richard Rorty (ed.), *The Linguistic Turn* (Blackwell, 1992)

FOLK MUSIC

Number of lessons (Contact lesson): 30
Number of credits: 2
Assessment: grade and exam at the end of semester
Lecturer: Mária Herczegh

Objective of studies:

To provide knowledge about typical genres, styles of vocal and instrumental folk culture, about the principals and methods of collection, notation, systematization and adaptation. To give an outline of characteristic features of ethnography, folk customs and music folklore. To provide possibility to learn about the relations of folk and art music.

Description of studies:

The history of Hungarian folk songs and instrumental music, outstanding collections. Dialects in folk music, authentic singing. The work of Bartók, Kodály, Lajtha. Theoretical principals and methods of folk song collection and notation. Theoretical introduction to scientific systematization. Styles and genres of folk music. General features of Hungarian folk songs. Instrumental music, folk instruments. Characteristic features of the folklore of neighbouring countries, elements different from those in Hungarian music, mutual relationship. Functions of peasant music in traditional surroundings, system of customs.

Compulsory and recommended reading:

Kodály-Vargyas: *Folk Music of the Hungarians* (Budapest, 1952)
Bálint Sárosi: *Instruments in Hungarian Folk Traditions* (Budapest 1998)

HISTORY OF ART

Number of lessons (contact lesson): 60
Number of credits: 2
Assessment: exam at the end of semester
Lecturer: Dr. László Huszti

Objective of studies:

To provide orientation in the field of fine arts. The view of cultural history should be enriched with new information about the art of dance.

Description of studies:

Characteristic branches and features of fine arts. Stylistic eras in fine arts. 20th century trends in painting, sculpting and architecture. Aspects of analysis, definition of artistic content. Relationship between music and fine arts.

Compulsory and recommended reading:

Crowther, Paul: The language of twentieth-century art : a conceptual history. New Haven; London, Yale University Press, 1997.

Hall, Donald: Anecdotes of modern art: from Rousseau to Warhol. Oxford, Oxford University Press, 1990.

Butler, Christopher: Early modernism: literature, music, and painting in Europe, 1900-1916. Oxford, Clarendon Press, 1994.

BACKGROUND OF CULTURE

Number of lessons: 30

Number of credits: 1

Assessment: grade at the end of semester

Lecturer: Dr. Ilona Fülöp

Objective of studies:

To introduce the most important copyright laws, legal rules, and institutions of culture to students.

Description of studies:

The system, functions, work and influence of institutions of culture. Typical models of European cultural institutions. Planning, organising and managing programs.

Compulsory and recommended reading:

Topical program documentations, rules, advertising materials, analysis in sociology.

GENERAL MUSIC STUDIES **(instrumental and singing studies)**

MUSICIANSHIP (instrumental and singing)

Number of lessons (contact lesson): 105
Number of credits: 7
Assessment: grade at the end of semester, comprehensive exam
Lecturer: Zsuzsanna Balla

Objective of studies:

-analytic aural training, to be able to recognize models of tunes, harmony and rhythm, characteristic features of stylistic eras, typical turns, to improve memorizing and sight-reading
-to provide knowledge and methods for improving skills to play works of different styles

Description of studies:

To obtain sophisticated knowledge of characteristic eras of European history of styles.

General skill-training:

melody notation, rhythmic exercises, singing and playing at sight, elementary exercises for composition and improvisation, stylistic exercises for voice and instrument

Functional analysis:

-Vocal music from the Middle Ages and the Renaissance (singing at sight, dictation, common singing): Machaut, Dufay, Ockeghem, Palestrina, Lassus

-Baroque oratorical works (singing, notation). Extracts by Purcell. Extracts from oratorios and passions by J.S. Bach. Extracts from operas and oratorios by Handel.

- Classical and early romantic song and lied repertoire (broadening repertoire, performing):

Lieder and songs by Haydn, Mozart, Beethoven, Schubert

-Late romanticism and 20th century Hungarian music (more difficult dictations, aural training): Liszt, Mahler, vocal music by Bartók and Kodály

Compulsory and recommended reading:

J.S. Bach: Four-part Chorales (Editio Musica Budapest 1982)

J.S. Bach: 371 Vierstimmige Choralgesänge (Leipzig Breitkopf E.B.10)

K. Jeppesen: Counterpoint (Oxford University Press 1944)

Herzfeld, Viktor: A fuga (The Fugue) (Rozsnyai Károly's edition 1913)

Ch. H. Rinck: Orgelkompositionen (Leipzig C. F. Peters 7134)

Lars Edlung: Modus Novus, Studies in reading atonal melodies (Stockholm 1963)

William Lee: Belwin New Dictionary of Music (Belwin Mills Publishing Corp. 1989)

Mozart, Schubert lieder

Orff: Schulwerk

Legányiné Hegyi, Erzsébet: Bach példatár (Bach studies) I-II (Editio Musica Budapest, 1974)

Zoltán Kodály: Tricinia (Zeneműkiadó Vállalat Budapest 1966)

THEORY OF MUSIC (instrumental and singing)

Number of lessons (contact lesson): 105
Number of credits: 7
Assessment: grade at the end of semester, comprehensive exam
Lecturer: Zsuzsanna Balla

Objective of studies:

-to provide essential knowledge of the theory of general harmony and genres

- to obtain skills and experience in styles, structures, forms and to be able to recognize elements of true-to-style ornamentation
- aural training, notation exercises, solving tasks with piano

Description of studies:

- obtaining theoretical and practical knowledge of musical structures, improving general musical skills. The study and practice of harmony and structures can improve sense of style.
- analysis of the music of different European stylistic eras
- theory of genres, fundamental ideas of structure and form, harmony by eras and styles, compositional and stylistic exercises, Palestrina-style, continuo playing, improving improvisational skills, ornamentation, harmonization of chorales and folk songs.

Compulsory and recommended reading:

H. Scherchen: Handbook of conducting (Oxford University Press 1971)

H. Jadasson: Manual of Harmony (Leipzig Breitkopf and Hartel 1890)

COMPOSITION ANALYSIS

Number of lessons (contact lesson):	45
Number of credits:	3
Assessment:	grade at the end of semester
Lecturer: Zsuzsanna Balla	

Objective of studies:

Students should get acquainted with some works of greater volume in an analytic way, too. These should be works they did not have the opportunity to analyse earlier at music theory lessons. They should obtain skills and experience for complex analysis. The analysis of a particular piece of music should contain: historical background, questions of style and performance (e.g.: ornamentation, tuning, fingering, instruments, etc.), a brief analysis of form and harmony, some knowledge of organology according to the chosen works (English horn, basset-horn, tuning of wind instruments, etc.)

Further objectives: to provide possibilities for analyzing concert experience, audio recordings and DVDs.

Description of studies:

According to a discussion at the beginning of the semester each student should choose a work of music of more substantial volume and give a presentation of it later on (see aspects above). This chosen work can be one of the following works: Bach (Italian Concerto, Goldberg variations, Kunst der Fuge), a concerto by Mozart, a string quartet by Beethoven, a romantic cycle, a symphony, Bartók, or a typical work of 20th century music (e.g.: Prokofiev, Hindemith, Honegger, Bernstein, Satie, Stravinsky, Webern, Cage, etc.)

Compulsory and recommended reading:

Scores and sound recordings of the analyzed works, DVD recording of operas. Books by K. Geiringer, R. Domington and Harnoncourt. Studies by J. Cage – in the 'Silence' volume)

CHAMBER MUSIC (instrumental)

Number of lessons (contact lesson):	90
Number of credits:	18
Assessment:	grade at the end of semester
Lecturer: György Sáros	

Objective of studies:

To improve skills for ensemble music-making for students of all instruments, to be able to perform on stage. During the course students meet pieces of chamber music connected to the repertoire of their instrumental studies. The chamber music training of students of woodwind and brass instruments also means orchestral training for them, because all of the different formations act as part of the symphony orchestra.

