



UNIVERSITAS SCIENTIARUM SZEGEDIENSIS  
**UNIVERSITY OF SZEGED**



Confucius Institute  
at University of Szeged  
塞格德大学孔子学院

## DEAR FRIEND/VISITOR,

Thank you for visiting our exhibition stand in your endeavor to broaden your artistic skills in the fields of interpretation and presentation of music outside your country. Please dedicate a few minutes to browsing through the professional qualifications offered by our institution.

Aside from our high quality undergraduate training, guaranteed by artist-teachers known internationally, we regularly offer master courses. The faculty also engages in organizing concert events four to five times a year. Invited guests are distinguished members of the international classical music scene, eg. Gergely Bogányi, István Matuz, Iván Madarász, Tamás Velencei.

*Prof Dr Kerek Ferenc DLA dékán*



## HISTORY OF THE FACULTY

### *Short History of the Faculty of Music*

Following the great flood in 1879 the rebuilding of Szeged started to gather pace, parallel to which music training in the town started to develop. The Town School of Music, founded by Viktor Langer, was led by composer and musician Endre Szögi between 1883 and 1903. This period involved the increase in subjects and the number of students alike at the school. Higher education was introduced following the six year training at the music school, hence students could refine their knowledge on a higher level. In 1904 the Town School of Music invited the distinguished musician, Péter Király-König, who became a leading figure in the musical life of Szeged for decades, thanks to his musical and organizer skills. In the school year 1905/1906 new organizational rules were introduced going by the curriculum of the Hungarian Royal Academy of Music in Budapest. Thus the musical education of Szeged became the most modern spirited among the regional cities. Király-König hired new staff to handle the increased number of classes. He started double bass, french horn and clarinet as free departments.

In 1983 the Franz Liszt Academy of Music permitted the launch of academic training in the 3rd, 4th and 5th years, acknowledging the high level of training of string instruments. In the following years another fifteen courses gained rights for an academic level.

In 1990 the Ministry of Culture endorsed the organizational and operational regulations of the Franz Liszt Academy of Music, accordingly the institution became a Conservatory of Music.

In 1996 the general board of the Franz Liszt Academy of Music in Budapest, decide that both conservatories of the country could carry out academic education in all licensed departments in the first three years. The mentioned regulation secures annual interoperability between college and university level training. Ensuring that students could obtain university or college degree based on his/her talents and achievements.

The Conservatory left the Academy of Music in 1998, and operated as the founding member of the Higher Education Alliance of Szeged until 1st January, 2000. At that point it became the self-sufficing educational unit of the freshly established University of Szeged.







Following the successful faculty accreditation on 1st September, 2003, the institution went on to operate as the 11th faculty at University of Szeged. The faculty now educates teachers and performers of chamber music on collage level, and performing artists and artist-teacher.

The Faculty of Music, which had operated as part of the Franz Liszt Academy of Music till 1998, carries out its professional tasks today based on the traditions of Hungarian music teaching. It fills a decisive role in the musical life of Szeged and its surroundings, as it maintains a high quality education and artistic performances.

## REQUIREMENTS FOR ADMITTANCE:

### SINGER

- I Baroque song or air
- I Classical song
- I Romantic song
- I XX. century song
- I folk song elaboration/adaptation or lied (Hungarian)
- I freely chosen opera air

### PERCUSSION

#### *Side drum:*

Hochrainer: Studies for side drum 100 Etudes\*

Timpani:

Beethoven: V. Symphony III.- IV. movement\*

Knauer: Studies for Timpani II. notebook 66., 67.\*  
Etudes

#### *Pitched instruments:*

Bach: solo sonata in A minor for flute ( Sarabande, Borruée)

Bach: Partita in D minor for violin ( Sarabande )

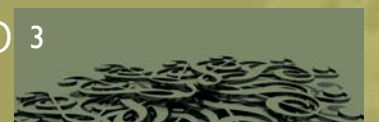
Bach: Partita in E minor for violin (Minuet I-II Borruée,\* Gigue )

Collected French pieces

Bozza: Rytmic

Petit: Hors d'Oeuvre

The pieces marked with a \* are compulsory. From the pitched instrument pieces choosing a four-piece instrument is obligatory. From the Collected French pieces one is freely chosen, not required.





## TUBA

1 complete Baroque sonata (eg. Händel: Sonata F-dur)

1 complete performance piece (eg. Kopprasch: In the depth of the cellar)

1 slow and 1 fast movement from a concerto (eg. Williams: II. I. movement)

2 obligatory Etude: Blazevic: 20. and Kopparsch: 35.

1 slow and 1 fast movement of a Romantic or XX. century piece (eg. Sachse: Concerto for bass trombone)

Bozza: Preludium et Allegro

Detailed curriculum for bass trombone developed by Ferenc Steiner

Kopprasch: Study 35 in B major

Blazevic: Etude 22 rewritten for tuba

1 movement from a contemporary Hungarian piece

## TROMBONE

*Tenor trombone:*

Kopparsch: Study 35.

Blazevic: Etude no. 22.

