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| **Title of Course Unit:** | **Chamber Music I. – NBB\_EZ290G2** | | | | | | | |
| **Classes per week:** | 1 | | **Credit value:** | **2** | | **Type:** | **practice** | |
| **Prerequisites:** | | | | | | | | |
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| **Course description:** | | | | | | | | |
| **Aims:**  To introduce the process and characteristics of chamber music, provide insight into different repertoires.  **Competences to develop:**  Student be able to acquire skills and attitude which are basically important for playing chamber music.  Student be able to cooperate with other musicians in the field of chamber music  **Course content and schedule:**  The study of chamber music provides instrumental students with the opportunity to develop rehearsal and performance skills in small ensemble situations, and to gain close familiarity with works from the chamber music repertoire (duo, trio, quartet, etc.)  Students acquire knowledge of the characteristics and specific difficulties of other instruments in rehearsals and coaching sessions during each semester, culminating in a public performance of their chosen work.  **Education management:**  Classes take place in the music rooms designated for individual or smaller group lessons. Students are required to arrive at classes on time, with the scores of their actual repertoire. Attendance is mandatory.  **Asessment::**   * **method of assessment:**   condition of obtaining practical mark is learning the require repertoire/semester   * **mid-term requirement:**   To prepare lessons with continuous personal and group practicing  To comply with quantitative requirements of the required repertoire / semester  **oral exam topics (if any): -** | | | | | | | | |
| **Instructor:** | | **Dr. Judit Gabos professor, Dr. Judit Csüllög associate professor, Dr. Krisztina Várady college associate professor** | | | | | | |
| **Language of instruction:** | | **english** | | | | | | |
| **Semester:** | | **autumn semester** | | | | | | |
| **Readings:** | | | | | | | | |
| **Compulsory reading:**  Depends on the actual ensemble. Selected pieces from the chamber music literature.  For example:  Piano (pieces for four hands):  M. Ravel: Ma mére l’oye (Kováts Gábor). EMB, 1990.  W.A. Mozart: Originalkompositionen (Adolf Ruthardt). Edition Peters, Leipzig, 1985.  Brahms: Ungarische Tänze I. (Kováts Gábor). EMB, 1990.  Debussy: Petite suite. A. Durand and Fils Editieurs, 1904.  Other ensemble:  Mozart: Eine kleine Nachmusik (KV 525). EMB, 1981.  Bartók Béla: 44 duet for violins I. Universal Edition, 1933., Boosey and Hawkes, 1960. | | | | | | | | |
| **Requirements and grading:** | | | | | | | | |
| **term mark** | | | | | | | | |
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| **Title of Course Unit:** | **Chamber Singing I. – NBB\_EZ284G2** | | | | | |
| **Classes per week:** | **1** | | **Credit value:** | **2** | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
| - | | | | | | |
| **Course description:** | | | | | | |
| **Aims:**  The approach to part singing, ensemble singing. Knowledge on polyphonic repertoire.  **Competences to develop:**  Chamber singing requires already acquired  basic skills of singing and knowledge of vocal tehnique. Development of technical and interpretative skills as a chamber music performer. Skills of intonational and musical adjustments. Harmonisation of different musical images, sense of empathy. The formation of collaborative skills enable students to perform in a group both in a’capella and accompanied works.  **Course content and schedule:**  The curriculum will concentrate on: proper vocal technique, sight-reading skills, solfege, musical terms, abbreviations, notation and symbols, a variety of musical styles, how to mark a vocal score, diction, tone quality and intonation.  Prerequisities: the course requires 1-2 years of of preliminary musical studies in sight-reading and musical sytles, also the basic skills of the technique of singing.  **Education management:**  Classes take place in the music rooms designated for individual or smaller group lessons. Students are required to arrive at classes on time, with the scores of their actual repertoire. Attendance is mandatory.  **Asessment:**   * **method of assessment:**   condition of obtaining practical mark is learning the require repertoire/semester   * **mid-term requirement:**   To prepare lessons with continuous personal and group practicing  To comply with quantitative requirements of the required repertoire / semester  **oral exam topics (if any): -** | | | | | | |