Description of studies:

To form a profound knowledge of style and skills for interpretation. To improve the right performing attitude, sensitive adjustment (sense of tempo and intonation), to improve technical elements needed for interpretation. Students get acquainted with the performing practice of old music as well.

Students should also be able to schedule and monitor rehearsals by the end of their studies.

Compulsory and recommended reading:

Scores, sound recordings for the required repertoire from baroque to contemporary music.

CHAMBER SINGING (singing)

Number of lessons (contact lesson):

90

Number of credits:

18

Assessment:

grade at the end of semester

Lecturer: Dr.Éva Mohos Nagy

Objective of studies:

Chamber singing is an integral, additional part of voice studies. The objective is to provide students with a highly demanding technical and musical aptitude to be able to interpret the versatile and sophisticated content of music of our times, to provide knowledge of wide vocal chamber repertoire, to improve intonation, co-sounding and ensemble singing.

List of compulsory and recommended reading

Due to the variety and diversity of vocal types we cannot list all of them.

The following publications and anthologies serve as basic study materials for chamber singing:

M. Forrai: Duets for Females' Voices and Piano I-II. (Editio Musica, Budapest), M. Gy.

Kerényi: Ensemble Singing (Editio Musica, Budapest), Opernduette (compiled by Dörffel) (Peters), Volumes of Duettenkranz (Peters), Trio-album (Peters)

STRING QUARTET (for students of violin, viola and violoncello)

Number of lessons (contact lesson):

60

Number of credits:

8

Assessment:

grade at the end of semester

Lecturer: György Sárosi

Objective of studies:

To provide knowledge of string repertoire, to confirm the practice of intonation, proportion of sounding, true-to-style interpretation. To master requirements of the process of rehearsals and performance.

Description of studies:

Artistic elaboration of classical, romantic and 20th century works. Obtaining experience of different roles in ensembles (solistic, accompanimental, filling, etc.), getting acquainted with the characteristic features of homophonic and polyphonic music.

Compulsory and recommended reading:

String quartets by J. Haydn, W. A. Mozart, L. v. Beethoven, F. Schubert, R. Schumann, F. Mendelssohn, J. Brahms, C. Debussy, M. Ravel, B. Bartók

CONTEMPORARY MUSIC PRACTICE

Number of lessons (contact lesson): 30
Number of credits: 2
Assessment: grade at the end of semester
Lecturer: István Matuz

Objective of studies:

Analytic study of characteristic works of the versatile stylistic palette of 20th century music. Students learn the musical language and stylistic features of our times through the functional analysis of few but characteristic compositions.

Description of studies:

This course focuses on important works which promoted and changed the process of music history. Special emphasis is given to Hungarian compositions, because since the 2nd half of the 20th century Hungarian music has become fantastically versatile by absorbing almost all existing stylistic trends, 'schools' of composition, conceptions.

Recommended reading:

Debussy: String Quartet, The afternoon of a Faun, Stravinsky: The Rite of Spring, Schönberg: Wind Quintet, String Quartet, Pierrot lunaire, Shostakovich: String Quartet, Symphonies, Bartók: String Quartets, Contrasts, Stockhausen: Piano pieces, Hymnen, A. Webern: Chamber pieces. P. Boulez: Sonata, Éclats, Domaines, Gy. Ligeti: Avantures, Works by M. Kagel, J. Cage, S. Reich, Chamber pieces by Durkó, Kurtág, Kocsár, Petrovics

Hungarian composers:

Composers of the New Musical Studio: László Sáy, Zoltán Jeney, László Vidovszky, Barnabás Dukai, Composers of Group nr. 180, Group of Young Composers (Miklós Sugár, István Szigeti, Miklós Csemiczky, István Márta), Works by György Kurtág, Works by Kocsár, Láng, Soproni, Petrovics, Fekete-Győr, Madarász, etc., Works by the youngest generation of Hungarian composers

ORCHESTRA

	Cl. string, woodwind	brass, percussions
Number of lessons (contact lesson):	360	240
Number of credits:	12	8
Assessment:	signature for credit	
Lecturer: Zoltán Kováts		

Objective of studies:

Education of orchestral musicians, to provide versatile musical knowledge for the orchestra as a possible future place of work. To obtain experience and practice in orchestral performance on the basis of theoretical knowledge of baroque, classical, romantic and 20th century styles.

Description of studies:

To be able to adapt to common music-making, common technical solutions, to acquire an instrumental basic repertoire with the repertoire already studied at first study lessons.

Baroque style: orchestral works by H. Purcell, G.F. Handel, J.S. Bach, A. Vivaldi, A. Corelli.

Classical style: the Mannheim school, Italian, French, English composers, J. Haydn, W.A. Mozart, L.v. Beethoven.

Romantic style focussing on on stylistic elements of national character: F. Schubert, F. Mendelssohn, F. Chopin, R. Schumann, J. Brahms, F. Liszt, H. Berlioz, A. Dvorak, P.I. Tchaikovsky, F. Erkel.

20th century composers.

CHOIR PRACTICE

Cl.piano, organ, singing; Cl. guitar

Number of lessons: (contact lesson): 180 120

Number of credits: 12 8

Assessment: signature for credit

Lecturer: Ágnes Török

Objective of studies:

To train students for artistic work of high standard. To introduce outstanding pieces of choral repertoire from the 16th century to our present time. To form a community through common singing, to take part in the music life of the institute, the university, the city and the whole country. Students must be able to perform well at international choir competitions, rehearsals provide possibility for students of conducting for conducting practice.

Description of studies:

Research, study and perform masterpieces of choir repertoire from all styles. Performance of contemporary and Hungarian choral works is of outstanding importance.

Compulsory and recommended reading:

The scores of choral works studies in the given semester.

FIELD PRACTICE

Number of lessons (contact lesson): 2 weeks

Number of credits: -

Assessment: certificate issued by the partner-institute

Lecturer: Dr. Mihály Duffek, István Matuz, István Szabó, György Sárosi,
Dr. Éva Mohos-Nagy

Objective of studies:

Students must experience artistic work other than higher education. They must fulfil tasks according to their competence in other institutes of music

Description of studies:

Students, according to their first studies, take part in a field practice in other institutes of music as a 1 week practice (two times): in orchestral work, as piano coaches in institutes of music or culture centers, organists perform in churches, in choirs (including church choirs). Aspects of successful field practice: adaptation to the process of work, artistic discipline, demanding musical work. The performance of a student is evaluated by the director of the partner institute in a written certificate.

Compulsory and recommended reading:

According to the program of the partner institute. The material is provided by the partner institute.

SCORE READING

Number of lessons (contact lesson): 30
Number of credits: 2
Assessment: grade at the end of semester
Lecturer: Dr. Lajos Szűcs

Objective of studies:

To improve score reading skills in chamber and orchestral music, to improve horizontal and vertical reading. Through studying the scores of works of different styles and genres, students can improve their harmonic hearing, and can learn about tonal characters and colours.

Description of studies:

The subject includes the usage, notation and reading of general, specific and unique orchestral instruments used in in different styles and eras, technical terms of music relating to performance (tempo, rhythm, character, expression, dynamics and instructions for their usage), also including usual and unusual technical possibilities for orchestral instruments.

Compulsory and recommended reading:

Olivér Nagy: Partitúraolvasás, partitúrajáték (Score-reading and score-playing) (Zeneműkiadó, Budapest 1975)
Scores of works used during the studies.

PIANO

Number of lessons (contact lesson): 30
Number of credits: 2
Assessment: grade/exam at the end of semester
Lecturer: Judit Váradi

Objective of studies:

Students must be able to perform a musical material apt for their abilities expressing musical relations in an expressive way. To acquire experience of the most important musical characters and key-touch, to acquire skills for sight-reading, which will help them play works schematically but continuously.

