

1. Curriculum / study plan of the programme

Bachelor's Programme: Choral Conductor																
SUBJECT	Subject type	Evaluation	semesters						Összes kredit	semesters						Total lesson per week
			1.	2.	3.	4.	5.	6.		1.	2.	3.	4.	5.	6.	
			cr	cr	cr	cr	cr	cr		l	l	l	l	l	l	
ELECTIVE PEDAGOGICAL MODULE								31							29	
THEORY																
Music Teacher Identity	L+P	CR	0	0					0	2	2					4
Human and Child Studies	L+P	E			3				3			3				3
Developmental Psychology	L+P	E				2			2				2			2
Personality and Health Psychology	L+P	E				2			2			2				2
Social Psychology	L+P	E					3		3					3		3
Teaching Profession	L+P	E					3	3	6					3	3	6
Practice Methodology	L+P	E						3	3						3	3
PROFESSIONAL MODULE								165							149	
Basic Studies								38							34	
Philosophy	L	E	2						2	2						2
Aesthetic	L	E					2		2					2		2
Ethics	L	E					2		2					2		2
History of Culture and Art	L	E			2				2		2					2
Music History	E,CE	E	3	3	3	3	3	3	18	2	2	2	2	2	2	12
Music Education Management and Event Organisation	P	E					2	2	4					2	2	4
Folk Music	P, E		2	2					4	2	2					4
Acoustics, Music Informatics	E	P-E			2	2			4			2	2			4
Total			7	5	7	5	9	5	38	6	4	6	4	8	4	34
General and Differentiated Professional Studies																
Music Theory	P, CE	E	2	2	2	2	1	1	10	2	2	2	2	1	1	10
Solfeggio	P, CE	E	2	2	2	2	1	1	10	2	2	2	2	1	1	10
Compulsory Piano	P	E	2	2	2	2	2	2	12	1	1	1	1	1	1	6
Transposing and Score Reading	P	E	1	1	1	1	1	1	6	1	1	1	1	1	1	6
Choir	P	E	2	2	2	2	2	2	12	3	3	3	3	3	3	18
Diploma Work (Diploma Concert)	CLE	E						5	5						0	0
Conducting Practice	P	E	3	3	3	3	3	3	18	2	2	2	2	2	2	12
Choral Conducting	P, E	E	2	2	2	2	2	2	12	2	2	2	2	2	2	12
Diploma Choir	P	E	1	1	1	1	2	2	8	3	3	3	3	3	3	18
Repertoire Studies (Choral)	P	E	2	2					4	2	2					4
Musical Form Study and Analysis	P, CE	E			2	2			4			2	2			4
Voice Production Techniques	P	E	1	1	1	1	1	1	6	1	1	1	1	1	1	6
Speech Practice	P	E		2					2		2					2
Practice with Répétiteur	P	E					2	2	4					1	1	2
Singing in Ensemble (Contemporary Music Practice)	P	E			1	1			2			1	1			2
School observation (Choral)	P	E	1	1	1	1	1	1	6	0	0	0	0	0	0	0
Professional Practice – Master Course	P, CE	E	1	1	1	1	1	1	6		1		1		1	3
Orchestra and Choir Week	P	E														
Total			20	22	21	21	19	24	127	19	22	20	21	16	17	115
Basic and General and Differentiated Prof. Studies Total																

Abbreviations: L – lecture, P – practice, E- exam, TG – term grade, CR – criterion subject (attendance required, but no grade is given), CE- comprehensive examination, CLE – Closing Examination, l - lesson

Changes to the Hungarian curriculum: instead of elective subjects for the basic or differentiated professional knowledge modules, we offer elective pedagogical courses, similar to other proposed

BA programmes in English. Compulsory subjects for the basic or differentiated professional knowledge modules are identical.

Course	Teacher
Music Teacher Identity	dr. Gocsál Ákos
Human and Child Studies	Bandi Szabolcs Ajtony
Developmental Psychology	Bandi Szabolcs Ajtony
Personality and Health Psychology	Bandi Szabolcs Ajtony
Social Psychology	Bandi Szabolcs Ajtony
Teaching Profession	Dr. Gocsál Ákos
Practice Methodology	Prof. Dr. Drahos Béla
Professional Methodology	Prof. Dr. Drahos Béla
Philosophy	Dr. Kovács Balázs
Aesthetics	Dr. Kovács Balázs
Ethics	Dr. Kovács Balázs
History of Art and Culture	Dr. Kovács Balázs
Music History	Dr. Stachó László
Music Education Management and Event Organisation	Prof. dr. Lakner Tamás
Folk Music	Prof. dr. Lakner Tamás
Acoustics, Music Informatics	Hetesi Sándor
Music Theory	Dr. Balatoni Sándor
Solfeggio	Dr. Balatoni Sándor
Compulsory Piano	Dr. Fodor Gabriella
Transposing and Sight Reading	Dr. Futó Balázs
Choir	Prof. Dr. Lakner Tamás
Diploma Work (Diploma Concert)	Prof. Dr. Lakner Tamás
Conducting Practice	Dr. Antal Laura
Choral Conducting	Dr. Antal Laura
Diploma Choir	Prof. Dr. Lakner Tamás
Repertoire Studies (Choral)	Dr. Antal Laura
Musical Form Study and Analysis	Dr. Futó Balázs
Voice Production Techniques	Károlyi Katalin
Speech practice	dr. Gocsál Ákos
Practice with Répétiteur	Dr. Fodor Gabriella
Ensemble Singing (Contemporary Music Practice)	Dr. Antal Laura
School Observation (Choral)	Dr. Antal Laura
Professional Practice – Master Course	Dr. Vas Bence
Orchestra and Choir Week	Dr. Vas Bence