| **Instructor:** | | **Dr. Bence Asztalos associate professor, Pap Nikoletta lecturer, Margit Hegyesi-Hudik college associate professor** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Kerényi Miklós György: Százszínű csokor. Zeneműkiadó, Bp. 1966.  Hegyi-Váginé: Dalgyűjtemény II. [Főiskolai jegyzet] Tankönyvkiadó, Bp. 1989.  Forrai: Duettek. I-II. Editio Musica, Budapest, 1959.  Mozart: Hat noktürn. Edition Musica, Budapest, 1969. a, Bp. 1985.  Mendelssohn: Duettek. Edition Peters, 1959.  Brahms: Duettek I., II. Edition Peters  Händel: 6 Duette. VEB, 1974.  Füzesséry Tibor: A kamaraének mesterei. Editio Musica, Budapest, 1996.  Operák és oratóriumok zongorakivonatai | | | | | | |
| **Requirements and grading:** | | | | | | |
| **term mark** | | | | | | |

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| **Title of Course Unit:** | **Applied piano I. – NBB\_EZ259G2** | | | | | |
| **Classes per week:** | **1** | | **Credit value:** | **2** | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
| - | | | | | | |
| **Course description:** | | | | | | |
| **Aims:**  Piano playing aims to develop and link all music skills, especially performance-related skills and capabilities; instrumental tehnique and music as two inseparable entities; the awakening and continuity of musical awareness and motivation; goal-oriented approach in individual practice, its reflection in personal development  **Competences to develop:**  Developing well-rounded musicianship and continuing motivation for learning; an expansion of reading and listenin, as tools in becoming familiar in different styles of classical music, which is integral part of a formative process of a music teacher.. By becoming a better piano performer and learning the ways to build in his/her performance skills in all the activities related to music, the student will become a better teacher, since there is a direct connection between  performing and teaching.  **Course content and schedule:**  Piano: 1 baroque piece, 1 classical piece or movement, 1 romantic piece, 2 works from the 20th century (1 Hungarian), 2-3 piano-accompaniments. The goal is to develop the expressivity of the interpretation, the sense of style and form, the performance abilities, the high standards of grip of a work of art; the students have to aquire the adequate instrumental skills in order to fulfill other musical chors, related to the piano.  Chord- wind- other instruments: different pieces or movements from concerts, sonatas.  Piano playing is mandatory even for those students, whose main instrument is other than piano. The requirements are the same, as mentioned above, at piano playing.  Grading is conditioned by an audition.  **Education management:**  Classes take place in the music rooms designated for individual or smaller group lessons. Students are required to arrive at classes on time, with the scores of their actual repertoire. Attendance is mandatory.  **Asessment:**   * **method of assessment:**   condition of obtaining practical mark is learning the require repertoire/semester   * **mid-term requirement:**   To prepare lessons with continuous personal practicing  To comply with quantitative requirements of the required repertoire / semester  **oral exam topics (if any): -** | | | | | | |
| **Instructor:** | | **Dr. Judit Gabos professor, Dr. Judit Csüllög associate professor, Dr. Krisztina Várady college associate professor** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Piano: Bach: 18 kis prelúdium (Hernádi) Z. 1879 technikai szintjén pl.:  300 év zongoramuzsikája kötetei EMB  Bartók: Mikrokozmosz III- IV Z. 127-128  Bartók: Gyermekeknek I-IV. Z. 5454-5455  Szonatina gyűjtemény (Hoffmann). Zeneműkiadó, 1966.  A romantika mesterei sorozat EMB  Bartók: Tíz könnyű zongoradarab EMB 1972  Kurtág: Játékok I-III. kötet EMB 8377-79  Piano- other instruments: on individual cho. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **term mark** | | | | | | |

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| **Title of Course Unit:** | **Vocal training I. – NBB\_EZ267G2** | | | | | |
| **Classes per week:** | **1** | | **Credit value:** | **2** | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
| - | | | | | | |
| **Course description:** | | | | | | |
| **Aims:**  The intent of this course is to develop the singer’s voice to its best potential with a good foundation of vocal tehnics, corelated to an awareness of vocal emission organs. Vocal performance is considered as a means of artistic communication is emphasized and will be tailored to the individual student’s goals. Proper breathing exercises to assist with breath support and posture. The development of good vocal line and technique. Theoretical cognition of different voice ranges.Preparation for lessons includes attending accompanying classes, coming with assigned sheet music. Correction of non-healthy voice emitting problems and its methods.  **Competences to develop:**  The course is designed to teach the student the ways to make the voice sound more powerful, more expressive; how to use vocal technique to expand  range and expression, and how to become more confident in vocal performances. Right intonation is a must and can be developed by appropriate exercises. The formation of artistic and aesthetical awareness is an emphasis.  **Course content and schedule:**  The course is designed to teach students how to make their voice sound more powerful, how to use vocal technique to expand the range of expression. It also teaches students how to become more confident in vocal performances.  Through guided study, using our artist teachers and opera singers livealso guided listening of the best recorded examples of the studied lieder and arias, the course explores how to sing with more freedom, sing simpler and more complex harmonies, have better breath control, and understand how to take care of one’s own voice. Students will learn effective warm-up and practice routines, and ways to address performance anxiety, move on stage. As the course progresses, they will gain the skills to sing in various styles with greater facility and awareness.  By the end of the course, students should be able to sing with consistent, accurate intonation; develop coordinated breath support to help stamina and increase control; demonstrate a free-tone quality with minimum tension; establish beneficial practice habits to help growth and development; use melodic embellishment; sing in harmony.  **Education management:**  Classes take place in the music rooms designated for individual or smaller group lessons. Students are required to arrive at classes on time, with the scores of their actual repertoire. Attendance is mandatory.  **Asessment::**   * **method of assessment:**   condition of obtaining practical mark is learning the require repertoire/semester   * **mid-term requirement:**   To prepare lessons with continuous personal practicing  To comply with quantitative requirements of the required repertoire / semester  **oral exam topics (if any): -** | | | | | | |
| **Instructor:** | | **Dr. Bence Asztalos associate professor, Nikoletta Pap lecturer** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Kerényi Miklós György: Énekiskola I. Editio Musica, Budapest, 1967.  Ádám Jenő: A dal mesterei I., II. Editio Musica, Budapest, 1956.  Kodály- Bartók: 20 magyar népdal. Editio Musica, Budapest, 1957.  Jelinek Gábor: Út a természetes énekléshez. Akkord, Budapest, 1991.  Vági Istvánné: Hangképzéselmélet. Tankönyvkiadó, Budapest, 1987. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **term mark** | | | | | | |

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| **Title of Course Unit:** | **Choir-leading I. – NBB\_EN342G2** | | | | | |
| **Classes per week:** | **2** | | **Credit value:** | **2** | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
| - | | | | | | |
| **Course description:** | | | | | | |
| **Aims:**  Acquiring the basics of conducting, accurate conducting of different time signatures, followed by independent processing and conducting of more complicated choir compositions, learning the analysis of scores based on aspects of performance.  **Competences to develop:**  Developing skills of basic movements of conducting, followed by practising the appropriate conducting of the musical material adhering to the instructions on performance;analysis of compositions.  **Course content and schedule:**  The course offers basic knowledge of correct choir-singing, using mainly 20th century Hungarian choir repertoire. It also includes techniques of warming up and knowledge on Kodály’s vocal training concepts. The students learn the mechanism of conducting movements (stroke, release) and it’s spacing; measures of 2, 3 and 4, their practice, with the correct hand and bodyposition; simple changes of metre; the learning of the „aviso”, as basic tool of directing.; staccato and legato stroke. The left hand’s role in non-independent tasks (entrance and endings). The awareness and usage of basic musical signs.  **Education management:**  Courses take place at the Music Department, in classrooms with two pianos. Students are required to arrive at classes on time, with the scores of their actual repertoire. Attendance is mandatory.  **Asessment::**   * **method of assessment:**   Condition of obtaining practical mark is learning   * **mid-term requirement:**   To prepare lessons with continuous personal and group practicing  **oral exam topics (if any): -** | | | | | | |
| **Instructor:** | | **Dr. Sándor Kabdebó** **associate professor** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Kodály Zoltán: Gyermek- és nőikarok. [Nyomtatott kotta.] Editio Musica, Budapest, cop. 1972.  Bartók Béla: 27 egyneműkar.  Kocsár Miklós: Gyermekkarok.  Ezer év kórusa. (Forrai Miklós gyűjteménye.) Editio Musica, Budapest, cop. 1977.  Párkai-Tillai-Kardos-Sinkovics: Karvezetés IV. Tankönyvkiadó, Budapest, 1980. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **term mark** | | | | | | |

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| **Title of Course Unit:** | **Choir-singing I. – NBB\_EN401G1** | | | | | |
