NERa
NEW ERA OF DIGITAL PLATFORMS IN MUSIC E-DUCATION

CURRICULA

CHAMBER MUSIC
VOCAL
CHOIR

2020-1-HU01-KA226-HE-093947

https://uni-eszterhazy.hu/nera/m/curricula

- ❖ ESZTERHÁZY KÁROLY CATHOLIC UNIVERSITY (HU)
- ❖ UNIVERSITY OF RZESZOW (PL)
- ❖ CONSERVATORIO DI MUSICA LORENZO PEROSI CAMPOBASSO (IT)
- ❖ CONSERVATORIO DI MUSICA OTTORINO RESPIGHI LATINA (IT)
- ❖ ACADEMY OF ARTS IN BANSKA BYSTRICA (SK)
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Chamber Music - Curricula

Integrated Chamber Music Syllabus

Prerequisites

The learning objectives of online and traditional teaching and learning must be synchronised in order to achieve a keen understanding of all other voices/instrumental parts, the structure and harmonic vocabulary of the piece(s) studied, in order to play and achieve a stylish, correct and artistic performance.

General goals of the online and the hybrid environment

Blending online and offline practices in music education has revolutionized the way students learn, collaborate, and engage with music. This fusion of methods and modalities combines the flexibility and accessibility of online platforms with the hands-on, personal instruction of offline settings, providing a comprehensive and enriching learning experience.

Online mode: using online tools and methods, students are introduced to the characteristics of the chamber music genre, its repertoire and the art of chamber music performance. The digital tools, through the pre-recorded tracks, significantly help the students in their individual practice, in developing rehearsal and performance skills in small ensemble situations; they become familiar with works from the standard chamber music repertoire (duo, trio, quartet, piano duet, etc.). Rehearsal-ready skills are acquired in a much shorter time.

The blended course implements all the online enhancements of virtual techniques, integrating online experiences with face-to-face situations with great care and attention, as both modes complement each other and have their own relevance.

Methods, modalities of blending online and offline performance practices

Online methods and decisions are built-in to maximize the effectiveness of learning music. Teachers have to decide which course elements to teach face-to-face and which to address through online technology.

Teaching chamber music online can present some unique challenges compared to face-to-face teaching, but with the right approach and tools it can be a rewarding and effective experience. Here are some methods to consider when teaching chamber music online:

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1. Video conferencing: Use platforms such as Zoom, Google Meet or Skype to conduct virtual rehearsals and lessons. It is important that all participants have a stable internet connection and suitable audio equipment for clear communication.

2. Share scores: Digital copies of scores or parts can be shared with students or other ensemble members. Cloud storage services such as Google Drive or Dropbox can be used, or online platforms designed specifically for musicians such as Newzik or Musicnotes.

3. Virtual ensemble performances: Encouraging students to play their individual parts accompanied by the prerecorded musical parts offered on the Nera platform allows students to experience the ensemble context even when physically separated.

4. Individual Coaching: One-on-one online coaching sessions can be scheduled with each ensemble member to work on specific technique, interpretation or troubleshooting challenges. This personalised attention helps to address individual needs and encourages musical growth.

5. Listening tasks: Students can be given listening assignments to study different interpretations of chamber music pieces. They can explore recordings available on streaming platforms such as Spotify, YouTube or specialised classical music resources. Discussing these interpretations during online sessions can deepen their understanding of the repertoire.

6. Performance opportunities: Virtual concerts or recitals can be organised on Zoom, where each ensemble member can play their performance from anywhere, using the prerecorded musical parts offered by the Nera database as accompaniment. These events give students a goal to work towards and simulate the experience of performing in front of an audience.

In general, online learning is preferably used for the primary phase of learning the works, before the face-to-face class/rehearsal. During the face-to-face lessons, student engagement and concentration must be emphasised by applying and analysing the results obtained online.

The process of integrated chamber music teaching

The integrated curriculum helps both teachers and students to apply effective strategies to both online and offline learning at the same time.

Our experience has shown that online learning has been particularly effective in the early stages of students' home preparation, making initial face-to-face rehearsals more effective. Further progress was enhanced, contributing to positive learning outcomes in

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the areas of following and listening to thematic material, harmonic characteristics, form, phrasing and articulation, stylistic requirements, tempo and agogic.

