

Bachelor's Programme: Performance																
Classical Singing																
SUBJECT	Subject type Evaluation		SEMESTERS						Credits total	SEMESTERS						Lessons total
			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					3	3	6	
Practice Methodology	L+P	E						3						3	3	
Professional Methodology	L+P	E			3	3	3	2			2	2	2	2	8	
Professional Methodology Comprehensive Exam		CE						1							0	
PRACTICE																
Electives	L+P	TG						0							0	
Hungarian studies	P	CR			0	0		0			4	4			2	
PROFESSIONAL MODULE								165							180	
GENERAL KNOWLEDGE AND MUSIC SUBJECTS																
Philosophy**	L	E	2					2	2						2	
Acoustics**	L	E	2					2	2						2	
Art History**	L	E			2			2			2				2	
Ethics**	L	E					2	2					2		2	
Music Aesthetics**	L	E					2	2					2		2	
Hungarian and Universal Music History	L	E	2	2	2	2	2	1	11	3	3	3	3	3	3	18
Music History Comprehensive Exam		CE						1	1						0	
Music Theory	P	E	2	2	2	2		8	2	2	2	2			8	
Solfeggio	P	E	2	2	2	2		8	2	2	2	2			8	
Music Theory and Solfeggio Comprehensive Exam		CE					1	1							0	
Folk Music	L	TG-E	2	2				4	2	2					4	
MAIN SUBJECT AND ITS RELATED SUBJECTS																
Main Subject	P	E	7	7	7	7	7	7	42	2	2	2	2	2	2	12
Practice with Répétiteur	P	TG	1	1	1	1	1	1	6	2	2	2	2	2	2	12
Main Subject - Performance Methodology	P	TG	2	2					4	2	2					4
Speech Technique	P	TG	1	1					2	1	1					2
Stage Speech	L+P	E			1	1			2			2	2			4
Performance on Stage	P	E			1	1	1	1	4			8	8	8	8	32
Foreign Language for Singers	L+P	E					2	2	4					2	2	4
Repertoire Studies	L+P	TG					2	2	4					2	2	4
Voice Health Studies	P	TG	2						2							0
Piano	P	TG	1	1	1	1			4	1	1	1	1			4
Diploma Concert	P	CLE						6	6							0
ENSEMBLE MUSIC																
Chamber Music (Contemporary Music Practice)	P	E	2	2	2	2	3	3	14	1	1	1	1	1	1	6
Choir / Orchestra	P	TG	2	2	2	2	2	2	12	6	6	6	6	6	6	36
Voice Part Rehearsal	P	TG	1	1	1	1	1	1	6	2	2	2	2	2	2	12
OTHER CRITERION SUBJECTS																
Professional Week / Master Course	P	TG	1	1	1	1	1	1	6							0
Orchestra and Choir Week*	P	NG							0							0
Concert Attendance	P	TG			1	1	1	1	4							0
lessons per week									30,0 26,0 39,0 38,0 40,0 36,0						209	
credits per semester								196								

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

*compulsory in each semester

**compulsory in the first semester, elective in further semesters

Differences from the Hungarian curriculum:

The subject "Hungarian Language" has been removed.

Subject	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	Károlyi Katalin
Professional Methodology	Károlyi Katalin
Philosophy**	Dr. Kovács Balázs
Acoustics**	Hetesi Sándor
Art History**	Dr. Kovács Balázs
Ethics**	Dr. Kovács Balázs
Music Aesthetics**	Dr. Kovács Balázs
Hungarian and Universal Music History	Dr. Stachó László
Music Theory	Dr. Balatoni Sándor
Solfeggio	Dr. Balatoni Sándor
Folk Music	Prof. dr. Lakner Tamás
Main Subject	Károlyi Katalin
Practice with Répétiteur	Károlyi Katalin
Main Subject - Performance Methodology	Károlyi Katalin
Speech Technique	dr. Gocsál Ákos
Stage Speech	Varga Éva
Performance on Stage	Varga Éva
Foreign Language for Singers	Varga Éva
Repertoire Studies	Károlyi Katalin
Voice Health Studies	Varga Éva
Piano	Dr. Fodor Gabriella
Chamber Music (Contemporary Music Practice)	Károlyi Katalin
Choir / Orchestra	Bartal László
Voice Part Rehearsal	Bartal László
Professional Week / Master Course	Dr. Vas Bence
Orchestra and Choir Week*	Dr. Vas Bence
Concert Attendance	Dr. Vas Bence

The elective pedagogical courses have been marked in red.

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

Lascarides, V. Celia. History of early childhood education / V. Celia Lascarides 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	Károlyi Katalin

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	
Tutor/Lecturer	Károlyi Katalin

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

Solfege 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

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

PROFESSIONAL MODULE

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. Hrubai 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	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.