5. Course descriptions, bibliography

ELECTIVE PEDAGOGICAL MODULE

Name of the subject	Music Teacher Identity
Place in recommended curriculum	elective
Advertised semesters	1-2
ECTS credits	0
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	signature
Head of Course	Dr. Gocsál Ákos
Tutor/Lecturer	Dr. Gocsál Ákos

The course helps students prepare for their role as a teacher. Its goal is to map out this task, to increase self-awareness, to understand and interiorise this role and to initiate taking on this task. It is important for students to interpret the activities, pedagogical roles and tasks in a pedagogical environment, from the teacher's perspective. Students should learn that motivation, evaluation, the environment, the relationship with parents, the planning of the pedagogical process, and the adaptive change of all these in the real situation, are essential tools for the role of music teacher. They need to understand that preparing for this task requires serious concentration, commitment and preparation. This requires self-knowledge, self-reflection, self-acceptance, balanced psychological immunity, professional, pedagogical and psychological knowledge. The backbone of the course is the processing of students' views on the subject of education, which should be replaced by a well-established professional knowledge of the role of the teacher.

Bibliography:

- He, Q., Valcke, M. & Aeltermana, A. (2011). Pre-service teachers' beliefs about evaluation. *Procedia-Social and Behavioral Sciences*, 29, 1296–1304.
- Jaimes, J. C. (2013). The role of English pre-service teachers' beliefs about teaching in teacher education programs. *Profile*, 15 (1), 195–206.
- Sheridan, L. (2016). Examining Changes in Pre-service Teachers' Beliefs of Pedagogy. *Australian Journal of Teacher Education*, 41 (3), 1–20.
- Swainston, A. & Neryl, J. (2013). Pre-service teacher beliefs: are musicians different? *Victorian Journal of Music Education*, 1, 17–22.
- Tarman, B. (2012). Prospective Teachers' Beliefs and Perceptions about Teaching as a Profession. *Educational Sciences: Theory & Practice*, 12 (3), 1964–1973.

Name of the subject	Human and Child Studies
Place in recommended curriculum	Elective

Advertised semesters	3
ECTS credits	3
Contact hours per week	3
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	Dr. Láng András
Tutor/Lecturer	Bandi Szabolcs Ajtony

- Basics of the science of psychology, introduction to general and music psychology
- Historical overview of the major schools of psychology, the relationship between cognitive and music psychology, their empirical basis
- The sensory basis of cognition: neurological correlation of vision and hearing
- The physiology of hearing: the morphological and physiological basis of music perception
- From perception to sensation – the organising principles of cognition (e.g. Gestalt, top-down and bottom-up processes, etc.)
- Models of perception and sensation of musical structures
- The psychology of attention
- The concept of human memory and musical memory
- Convergent and divergent thinking: the role of intelligence and creativity in music education
- Motivation theories and strategies in music pedagogy, complex motivation theories and characteristics of dealing with music
- Theories of emotion, the characteristics of musical emotions evoking sensations and activating behaviours

Gruhn, W., Rauscher, F. H. (eds.): Neurosciences in Music Pedagogy. New York: NOVA Biomedical Book 2008. ISBN: 978-1-60021-834-7

Hallam, S., Cross I., Thaut M., (Eds.): The Oxford Handbook of Music Psychology. Oxford: Oxford Univeristy Press 2009. ISBN: 9780199298457

Breedlove, S. Marc. Biological psychology: an introduction to behavioral, cognitive, and clinical Neuroscience / S. Marc Breedlove, Neil V. Watson, Mark R. Rosenzweig 6th ed. Sunderland, MA Sinauer Associates, Inc. Publishers, c2010

Sloboda, John A. The musical mind: the cognitive psychology of music / John A. Sloboda (Oxford psychology series; 5.) Oxford: Clarendon Press, 1988

Name of the subject	Developmental Psychology
Place in recommended curriculum	elective
Advertised semesters	4
ECTS credits	2
Contact hours per week	2
Pre-requisites	0

Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	Dr. Pohárnok Melinda
Tutor/Lecturer	Bandi Szabolcs Ajtony

Course description, topics:

- Basics of developmental psychology, major approaches to development, paradigms of the development of musical skills
- Freud and his psychosexual development theory
- Anna Freud and a dynamic approach to developmental lines
- Erikson and the concept of psychosocial development
- Basics of social development in the first years of life
- Attachment theory, music as a tool for early attachment
- A model of cognitive development: Jean Piaget and genetic developmental psychology
- Sensitive periods of intellectual development: the development of musical skills
- Fairy tale, playing, drawing: a dual world of childhood and imagination, music as a game in music pedagogy
- Challenges of adolescence: musical preferences and search for identity during a specific period of development
- Music and personality development: the results of the transfer effect research

Eysenck, Michael W.: Fundamentals of psychology / Michael W. Eysenck, Hove; New York: Psychology Press, 2009

Musical imaginations: multidisciplinary perspectives on creativity, performance, and perception / ed. by David J. Hargreaves, Dorothy E. Miell, Raymond A.R. MacDonald New York: Oxford University Press, 2012

Socialization and the child rearing practice: 4th Fenno-Hungarian Conference on developmental psychology / [ed by Sugárné Kádár Júlia] (Acta psychologica debrecina, 0209-9594; 20.) Debrecen: Kossuth Lajos Tudományegyetem, 1997

Name of the subject	Personality and Health Psychology
Place in recommended curriculum	elective
Advertised semesters	4
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	Dr. Kiss Enikő
Tutor/Lecturer	Bandi Szabolcs Ajtony

- Fundamentals of personality psychology, its main approaches and measurement options
- Classical and modern type- and temperament-theories
- Freud and the personality concept of psychoanalysis: the role of the unconscious in the dynamics of behaviour, the relationship between psychoanalysis and music