Students will be able to collaborate with other musicians through individual practice based on online techniques, and acquire skills and attitudes that are of primary importance in chamber music performance.

Experience has shown that web-based devices and methods ensure adequate learning, establish the neuro-reflexes necessary for producing sound on the instrument, determine the timing of muscle coordination in sound emission, and also the sonority, timbre and intensity of each musical instrument within the given ensemble.

Online lessons and rehearsals - where circumstances allow and with the help of pre-recorded musical parts - are an alternative to learning anytime, anywhere, but students prefer the real acoustics of ensemble playing.

When rehearsing with one or more virtual partners, working with recordings of the other parts of the musical work, the recording of the highest voice, or the piano accompaniment - in the case of accompanied pieces - was most helpful to the other members of the group.

Assessment methods

Students acquire knowledge of the characteristics and specific difficulties of other instruments through the use of digital tools in rehearsals and coaching sessions, culminating in a public performance (acoustic or digital) of their chosen work.

The Chamber Music module contains 70 audio tracks for piano four hands, strings and wind instruments. The module can be used in all semesters in critical situations without the personal presence of the teacher.

https://uni-eszterhazy.hu/nera/m/curricula/chamber-music-curricula

Pn1	Bargielski, Zbigniew: A Flea Market. Fun and Games
Pn2	Bargielski, Zbigniew: A Flea Market. Fun and Games
Pn1	Bargielski, Zbigniew: A Flea Market. Styrian Dance
Pn2	Bargielski, Zbigniew: A Flea Market. Styrian Dance
Pn1	Bargielski, Zbigniew: A Flea Market. Tangoroso

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Pn2	Bargielski, Zbigniew: A Flea Market. Tangoroso
Pn1	Bargielski, Zbigniew: A Flea Market. The Last Post
Pn2	Bargielski, Zbigniew: A Flea Market. The Last Post
Vl2	Bartók Béla: Duo no.8, Slovakian Song
Vl2	Bartók Béla: Duo no.6, Hungarian Song
Vl2	Bartók Béla: Duo no.17, Hungarian March (1)
Vl2	Bartók Béla: Duo no.18, Hungarian March (2)
Pn	Bartók Béla: Romanian Folk Dances 1.
Pn	Bartók Béla: Romanian Folk Dances 2.
Pn	Bartók Béla: Romanian Folk Dances 3.
Pn	Bartók Béla: Romanian Folk Dances 4.
Pn	Bartók Béla: Romanian Folk Dances 5.
Pn	Bartók Béla: Romanian Folk Dances 6.
Pn	Bartók Béla: Three Hungarian Folk Songs from Csík 1.
Pn	Bartók Béla: Three Hungarian Folk Songs from Csík 2.
Pn	Bartók Béla: Three Hungarian Folk Songs from Csík 3.
Vl1	Haydn, Joseph: Quartet op76. no.2, 1.
Vl1	Haydn, Joseph: Quartet op76. no.2, 2.
Vl1	Haydn, Joseph: Quartet op76. no.2, 4.
Pn	Ibert, Jacques: Interlude no.1
Fl	Ibert, Jacques: Interlude no.1
Vl1	Lendvay Kamilló: Ragtime
Pn1	Ligeti György: Allegro
Pn2	Ligeti György: Allegro
Pn1	Ligeti György: Five Pieces for Piano Four-hands. Induló
Pn2	Ligeti György: Five Pieces for Piano Four-hands. Induló
Pn1	Ligeti György: Five Pieces for Piano Four-hands. Polifón etüd
Pn2	Ligeti György: Five Pieces for Piano Four-hands. Polifón etüd
Pn1	Ligeti György: Five Pieces for Piano Four-hands. Három lakodalmi tánc. A kapuban a szekér