| **Classes per week:** | 2+2 | | **Credit value:** | 1 | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
| - | | | | | | |
| **Course description:** | | | | | | |
| **Aims:**  The student should be useful member of the choir and find his/her way to solve tasks during rehearsals. Students are aimed to get to like intense work in choir, to improve their knowledge of choir singing, and to support them in acquiring routine in stage singing.  **Competences to develop:**  Paying attention to other singers and other parts, usage of skills learned during voice-production, learning choir culture, reading notes as scores, decoding signals of the conductor, applying voice-production skills at as high level as possible.  **Course content and schedule:**  The choirs’ programme, thematics is biased and focused on Hungarian Choral repertoire, first of all to Bartók’s and Kodály’s choral oeuvre. It also includes in its repertoire contemporary choral works.  The Hungarian pronounciation, language stresses, language characteristics, correct intonation is emphasized throughout the learning and rehearsing process  The students at choir-rehearsals get aquinted with the major opuses of vocal music, they also gain performance abilities in correct, stylish - still affective - music-interpretation.  Students acquire and practice not only choir-directing, but also coaching tehniques.  They can also study and observe correct choir leading habit-patterns.  **Education management:**  Choir rehearsals are held in the largest music room of the Music Department, which also serves as a chamber music performing location. Students are required to arrive 5-10 minutes earlier, with the scores needed for the rehearsal. Attendance is mandatory,  **Asessment::**   * **method of assessment:**   satisfactory, excellent, fail - evaluation at the end of the semester   * **mid-term requirement:**   **oral exam topics (if any): -** | | | | | | |
| **Instructor:** | | **Dr. Sándor Kabdebó** **associate professor** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Kerényi Miklós György: Énekiskola I. Editio Musica, Budapest, 1967.  Ádám Jenő: A dal mesterei I., II. Editio Musica, Budapest, 1956.  Kodály- Bartók: 20 magyar népdal. Editio Musica, Budapest, 1957.  Jelinek Gábor: Út a természetes énekléshez. Akkord, Budapest, 1991.  Vági Istvánné: Hangképzéselmélet. Tankönyvkiadó, Budapest, 1987. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **qualified signature** | | | | | | |

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| **Title of Course Unit:** | **Folk Music I. – NBB\_EN376K2** | | | | | |
| **Classes per week:** | 2 | | **Credit value:** | 2 | **Type:** | **lecture** |
| **Prerequisites:** | | | | | | |
| - | | | | | | |
| **Course description:** | | | | | | |
| **Aims:**  Hungarian Folk music; a historical and analytical approach; Hungarian folk music repertoire, collections.  **Competences to develop:**  Basic knowledge on folk music and folk traditions. A more profound insight and comprehesion of the wide range of folk music traditions.  **Course content and schedule:**  A survey of vocal and instrumental Hungarian Folk Music, considering ethnomusicological, musical and geographical viewpoints. The lectures include the learning of Hungarian folk melodies, music listening and film presentations. Theoretical and practical knowledge is mainly based on Kodály’s and Vargyas’s works and concepts, also following and including the most recent results of folk music research.  History of Hungarian folk-music. Our paired-meter songs. Recitativo-styled melodies (mourning-songs). Mourning-styl. Psalmodic style. Descending pentatonic style. Medieval folk-music, music of the 16th and 17th century, the melodies of 18th and 19th century-„verbunkos”-style. New style.  **Education management:**  Courses are held at the Music Department, in music rooms equiped with appropriate media facilities. Attendance is recommended.  **Asessment::**   * **method of assessment:** exam * **mid-term requirement:** * **oral exam topics (if any):** | | | | | | |
| **Instructor:** | | **Viola Szabó lecturer** | | | | |
| **Language of instruction:** | | **English, german** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Paksa Katalin-Bodza Klára: Magyar népi énekiskola. Tankönyvkiadó, Budapest, 1992. + 2 kazetta  Paksa Katalin: Magyar népzenetörténet. Balassi Kiadó, Budapest, 1999.  Vargyas Lajos: A magyarság népzenéje. Zeneműkiadó, Budapest, 1981.  Dobszay László: A magyar dal könyve. Zeneműkiadó, Budapest, 1984.  Dobszay László: A siratóstílus dallamköre zenetörténetünkben és népzenénkben. Akadémiai Kiadó, Budapest, 1983  Dobszay László: Magyar zenetörténet. Planétás, Budapest, 1998. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **exam** | | | | | | |

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| **Title of Course Unit:** | **Music History I. – NB**B\_EN383K2 | | | | | |