- Dynamic developments after Freud: Anna Freud; from Ego psychology to transaction analysis
- The learning psychological approach of personality: Pavlov, Watson and Skinner; music as a possible form of behaviour
- The cognitive model: Aaron Beck's concept of personality and behaviour
- The paradigm of social learning and its correlation to of music pedagogy
- Pedagogical aspects of anxiety, depression, and behavioural disorders, frequent neurotic traits of a musical career
- Personality trait approaches: from Eysenck to the Big Five and relevant music psychological research
- The concept and challenges of the musical personality
- The positive psychological revolution and its impact on and appearance in music pedagogy

Eysenck, Michael W.: Fundamentals of psychology / Michael W. Eysenck, Hove; New York: Psychology Press, 2009

Foundations of health psychology / edited by Howard S. Friedman and Roxane Cohen Silver Oxford; New York: Oxford University Press, c2007

Butler-Bowdon, Tom: 50 psychology classics: your shortcut to the most important ideas on the mind, personality, and human nature / Tom Butler-Bowdon: London; Boston, MA: Brealey, 2017

The Oxford handbook of personality and social psychology / edited by Kay Deaux, Mark Snyder (Oxford library of psychology) New York: Oxford University Press, cop2012

Name of the subject	Social Psychology
Place in recommended curriculum	elective
Advertised semesters	5
ECTS credits	3
Contact hours per week	3
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	Dr. Vincze Orsolya
Tutor/Lecturer	Bandi Szabolcs Ajtony

- The basics of social psychology and the main approaches to pedagogical psychology
- The history of social psychology: high-impact studies and their pedagogical implications
- Attribute theories, musical attribution
- The role of attitudes in the world of social contact
- Social-psychological and music pedagogical aspects of generation research
- Group psychology, the group-forming power of music
- The pedagogical foundations of the music transfer effect: the Kodály method
- The social psychological foundations of the musical transfer effect: the impact assessment of the Kodály method

- The basics of stereotypes and prejudices and their pedagogical characteristics, music as a tool for reducing prejudice
- The pedagogical aspects of stress and stress relief, the anti-anxiety effect of music

The Oxford handbook of personality and social psychology / edited by Kay Deaux, Mark Snyder (Oxford library of psychology) New York: Oxford University Press, cop2012

Evolutionary perspectives on social psychology / [ed.] Virgil Zeigler-Hill, Lisa L. M. Welling, Todd K. Shackelford (Evolutionary psychology, 2197-9898) Springer, 2015

Social dilemmas: the psychology of human cooperation / [auth.] Paul A. M. Van Lange [et al.] Oxford; New York: Oxford University Press, 2014

Name of the subject	Teaching Profession
Place in recommended curriculum	elective
Advertised semesters	5-6
ECTS credits	3-3
Contact hours per week	3-3
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	Dr. Gocsál Ákos
Tutor/Lecturer	Dr. Gocsál Ákos

The course discusses the primarily theoretical knowledge necessary for the teaching profession.

Main thematic nodes: Pedagogy – the concept of education, its target system, scenes, methods, teaching styles, strategies. School goals. Helping, empathy. The musical implications of all these. Didactics - institutional learning/teaching disciplines, system-based learning/teaching model, types of knowledge, process planning, curriculum types, teaching tools, assessment. The musical implications of all these. Nodes, key figures of the history of education and music pedagogy. Human ideal, education, child perception and its changes.

Phillips, David. Comparative and international education: an introduction to theory, method and practice / David Phillips and Michele Schweisfurth; London; New York: Continuum, 2011

Waring, Michael: Understanding pedagogy: developing a critical approach to teaching and learning / Michael Waring and Carol Evans. Abingdon; New York: Routledge, 2015

Expertise, pedagogy and practice / ed. by David Simpson, David Beckett. London; New York, NY: Routledge, 2017

Lascares, V. Celia. History of early childhood education / V. Celia Lascares and Blythe F. Hinitz. New York; London: Routledge, 2011

Sifuna, Daniel N. An introductory history of education / Daniel N. Sifuna, James E. Otiende. Nairobi: University of Nairobi Press, 2006

Name of the subject	Practice Methodology
Place in recommended curriculum	elective
Advertised semesters	6
ECTS credits	3
Contact hours per week	3
Pre-requisites	0
Manner of teaching	lecture+practice
Final qualification	exam
Head of Course	Dr. Holics László
Tutor/Lecturer	Dr. Holics László

The role of practice in instrumental learning. Practice techniques. Directing, effective learning and teaching musical attention. Methods of memorisation. The role of the teacher in acquiring effective practice. Types of instructions for effective music teaching.

Bibliography:

Sheet music for pieces of different types and levels of difficulty, chosen by the student and the teacher.

Name of the subject	Professional Methodology
Place in recommended curriculum	elective
Advertised semesters	6
ECTS credits	3
Contact hours per week	3
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	Prof. dr.Lakner Tamás
Tutor/Lecturer	Prof. dr.Lakner Tamás

The acquisition of all the competencies and methods necessary to transfer basic knowledge and skills in primary music education.

1. Anatomical and physiological knowledge for the acquisition of conscious voice formation
2. The relationship between posture, breathing and sound
3. Methodological conditions of successful one-on-one and small group lessons
4. Lesson planning according to didactic functions
5. The role of joint music playing, the organisation of the chamber ensemble, the tasks of the teacher
6. Preparation for public performances and competitions

7. Supporting the objective assessment of performance and realistic self-assessment

8. The role of teacher-student relationship in teaching, communication techniques

Bibliography:

Kontra Zsuzsanna: A guide to teaching musical style: Vocal music from the Renaissance to the 20th century: Scores / Zsuzsanna Kontra; [publ. by the] Kodály Institute of Music. Kecskemét: Kodály Inst., 2005

Issues of Teaching Music

Solfège according to the Kodály-concept / Erzsébet Hegyi; [publ. by the] Zoltán Kodály Pedagogical Institute of Music, Kodály Center of America. Kecskemét: Kodály Ped. Inst. of Music; Newton: Kodály Center of America, 1985

Szőnyi Erzsébet: Kodály's principles in practice: an approach to music education through the Kodály method / Erzsébet Szőnyi; [transl. by John Weissman] Corvina, 1990

Foundation Studies

Name of the subject	Philosophy
Place in recommended curriculum	elective
Advertised semesters	1
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam
Head of Course	dr. Hrubí Attila
Tutor/Lecturer	dr. Kovács Balázs

The aim of the course is for students to acquire knowledge in philosophy appropriate to a university degree in general and in specialised areas of the subject related to the degree programme.