Pn2	Ligeti György: Five Pieces for Piano Four-hands. Három lakodalmi tánc. A kapuban a szekér
Pn1	Ligeti György: Five Pieces for Piano Four-hands. Három lakodalmi tánc. Csángó forgós
Pn2	Ligeti György: Five Pieces for Piano Four-hands. Három lakodalmi tánc. Csángó forgós
Pn1	Ligeti György: Five Pieces for Piano Four-hands. Három lakodalmi tánc. Hopp ide tisztán
Pn2	Ligeti György: Five Pieces for Piano Four-hands. Három lakodalmi tánc. Hopp ide tisztán
Pn1	Ligeti György: Sonatina 1.
Pn2	Ligeti György: Sonatina 1.
Pn1	Ligeti György: Sonatina 2.
Pn2	Ligeti György: Sonatina 2.
Pn1	Ligeti György: Sonatina 3.
Pn2	Ligeti György: Sonatina 3.
Pn1	Luciuk, Juliusz: Bagatelle
Pn2	Luciuk, Juliusz: Bagatelle
Pn1	Luciuk, Juliusz: Cradle Song
Pn2	Luciuk, Juliusz: Cradle Song
Pn1	*Lutosławski, Witold: An Overheard Tune*
Pn2	*Lutosławski, Witold: An Overheard Tune*
Pn1	*Moniuszko,* Stanisław: Contradances no.1.
Pn2	*Moniuszko,* Stanisław: Contradances no.1.
Pn1	*Moniuszko,* Stanisław: Contradances no.2.
Pn2	*Moniuszko,* Stanisław: Contradances no.2.
Pn1	*Moniuszko,* Stanisław: Contradances no.3.
Pn2	*Moniuszko,* Stanisław: Contradances no.3.
Pn	Shostakovich, Dmitri: Prelude
Vl1	Strauss, Josef: Auf Ferienreisen
Vl1	Strauss, Josef: Im Fluge
Vl1	Strauss Sr., Johann: Wiener Kreuzer-Polka

Vl1	Tchaikovsky, Pyotr Ilych: Quartet no.1 op.11, 1.
Vl1	Tchaikovsky, Pyotr Ilych: Quartet no.1 op.11, 2.
Vl1	Tchaikovsky, Pyotr Ilych: Quartet no.1 op.11, 3.
Vl1	Tchaikovsky, Pyotr Ilych: Quartet no.1 op.11, 4.
Pn	Telemann, Georg Philipp: Sonata for Flute and piano 1.
Pn	Telemann, Georg Philipp: Sonata for Flute and piano 2.
Pn	Telemann, Georg Philipp: Sonata for Flute and piano 3.
Pn	Telemann, Georg Philipp: Sonata for Flute and piano 4.
Tr2	Vivaldi, Antonio: Concerto for 2 Trumpets in C, 1.

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Vocal - Curricula

Integrated Vocal Training Syllabus

The aim of vocal training is to develop the singer's voice to its best potential with a good foundation in vocal technique, combined with an awareness of the vocal emission organs, using digital tools and methods. Vocal performance is seen as a means of artistic communication and should always be tailored to the individual goals of the student.

General goals

However, traditional teaching methods must also meet current social and technological demands. In order to meet the changes of the times and to follow the trends in the virtual education system, the integration of Internet-based teaching has proved to be innovative and a tool for improving both the quality and the level of teaching.

With the help of digital devices, emphasis is placed on the development of a good vocal line and technique, correct breathing exercises to support breathing and posture, correction of unhealthy vocal problems and their methods, theoretical knowledge of different voice ranges.

The integrated syllabus is designed to teach students how to make the voice sound more powerful and expressive, how to use vocal technique to expand range and expression, and how to become more confident in vocal performance. Correct intonation is a must and can be developed through practice. The development of artistic and aesthetic awareness is emphasised.

Information technology supports traditional forms of vocal music teaching, enhancing the artistic quality and overall musical development of students. The integrated elements of online teaching have proved effective in practice.

The benefits of combining the elements

In the age of information technology, there is a need for acceleration and innovation in vocal education. The traditional classroom atmosphere is relatively rigid and sometimes even boring. As our experience has shown, the virtual elements added to the traditional ones increase the enthusiasm and interest of the participating students. In conclusion, students can not only rely on their ears to listen, but information technology helps them to interpret the versatility of vocal music.

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Students will sing with more freedom, hear and understand simpler and then more complex harmonies, have better breath control and understand how to take care of their own voice. Students will learn effective warm-up and practice routines, as well as ways to manage performance anxiety and stage movement. As they progress, they will gain the skills to sing in different styles with greater ease and awareness. By the end of the course, students should be able to sing with consistent, accurate intonation, develop coordinated breath support to aid stamina and increase control, demonstrate a free tone quality with minimal tension, establish beneficial practice habits to aid growth and development, use melodic ornamentation, sing in harmony.