Description of studies:

To deepen stylistic knowledge, to learn about styles, to form skills for musical expression. To improve techniques through practice pieces and etudes. To practise four-hand pieces and accompaniments.

Compulsory and recommended reading:

Pieces by J.S. Bach, Sonatas by the Viennese classics, Romantic performance pieces, Works by B. Bartók, Works by 20th century composers.

DIFFERENTIATED MUSIC STUDIES
Instrumental and voice first studies

FIRST STUDY

Number of lessons (contact lesson): 180

Number of credits: 42

Assessment: exam at the end of semester, final exam

Lecturer: Dr. Mihály Duffek, István Matuz, István Szabó, György Sárosi,
Dr. Éva Mohos-Nagy

Objective of studies:

To acquire versatile musical aptitude and high level instrumental techniques, to educate instrumental and voice performing artist capable to meet modern musical standards and capable to follow MA studies. Students improve their musical thinking, instrumental and vocal skills, broaden knowledge of styles and forms through studying their own instrumental and vocal repertoire.

Description of studies:

Creating the required background of techniques through practice, studies and etudes. Improving expressive, performing skills and knowledge of styles by studying works from different stylistic eras. Talent can be improved most effectively on the basis of a training program designed for each student individually.

Compulsory and recommended reading:

The repertoire of instruments and voice from different eras of music history up to our present days.

METHODOLOGY OF INSTRUMENT/VOICE

Number of lessons (contact lesson): 60

Number of credits: 4

Assessment: exam at the end of semester, final exam

Lecturer: Dr. Mihály Duffek, István Matuz, István Szabó, György Sárosi,
Dr. Éva Mohos-Nagy

Objective of studies:

To provide students with the theoretical and practical background of instrumental or voice performance, to give an outline of its historical development.

Description of studies:

History of instruments, schools of instruments, breathing techniques. To create the required techniques for the musical interpretation and expressive performance of works.

Compulsory and recommended reading:

Scales and etudes, methodological readings according to first study.

COACHING WITH PIANO

Number of lessons (contact lesson):

instr.

-

voice

150

Number of credits:

-

6

Assessment:

signature

grade at the end of semester

Lecturer: Judit Váradi

Objective of studies:

To elevate musical repertoire to an artistic level, to learn safe common music-making.

Description of studies:

The piano coach is an active participant at first study lessons, exams and takes part in the preparation process for competitions. Helps with the musical perfection of works.

Recommended reading:

The material of these studies falls in with the material of first study lessons.

STUDIES OF REPERTOIRE (Cl. Instruments, Singing)

Number of lessons (contact lesson):

90

Number of credits:

6

Assessment:

exam at the end of semester

Lecturer: Dr. Mihály Duffek, István Matuz, István Szabó, György Sárosi,
Dr. Éva Mohos- Nagy

Objective of studies:

Students should get acquainted with stylistically systematic genres and works characteristic for a certain stylistic era, which cannot be studied in details within their first study training period.

Description of studies:

This is a widened form of first study syllabus, providing the possibility to meet works from a specific list of repertoire. Students make notes with the help of sound recordings and scores, they acquire technical knowledge of outstanding works of music.

Recommended reading:

Scores of works, audio recordings, DVDs and CDs, musical publications, publications of music repertoire.

CONCERT PRACTICE

Number of lessons (contact lesson):

180

Number of credits:

6

Assessment:

signature

Lecturer: Dr. Mihály Duffek, István Matuz, István Szabó, György Sárosi,
Dr. Éva Mohos- Nagy

Objective of studies:

To provide possibility for students to perform on stage, to meet the responsibility of public performance. Students learn to give (with the help of the professor) a responsible musical evaluation of other performances after listening to each other on stage.

Description of studies:

This is a way of common performance and evaluation of students prepared for active first study or chamber stage performances. Students play the works on stage (as at a concert), they present the practice period and analyze it. To be aware of the elements of stage concentration, presenting typical mistakes. To practice concentration on stage.

To demonstrate studio recordings. To present the use of equipment of informatics and the media.

Compulsory and recommended reading:

It falls in with the material of first study and chamber music studies. Scores, audio recordings, DVDs and CDs.

PIANO ACCOMPANIMENT, SIGHT-READING (Cl. Piano)

Number of lessons (contact lesson): 60
Number of credits: 4
Assessment: grade at the end of semester
Lecturer: Attila Pless

Objective of studies:

To improve piano accompaniment skills and the ability of musical adjustment. Together with sight-reading these studies encourage the skills for quick music reading focussing on essential elements to facilitate the perception and understanding of new works in first study lessons and to broaden musical intelligence. These studies prepare students to develop the above mentioned skills and aptitude for correpetitor's studies later in MA education.

Description of studies:

Besides the continuous improvement of piano knowledge students meet a part of music repertoire with piano accompaniment. By improving music reading skills students can broaden their repertoires and their skills in transposition. During these studies students can meet a wide range of musical interpretations, by improving musical communication they can improve their musical thinking.

Compulsory and recommended reading:

Vocal and instrumental work of music schools (songs, lieds, oratorios, operas, cantatas, symphonic music scores, concert pieces for string, woodwind and brass instruments, concertos, etc.), piano four-hands and other pieces.

STRING ENSEMBLE (Cl. String)

Number of lessons (contact lesson): 60
Number of credits: 2
Assessment: signature for credit
Lecturer: Zoltán Kováts

Objective of studies:

To get experience of artistic work by playing in a small chamber ensemble.

Description and repertoire of studies:

Basic repertoire: to learn and perform one 18th century oratorical and one 20th century chamber piece per semester. The ensemble provides the necessary concerts of mastercourses and meetings, provides accompaniment for soloists and choirs.

WIND AND BRASS BAND ENSEMBLE

Number of lessons (contact lesson): 120
Number of credits: 8
Assessment: signature
Lecturers: István Kovács and Roland Szentpáli

Objective of studies:

This bigger chamber ensemble aims to create an inner workshop. By elaborating specific fields students prepare for the artistic solutions of intensive technical skills likely to occur later in their careers.

Description of studies:

The rise in the standards and popularity of wind instruments created a huge number of musical works. It is essential to learn about them and to use them in teaching.

Compulsory and recommended reading:

Marches from Hungarian history and by different composers, baroque and classical adaptations for wind ensembles, original pieces.

Name of studies:

CREATIVE ART AND MUSICOLOGY STUDIES

Qualification (as indicated in degree)

Theoretician of music, Assistant of music

Name of specialization: **Music theory, General music**

Duration of education: **6 semesters**

Number of credits needed for degree: **180**

Duration and type of field practice:

Continuous practice (2x1week) at art ensembles or at institutions of culture or education

Description of syllabus and study programs

See descriptions and personal data forms of CONDUCTING and PERFORMING ART studies in the material of CREATIVE ART and MUSICOLOGY due to common lessons and professors.

Description of studies:

BASIC STUDIES:

HISTORY OF MUSIC

Number of lessons (contact lesson): 180

Number of credits: 6

Assessment: Examination/Final examination

Lecturer: Tünde Szitha

Topics:

- Music of pre-historic times; Ancient and Oriental music (Mesopotamia, music culture and theory of music of the ancient Greek civilisation, China)
- Music in the middle ages (Gregorian chant, music of the troubadours, musical education, theory of music, notation, sources, lauda, cantiga, early polyphony)
- Gothic Era: Organum of the Notre-Dame, motet, Ars antiqua, Ars nova (in Italy and France: *Machaut, Landini*), the early polyphony in England and the art of *Dunstable*)
- Renaissance: sacred and secular genres of the Netherlander music (mass, motet, chanson), the music of *Dufay, Ockeghem, Obrecht, Josquin des Pres*, the golden age of the Italian and English madrigal. The art of *Lassus, Palestrina, Byrd* and *Tallis*. Music of the Reformation. Dance music and instrumental music of the 16th century. Lute and virginal music in England.
- The beginning of the opera. Monody, stile rappresentativo, seconda prattica, continuo. The art of *Monteverdi*. The development of oratory and cantata during the 17th century:

Carissimi, Alessandro Scarlatti, Buxtehude. The art of *Schütz* and *Frescobaldi*.