| **Classes per week:** | **2** | | **Credit value:** | **2** | **Type:** | **lecture** |
| **Prerequisites:** | | | | | | |
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| **Course description:** | | | | | | |
| **Aims:**  Presentation of main tendencies in the history of music.  **Competences to develop:**  Basic skills acquisition in the methods of music history – include source studies, biographical studies; sociological studies; semiotic studies; etc.  **Course content and schedule:**  Presentation of the main periods of music history, their style-elements and genres; the great composers’ life and oeuvre; insight into the historic and social background of the genesis of musical works; the relation between music and other branches of art.  Sketchy outline of music-history writing, it’s corelation with historical sciences. The presentation of outstanding general musical publications. The problematics of defining musical eras. The specifics and main tendencies of European music history. Musical cultures outside Europe  **Education management:**  Courses are held at the Music Department, in music rooms equiped with appropriate media facilities. Attendance is recommended.  **Asessment::**   * **method of assessment:** written exam * **mid-term requirement:**   **oral exam topics (if any):** | | | | | | |
| **Instructor:** | | **Szabolcs Molnár assistant lecturer** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **autumn semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Kelemen Imre: A zene története 1750-ig. 3. kiad. [Főiskolai tankönyv]. Nemzeti Tankönyvkiadó, Budapest, 1998.  Avasi Béla: Zenetörténet II. [Főiskolai tankönyv]. Nemz. Tankönyvkiadó, Budapest, 1997.  Wilson - Dickson, Andrew: A kereszténység zenéje. Editio Musica, Budapest, 1994.  Olasz barokk mesterek (Grove monográfiák). Zeneműkiadó, Budapest  Palisca, Claude V.: Barokk zene. Zeneműkiadó, Budapest, 1976.  J. S. Bach (in: Grove monográfiák: A Bach-család). Zeneműkiadó, Budapest, 1989.  Sadie, S.: Mozart. (Grove monográfiák). Zeneműkiadó, Budapest, 1987.  Bartha Dénes: J.S. Bach. Zeneműkiadó, Budapest, 1967.  Geiringer, Karl: Joseph Haydn. Zeneműkiadó, Budapest, 1969.  Lise, Giorgio – Rescigno, Eduardo: A 18. századi opera Scarlattitól Mozartig. Zeneműkiadó, Budapest, 1986. (Európa zenéje sorozat)  Kerman, J.: Beethoven. (Grove monográfiák). Zeneműkiadó, Budapest, 1986.  Kovács Sándor: A XX. század zenéje. [Főiskolai tankönyv.] Nemzeti Tankönyvkiadó, Budapest, 1997.  Tallián Tibor: Bartók Béla. Gondolat, Budapest, 1981. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **written exam** | | | | | | |

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| **Title of Course Unit:** | **Music Theory I. – NBB\_EN356G2** | | | | | |
| **Classes per week:** | **2** | | **Credit value:** | **2** | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
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| **Course description:** | | | | | | |
| **Aims:**  The aim of the subject is the cognitionig and knowing of the forms and harmonies of the classical music.  **Competences to develop:**  Knowledge of basic formal terminologies, basic precognitions of intervals and triads.  **Course content and schedule:**  Introduction to the form and harmonic world of classical vocal-polyphony.  Classical harmony-knowledge, analysis, harmony-pattern-examples, played on the piano, the elaboration of harmony-examples. The recognition of different harmonies by ear, from the main chords to the dominant seventh-chord, in inversions.  Besides deepening the knowledge on the specifics of classical style, the students immerse int the romantic harmony and forms. The recognition by ear of classical harmonies, their individual work-out, pattern-examples-also played on he piano. Harmonic and formal analysis of musical excerpts.  Baroque orchestra, classical, romantic and 20th century ample symphonic orchestra.  The harmonies and forms of romantic music, primarily thorough analysis in class. Recognition of romantic harmonies, their working-out, played on he piano. The deepening of knowledge on classical harmony, harmonic and formal analysis of musical works. The instruments of different musical ensembles. The register of instruments, the mechanism of their functioning. The predecessors of contemporary instruments (from antiquity to the 19th century).  Insight to the word of 20th century music through analysis in class.  The recognition of classical and romantic harmonies and their interpretation.  The knowledge on musical styles, learned before.  The application in practice of the different musical clefs, through acquaintance with the transposing instruments.  **Education management:**  Courses are held at the Music Department,  in music rooms with piano and digital blackboard. Attendance is mandatory.  **Asessment::**  **method of assessment: term mark, exam (2. semester)** | | | | | | |