As the latency of online lessons does not allow the immediacy of the voice to be heard simultaneously with the teacher, students practise with pre-recorded piano tracks.

Shaping the specific integrated methods

Using multimedia equipment and tools, students gain a better sense of harmony - with an ever-increasing number of pre-recorded accompaniments to a wide range of vocal pieces - as well as understanding the vocal expressions and diction of different languages from all over the world.

The accompaniment provided by a digital device supports control, direction and vocalisation. The aim is not only to find the perfect pitch, but also to understand tone colour and intonation. The piano deepens the sensitivity between melody and harmony, it helps to "hear" the harmony and, as a consequence, to improve the correct intonation. This presence, however, would be a quality criterion of a reliable vocal performance course.

They perceive the colour of the different instruments and, as a result, can perceive the emotional and spiritual content of the vocal works studied. With the widespread use of the Internet, the learning mode of students has also undergone a tremendous change.

The vocal module does not change its basic traditional face-to-face pedagogical approach and provides students with traditional instruction, dividing the time of the lessons: cca. 50% for technical training and cca. 50% for interpretation. Similarly to traditional face-to-face teaching, more time is given to technical preparation (e.g. technical voice warming and load progress) at the basic level, while the emphasis shifts to interpretation at higher levels. Vocal coaches pre-record all vocal warm-up exercises - half-tone ascents and descents - as they would in any 'normal' in presence lesson.

Teachers observe the student's work as it progresses, gradually, and create opportunities for comparison. This makes the student's self-study and preparation at home more effective and easier to progress. When young singers still struggle with vocal problems, they solve them with various "aids" such as more frequent breathing, relaxed tempi, taking more time to breathe, etc. Digital tools not only help to ignore these rhythmic and expressive difficulties (agogically and dynamically), but also to control the breath and the

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power of the sound emitted, the position of the mouth, the control of the body while singing.

Conclusions

The use of web tools and equipment can enliven the classroom atmosphere, emphasise the subjectivity of the students, and personalise vocal teaching. The integrated curriculum diversifies the channels of communication between the teacher and the students, also among the students themselves. The updated methods make students more self-confident in their efforts to learn independently. The value of classroom interaction increases enormously.

Therefore, multimedia methods are highly recommended to broaden our curriculum in general and singing in particular. The integration of the different elements helps the students to better master melody and rhythm and to perceive harmony.

From the part of the vocal teachers: online teaching and the combination of traditional and web-based elements also contribute and are strongly related to their overall skills, so they must also pay attention to their own skills development and professional growth.

The vocal module contains 143 audio tracks with piano accompaniment, not only from the standard repertoire, but also compositions from the national musical cultures of the NERa participating countries, representing cultural diversity, and can be used in all semesters in critical situations without the personal presence of teachers.

https://uni-eszterhazy.hu/nera/m/curricula/2333

Pn	Bartók Béla: Eight Hungarian Folk Songs. Fekete főd
Pn	Bartók Béla: Eight Hungarian Folk Songs. Annyi bánat a szívemen
Pn	Bartók Béla: Eight Hungarian Folk Songs. Ha kimegyek arra magos tetőre
Pn	Bartók Béla: Eight Hungarian Folk Songs. Töltik a nagyerdő útjait
Pn	Bartók Béla: Eight Hungarian Folk Songs. Olvad a hó, csárdás kisangyalom
Pn	Bellini, Vincenzo: Almen se non poss'o
Pn	Bellini, Vincenzo: Capuletti e Montecchi_Oh quante volte
Pn	Bellini, Vincenzo: Dolente immagine
Pn	Bellini, Vincenzo: Il fervido desiderio
Pn	Bellini, Vincenzo: Ma rendi pur contento