Polyphonic and variation-constructions of the instrumental music (canzona, ricercare, passacaglia, chaconne). New instrumental genres in the baroque era: the sonata and the concerto. Duo- and triosonata, concerto grosso, three movement concerto-type, keyboard-music of the early 18th century. The baroque opera (opera seria, opera buffa, tragedie lirique, opera comique). The art of *Corelli, Lully, Purcell, Couperin, Domenico Scarlatti, Vivaldi, and Pergolesi*. The art of *Bach* and *Händel*. The baroque orchestra.

- Change of the musical language in the middle of the 18th century. The “Galant” and the “Empfindsamer” style. The art of *C. Ph. E. Bach*, and *J. Chr. Bach*. New instrumental genres of the 18th century: symphony, sonata, concerto, divertimento, string-quartet, chamber music with and without piano. The orchestra of the classical age. The classical style and the “Sturm und Drang”. Opera seria, opera buffa, semiseria and Singspiel in the second half of the century. Gluck’s reform-efforts in the dramaturgy of the opera seria. The art of *Haydn* and *Mozart*.
- The age of *Beethoven*: instrumental music and opera on the border of the classical and romantic age. The idea of the “freedom” and “revolution” in the music of Beethoven. Structural changes in the instrumental genres, and the beginning of the poetic program music. The music of *Schubert*. The German “Lied”. The sound of the revolution in the stage music: the French rescue-opera. Rustic characters and irrationalism in *Webers* stage-music. The art of *Rossini* and Meyerbeer’s the historical “Grand-opera”.
- The romantic symphony: poetic idea, travel experience, personal motivation in the music of *Berlioz, Schumann, Mendelssohn, Liszt*. The structural changes of the dramaturgy of the symphony. “Idée fixe”, thematic transformation, the idea of the character-variation. Liszt’s symphonic poems. The romantic concerto.
The romantic piano-music: the sonata and the characterpiece. Virtuosity, poetic programs, dance-genres, national characters in the piano music of *Schumann, Liszt* and *Chopin*. Not sonata-based cyclic instrumental genres: series of characterpieces.
Tradition, conservatism and modernism in the art of *Brahms* and *Wolf*.
- The romantic Italian and German opera: the art of *Bellini, Donizetti, Verdi* and *Puccini*. The verism. Dramaturgy and musical language in *Wagner*’s operas. The “Leitmotiv” and the conception of music-drama.
- Late-romantic Austrian and German music: the art of *Mahler* and *Richard Strauss*.
French music of the turn of the 19-20th century: impressionism and neoclassicism in the works *Debussy, Ravel, Satie* and “*Les Six*”.
- The expressionis and the end of the tonality: atonalism and dodecaphony in the music of *Schoenberg, Webern* and *Berg*. Folklorism, neoclassicism and dodecaphony in the music of Igor Stravinsky. The art of *Hindemith*.

Compulsory/Recommended Readings:

Taruskin, Richard: *The Oxford History of Western Music* (Oxford, 2005)

Grout, Donald Jay- Palisca, Claude V.: *A History of Western Music* (New York, 1980)

Abraham, Gerald: *The Concise Oxford History of Music* (Oxford, 1979)

Grout, Donald Jay: *A History of Western Music* (New York, 1960)

Sadie, Stanley-Tyrell, John ed.: *The New Grove Dictionary of Music and Musicians* (2nd Edition, London, New York etc. 2001)

HISTORY OF MUSIC IN HUNGARY

Number of lessons (contact lesson):	60
Number of credits:	2
Assessment:	Examination
Lecturer: Tünde Szitha	

Topics:

- Musical remembrances from the age of migration. Suppositions concerning the prehistorically Hungarian music from the documents of the folk music. Musical relics from the Carpathian basin before the Hungarian conquest. Religious music from the Middle Ages: the Hungarian Gregorian Chant. Musical education, manuscripts and sources. The first documents of sacred polyphony in Hungary.
- Court music from the age of Renaissance. Music life during the Ottoman occupation of Hungary (1526-1686). The art and life of *Bálint Bakfark*. The narrative (epic) song of the 16th century. The influence of the Reformation on the Hungarian music. Hungarian dances from the manuscripts of 16-17th century.
- Music in the courts of the Hungarian aristocracy in the 17-18th century. (*Pál Esterházy: Harmonia Caelestis*.) Music of the Hungarian cities: art of *Benedek Istvánffy*, *Anton Zimmermann*, *Georg Druschetzky*, *Franz Anton Novotny*, *Georg Lickl*, *József Bengráf* and *János Fusz*.
- The development of recruiting music, its social and historical background. First virtuosi of recruiting music, *János Bihari*, *Antal Csermák*, *János Lavotta*, *Márk Rózsavölgyi*. The national music and the Hungarian reform era. Folk play, Hungarian song, "csárdás".
- Composers of the Romantic Era: *Ferenc Erkel*, *Snr. Kornél Ábrányi*, *Mihály Mosonyi*, *Róbert Volkmann*. National opera (Erkel: László Hunyadi; Bánk bán) Music life after 1867: education, publishing, journalism, musicology.
- Hungarian style in Liszt's music: Hungarian rhapsodies and other works with Hungarian style-elements. Liszt and the Hungarian music life.
- The art of *Ernő Dohnányi*, *Béla Bartók* and *Zoltán Kodály*. Folk music and modernism.
- The influence of the art of Bartók and Kodály on the next generation. The music of *Rezső Sugár*, *Ferenc Szabó*, *Ferenc Farkas* and *László Lajtha*. Changes after the Revolution in 1956: the works of *Szervánszky Endre*, *Petrovics Emil*, *Szokolay Sándor* and *Rudolf Maros*.
- Music of the second half of the 20th century. Traditions and new paths in the music of *Zsolt Durkó*, *Sándor Balassa* és *Attila Bozay*.
- *The art of Ligeti György*, *György Kurtág* and *András Szöllősy*.
- Experimental music after 1970, the *New Music Studio* (*Zoltán Jeney*, *Péter Eötvös*, *László Sárly*, *László Vidovszky* and *Barnabás Dukay*)

Compulsory/Recommended Readings:

Szabolcsi, Bence: *A Concise History of Hungarian Music* (London, 1964)

Dobszay, Ágnes: *Brief History of Music in Hungary* (www.kulugyminiszterum.hu)

ACOUSTICS

Number of lessons (contact lesson):	60
Number of credits:	2
Assessment:	exam at the end of semester
Lecturer: Dr. Sándor Szabó	

Objective of studies:

Physical basis of oscillating systems: Physics of harmonic oscillations and waves. More complicated, and non periodic acoustical signs, use and properties of sound spectra.

Acoustics of buildings and concert halls: Students become acquainted with basic ideas of this field. They learn about investigation methods of building acoustics.

Acoustics of hearing: Biophysics of hearing. Psycho-acoustical processing, of sound. Physical and psychological scales. Volume pitch and tone.

Acoustics and physics of musical instruments: Wind instruments, Stringed instruments, Percussion instruments. Acoustics of singing.

Introduction to electro-acoustics: Electro-acoustical instruments. Formation and analysis of sounds by electronic equipment.

Compulsory and recommended reading:

[Neville H. Fletcher](#), [Thomas D. Rossing](#), *The Physics of Musical Instruments*, Springer-Verlag, New York, 1991, Benade, AH, *Fundamentals of Musical Acoustics*, OUP 1976, *Campbell, M & Greated*, *The Musician's Guide to Acoustics*, Dent 1987, *Roederer, JG*, *Introduction to the Physics and Psychophysics of Music*, 2nd Edn. Heidelberg Science Library 1979

AESTHETICS

Number of lessons (contact lesson): 60

Number of credits: 2

Assessment: Assignments, exam & tutorial participation

Lecturer: Dr. István Kelemen

Objective of studies

This course is designed to give the student a thorough grounding in certain central areas of Aesthetics, and to foster independent critical thinking about issues raised in these areas.