Accordingly, it covers two main topics: the philosophy of humans (philosophical anthropology) and art philosophy. The first group of topics examines the basic types of the interpretations of humans in the major philosophical trends of the 19th and 20th century, primarily based on the life philosophies and existentialism, as well as the analysis of religious philosophies and hypotheses about the future of mankind. The activity and reports of the Club of Rome. The Budapest Club. The second group of topics discusses the art philosophical aspects of philosophical thinking in historical order, highlighting and comparing typical approaches. Characteristic thoughts of the history of art philosophical thinking, its connections with general philosophical theories.

Bibliography:

Sober, Elliott Core questions in philosophy: a text with readings / Elliott Sober. Englewood Cliffs, N.J.: Prentice Hall, cop. 1995

Schelling, Friedrich Wilhelm Joseph von. The philosophy of art / Friedrich Wilhelm Joseph Schelling; Minneapolis: University of Minnesota Press, cop. 1989

Philosophy: traditional and experimental readings / [ed. by] Fritz Allhoff, Ron Mallon, Shaun Nichols. New York: Oxford University Press, cop. 2013

Name of the subject	Aesthetics
Place in recommended curriculum	elective
Advertised semesters	5
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam
Head of Course	dr. Raffay Endre
Tutor/Lecturer	dr. Kovács Balázs

Definitions of concepts and conceptual development. The beginnings of aesthetic thinking, the history of aesthetics. Aesthetic approach to the musical image. Philosophical and analytical approach. Aesthetic interpretation of its meaning, its social functions and its various aesthetic interpretations throughout the ages.

Bibliography:

Scruton, Roger: The aesthetics of music / Roger Scruton Oxford [etc.]: Oxford Univ. Pr., 1999

Demers, Joanna Teresa: Listening through the noise: the aesthetics of experimental electronic music / Joanna Demers. Oxford; New York: Oxford University Press, 2010

Levinson, Jerrold: The pleasures of aesthetics: Philosophical essays / Jerrold Levinson. Ithaca; London: Cornell University Press, 1996

A Companion to aesthetics / ed. by David E. Cooper; advisory eds. Joseph Margolis and Crispin Sartwell. Oxford, OX, UK; Cambridge, Mass., USA: Blackwell Reference, 1997

Name of the subject	Ethics
Place in recommended curriculum	elective
Advertised semesters	5
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam
Head of Course	dr. Raffay Endre
Tutor/Lecturer	dr. Kovács Balázs

The subject covers the general ethical problems and special questions related to the subject. It involves analysing text sources as well as watching and discussing films. Interpretations of the essence of morality (philosophical, theological). The basic types of interpretation in the history of thinking. Ethical absolutism and relativism. Ethical value in the system of values. Aristotle, epicureanism, stoic ethics, modern concepts (Descartes, Kant). Major figures of the 19th century (F. Nietzsche, A. Schopenhauer, S. Kierkegaard). The existentialist concept of morality (J. P. Sartre). The ethics of Christian theology (K. Rahner, J. Moltmann). The ethics of world religions (H. Küng). The basics of faith (K. Rahner). Evolutionary explanation of the essence of morality. Standards, elemental moral standards. The relationship between morality and law. Sanctions: internal and external factors (environment and conscience). Problems of exercising norms. Ethical issues of the relationship between man and environment (eco ethics). Basic ethical categories: ideal, moral personality, morality. Moral problems of everyday life (family, marriage, parent - child relationship, workplace). The relationship between morality and the areas of social life: morality and science, morality and politics, morality and art. The special ethical requirements of being a teacher (teacher-student relationship). Moral education.

Bibliography:

Singer, Peter: Practical ethics / Peter Singer Cambridge [etc.]: Cambridge Univ. Pr., 1990

Tom. L. Beauchamp: Philosophical ethics: An introduction to moral philosophy / Tom. L. Beauchamp. New York: McGraw-Hill, 1991

Aristoteles: Nicomachean ethics / Aristotle; transl. with introduction, notes, and glossary by Terence Irwin. 2. ed. Indianapolis; Cambridge: Hackett Publishing Company, cop. 1999

Williams, Bernard - Arthur Owen: Morality: An introduction to ethics / Bernard Williams. Cambridge: Cambridge Univ. Pr., 1997

Williams, Bernard: Ethics and the limits of philosophy / Bernard Williams; London; New York: Routledge, 2011

Name of the subject	History of Art and Culture
Place in recommended curriculum	compulsory
Advertised semesters	3
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam
Head of Course	dr. Raffay Endre
Tutor/Lecturer	dr. Kovács Balázs

The subject of Art History serves to review the history of the arts. Its aim is to provide students with information about the past and the present of visuality in their modern intellectual literacy. The purpose of the courses is to create a more conscious, emotionally deeper relationship with the major achievements of the man-made visible world in order to discover the characteristic expressions of

historical time, different social formations and geographical areas in visual arts, in parallel with other spheres of human literacy. It also aims to develop skills in the assessment of visual art quality. The courses require the acquisition of the art historical content of the periods of cultural history through lectures and individual work.