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Pn	Bellini, Vincenzo: Malinconia ninfa gentile
Pn	Bellini, Vincenzo: Per pietá bell'idol
Pn	Bellini, Vincenzo: Puritani_Ah per sempre
Pn	Bellini, Vincenzo: Vaga luna
Pn	Bellini, Vincenzo: Vanne o rosa
Pn	Brahms, Johannes: An den Mond op.72
Pn	Brahms, Johannes: An die Nachtigall op.46 no.4
Pn	Brahms, Johannes: Geheimnis op.71 no.3
Pn	Brahms, Johannes: Liebestreu op.3 no.1
Pn	Brahms, Johannes: Minnelied
Pn	Brahms, Johannes: O Liebliche Wangen op.47 no.4
Pn	Brahms, Johannes: O wusst ich doch den Weg zuruck op.63
Pn	Brahms, Johannes: Sonntag
Pn	Brahms, Johannes: Nicht mehr zu dir zu gehen
Pn	Brahms, Johannes: Zigeunerlieder op. 103 He, Zigeuner
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Hochgetürmte Rimaflut
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Wisst ihr, wann mein Kindchen
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Lieber Gott
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Brauner Bursche
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Röslein dreie in der Reihe
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Kommt dir manchmal
Pn	Brahms, Johannes: Zigeunerlieder op. 103 Rote Abendwolken
Pn	Brahms, Johannes: Vier Duette op.61 Die Schwestern
Pn	Brahms, Johannes: Vier Duette op.61 Klosterfräulein
Pn	Brahms, Johannes: Vier Duette op.61 Phanemenon
Pn	Brahms, Johannes: Vier Duette op.61 Die Boten der Liebe
Pn	Brahms, Johannes: Wie Melodien zieth es mir op.105
Pn	Cherubini, Luigi: Le vieux vagabond
Pn	Chopin, Frédéric: Czary op.74 no.18

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Pn	Chopin, Frédéric: Dumka op.74 no.19
Pn	Chopin, Frédéric: Dwojaki koniec op.74 no.11
Pn	Chopin, Frédéric: Gdzie lubi op.74 no.5
Pn	Chopin, Frédéric: Hulanka op.74 no.4
Pn	Chopin, Frédéric: Leci liście z drzewa
Pn	Chopin, Frédéric: Melodia op.74 no.9
Pn	Chopin, Frédéric: Moja Pieszczotka op.74 no.12
Pn	Chopin, Frédéric: Nie ma czego trzeba op.74 no.13
Pn	Chopin, Frédéric: *Pierścień* op.74 no.14
Pn	Chopin, Frédéric: Piosnka litewska op.74 no.16
Pn	Chopin, Frédéric: Posel op.74 no.7
Pn	Chopin, Frédéric: Precz z moich oczu op.74 no.6
Pn	Chopin, Frédéric: Śliczny Chłopiec op.74 no.8
Pn	Chopin, Frédéric: Smutna rzeka op.74 no.3
Pn	Chopin, Frédéric: Wiosna op.74 no.2
Pn	Chopin, Frédéric: Życzenie op.74 no.1
Pn	Concone, Giuseppe: op.10 no.1
Pn	Donizetti, Gaetano: La Conocchia
Pn	Donizetti, Gaetano: Me vojo fa na casa
Pn	Donizetti, Gaetano: Prendi per me sei libero
Pn	Dowland, John: Flow my Tears
Pn	Glinka, Mihail – Kukolnik, Nestor: Barcarola
Pn	Granados, Enrique: El majo doloroso no.3
Pn	Herstek, Bernard: Ave Maria
Pn	Humperdinck, Engelbert: Hänsel und Gretel I. 1_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel I. 1_2
Pn	Humperdinck, Engelbert: Hänsel und Gretel I. 1_3
Pn	Humperdinck, Engelbert: Hänsel und Gretel I. 1_4
Pn	Humperdinck, Engelbert: Hänsel und Gretel I. 2_1

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Pn	Humperdinck, Engelbert: Hänsel und Gretel I. 3_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel II. 1_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel II. 2_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 1_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 1_2
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 1_3
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 2_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 3_1
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 3_2
Pn	Humperdinck, Engelbert: Hänsel und Gretel III. 4_1
Pn	Jurovský, Šimon: Ja, dievča šestnásťročné
Pn	Jurovský, Šimon: Milému píšem k moru
Pn	Jurovský, Šimon: Šla vlnka
Pn	Jurovský, Šimon: O tebe spieva mi
Pn	Kacsóh Pongrác: János vitéz – Jancsi belépője
Pn	Kálmán Imre: A cigányprímás – Stradivari dal
Pn	*Karłowicz,* Mieczysław: Idzie na pola op.3 no.3
Pn	*Karłowicz,* Mieczysław: Mów do mnie jeszcze op.3 no.1
Pn	*Karłowicz,* Mieczysław: Na spokojnem ciemnem morzu op.3 no.4
Pn	*Karłowicz,* Mieczysław: Nie płacz nade mną op.3 no.7
Pn	*Karłowicz,* Mieczysław: Po szerokim, po szerokim morzu op.3 no.9
Pn	*Karłowicz,* Mieczysław: Pod jaworem
Pn	*Karłowicz,* Mieczysław: Przed nocą wieczną op.3 no.6
Pn	*Karłowicz,* Mieczysław: *Rdzawe* liście strząsa z *drzew*
Pn	*Karłowicz,* Mieczysław: Śpi *w blaskach nocy* op.3 no.5
Pn	*Karłowicz,* Mieczysław: Skąd *pierwsze gwiazdy* op.1 no.2
Pn	*Karłowicz,* Mieczysław: Smutna jest dusza moja op.1 no.6
Pn	*Karłowicz,* Mieczysław: *Z erotyków op.*3 no.2
Pn	*Karłowicz,* Mieczysław: Zasmuconej op.1 no.1