Description of studies:

Issues covered may include: the objectivity or otherwise of aesthetic judgement; the relation between the aesthetic properties of an object and its 'descriptive' properties; what sort of thing an artwork is; definitions of art, both pre- and post-Wittgenstein; the relation between art and emotional expression; the relation between aesthetic and ethical value; the value of tragedy; representation and imagination; metaphor. Along the way, we will explore works both by major historical figures (Plato, Aristotle, Hume, Kant) and by important recent thinkers in contemporary analytic Aesthetics (Wittgenstein, Wollheim, Goodman, Danto).

Compulsory and recommended reading:

Oswald Hanfling (ed.) *Philosophical Aesthetics* (Blackwell, 1992). David Hume, "Of The Standard of Taste", *Four Dissertations* (Thoemmes 1995); reprinted in Alex Neill and Aaron Ridley *Philosophy of Art* (McGraw-Hill, 1995): 254-269. Immanuel Kant *The Critique of Judgment*, trans. Werner S. Pluhar, (Hackett 1987) Part One. R. G. Collingwood, *The Principles of Art*, (Oxford University Press, 1958). Clive Bell *Art* (London: 1914); 3rd edition, with intro. by J.B. Bullen (Oxford: Oxford University Press, 1987). Richard Wollheim *Art and Its Objects* (New York: Harper & Row, 1971). Articles in Alex Neill and Aaron Ridley *Philosophy of Art* (McGraw-Hill, 1995)

ETHICS

Number of lessons (contact lesson): 30
Number of credits: 1
Assessment: exam at the end of semester
Lecturer: Dr. István Kelemen

Objective of studies:

Basic principles of ethic structures, versatile analysis of the problems of morality. Ethic studies also analyze relations of religions, philosophies, legal structures. The knowledge of ethic principles should encourage the development of problem-solving thinking. Seminar-like discussions should elaborate the ethic responsibilities of individuals. To give an impulse to effective perception of ethic ideas, to provide help in the identification with moral values.

Description of studies:

The history of ethic ideas in the life of primitive peoples, ethic qualities appearing in magic thinking, functions of ethic judgement.

Moral conceptions of world religions: buddhist ethics, Chinese ethic principles. Jewish religious ethics, historical features of Christian ethics, Islamic ethics.

The place of ethics in the structures of philosophy: moral conceptions of ancient and eastern philosophies, ethic conception of Platon and Aristotle, Augustinus and Thomas of Aquino, renaissance philosophy, ethics of Spinoza, Kant and Hegel about ethics, characteristic trends of ethics in the 19th and 20th centuries.

The functions of ethics in society (law, politics, economics, art, morale).

Structure of ethic systems, moral idols, principles, problems of standards and action. Family life as a moral structure, workplace and communities as locations of morality.

Compulsory and recommended reading:

Works by the masters mentioned above. Anthologies of mythological texts, the Bible, selections from fiction.

PHILOSOPHY

Number of lessons (contact lesson): 60
Number of credits: 2
Assessment: Assignments, exam & tutorial participation
Lecturer: Dr. István Kelemen

Objective of studies:

This course is designed to give students an overview of the history of modern philosophy, punctuated with representative readings of key philosophers from modernity.

Description of studies:

The reading material is divided into two formats: 1) a general outline of philosophy's history will serve as the "scaffold" of the course, providing the student with both a general orientation, as well as some in depth discussion of key philosophers, e.g., Descartes, Hume, and Kant; 2) specific philosophical works chosen principally for their ease of engagement and not necessarily because they are 'the most important' in the canon. The instructor's goal is to offer a general orientation to the types of questions philosophers address and the various methods devised to answer.

Compulsory and recommended reading:

Paul Hazard, *The European Mind*, (Penguin, 1973), René Descartes, *Discourse on Method*, I. A. Selby-Bigge (ed.), *British Moralists*, (Oxford, 1985) David Hume, *Treatise on Human Nature*, Immanuel Kant, *The Critique of Pure Reason*, Introduction, Friedrich Nietzsche, *The Portable Nietzsche*, (New York, 1966) Richard Rorty (ed.), *The Linguistic Turn* (Blackwell, 1992)

ANALYSIS, CONCERT EXPERIENCES

Number of lessons (contact lesson):

-

Number of credits:

6

Assessment:

grade at the end of semester on the basis of a presentation

Lecturer: Márta Sárosi

Objective of studies:

To introduce the most essential compositions of European music culture, to introduce the typical genres of all styles. Students get experience to express their theoretical ideas about works both orally and in writing.

Description of studies:

To get an insight into live concert and opera programs. Students continuously follow and (if possible) visit concerts, opera performances and give presentations, take part in discussions during the lessons. Part of gaining artistic experience is compiled of radio programs, television broadcasts, sound recordings and DVDs.

Compulsory and recommended reading:

Mariann Pándi: *Hangversenykalauz (A Concert Guide)*

'A Hét Zeneműve' (Musical Work of the Week) Series

Ulrich Michels: *Atlas Music*

HISTORY OF ART

Number of lessons (contact lesson):

60

Number of credits:

2

Assessment:

exam at the end of semester

Lecturer: Dr. László Huszti

Objective of studies:

To provide orientation in the field of fine arts. The view of cultural history should be enriched with new information about the art of dance.

Description of studies:

Characteristic branches and features of fine arts. Stylistic eras in fine arts. 20th century trends in painting, sculpting and architecture. Aspects of analysis, definition of artistic content. Relationship between music and fine arts.

Compulsory and recommended reading:

Crowther, Paul: *The language of twentieth-century art : a conceptual history*. New Haven; London, Yale University Press, 1997.

Hall, Donald: Anecdotes of modern art: from Rousseau to Warhol. Oxford, Oxford University Press, 1990.

Butler, Christopher: Early modernism: literature, music, and painting in Europe, 1900-1916. Oxford, Clarendon Press, 1994.

BACKGROUND TO CULTURE

Number of lessons: 30

Number of credits: 1

Assessment: grade at the end of semester

Lecturer: Dr. Ilona Fülöp

Objective of studies:

To introduce the most important copyright laws, legal rules, and institutions of culture to students.

Description of studies:

The system, functions, work and influence of institutions of culture. Typical models of European cultural institutions. Planning, organising and managing programs.

Compulsory and recommended reading:

Topical program documentations, rules, advertising materials, analysis in sociology.

DIFFERENTIATED MUSIC STUDIES

FIRST STUDY MUSICIANSHIP

Number of lessons (contact lesson):	180
Credits:	24
Assessment:	exam, grade at the end of semester, final exam
Lecturer: Márta Sárosi	

Objective of studies:

This subject is a main subject of musicology and music theory studies. The main objective is to improve the students' musical skills. The subject is taught in close contact with first study music theory, thus, we aim to enrich the students' stylistic knowledge by studying characteristic features of certain styles of music history.

Description of studies:

Elaboration of characteristic, mainly vocal pieces of different styles of music from the 10th century to our present days through stylistic performances of complete works of music or their extracts. The activities of skill development depend on the characteristic features of the given stylistic era.

List of compulsory and recommended reading:

Organa, discants, fauxbourdons from the time of early polyphony
Canons, arias, recitatives, duets, chorale arrangements from the repertoire of baroque music
Romantic, 20th century and contemporary songs and lieder, song cycles, duets, choral works (a capella and with piano), extracts from oratorios, arrangements of piano pieces and chamber works

COMPOSITION	musicology	music theory
Number of lessons (contact lesson):	60	90
Number of credits:	8	12
Assessment:	grade at the end of semester	
Lecturer: Dr. Miklós Mohay		

Objective of studies:

During their studies students get acquainted with the most essential compositional methods. They follow stylistic studies in vocal and instrumental counterpoint, chorale harmonization and small forms. They present their knowledge in compositional exercises: they compose renaissance, baroque and Viennese classic stylistic studies.

