



COURSE CONTENTS (2025–)

BA COURSE IN GENERAL MUSIC STUDIES (WITH KODÁLY EMPHASIS) (6 semesters)

SOLFÉGE - MUSIC THEORY as Main Subject

The course trains practical and theoretical general musicianship skills through singing and through the systematic use of relative solmization skills to be developed. This includes rhythm and metre, unison and part-singing with clear intonation, inner hearing, musical reading and writing, musical dictation, (rhythmic, melodic, harmonic) musical memory, polyphonic skills, transposition, harmony (keyboard harmony and/or figured bass), improvisation, creative skills, sense of form, style-based musical analysis, development of stylistic knowledge.

MUSIC HISTORY

Focus of the course is the history of western music, to familiarise the students with the most important eras, trends, styles, genres, composers, works, performing artists and musical life of Western civilization. The course only touches upon music of other cultures (Eastern, African), but it will present the main tendencies of changes and their probable causes, their social-historical background and the background of related arts.

HUNGARIAN MUSIC HISTORY IN GENERAL

The course – as a general introduction – focuses on the history and the heritage of Hungarian music from the time of the Great Migration to contemporary musical trends.

From the beginning to the great masters of the Romantic era the studies focus on the differences between the Hungarian and Western musical life in connection with the Hungarian history. Hungarian influences in Western music and Western influences in Hungarian music will also be presented. Franz Liszt, Béla Bartók, and contemporary composers (20th and 21st centuries) will be introduced through their masterpieces.

COMPOSITION

The aim of the course is to let students learn the elements of counterpoint and formal analysis mainly through compositional practice, as it used to be the practice for centuries (before the exaggerated specialisation of music education of the 20th century). The acquisition of style and technique is based on analysing works by the composers who serve as models, by completing sample compositions, imitating models and by composing individual stylistic exercises.

SCORE READING

The individual course is to help students survey, learn and play vocal and instrumental scores on the piano in one-to-one tuition. The material of studies includes reading in C-clefs, and it deals with transposing instruments and the sight-reading of easier pieces (partly by four-hand playing), and their transposition.

FOLK MUSIC

The course gives students a summative introduction for professional musician to fundamental level of Hungarian musical heritage. Topics and knowledge areas focus on musical and cultural-ethnographical aspects of folk music and help students to explore their own musical folk culture and tradition.

PHILOSOPHY

The course aims to familiarise students with the basic theoretical definitions of philosophy, providing basic knowledge about the history of philosophy. It is also to improve the students' logic, rhetoric skills and their understanding of basic terminology through reading and interpreting philosophical texts together.

ACOUSTICS

The course aims to understand and recognise the three-fold unity of the space of sound and hearing through the introduction of the concept of sound. Students will discover the deterministic effect of the physical world on the musical world paying special attention to their musical consequences and expendable acoustic terminology. Students learn to acquire an elementary expertise in the sound structuring and recording techniques and will be able to utilise their acquired knowledge about instruments (singers) and architectural acoustics in musical and performance practice.

PIANO

Students learn to play keyboard instruments to be able to use these skills in music teaching situations. The aim of the individual lessons is to develop technical skills, musical and stylistic knowledge to extend the knowledge of piano repertoire. Developing piano skills is necessary for the completion of piano-related musical activities such as piano accompaniment, score reading transposition, realisation of figured bass etc. The lessons also focus on the acquisition of general performance skills and the development independent artistic expression.

BASSO CONTINUO

The individual lessons focus on teaching the theory and practice of playing and realising figured bass (basso continuo), which can be regarded as the basis of the baroque style. Analysing manuscripts of the baroque period, analysing and realising the figured bass of examples taken from the vocal and instrumental repertoire.

CHAMBER MUSIC

The course is to confirm that singing and/or instrumental musical practice performed with personal responsibility is an important complement to the theoretical and methodological knowledge received during the academic year. It also serves to broaden knowledge of the vocal and/or instrumental repertoire.

CONTEMPORARY MUSIC ENSEMBLE

The aim of the course is the performance of pieces in new formations of chamber music, mostly with freely chosen instruments (including percussions or noise-making devices) or with controlled improvisation, and to familiarise students with the notational methods of contemporary music. The special function of the newer forms of chamber music developed in the latter decades is the so-called ensemble-playing, for which instrumental students can be prepared during this course.

VOICE TRAINING

The lessons are individual tuition in voice where experience gathered through the individual voice training and the performance of solo vocal works assist students in the fine implementation of Kodály's educational concept into practice, to develop technical skills, musical and stylistic knowledge, to extend the knowledge of vocal repertoire, to develop vocal skills necessary for the completion of vocal-based musical activities such as ensemble singing, sing-and-play, etc. The lessons also are focusing on the acquisition of general performance skills and the development of artistic expression.

INTRODUCTION TO CHORAL CONDUCTING

The lessons focus on learning the fundamental technical knowledge of conducting: how to control the tempo, characters, dynamics, and realisation on a fundamental level, and to use of genres and styles in conducting. The repertoire includes excerpts from the music of the Renaissance, Baroque, Viennese Classicism, 20th century, and contemporary music, special attention is given to Kodály's and Bartók's choir pieces and Hungarian choral literature.

CHORAL SINGING

The twice-weekly choir experience provides reliable and applicable musical and technical knowledge necessary for the performance of choral works. It also provides students experience in rehearsal techniques, musical and pedagogical facilities needed for successful choir direction to extend students' knowledge of choral repertoire.

MASTERCLASS

During the academic year the Institute offers several master classes which give on one hand complementary information to the subjects taught in the course. On the other hand, participants deal with those fields of music history, music culture and music education which are not discussed during the regular courses.

ELECTIVES

The list of optional classes is announced at the beginning of the academic year.