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Pn	Liszt Ferenc: Die Glocken von Marling
Pn	Liszt Ferenc: Wieder möcht'Ich Dir begegnen
Pn	Liszt Ferenc: Die Drei Zigeuner
Pn	*Moniuszko,* Stanisław: Chochlik no.83
Pn	*Moniuszko,* Stanisław: Dumka
Pn	*Moniuszko,* Stanisław: Hulanka no.84
Pn	*Moniuszko,* Stanisław: Kozak
Pn	*Moniuszko,* Stanisław: Kukułka
Pn	*Moniuszko,* Stanisław: Latem brzózka mała z liściem rozmawiała no.89
Pn	*Moniuszko,* Stanisław: Pieszczotka no.8
Pn	*Moniuszko,* Stanisław: Przepióreczka woła no.88
Pn	*Moniuszko,* Stanisław: Triolet
Pn	*Moniuszko,* Stanisław: *Wędrowna ptaszyna* no.85
Pn	*Moniuszko,* Stanisław: Złota rybka no.96
Pn	Mozart, Wolfgang Amadeus: Laudate dominum
Pn	Mozart: Le nozze di Figaro: Voi che sapete
Pn	Obradors, Fernando: Del cabello más sutil
Pn	Obradors, Fernando: Con amores mi la madre
Pn	Paganini, Nicolo – Garrett, David: Io ti penso amore
Pn	Puccini, Giacomo: Tosca_E lucevan le stelle
Pn	Puccini, Giacomo: Gianni Schicchi_O mio babbino caro
Pn	Puccini, Giacomo: La bohéme_Valzer Musetta
Pn	Schnabel, Artur: Dann op.11 no.2
Pn	Schnabel, Artur: Das Veilchen an den spanischen Flieder op.11 no.9
Pn	Schnabel, Artur: Ein ferner Frauensanng op.11 no.3
Pn	Schnabel, Artur: Marienlied op.11 no.4
Pn	Schnabel, Artur: Sieh mein Kind ich gehe op.11 no.7
Pn	Schneider Trnavský, Mikuláš: Keby som bol vtáčkom
Pn	Schneider Trnavský, Mikuláš: Nesadaj, sláviček

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Pn	Schneider Trnavský, Mikuláš: Tam za Váhom biely dom
Pn	Suchoň, Eugen: Povedz že mi, povedz
Pn	Suchoň, Eugen: Škoda ťa šuhajko
Pn	Suchoň, Eugen: Balada
Pn	Suchoň, Eugen: Zmráka sa
Pn	Svoboda, Karel: Dracula-Tajemný hrad
Pn	Wagner, Richard: Wesendonck Lieder 1. Der Engel
Pn	Wagner, Richard: Wesendonck Lieder 2. Stehe still!
Pn	Wagner, Richard: Wesendonck Lieder 3. Im Treibhaus
Pn	Wagner, Richard: Wesendonck Lieder 4. Schmerzen
Pn	Wagner, Richard: Wesendonck Lieder 5. Träume
Pn	Vocal warm up_erze brevi
Pn	Vocal warm up_scale quinta e nona
Pn	Vocal warm up_vocalizzi undicesima scala arpeggio
Pn	Vocal warm up_Vocalizzi iniziali mimimi
Pn	Vocal warm up_vocalizzi rossiniani
Pn	Vocal warm up_Vocalizzi salti appoggi

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Choir - Curricula

Integrated Choir Music Syllabus

The basic aim of the choral module is to encourage students to improve their knowledge of choral singing, even in a digital or hybrid learning environment. The course provides basic knowledge and support in learning how to pay attention to fellow singers and other voices, how to use the skills learnt during vocal training, and how to use vocal production skills at the highest possible level. The module helps to refine their vocal skills in ensemble singing, which, by achieving a solid level of sensitivity and gradation, should enable the students to convey the emotional content of different pieces of music.