Description of studies:

Brief historical background, notation in different eras, forms of performing ensembles. Detailed analysis through individual compositions: different techniques of composition. Detailed discussion of performance and interpretation through playing different works of music.

List of compulsory and recommended reading:

Knud Jeppesen: Kontrapunkt (W. Hansen, Copenhagen, 1974)
Arnold Schönberg: Fundamentals of Musical Composition (Faber and Faber LTD, 1967)

J.S. Bach: Négyszólamú korálok (4-part Chorales) (Zeneműkiadó, Budapest, 1982)
G.P. Palestrina's vocal works, J. Haydn: Piano Sonatas, W.A. Mozart: Piano pieces

CHOIR PRACTICE	musicology	music theory
Number of lessons (contact lesson):	360	180
Number of credits:	12	6
Assessment :	signature	
Lecturer: Ágnes Török		

Objective of studies:

Training students for high level artistic work. To provide knowledge about outstanding values of choral repertoire from the 16th century to our present days.

To help students to cope with performing at concerts, choir competitions. Choir practice is a good opportunity for choir conductor trainees to practise conducting.

Description of studies:

To provide knowledge about the values of all stylistic eras of choral repertoire and to perform in a stylistically correct way. We emphasize the widening repertoire and performance of Hungarian choral music.

Compulsory and recommended reading:

Scores of choral works studied in the particular semester.

CONTEMPORARY MUSIC

Number of lessons (contact lesson):	30
Number of credits:	2
Assessment:	grade at the end of semester
Lecturer: István Matuz	

Objective of studies:

Analytic study of typical works of the versatile styles of the 20th century. Students learn the musical language, stylistic features of contemporary music through analyzing characteristic works.

Description of studies:

These studies focus on works by outstanding 20th-21st century composers who contributed to the major changes of music history. Special emphasis is given to Hungarian composers.

Compulsory and recommended reading:

Scores of works studied in the particular semester.

FIRST STUDY MUSIC THEORY

Number of lessons (contact lesson):	180
Number of credits:	30
Assessment:	exam, grade at the end of semester, comprehensive exam
Lecturer: Márta Sárosi	

Objective of studies:

This is a main subject for students of musicianship and music theory. The main objective is to prepare students to understand and examine the inner order and structure of music, to improve stylistic and theoretical knowledge by studying characteristic features of different styles of music history. Students meet and use the analytic methods of certain eras, they will be able to interpret unknown pieces of music.

Description of studies:

Examination of characteristic features of certain stylistic eras and processes from the 10th century to our present days. Definition of transitions and differences between stylistic eras. Elaboration of literature of music theory, analysis of works both orally and in essays.

Compulsory and recommended reading:

Scores of works used during the course, elaboration of publications and studies.

P. Gülke: Mönche, Bürger, Minnasänger (Koehler and Amelang, Leipzig, 1975)

H:M: Brown: Music in the Renaissance (Prentice Hall, Inc., New Jersey 1976)

W. Apel: Historical Anthology of Music (Cambridge, Massachusetts, 1964)

Gregorian Chant (Bloomington 1958)

G. Watkins: Gesualdo: The Man and his Music (London 1973)

J. Kerman: The Elizabethan Madrigal (New York, 1962)

R. Donington: A Performer's Guide to Baroque Music (Faber and Faber 1973)

Charles Rosen: The Classical Style (Norton Library 1972)

E. Salzman: Twentieth-century Music (Prentice Hall Inc., 1974)

Schönberg: Fundamentals of Musical Composition (Faber and Faber LTD, 1967)

E. Lendvai: Verdi and Wagner (International House, Budapest 1988)

E. Lendvai: Symmetries of Music (Kodály Institute, Kecskemét 1993)

L. Somfai: Béla Bartók: Composition, Concepts and Autograph Sources (University of California, 1996)

STYLISTIC PRACTICE, COMPOSITION ANALYSIS

	musicology	music theory
Number of lessons (contact lesson):	60	60
Number of credits:	4	8
Assessment:	grade and exam at the end of semester	
Lecturer: Márta Sárosi		

Objective of studies:

This subject is for students of musicology and music theory, to summarize the characteristic features of different stylistic eras in close connection with first study music theory.

Description of studies:

Detailed examination of outstanding and typical works of different styles of music, meeting the typical analytic methods of styles. Studies of history of styles on the basis of literature and analyzed works.

Compulsory and recommended reading:

Scores of works analyzed during the course.

H. M. Brown: Music in the Renaissance (Prentice Hall, Inc., New Jersey 1976)

R. Donington: A Performer's Guide to Baroque Music (Faber and Faber 1973)

Charles Rosen: The Classical Style (Norton Library 1972)

Ittész, Mihály: Zoltán Kodály, in Retrospect (Kodály Institute, Kecskemét 2002)

A. Schönberg: Fundamentals of Musical Composition (Faber and Faber LTD 1967)
L. Somfai: Béla Bartók: Composition, Concepts and Autograph Sources (University of California 1996)

CONDUCTING PRACTICE (for students of Musicology)

Number of lessons (contact lesson): 90
Number of credits: 6
Assessment: grade at the end of semester
Lecturer: Ágnes Török

Objective of studies:

To acquire and to confirm conducting techniques. To prepare for rehearsing and conducting works, to improve skills for solving musical and conducting tasks of certain works.

Description of studies:

Students acquire sophisticated knowledge of works (choral and orchestral, according to their first studies), they solve conducting tasks. Presentation and practice of different performing possibilities, means of interpretation of the artistic content of works.

Compulsory and recommended reading:

20th century and contemporary Hungarian works: Zoltán Kodály, Béla Bartók, György Ligeti, György Orbán, János Vajda, Miklós Csemiczky, Levente Gyöngyösi, etc.

Renaissance and baroque works: H.L. Hassler, G. P. Da Palestrina, O. Lassus, W. Byrd, H. Purcell, H. Schütz, J. S. Bach, G. F. Handel, Pál Esterházy, etc.

Classical and romantic works: M. Haydn, J. Haydn, W. A. Mozart, F. Schubert, F. Liszt, R. Schumann, J. Brahms, E. Elgar, etc.

CHOIR CONDUCTING, CHOIR PRACTICE

Number of lessons (contact lesson): 180
Number of credits: 10
Assessment: signature, exam and grade at the end of semester
Lecturer: Ágnes Török

Objective of studies:

Putting the knowledge and skills to practice already acquired at conducting practice lessons. Learning about the methods of teaching different parts or the whole choir, then practising these skills. The possibilities and performing tasks of learning phases of pieces of different difficulty composed in different styles.

Description of studies:

Teaching choral pieces to different types of school ensembles. Recognising the difficulty of given works, trying out different possibilities for solving problems according to the level of the choir. Musical and structural aspects for selection and compilation of programs. Developing the choir as community, methodological tasks of preparing for concerts. Planning rehearsal processes, technical arrangement of concerts.

Compulsory and recommended reading:

Kardos, Pál: Intonation and Vocal Training in Choir (Kodály Institute, Kecskemét 2005)

Mainly 20th century and contemporary Hungarian pieces mainly for children's choir: Zoltán Kodály, Béla Bartók, György Ligeti, György Orbán, János Vajda, Miklós Csemiczky, Levente Gyöngyösi, etc.

Renaissance and baroque works: H.L. Hassler, G. P. Da Palestrina, O. Lassus, W. Byrd, H. Purcell, H. Schütz, J.S. Bach, G.F. Handel, Pál Esterházy, etc.

Classical canons and romantic pieces: M. Haydn, J. Haydn, W.A. Mozart, F. Schubert, F. Liszt, R. Schumann, J. Brahms, E. Elgar, etc.