Bibliography:

Bell, Julian: *Mirror of the world: a new history of art* / Julian Bell. London: Thames & Hudson, 2007

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

Pointon, Marcia R.: *History of art: A students' handbook* / Marcia Pointon. London; New York: Routledge, 1994

Arnason, H. H.: *A history of modern art: Painting, sculpture, architecture, photography* / H. H. Arnason, Marla F. Prather, Daniel Wheeler. London: Thames and Hudson, 1998

Name of the subject	Music History
Place in recommended curriculum	compulsory
Advertised semesters	1-6.
ECTS credits	2-2-2-2-2-1-(1 comprehensive exam)
Contact hours per week	3-3-3-3-3-3
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exams, comprehensive exams
Head of Course	dr. Hoppál Péter
Tutor/Lecturer	dr. Stachó László

The aim of the course is:

- to give a comprehensive picture of the functions of music, its social environment, usage and performance practice from the questions of music creation to the musical trends of our century, mainly by studying European music, but also giving an insight into the characteristics of other cultures.
- to incorporate students' existing musical literary knowledge into a system of stylistic history, to create a base for the expansion and deepening of their musical worldview
- provide students with at least a basic level of knowledge of the terminology and professional use of accessible literature in the analysis of individual styles, style layers, composers and works
- to accustom students to the conscious use the analytical and critical elements and aspects in their encounters with music, making the nature of a particular musical experience tangible and descriptive.

Hungary's music history from the time of the conquest to the 20th century, with an outlook on the stylistic history image revealed by folk music research. The special condition system for the formation, cultivation and development of music culture in the historical conditions of Hungary. Periods of great importance in the review of historical processes: the creation of church music literacy in the Árpád era, the influence of the Turkish occupation and the Reformation on the

Hungarian music scene, musical reconstruction in the 18th century, the creation of verbunkos and national music, catching up with the European high culture on the turn of the 19th and 20th century.

Bibliography:

Music in Hungary: an illustrated history / ed. by János Kárpáti; written by András Batta [et al.]; Budapest: Rózsavölgyi, 2011

Dobszay László: A history of Hungarian music / László Dobszay; [Budapest: Corvina, 1993

Abraham, Gerald: The concise Oxford history of music / Gerald Abraham. Oxford; New York: Oxford University Press, 1988

Music as concept and practice in the late Middle Ages / ed. by Reinhard Strohm, Bonnie J. Blackburn. Oxford: Oxford University Press, 2008

Sadie, Stanley: History of opera / ed. by Stanley Sadie. London: Macmillan; New York Norton, 1990

Name of the subject	Music Education Management and Event Organisation
Place in recommended curriculum	
Advertised semesters	5-6.
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. dr. Lakner Tamás
Tutor/Lecturer	Prof. dr. Lakner Tamás

Understanding basic concepts:

- organising events
- related protocols

Types of events:

- the administrative tasks of event planning and execution
- preparation of execution and technical scenarios of events
- event organisation, practical experiences.

Csordás Izabella: Volunteer management in cultural institutions: a practical handbook / writ. by Izabella Csordás; Budapest : Múzeumok és Látogatók Alapítvány, 2012

Rethinking management [elektronikus dok.] : perspectives and impacts of cultural turns and beyond / ed. by Wendelin Küpers, Stephan Sonnenburg, Martin Zierold. Wiesbaden: Springer Fachmedien Wiesbaden, 2017

Culture and management: selected readings / edited by Theodore D. Weinshall. New York: Penguin, 1977

Name of the subject	Folk Music
Place in recommended curriculum	compulsory
Advertised semesters	1-2
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	exam
Head of Course	Prof. dr. Lakner Tamás
Tutor/Lecturer	Prof. dr. Lakner Tamás

The world of the Hungarian folk song. The short history of folk music research, the connection between folk music and Hungarian cultural history in the 20th century, Bartók and Kodály. The questions of the classification of folk music. (Bartók System, Kodály System, Járdányi System, New Style System). The history of Hungarian folk music. Traces of composed music (Gregorian, historic songs, flower songs, popular folk art pieces). Folk music and folk life: folk customs of the calendar year, special days, occasional folk customs: wedding party, mourning, lamentation, pairing game, children's play song, ballad. Folk dialects. Instrumental folk music, folk instrument ensembles. Music of the different nationalities in Hungary. The influence of Hungarian folk music on the folk music of the neighbouring countries. The current situation of folk music.

Bibliography:

Jávorszky Béla Szilárd: The story of Hungarian folk: [village music, táncház, world music] / Béla Szilárd Jávorszky; Budapest: Kossuth, 2015

Kodály Zoltán: Folk music of Hungary. Budapest: Corvina Kiadó Vállalat, 1982, cop. 1960

Sárosi Bálint: Folk music: Hungarian musical idiom / Bálint Sárosi. Bp.: Corvina, 1986

Vargyas Lajos: Folk music of the Hungarians / by Lajos Vargyas; Budapest: Akadémiai Kiadó, 2005

Name of the subject	Acoustics
Place in recommended curriculum	elective
Advertised semesters	1
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam
Head of Course	dr. Vas Bence
Tutor/Lecturer	Hetesi Sándor

Without the knowledge of acoustic phenomena, almost any phenomenon of digital sound processing is impossible to understand and to discuss. Given the fact that acoustics plays a very modest role in today's physics education and in the overall assessment of physical phenomena, it is imperative that students learn about this area in detail, in an individual subject. The subject primarily discusses acoustic

phenomena from a musical point of view, so it focuses on the acoustics of musical instruments, halls etc.

Course description:

The course describes the basic physical laws of sound, its physiological and psychological aspects, and builds on students' preliminary knowledge of acoustics acquired in secondary education

- Physical acoustics: Wave phenomena. Properties of sound propagation. Periodic, non-periodic vibrations. Voice representations. Features of loudspeaker objects. Acoustic properties of vowels and consonants.
- Music acoustics: vibrating air columns, strings, membranes. Tuning systems. Features of acoustic instruments.