General goals

The focus is on increasing individual rehearsal skills, developing score reading skills, decoding the conductor's signals, demonstrating the ability to apply analytical and historical knowledge in live or digital performance, and learning to analyse scores from a performance point of view. In addition to gaining performance skills in correct, stylish - yet affective - music interpretation and choral performance practice, students also learn coaching techniques in an indirect way and can study and observe correct choral conducting habits.

The process of integrated choir music teaching

In the process of learning and rehearsing (reading the score and practising one's own voice), the digital vocal material is a useful and important support. It is not intended to replace personal singing in a group, but to prepare singers for effective collaboration. The didactic sound materials of this digital audio database are digitally processed sound files that help in the process of learning the choral piece. Once the written scores have been converted into audio midi files using music notation software (as separate layers for each of the voices), they are imported into a DAW (digital audio workstation) in order to make the necessary adjustments to tempo, dynamics, expression and, finally, to transform them into real sound.

(with the help of an instrumentalist).

In order to achieve the basic objectives, the digitally prepared sound tracks contribute to the learning and practising process in two different ways:

1.   For the decoding and learning of a single voice, the digital audio material highlights the specific voice and turns it into a sound guide. Because the choir voices are fully digitised, the tracks do not omit the other voices, but include them at a reduced volume to provide the harmonic context and background for the highlighted voice.

2.   Once learned, the digital audio database offers the possibility of practising the same voice with a virtual choir: the sound file omits the voice in view, but includes all the others, offering the singer the possibility of filling in the missing voice in the complex voice-leading and harmonic structure of the piece.

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These two modes of virtual choral singing maximise learning effectiveness, significantly reduce rehearsal time and develop singers' independence and autonomy.

Improving individual choir study skills with the help of audio materials

1. Ear training and pitch accuracy can be achieved by practicing with both types of audio materials.

2. Effective strategies can be used to memorise the music using the audio materials. It shouldn't be difficult to divide the music into smaller sections when working with the recordings provided. These allow students to scroll and search through the music immediately.

3. Consistent practice is essential for improvement. Practicing first with the highlighted version of the chosen work can prepare for the second type of recording, which helps to bring all the voices together. Having two types of audio material also helps to avoid monotony when learning. For example, if someone is a soprano, they can use the highlighted recordings of the soprano first and then study with the highlighted version of the alto, tenor or bass, just as they would in a choir rehearsal where two voices are combined for study. After playing with all these versions, the soprano can move on to the second type of material, where her own voice is completely omitted and she has to fill in the missing voice by singing along with the other voices.

4. Using a recording device or software to record oneself while practicing with the second type of audio material (the one omitting a particular voice) can give the student accurate feedback on their level of interpretation and how they sound with the accompaniment of the other voices. Listening to the recordings helps to identify areas for improvement, such as pitch accuracy, tone quality and phrasing. It also provides a means of objectively assessing progress over time.

The Vocal Choir module contains a database of twelve choral pieces (eleven for mixed choir and one for women's choir) and 45 audio tracks for rehearsing each voice (in the two ways mentioned above: by highlighting and by omitting the specific voice). The module can be used in every term, not only in case of critical situations (illness, absence, closure, etc.), but also for normal home rehearsals, as a preparation for the face-to-face rehearsals.

https://uni-eszterhazy.hu/nera/m/curricula/choir-curricula

Pn	Bartók Béla: Four Slovakian Folk Songs no.1
Pn	Bartók Béla: Four Slovakian Folk Songs no.2
Pn	Bartók Béla: Four Slovakian Folk Songs no.3
Pn	Bartók Béla: Four Slovakian Folk Songs no.4
Pn	Debussy, Claude: Noel des enfants qui n'ont plus de maisons