CHOIR REPERTOIRE, STUDY OF REPERTOIRE

Number of lessons (contact lesson):	120
Number of credits:	4
Assessment:	grade at the end of semester
Lecturer: Ágnes Török	

Objective of studies:

Systematization and broadening of knowledge of choir repertoire for students of musicology and music theory. To provide a sound knowledge of repertoire for the elaboration of the students' own choir repertoires.

Description of studies:

The subjects provides an outline of choir repertoire from early polyphony to our times, touching upon the most important genres, trends and composers. We focus on 20th century Hungarian choral repertoire for children's and females' choir.

Compulsory and recommended reading:

The best-known Gregorian chants and their adaptations from later times.

The art of Ars antiqua: the birth of masses, motets and madrigals: G. Machaut and F. Landini

Choral music of the 15th-16th century: J. Dunstable, G. Dufay, J. Okeghem, Josquin des Pres, O. Lassus, G.P. da Palestrina, C. Gesualdo, L. Marenzio, C. Monteverdi

The music of the Reformation and baroque music: H. Schütz, G.F. Handel, J.S. Bach

The music of the Viennese classics: masses, oratorios, choral works by J. Haydn, W.A. Mozart and L.v. Beethoven

Music of romanticism: F. Schubert, F. Mendelssohn, R. Schumann, F. Liszt, J. Brahms, G. Verdi, vocal works by A. Bruckner

20th century and contemporary music: B. Britten, I. Stravinsky, G. Petrassi, F. Poulenc, B. Bartók, Z. Kodály, L. Bárdos, M. Kocsár, E. Petrovics, Gy. Ligeti, Gy. Orbán, J. Vajda, works by European contemporary composers: Tormis, Rautavaara, Part, Gorecky, Eben, etc.

FIELD PRACTICE

Number of lessons (contact lesson):	2 times 1 week
Number of credits:	-
Assessment:	a certificate from the partner institution
Lecturer: Márta Sárosi	

Objective of studies:

To obtain practical experience and to prepare students of musicology and theory of music for working as music assistant and gaining experience at different artistic ensembles, in institutions of education and culture.

Description of studies:

To get acquainted with the tasks of the given place of field practice, to get an overall view on the musical activity and structure of the institutional system.

Compulsory and recommended reading:

Documents of music and management of the given field of practice.

CHAMBER MUSIC

Number of lessons (contact lesson): 30
Number of credits: 2
Assessment: grade at the end of semester
Lecturer: György Sárosi

Objective of studies:

To improve skills essential for common music-making. To enrich stylistic knowledge and performing experience by learning and practising chamber pieces –sonatas, trios, etc.- composed in different eras of music history.

Description of studies:

To form a sound stylistic knowledge and expressive skills. Theoretical analysis of different styles and works. To form the right performing behaviour, technical elements and the ability to adapt sensitively to tempo and intonation.

Compulsory and recommended reading:

The repertoire is compiled of works from the baroque era to contemporary music.

CHAMBER SINGING

Number of lessons (contact lesson): 30
Number of credits: 2
Assessment: grade at the end of semester
Lecturer: Andrea Ujvárosi

Objective of studies:

To get acquainted with the works of voice chamber repertoire which are suitable for the students' singing techniques. To improve intonation, co-sounding and expression of music by the motivation of solistic, highly demanding works sung together.

Description of studies:

To learn and interpret voice ensembles or chamber works composed for voice with instrumental accompaniment. To solve individual intonational or technical problems occurring in the works of choral repertoire.

Compulsory and recommended reading:

M. Forrai: Duets for Females' Voices with Piano I-II (Editio Musica, Budapest 1959)
M.Gy. Kerényi: Common Singing (Editio Musica, Budapest 1967. 1985)
Duetten Kranz Volumes (Peters)
Album of Trios (Peters)
L. Dobszay: A hangok világa IV-VI (The World of Notes) Choral pieces

PIANO

Number of lessons (contact lesson):	90
Number of credits:	12
Assessment:	grade and exam at the end of semester
Lecturer: Judit Váradi	

Objective of studies:

Students must be able to perform expressively, to present relations of music in an authentic style. To be able to present the most important characters of music, key-touch, should know the ways of expressing their musical ideas by playing the instrument, to give an artistically enjoyable performance. To acquire skills for sight-reading, which enables students to play works schematically but continuously. To organize the effective process of practising, to play in a relaxed manner free from physical and mental stress. To acquire experience of playing for an audience. To learn concentration, memory and self-control.

Description of studies:

Piano repertoire of different styles, pieces are selected according to the student's own musical aptitude.

To improve technical standards by playing practice pieces and etudes. Four-hands, accompaniments can also enrich the repertoire.

Compulsory and recommended reading:

J.S. Bach: Two and Three part inventions, Wohltemperiertes Klavier I-II.

Sonatas by Viennese classical composers (Haydn, Mozart, Beethoven)

F. Mendelssohn: Lieder ohne Worte

F. Chopin: Waltzes, mazurkas, polonaises

C. Debussy: Children's corner)

B. Bartók: Mikrokozmosz

Pieces by contemporary Hungarian composers

TRANSPOSITION AND SCORE-READING

	Musicology	theory of music
Number of lessons (contact lesson):	60	90
Number of credits:	4	6
Assessment:	grade at the end of semester	
Lecturer: Dr. Lajos Szűcs		

Objective of studies:

To learn and improve transposition and score-reading skills of a high standard. To be able to read C-clefs and parts of transposing instruments, to be able to have an overall view on choral, orchestral and oratorical scores and to play them on piano. Essential skills to view harmony and forms. To play orchestral songs with accompaniment, arias, concerto movements and four-hands adaptations to improve sensitivity for chamber music and repertoire.

Description of studies:

Transposition of chorales by J. S. Bach, baroque, classical, romantic, 20th century and contemporary songs, short arias, classical sonata movements.

Playing selections from the scores of baroque suite movements, concerto grossos, classical divertimentos, symphony movements, concerto movements, string quartet movements, classical and romantic overtures, excerpts from operas and oratorios, romantic symphonic poems.

Playing four-hands transcriptions of more demanding classical and romantic symphonies, symphonic poems, concerto movements.

Playing selections from the scores of impressionist, 20th century and contemporary symphonic and oratorical works, opera extracts.

Compulsory and recommended reading:

Olivér Nagy: Partitúraolvasás, partitúrajáték (Score-reading, score-playing) (Budapest, Zeneműkiadó, 1975)

Scores and transcriptions of pieces studies during the training period.

CONTINUO PLAYING (for students of musicology)

Number of lessons(contact lesson): 30

Number of credits: 2

Assessment: grade at the end of semester

Lecturer: Dr. Lajos Szűcs

Objective of studies:

To broaden knowledge and experience of continuo playing and understanding for students of orchestral, choir conducting, musicology and theory of music studies.

To be able to play chordal accompaniment of baroque pieces with figured bass, with a special emphasis on playing the continuo part of recitativos, arias and other vocal movements.

Description of studies:

The technical development of 'basso continuo', its historical practice, traditional continuo instruments. The characteristic features of the accompaniment of different types of baroque movements, individual features of national styles. Notation of figured bass, the methods for its practical usage. Activating students' knowledge and experience of harmony in baroque continuo playing. Improvisation, ornamentation in the performing practice.

Reading:

Scores of pieces with figured bass: chamber works, orchestral compositions, operas, oratorios and their selections from baroque repertoire.

Claude V. Palisca: Baroque Music (Prentice-Hall, Inc., New Jersey, 1968)

R. Donington: A Performer's Guide to Baroque Music (Faber and Faber 1975)

Old Music – studies, publications, articles, interviews.

J.S. Bach: Letters, studies, documents (Zeneműkiadó, Budapest 1985)

Nikolaus Harnoncourt: Der musikalische Dialog (Residenz Verlag, Salzburg and Vienna, 1984)

CONTINUO PLAYING (for students of theory of music)

Number of lessons (contact lesson):	30
Number of credits:	6
Assessment:	grade at the end of semester
Lecturer: Dr. Lajos Szűcs	

Objective of studies:

To broaden knowledge and experience of continuo playing and understanding for students of orchestral and choir conducting, musicology and theory of music studies.