| **Instructor:** | | **Dr. Péter Zombola associate professor** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **spring semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Avasi Béla: Zeneelmélet I. Tankönyv és Melléklet. Tankönyvkiadó, Budapest, 1987.  Frank Oszkár: Hangzó zeneelmélet. Comenius Bt. Pécs, 1997.  Frank Oszkár: Zeneelmélet III. Tankönyv és melléklet. Tankönyvkiadó, Budapest, 1973.  Frank Oszkár: Formák és műfajok a barokk és klasszikus zenében. Tankönyvkiadó, Budapest, 1990  Jeppesen: Ellenpont. Zeneműkiadó, Budapest, 1975.  Kesztler Lőrinc: Összhangzattan. Zeneműkiadó, Budapest, cop. 1952.  J. S. Bach: Négyszólamú korálfeldolgozások.[Nyomtatott kotta] Editio Musica, Budapest, 1982.  Szelényi István: A romantikus zene harmóniavilága. Budapest, 1975. | | | | | | |
| **Requirements and grading:** | | | | | | |
| **term mark** | | | | | | |

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| **Title of Course Unit:** | **Solfege I. – NBB\_EN350G2** | | | | | |
| **Classes per week:** | **2** | | **Credit value:** | **2** | **Type:** | **practice** |
| **Prerequisites:** | | | | | | |
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| **Course description:** | | | | | | |
| **Aims:**  The aim of the course is to improve and steady music reading and writing skills. Moreover, students have to obtain a good knowledge in classical music forms and styles.  Exercises: Intervals and harmonies. Major and minor scales. Single- or two part rhythm exercises. Writing and reading music. Presenting two-or three part exercises (singing and playing piano). Modal scales. Hungarian children songs and folk songs. C-clefs.  **Competences to develop:**  Reading and playing music in different clefs at the same time with using the ability of shared attention.  Ability of playing different music elements at the time. Singing with an own accompaniment (piano or rhythm).  Flexibility during playing chamber music. Experience of playing music together.  Improving memory by learning folk songs and melodies from different genres and pieces.  **Course content and schedule:**  The presentation of the main goals and system of Zoltán Kodály’s music pedagogical score reading exercises. The students are introduced into the single-two- and three partpart exercises and Kodáy Method song books. students sing works of major composers of the Baroque, Classical and Romantic musical eras, while secondary-level students sing music from the twentieth century as well.  Studies have shown that the Kodály Method improves intonation, rhythm skills, music literacy, and the ability to sing in increasingly complex parts. Outside of music, it has been shown to improve perceptual functioning, concept formation, motor skills and performance in other academic areas such as reading and math.  Polyphonic choir score reading skills are formed, as basic requirement of solfege learning, as well as the acquisition of the following abilities: the development of harmonic and inner hearing; the knowledge of different clefs; correct intonation and singing of seven-tone and modal scales; development of the sense and awareness of rhythm and rhythmic patterns; orientation in alternating meters and tempos.  All the above mentioned goals are being reached through the development of score-writing: the reproduction of single-voiced atonal- and multiple voiced works, after dictation.  Students get knowledgeable in musical forms and learn how to analyse the structure of musical works.  Solfege also includes harmony studies, sine qua non criteria in music analysis.  Kodály Method materials are presented in the seminar; they are drawn strictly from two sources: "authentic" folk music and "good-quality" composed music. Folk music was thought to be an ideal vehicle for early musical training because of its short forms, pentatonic style, and simple language . Of the classical repertoire, elementary students sing works of major composers of the Baroque, Classical, and Romantic music eras, while secondary-level students sing music from the twentieth century as well.  **Education management:**  Courses are held at the Music Department,  in music rooms with piano and digital blackboard. Attendance is mandatory.  **Asessment::**   * **method of assessment:**   Condition of obtaining practical mark is learning.   * **mid-term requirement:**   To prepare lessons with continuous personal and group practicing   * **oral exam topics (if any): -** | | | | | | |
| **Instructor:** | | **dr. Katalin Kis college associate professor** | | | | |
| **Language of instruction:** | | **english** | | | | |
| **Semester:** | | **spring semester** | | | | |
| **Readings:** | | | | | | |
| **Compulsory reading:**  Kodály Zoltán: 333 olvasógyakorlat, Ötfokú zene I-II-III-IV.,  15 kétszólamú olvasógyakorlat,  77 kétszólamú olvasógyakorlat,  55 kétszólamú olvasógyakorlat,  33 kétszólamú olvasógyakorlat,  Tricíniák | | | | | | |
| **Requirements and grading:** | | | | | | |
| **term mark** | | | | | | |