Music Informatics: Technical background: electronic sound-generating devices (telharmonium, Theremin, Ondes Martenot, etc.). Early trends (Bruxism). Musique concrète (G.R.M, Pierre Schaeffer). Elektronische Musik (WDR, Karlheinz Stockhausen; RAI, Luciano Berio; Princeton Columbia, Milton Babbitt; UPIC, Iannis Xenakis; CCRMA, John Chowning; IRCAM, Pierre Boulez). Electroacoustic genres: tape music, acousmatic music, pre-electronics, interactive music. Computer assisted composition. Computer sound processing and music theory. Effects of electroacoustic and computer music on instrumental music (Ferneyhough, Grisey, Lachenman.). Spectromorphology (Denis Smalley).

Kuttruff, Heinrich: Acoustics: an introduction / Heinrich Kuttruff Abingdon; New York : Taylor & Francis, 2007

Kuttruff, Heinrich: Room acoustics / Heinrich Kuttruff. Boca Raton, FL: CRC Press, cop. 2017

Ermann, Michael A.: Architectural acoustics illustrated / Michael Ermann Hoboken, NJ : Wiley, 2015

Audio culture: readings in modern music / ed. by Christoph Cox, Daniel Warner. New York; London: Continuum, 2009

Demers, Joanna Teresa. Listening through the noise: the aesthetics of experimental electronic music / Joanna Demers. Oxford; New York: Oxford University Press, 2010

Name of the subject	Music Theory
Place in recommended curriculum	
Advertised semesters	1-4.
ECTS credits	2-2-2-2
Contact hours per week	2-2-2-2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam, comprehensive exam
Head of Course	dr. Bolcsó Bálint
Tutor/Lecturer	dr. Balatoni Sándor

While analysing pieces of European music, students encounter the most typical formal, harmonic and counter-point solutions of music history over the past centuries. The purpose of artistic analysis is to

develop discerning analytical skills that understand even more distant correlations, and to accumulate a wealth of knowledge about the practice of individual music history periods and styles - thus providing a critical basis for students' performer practice. In addition to these primary goals, harmony analysis, skill development through harmonisation exercises, in particular the development of vertical hearing skills, are also objectives of the subject.

Bibliography:

Kostka, Stefan: Tonal harmony with an introduction to twentieth-century music / Stefan Kostka, Dorothy Payne. New York [etc.]: McGraw-Hill, 1989

Rameau, Jean-Philippe: Treatise on harmony / Jean-Philippe Rameau. New York: Dover Publications, 1971

Xenakis, Iannis: Formalized music: Thought and mathematics in composition / Iannis Xenakis; Hillsdale, NY: Pendragon Press, cop. 1992

Name of the subject	Solfeggio
Place in recommended curriculum	compulsory
Advertised semesters	1-4.
ECTS credits	2-2-2-2
Contact hours per week	2-2-2-2
Pre-requisites	0
Manner of teaching	lecture
Final qualification	exam, comprehensive exam
Head of Course	dr. Antal Laura
Tutor/Lecturer	dr. Balatoni Sándor

The goal of the subject is to further develop the musical writing and reading skills acquired during students' preliminary studies, as well as the development of hearing, rhythm and memory. Familiarising students with the main (vocal) genres of music literature from the Middle Ages to the 20th century. Recording, singing and memorising various musical pieces. Since the practice of music divides the attention due to the versatility of the interpretation, the course must undertake the task of developing students' musical consciousness by skill development, while still keeping in mind the complexity of the musical works. On the one hand, this should compensate for the "one-sidedness" of the chosen specialisation (and through this musical adaptability), while on the other hand, with the help of the characteristic practice of solfeggio, musical memory, the sense of rhythm, i.e. everything that promotes the safety of interpretation, are developed.

Music sheets:

- Bertalotti: 56 solfeggios [Printed music sheet] = Sechsfundfünfzig Solfeggien = Fifty-six solfeggi / Budapest: Editio Musica, [2014]
- The Pedagogical Works of Kodály: 77, 66, 55, 44, 33 and Two-Part Exercises, Tricinia, Epigrams
- Lassus: Two and Three Part Motets
- Bartók: 27 Single Voice Choral Pieces
- Legányné Hegyi Erzsébet: Collection of Bach Exercises I., II.
- Legányné Hegyi Erzsébet: Style Exercises I-II-III-IV.

- Lars Edlund: Modus Novus

Name of the subject	Compulsory Piano
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	2-2-2-2-2-2
Contact hours per week	2-2-2-2-2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. Dr. Király Csaba
Tutor/Lecturer	Dr. Fodor Gabriella

The overall aim of the subject is to help non-pianist students to acquire and develop the ability to play the piano on a level that is appropriate to their musical education, and to help and improve their piano skills for the general requirements of the music programme (solfege, music theory, partiture reading, conducting, accompaniment, teaching, sight-reading). Students should be capable of playing the simpler piano accompaniments related to the main subject literature. They develop skills in piano playing that effortlessly serve their musical studies.

Bibliography:

- Bach 18 small preludes; Two and Three Part Inventions; Wohltemperiertes Klavier I. II.;
- Viennese classical sonatinas, sonatas (movement, whole works)
- Bartók: For Children, Microcosmos, additional piano pieces
- Simpler and more complex romantic piano pieces
- Piano accompaniments related to the main subject
- Further freely selected piano pieces

Name of the subject	Transposing and Score Reading
Place in recommended curriculum	
Advertised semesters	1-6
ECTS credits	1-1-1-1-1-1
Contact hours per week	1-1-1-1-1-1
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Dr. Antal Laura
Tutor/Lecturer	Dr. Futó Balázs

Complex development of the score reading skills necessary to process and perform polyphonic musical pieces and partitures, including reading the parts of pieces recorded in various keys and transcriptions of transposing instruments. The subject develops students' harmonic and formal

expertise and enriches their knowledge of music theory and music history. The primary task of the course is the development of students' transposition skill, which is indispensable in teaching and choir conducting activities, as well as enriching the student's piano skills and practice. In addition to learning about the formation of the basso continuo technique, its historical practice, the accompaniment of different types of baroque pieces, students apply their knowledge of harmonics in the practice of improvisation and ornamentation. During the training the students will learn to play the chorus accompaniment of baroque works with figured bass, with special emphasis on the accompaniment of recitatives, arias and other vocal pieces.