To be able to play chordal accompaniment of baroque pieces with figured bass, with a special emphasis on playing the continuo part of recitativos, arias and other vocal movements.

Description of studies:

The technical development of 'basso continuo', its historical practice, traditional continuo instruments. The characteristic features of the accompaniment of different types of baroque movements, individual features of national styles. Notation of figured bass, the methods for its practical usage. Activating students' knowledge and experience of harmony in baroque continuo playing. Improvisation, ornamentation in performing practice.

Compulsory and recommended reading:

Scores of pieces with figured bass: chamber works, orchestral compositions, operas, oratorios and their selections from baroque repertoire.

Claude V. Palisca: Baroque Music (Prentice-Hall, Inc., New Jersey, 1968)

R. Donington: A Performer's Guide to Baroque Music (Faber and Faber 1975)

Old music – studies, publications and interviews Volume 1 and 2 (edited by Judit Péteri, Zeneműkiadó, 1982 and 1987)

Nikolaus Harnoncourt: Der Musikalische Dialog (Residenz Verlag, Salzburg and Vienna, 1984)

INDIVIDUAL VOICE TRAINING

Number of lessons (contact lesson):	90
Number of credits:	6
Assessment:	grade at the end of semester
Lecturer: Andrea Ujvárosi	

Objective of studies:

To form self-conscious, natural and relaxed singing techniques for students of musicology and music theory. To improve stylistic, conscious musical expression in coherence with theoretical and other practical subjects (piano, choir).

Description of studies:

Getting acquainted with the basic ideas of singing, breathing, the role of the diaphragm, voice support, attack, resonance. Practice of correct breath-flow. Correct position of the tongue and jaws. Correcting occurring defects of speech. Increasing breathing capacity, tools of dynamics. Relationships between complete vocal utterance and certain parts of it.

According to individual aptitude songs, lieder and arias of baroque (Caldara, Caccini, Carissimi, H. Purcell, J. S. Bach, F. Handel, etc), Viennese classic (J. Haydn, W. A. Mozart, L. Van Beethoven), romantic (C. M. Weber, R. Schumann, F. Schubert, J. Brahms, P. I. Tchaikovsky, etc.), 20th century (R. Strauss, Kodály, Bartók, etc.) music.

Compulsory and recommended reading:

Jenő Ádám: Masters of Song I-II-III-IV-V-VI-VII a, b, c volumes

Gy. Kerényi: Énekiskola (School of Singing) Volumes II-III

Parisotti: Arie Antiche, J. Haydn: English Canzonettas

W. A. Mozart: Lieder, L. v. Beethoven: Lieder,

R. Schumann: Lieder, F. Schubert: Lieder J. Brahms: Lieder

Tschaikovsky: Romances, Rachmaninov: Romances

J. Sibelius: Songs, E. Grieg: Songs, H. Wolf: Songs

ORGANOLOGY

Number of lessons (contact lesson): 30

Number of credits: 2

Assessment: grade at the end of semester

Lecturer: Dr. Miklós Mohay

Objective of studies:

To improve knowledge and experience of instrumental and orchestral culture for students of musicology and music theory. To study the traditions and possibilities of instrumental usage, instrumental arrangements of different stylistic eras, the use of orchestral instruments, the usage and sounding of instruments in the case of different composers.

Description of studies:

Instruments from the antique times, the Middle Ages, Renaissance and the baroque. Performing and acoustic problems. Instrumental playing and arrangement of different eras. Specific features of instrumental families, features of different chamber ensembles, stylistic and instrumental characteristic features of specific orchestras. Tasks of arrangement.

Compulsory and recommended reading:

N. Harnoncourt: Der musikalische Dialog (Residenz Verlag, Salzburg and Vienna 1984)

J. Henry van der Meer: Musikinstrumente (Prestel-Verlag München, 1983)

LATIN LANGUAGE (for students of theory of music)

Number of lessons (contact lesson): 120

Number of credits: 4

Assessment: grade at the end of semester

Lecturer: Dr. Dezső Karasszon

Objective of studies:

To obtain skills in the morphology and syntax of the Latin language, to be able to translate texts and pieces of music written in Latin.

Description of studies:

The studies of the language are based on the analysis of the (partly Hungarian) vocabulary, prose and poetic texts of the Middle Ages, not of those from the classical antique times. Clear and correct intonation of texts with special emphasis on its importance in music.

HISTORY OF MUSIC THEORY (for students of theory of music)

Number of lessons (contact lesson): 30
Number of credits: 2
Assessment: grade and exam at the end of semester
Lecturer: Márta Szabó

Objective of studies:

To provide information about the processes of the history of theory of music, historical documents of the connections between theory and musical practice in different eras. To provide an overall historical view which systematizes the students' previous knowledge and encourages its further development.

Description of studies:

Theories of music critiques from ancient times, mathematical, philosophical and theological music interpretation of the Middle Ages, theory of gregorian and early poliphony. Questions of different tonal systems and temperaments, the work of G. Zarlino and J. J. Fux. Music theory of the enlightenment, J. Ph. Rameau's theory of harmony, J. Mattheson's theory of melody. Trends of formal analysis and harmony in the 19th century, the work of H. Riemann. Categories of music interpretation of the 20th century.

Compulsory and recommended reading:

P. Gülke: Mönche, Bürger, Minnasanger (Koehler&Amelang, Leipzig, 1975)
H. M. Brown: Music in the Renaissance (Prentice Hall, Inc., New Jersey, 1976)
R. Donington: A Performer's Guide to Baroque Music (Faber and Farber, 1973)
Charles Rosen: The Classical Style (Norton Library, 1972)
E. Salzman: Twentieth-century Music (Prentice Hall, Inc., 1974)
A. Schönberg: Fundamentals of Musical Composition (Faber and Faber Ltd, 1967)
E. Lendvai: Symmetries of Music (Kodály Institute, Kecskemét 1993)
L.- Somfai: Béla Bartók: Composition, Concepts and Autograph Sources (University of California, 1996)

FOLK MUSIC

Number of lessons (contact lesson): 60
Number of credits: 4
Assessment: grade and exam at the end of semester
Lecturer: Mária Herczegh

Objective of studies:

To provide an overall view of typical genres and styles of instrumental and vocal folk music, principles and methods of collection, notation, systematization and adaptation. Characteristic features of folk customs. To provide possibility to learn about the versatile connections of folk and art music, to get information about universal folk music studies.

Description of studies:

Research history of Hungarian and foreign folk songs and instrumental music from the 19th century, outstanding collections. The work of Bartók, Kodály, Lajtha. Theoretical principles and methods of folk song collection and notation. Methods of notation of typical ornaments and rhythmic elements. Theoretical introduction to scientific systematization. Styles and genres of folk music. General features of Hungarian folk songs. Characteristic features of the

folklore of neighbouring countries, elements different from those in Hungarian music, mutual relationships.

Compulsory and recommended reading:

Kodály-Vargyas: Folk Music of the Hungarians (Budapest, 1952)

Bálint Sárosi: Instruments in Hungarian Folk Traditions (Budapest 1998)

TIMPANI AND PERCUSSION INSTRUMENTS (for students of choir conducting)

Number of lessons (contact lesson): 30

Number of credits: 2

Assessment: signature for credit

Lecturer: István Szabó

Objective of studies:

To analyse rhythmic problems, to focus on solving them. Analytic, practical lessons help with the rhythmic solution of works studied later on.

Description of studies:

To present rhythmic problems through contemporary works and different rhythmic study pieces.

Compulsory and recommended reading:

László Sály: Kreatív zenei gyakorlatok (Creative Music Studies)

Selections from works by John Cage, Carl Orff, Steve Reich