Bibliography:

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

Name of the subject	Art History
Place in recommended curriculum	elective
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	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	Music 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 concept history. 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	Hungarian and Universal Music History
Place in recommended curriculum	
Advertised semesters	1-6.
ECTS credits	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 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	
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 solfeggi [Printed music sheet] = Sechshundfünfzig 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

Bibliography:

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

Name of the subject	Folk Music
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	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	Main Subject
Place in recommended curriculum	

Advertised semesters	1-2-3-4-5-6
ECTS credits	7-7-7-7-7-7
Contact hours per week	2-2-2-2-2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	exam
Head of Course	
Tutor/Lecturer	Károlyi Katalin

The main goal of the subject is the high level development of singing technique within students' vocal range.

Students acquire a basic knowledge of the repertoire of different musical ages, their performing style and technical forms. Students will be able to perform concerts as a chamber musician in professional ensembles or as a soloist. They are able to analyse and understand the song literature independently, incorporate its stylistic, formal, compositional, aesthetic aspects into their performances.

Based on their high technical and musical skills, they meet the requirements of the Classical Singing master programmes' (Opera Singer or Oratorio and Song Performer) input requirement system.

Bibliography:

Sheet music of the classical singing repertoire.

Name of the subject	Practice with Répétiteur
Place in recommended curriculum	
Advertised semesters	1-2-3-4-5-6
ECTS credits	1-1-1-1-1-1
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	Károlyi Katalin

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 singer's self-control, i.e. students can try to correct their mistakes independently.

Bibliography:

Sheet music of the classical singing repertoire.

Name of the subject	Main Subject Performance Methodology
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	Károlyi Katalin

In the course of the programme, the training places equal emphasis on solving both technical and musical problems, enriching vocal repertoire and methodological knowledge. It is crucial to develop the correct, most detailed practice methodology, which students acquire by making the most of their available time. The aim of the programme is to develop students' musical knowledge, technical skills and performer's image, as well as to increase their ability for independent work. The goal of the course is the develop practice to an artistic level.

Bibliography:

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

Name of the subject	Speech Technique
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	term grade
Head of Course	
Tutor/Lecturer	dr. Gocsál Ákos

Acquiring the correct pronunciation. Developing comprehensibility during singing. Basics of phonetics. Pronunciation exercises for speech sounds. Stress, intonation practice. Practicing speech rhythm. Articulation and breathing exercises. Exercises for breathing, sound, pronunciation, stress and rhythm.

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	Stage Speech
Place in recommended curriculum	compulsory
Advertised semesters	3-4
ECTS credits	1-1
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	
Tutor/Lecturer	Varga Éva

Speech on the stage is different from the practice of everyday speech. The following topics are taught during the course in order for students to master the basics of artistic speech: articulation, speech techniques, correct stress, poem and prose recitation. Proper articulation and speech technique decisively contribute to creating an artistic integrity.

In stage play and during poem or prose recitation, speech cannot be used merely as a tool for practical purposes; in order to fulfil its aesthetic function, it should aim for artistic realisation through its expressive power, attitude and sensitivity.

Bibliography:

Texts of different genres (prose, poem, drama)

Name of the subject	Performance on Stage
Place in recommended curriculum	compulsory
Advertised semesters	3-4-5-6
ECTS credits	1-1
Contact hours per week	8-8-8-8
Pre-requisites	0
Manner of teaching	practice
Final qualification	exam
Head of Course	
Tutor/Lecturer	Varga Éva

The material of the course includes the criteria for public performance or appearance, i.e. the observance of the ethical norms required before, during and after the stage performance. Mastering the established traditions of stage movement, counter-movement and harmony. During the lessons, students seek to acquire the unity of different musical and stage acting styles. Learning the basic acting and stage tricks is possible through learning the acting profession. The analysis and characterisation of the played character contributes to the authentic creation of the role. In addition, the task is to learn about and master different historical dances, to practice the coordination of movement. Students study the characteristic movement elements of different ages. During the exercises, students learn the physical feasibility of singing in different stage situations. Getting to know body language, the toolbox of facial expressions and applying these on stage is a priority of the course.

Bibliography:

The uses of drama: acting as a social and educational force / edited by John Hodgson. London: Methuen, 1981

Young, Jordan R.: Acting solo: the art of one-man shows / by Jordan R. Young. Beverly Hills: Moonstone Press, cop. 1989

Moore, Sonia: The Stanislavski system: The professional training of an actor: digested from the teachings of Konstantin S. Stanislavski / by Sonia Moore. Harmondsworth: Penguin Books, 1984

Librettos for the works covered.

Name of the subject	Foreign Language for Singers
Place in recommended curriculum	compulsory
Advertised semesters	5-6
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	exam
Head of Course	
Tutor/Lecturer	Károlyi Katalin

A characteristic of the singer repertoire is that the works must be performed in the original language, even if the singer does not speak the language itself. Students have a basic knowledge of the grammatical rules, vocabulary and pronunciation of at least one foreign language typical of solo singing genres, with particular reference to the specific literary works used in musical pieces. Using these, the course helps students learn, understand, and correctly pronounce the content of at least one literary piece written in a foreign language characteristic of the solo singer genres.