Bibliography:

Partitures, sheet music.

Name of the subject	Choir
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	2-2-2-2-2
Contact hours per week	3-3-3-3-3
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. dr. Lakner Tamás
Tutor/Lecturer	Prof. dr. Lakner Tamás

The main aim of this ensemble is to give the students an insight into the professional and pedagogical secrets of the choral performing arts with the guidance of internationally recognised, experienced artist teacher(s). Another important goal of the course is to introduce students to the outstanding musical works of different periods of choral literature and to give them the opportunity to perform on the concert stage in appropriate quality and with stylistic accuracy. Most of the concert programmes are made up of cappella works, but the choir often undertakes large-scale oratorio productions as well. Joint productions with the University Symphonic Orchestra on significant days of the university's internal music life.

Bibliography:

Sheet music of the works performed.

Name of the subject	Diploma Concert
Place in recommended curriculum	compulsory
Advertised semesters	6
ECTS credits	6
Contact hours per week	0
Pre-requisites	0
Manner of teaching	practice
Final qualification	closing exam
Head of Course	Prof. Dr. Lakner Tamás
Tutor/Lecturer	Prof. Dr. Lakner Tamás

Performing the diploma concert necessary to close the degree programme.

Bibliography:

Sheet music for the pieces performed at the diploma concert.

Name of the subject	Conducting Practice
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	3-3-3-3-3-3
Contact hours per week	2-2-2-2-2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. Dr. Lakner Tamás
Tutor/Lecturer	Dr. Antal Laura

In the practical training of choir leaders, it is necessary to get students acquainted with the theoretical and practical issues of choir organisation, choir education and choir management. The subject synthesizes the knowledge and skills acquired in the subjects of the basic and professional core material. An essential element of this is the acquisition of a concert routine, either as a choir leader or as a singer.

Bibliography:

Sheet music of the works performed.

Name of the subject	Choir conducting
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	2-2-2-2-2-2
Contact hours per week	2-2-2-2-2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. Dr. Lakner Tamás
Tutor/Lecturer	Dr. Antal Laura

Putting the skills and knowledge acquired during the Conducting Practice subject in practice.

Acquiring the teaching methods of training the parts and the whole choir, the practical application of these methods, developing future choir leaders' ability to conduct rehearsals on their own.

Teaching choral works for different types of school ensembles and adult choirs. The planning process of concert programming, intonation and testing techniques, preparation for concerts. Conscious and at the same time artistic application of the possibilities available at different stages of the learning process and performer tasks of choral works of various difficulty from different periods of the choral literature.

Developing the necessary professional and personal competences necessary for choir leader and teacher candidates for a sophisticated choir leading practice at school lessons, choir rehearsals and concerts, and for the creation of a singing community.

Bibliography:

Sheet music for the pieces performed.

Name of the subject	Diploma Choir
Place in recommended curriculum	
Advertised semesters	1-6
ECTS credits	1-1-1-1-2-2
Contact hours per week	3-3-3-3-3-3
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. dr. Lakner Tamás
Tutor/Lecturer	Prof. dr. Lakner Tamás

Preparing for the public diploma concert, which is part of the final exam. With their active participation in the preparation and the performance of the concert, students demonstrate that they are capable of independent creative work and artistic musical performance on the level appropriate to their qualification.

At the diploma concert, students conduct musical pieces of various styles and genres, which they teach to the choir available to them during a rehearsal period of a given length. The performance will take place in a concert environment.

Bibliography:

Sheet music for the pieces performed

Name of the subject	Repertoire Studies (Choral)
Place in recommended curriculum	
Advertised semesters	1-2
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. dr. Lakner Tamás
Tutor/Lecturer	Dr. Antal Laura

The aim of the subject is to provide students with the broadest possible style and repertoire knowledge. In addition to the pieces worked out in detail in the conducting practice lessons, students get to know the choral and orchestral pieces through some independent work. Developing the

student's abilities through the comparative analysis of various performances. Understanding contemporary authors and recent choral literary trends, keeping up to date with book and sheet music publishers as well as record labels.

Bibliography:

Sections of Gregorian masses, motettas, madrigals and masses from the Renaissance era (C. Jannequin, O. Lassus, L. Marenzio, Th. Morley, G. Palestrina, J. des Pres, L. Victoria); pieces from the early Baroque and Baroque era -- a cappella and with small instrumental group (W. Byrd, D. Buxtehude, J. S. Bach and his family, A. G. Gabrieli, C. Gesualdo, F. Händel, C. Monteverdi, H. Purcell, H. Schütz); pieces from the classic Viennese literature (W. A. Mozart, M. and J. Haydn, L. v. Beethoven); romantic choral works (Liszt, F. Schubert, F. Mendelssohn, R. Schumann, J. Brahms, E. Elgar, Ch. V. Stanford, C. Saint-Saens etc.); 20th century choral literature, primarily Zoltán Kodály, Béla Bartók, C. Debussy, M. Ravel, F. Poulenc, B. Britten, György Ligeti, Miklós Kocsár, György Orbán, Miklós Csemiczky, János Vajda Levente Gyöngyösi, etc., as well as the latest pieces by contemporary foreign authors.