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H.S	Kocsár Miklós: Beatus vir
ATB	Kocsár Miklós: Beatus vir
H.A	Kocsár Miklós: Beatus vir
STB	Kocsár Miklós: Beatus vir
H.T	Kocsár Miklós: Beatus vir
SAB	Kocsár Miklós: Beatus vir
H.B	Kocsár Miklós: Beatus vir
SAT	Kocsár Miklós: Beatus vir
H.S	Kocsár Miklós: Könyörgés tavasszal
ATB	Kocsár Miklós: Könyörgés tavasszal
H.A	Kocsár Miklós: Könyörgés tavasszal
STB	Kocsár Miklós: Könyörgés tavasszal
H.T	Kocsár Miklós: Könyörgés tavasszal
SAB	Kocsár Miklós: Könyörgés tavasszal
H.B	Kocsár Miklós: Könyörgés tavasszal
SAT	Kocsár Miklós: Könyörgés tavasszal
H.S	Orbán György: Nunc dimittis
ATB	Orbán György: Nunc dimittis
H.A	Orbán György: Nunc dimittis
STB	Orbán György: Nunc dimittis
H.T	Orbán György: Nunc dimittis
SAB	Orbán György: Nunc dimittis
H.B	Orbán György: Nunc dimittis
SAT	Orbán György: Nunc dimittis
H.S	Orbán György: Psalmus 126 (In convertendo)
ATB	Orbán György: Psalmus 126 (In convertendo)
H.A	Orbán György: Psalmus 126 (In convertendo)
STB	Orbán György: Psalmus 126 (In convertendo)
H.T	Orbán György: Psalmus 126 (In convertendo)

SAB	Orbán György: Psalmus 126 (In convertendo)
H.B	Orbán György: Psalmus 126 (In convertendo)
SAT	Orbán György: Psalmus 126 (In convertendo)
H.S	Orbán György: Te lucis ante terminum
ATB	Orbán György: Te lucis ante terminum
H.A	Orbán György: Te lucis ante terminum
STB	Orbán György: Te lucis ante terminum
H.T	Orbán György: Te lucis ante terminum
SAB	Orbán György: Te lucis ante terminum
H.B	Orbán György: Te lucis ante terminum
SAT	Orbán György: Te lucis ante terminum
H.S	Orbán György: Timor et tremor
ATB	Orbán György: Timor et tremor
H.A	Orbán György: Timor et tremor
STB	Orbán György: Timor et tremor
H.T	Orbán György: Timor et tremor
SAB	Orbán György: Timor et tremor
H.B	Orbán György: Timor et tremor
SAT	Orbán György: Timor et tremor
H.S	Villette, Pierre: Notre Père d'Aix
ATB	Villette, Pierre: Notre Père d'Aix
H.A	Villette, Pierre: Notre Père d'Aix
STB	Villette, Pierre: Notre Père d'Aix
H.T	Villette, Pierre: Notre Père d'Aix
SAB	Villette, Pierre: Notre Père d'Aix
H.B	Villette, Pierre: Notre Père d'Aix
SAT	Villette, Pierre: Notre Père d'Aix
H.S	Villette, Pierre: O salutaris Hostia
ATB	Villette, Pierre: O salutaris Hostia

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H.A	Villette, Pierre: O salutaris Hostia
STB	Villette, Pierre:O salutaris Hostia
H.T	Villette, Pierre:O salutaris Hostia
SAB	Villette, Pierre: O salutaris Hostia
H.B	Villette, Pierre: O salutaris Hostia
SAT	Villette, Pierre: O salutaris Hostia
H.S	Villette, Pierre: Panis angelicus
ATB	Villette, Pierre: Panis angelicus
H.A	Villette, Pierre: Panis angelicus
STB	Villette, Pierre: Panis angelicus
H.T	Villette, Pierre: Panis angelicus
SAB	Villette, Pierre: Panis angelicus
H.B	Villette, Pierre: Panis angelicus
SAT	Villette, Pierre: Panis angelicus
H.S	Villette, Pierre: Salve Regina
ATB	Villette, Pierre: Salve Regina
H.A	Villette, Pierre: Salve Regina
STB	Villette, Pierre: Salve Regina
H.T	Villette, Pierre: Salve Regina
SAB	Villette, Pierre: Salve Regina
H.B	Villette, Pierre: Salve Regina
SAT	Villette, Pierre: Salve Regina