Bibliography:

Literary texts in German and/or Italian (or possibly other) languages, typically selected from the singer's repertoire

Name of the subject	Repertoire Studies
Place in recommended curriculum	compulsory
Advertised semesters	5-6
ECTS credits	2-2
Contact hours per week	2-2
Pre-requisites	0
Manner of teaching	lecture + practice
Final qualification	term grade
Head of Course	
Tutor/Lecturer	Károlyi Katalin

The aim of the course is to broaden students' knowledge and to introduce the most characteristic pieces of vocal repertoire outside of opera, from the beginning of the history of the song to the present. A further goal is to develop a broader knowledge of musical styles through listening to music, analysing the music heard, musical recognition and the practice of singing with piano accompaniment. We focus on the history, characteristics, literary aspects, the types of song cycles and interpretation issues of the 'Lied' genre as a new form of civic expression.

Bibliography:

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

Rushton, Julian: Classical music: A concise history from Gluck to Beethoven / Julian Rushton. London: Thames and Hudson, 1986

Whittall, Arnold: Romantic music: a concise history from Schubert to Sibelius: with 51 illustrations / Arnold Whittall. New York: Thames and Hudson, 1987.

Sheet music for the pieces of the repertoire.

Name of the subject	Voice Health Studies
Place in recommended curriculum	compulsory
Advertised semesters	1
ECTS credits	2
Contact hours per week	2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	
Tutor/Lecturer	Varga Éva

Acquainting students with the structure and functioning of the vocal organs involved in singing, the theoretical summary of the problems of sound formation, which helps students with sound production in practice. The goal of the subject: students will learn about the anatomical, physiological, phonetic and technical aspects of vocal production, which they will be able to utilise later in practice.

Crystal, David: A Speech dictionary of linguistics and phonetics / David Crystal Malden, MA: Blackwell Pub., 2003

Christophersen, Paul: An English phonetics course / by Paul Christophersen. Ikeja (Nigeria); Accra: Longmans, 1968

Roach, Peter: English phonetics and phonology: a practical course / Peter Roach. Cambridge; New York; Oakleigh: Cambridge University Press, 1993

Name of the subject	Piano
Place in recommended curriculum	compulsory

Advertised semesters	1-4
ECTS credits	1-1-1-1
Contact hours per week	1-1-1-1
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Prof. Dr. Király Csaba
Tutor/Lecturer	Dr. Fodor Gabriella

The 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 (solfegeio, 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	Chamber Music (Contemporary Music Practice)
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	2-2-2-2-3-3
Contact hours per week	1-1-1-1-1-1
Pre-requisites	0
Manner of teaching	practice
Final qualification	exam
Head of Course	Dr. Holics László
Tutor/Lecturer	Károlyi Katalin

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	Choir/Orchestra
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	2-2-2-2-2-2
Contact hours per week	6-6-6-6-6-6
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Kocsár Balázs, assistant lecturer
Tutor/Lecturer	Bartal László

During their studies, it is especially important for students to acquire choral and orchestral practice that covers a broad repertoire. The works to be performed during the semester will be selected at the beginning of the semesters.

Bibliography:

Sheet music of the performed works.

Name of the subject	Vocal Part Rehearsal
Place in recommended curriculum	compulsory
Advertised semesters	1-6
ECTS credits	1-1-1-1-1-1
Contact hours per week	2-2-2-2-2-2
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Kocsár Balázs, adjunktus
Tutor/Lecturer	Bartal László

Vocal part rehearsals of the pieces covered in the Choir/Orchestra subject.

Bibliography:

Sheet music of the pieces to be performed.

Name of the subject	Professional Week / Master Course
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. 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 of 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 subject according to their choice.

Bibliography:

Same as the literature of professional compulsory module.

Name of the subject	Concert Attendance
Place in recommended curriculum	compulsory
Advertised semesters	3-6
ECTS credits	1-1-1-1
Contact hours per week	
Pre-requisites	0
Manner of teaching	practice
Final qualification	term grade
Head of Course	Dr. Herpay Ágnes

During their studies, students regularly listen to music at concerts, sound recordings or the radio. At the concerts and opera performances, students' knowledge of musical works is widened through gaining experiences, and they can also study various performer approaches, styles and modes of expression. They can also become acquainted with the natural living environment they intend to join as a performer. Students keep a journal of the musical pieces they listen to as part of the compulsory music listening. The journal includes the time and place of listening to music, the exact titles of the pieces, the performers, and the short, subjective comments of the student on the works and/or performance.

Bibliography:

Standard pieces of music literature (baroque, classical, romantic and 20th century), with regard to the work of significant authors of Hungarian music criticism (Bence Szabolcsi, György Kroó, Antal Molnár, etc.), individual concert attendance programme. Concerts of the Pannon Philharmonics, concerts at the Kodály Centre, opera performances of the National Theatre of Pécs.