Name of the subject	Musical Form Study and Analysis
Place in recommended curriculum	
Advertised semesters	3-4
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	
Tutor/Lecturer	Dr. Futó Balázs

While analysing pieces of European music, students encounter the most typical formal, harmonic and counter-point solutions of music history over the past centuries. The purpose of artistic analysis is to develop discerning analytical skills that understand even more distant correlations, and to accumulate a wealth of knowledge about the practice of individual music history periods and styles - thus providing a critical basis for students' performer practice. In addition to these primary goals, harmony analysis, skill development through harmonisation exercises, in particular the development of vertical hearing skills, are also objectives of the subject.

Bibliography:

Kostka, Stefan: Tonal harmony with an introduction to twentieth-century music / Stefan Kostka, Dorothy Payne. New York [etc.] : McGraw-Hill, 1989

Rameau, Jean-Philippe: Treatise on harmony / Jean-Philippe Rameau. New York : Dover Publications, 1971

Xenakis, Iannis: Formalized music: Thought and mathematics in composition / Iannis Xenakis ; Hillsdale, NY : Pendragon Press, cop. 1992

Name of the subject	Voice Production Techniques
Place in recommended curriculum	
Advertised semesters	1-6

ECTS credits	1-1-1-1-1-1
Contact hours per week	1-1-1-1-1-1
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	
Tutor/Lecturer	Károlyi Katalin

On the basis of the knowledge of the technical, physiological and acoustic factors of choral education, the development of the foundation for choir leading and teaching activity that can achieve clear, unified choral sound with an artistic expressive power. Effective voice production and intonation practices, familiarization with the structure of exercises and runs, and the conscious application and practice of the acquired knowledge. How to preserve one's voice, recognise the illnesses of the vocal organs. Students of the programme will learn about the special voice formation tasks of the different choral types, the decisive tools of the choir work that creates artistic value.

Bibliography:

Per-Gunnar Alldahl: Choral intonation. Gehrmans Musikförlag Stockholm, 2008 ISBN 978-91-7748-256-7

Name of the subject	Speech Practice
Place in recommended curriculum	
Advertised semesters	2
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Dr. Gocsál Ákos
Tutor/Lecturer	Dr. Gocsál Ákos

The subject deals with the conscious, appropriate practice of artistic speech and performance, as well as the related phenomena (emphasis, pronunciation, facial expressions, gestures). It touches upon the basics of stage performance, acting and rhetoric.

Bibliography:

Nádasdy Ádám: Practice book in English phonetics and phonology / Ádám Nádasdy Budapest: Nemz. Tankvk., 2003

Nádasdy Ádám: Background to English pronunciation: (Phonetics, phonology, spelling): For students of English at Hungarian teacher training institutions: (Chapters 1 to 10) / Ádám Nádasdy. Budapest: ELTE Angol-Amerikai Intézet, 2002

Bolla Kálmán: A phonetic conspectus of English: The articulatory and acoustic features of British English speech sounds / Kálmán Bolla (Magyar fonetikai füzetek, 0134-1545; 20.)Bp. : MTA Nyelvtud. Int., 1989

Name of the subject	Practice with Répétiteur
Place in recommended curriculum	
Advertised semesters	5-6
ECTS credits	2-2
Contact hours per week	1-1
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. dr. Király Csaba
Tutor/Lecturer	dr. Fodor Gabriella

The goal of the subject is twofold: it helps students interpret and master the material proposed or authorised by the main subject teacher; it enables the student to process the works independently. The student's work is assisted by the répétiteur, whose work can make a significant contribution to the individual development of the student. In the course of the lessons the répétiteur recognises stylistic, rhythmic, tonal problems, and points these out to the student, thereby developing the performer's self-control, i.e. students can try to correct their mistakes independently.

Bibliography:

Sheet music of the musical works covered in the Main Subject.

Name of the subject	Ensemble Singing (Contemporary Music Practice)
Place in recommended curriculum	
Advertised semesters	1-2
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	
Tutor/Lecturer	Dr. Antal Laura

Learning the pieces of vocal music that may not be (or are rarely) covered in the main subject. The main tool of learning is active singing in ensembles formed according to the composition of the students. The aim of the course is to gain in-depth experience in chamber music ensembles, in particular to develop the ability to paying attention to each other, self-control, collaboration, interactive musical performance, and to study the typical chamber music ensembles, genres, forms and characteristics of different styles.

Bibliography: sheet music for chamber pieces played during the course.

Name of the subject	School Observation (Choral)
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Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	1-1-1-1-1-1
Contact hours per week	
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Dr. Antal Laura
Tutor/Lecturer	Dr. Antal Laura

The goal of the subject is to give insight about the tasks associated with choir work through observation sessions at schools. These include programme planning, rehearsal planning, part rehearsals, solving intonation problems, coaching, developing a unified choral sound, preparation for the concert, the role of dress rehearsal, solving acoustic problems. Students prepare a journal of the school visitations.

Bibliography:

Sheet music of the pieces to be performed.

Name of the subject	Professional Practice / Master Course
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	1-1-1-1-1-1
Contact hours per week	0-1-0-1-0-1
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Dr. Herpay Ágnes
Tutor/Lecturer	Dr. Vas Bence

An important part of professional training is participation in the master courses or seminars organised by the institute or an external institution, where students become familiar with the performing practice, research results of their field, and gain broader professional experience in the form of active or passive participation. Every semester, there are master courses, concerts and lectures held as part of the "Professional Weeks". In the course of the programme, students take the course according to their choice.

Bibliography:

Same as the literature of the professional compulsory module.

Name of the subject	Orchestra and Choir Week
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	criterion subject

Contact hours per week	
Pre-requisites	0
Manner of teaching	practice
Final qualification	signature
Head of Course	Dr. Herpay Ágnes
Tutor/Lecturer	Dr. Vas Bence

It is closely related to the professional training for students to participate in the orchestral projects and in the performance choral works organised by the institute, and to become familiar with the practice of orchestra and choir pieces. In the course of the programme, students take the course according to their choice.

Bibliography:

Same as the literature of professional compulsory module.