1 slow and 1 fast movement of an optional baroque sonata

1 Romantic or XX. century piece with piano accompaniment (eg. De la Nux: Solo de Concour)

Saint-Saëns: Cavatina

Guilmant: Morceau Symphonique

Gräfe: Concert

*Bass trombone:*

From contra E to b register

Stefansin: Etudes for bass trombone No. 8.,

or Kopprasch: Study 35. in B major

Bordogni: Etudes for tuba, 1 etude in key for tenor

1 slow and 1 fast movement of an optional baroque sonata

## TRUMPET

Böhme: Etude 12 from "24 melodic studies"

1 slow and 1 fast movement of a baroque sonata or concerto

1 modern piece

## FRENCH HORN

Scale B major on three octaves

Maxime-Alphonse III. Etude 7.

F. Gallay: Study 7 from 12 etudes

1 Concerto movement from Mozart

1 optional piece







## RECORDER

Vivaldi: Concerto in C minor

Castello: Sonate seconda, or Fontana: Sonate seconda

Zahnhausen: Solo piece No. 3. Toccata  
Movements from Suite by Hotteterre,  
or other pieces of similar difficulty

## BASSOON

I concert etude by Milde

I etude by Satzenhoffer

I Baroque sonata

Mozart: Bassoon concerto in B (flat) major

Gordon Jakob: Partita

## CLARINET

3 etudes from the following volumes:

Jeanjean: Etudes Progressives et Mélodiques III.

Klose: Études Caractéristiques

I slow and I fast movement of a concerto

I performance piece and I sonata

## OBOE

2 etudes differing in characteristics

Handel: Sonata in C minor, I. II. movement

Haydn: Oboe Concerto I. movement (played  
without sheet)

An oboe piece chosen from the following (or  
pieces of similar difficulty):

I romance by Shumann

Ránki: Don Quijote y Dulcinea

Britten: I. and II. movements from Six  
Metamorphoses

Bozza: Cante Pastorale

## FLUTE

2 etudes:

1. Feliks Tomaszewski: Selected etudes for flute,  
Studies 6th from the IV. volume (A. B. Fürstenau:G  
major), or 9th (A. B. Fürstenau: D major)

2. Joachim Andersen: 24 Etudes for flute (op. 15.): 3.  
I optional fantasia by Telemann

I slow and I fast movement from an optional  
pre-classical or classical concert, no sheet music  
allowed (eg. Quanz, Stamitz)

I performing piece

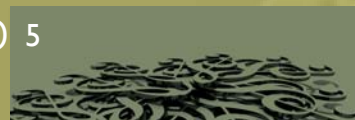
Double bass

2 octave scales in major and minor keys

2 etudes (from notebooks of Hrabě I., Storch I.,  
or Simandl VI.)

I fast movement of a concerto

I slow and I fast movement of a sonata





## CELLO

- 2 etudes selected freely
- 2 movements of any solo pieces by Bach
- 1 main movement of a concert
- 1 performance piece, virtuoso in character

## VIOLA

- 2 etudes selected freely
- 2 movements of any solo piece by Bach
- 1 main movement of a concert
- 1 performance piece, virtuoso in character

## VIOLIN

- 2 etudes selected freely (Rode, Gaviniés, Dont)
- 1 main movement of a concert
- 2 movements of any solo pieces or partita by Bach
- 1 performance piece

## HARP

- 1 Baroque piece: dance movement or concert ((Händel, Bach, Lully etc.)
- 1 Classical piece: sonata or sonatina ((Nadermann, Dussek, Kardon etc.)
- 1 Romantic or Impressionist performance piece ((Grandjany, Tournier, Fauré etc.)
- 1 concerto movement from any era

## ORGAN

- 5 pieces are compulsory, out of which 4 in different stiles:
  - 1 piece from an ancient master
  - the fast movement of a trio sonata by Bach
  - 1 Prelude (fantasia, toccata) and fugue by Bach
  - 1 Romantic piece
  - 1 piece by a contemporary (or XX. century) composer
- Applicants are required to evince the elaboration of the performed pieces. Furthermore it is expected to show the existence and the upgradability of performative skills (modeling, persuasive power, fitness for stage).

## HARPSICHORD

- J.S. Bach: 1 two or three part invention
- 3 movements from a French suite
- Rameau: 2 pieces
- 1 sonata virtuoso by Scarlatti
- 1 chosen piece

## PIANO

- 1 Etude (eg. Chopin, Liszt, Rachmaninov, Czerny)
- 1 prelude and fugue from the I-II. volumes of the Wohltemperiertes Klavier
- 1 Classical wienese sonata (eg. Haydn, Mozart, Beethoven)







- 1 Romantic piece
- 1 XX. century piece (egy Bartók or Prokofjev, Debussy, Ravel)

Classical instrument artist Master of Arts - Requirements for Admittance

## GUITAR

- 1 complete baroque suite or sonata ( instead of a suite, a complete opus is possible, eg. Bach BWV 998), or (fast and slow) 2 movements of a baroque suite/sonata + a long renaissance fantasia (John Dowland, F. da Milano etc.)
- 1 complete concerto, or a complete XIX. or XX. century sonata (a XX. century piece may be a sonatine with three movements)
- 1 concert etude
- 1 performance piece freely chosen, but differing in style from the previous pieces

## CELLO

- Scale on 4 octaves (with articulations: legato, detaché, martelé, spiccato, staccato, sautillé, saltato)
- Tritonic, hexatonic and Octatonic scales common chord resolutions, decima studies
- 2 Etudes
- 2 movements from the IV., V., or VI. suite by Bach

- 2 sonata movements
- 2 concert movements

## VIOLIN

- 2 Etudes by Paganini
- 1 fugue or chaconnes by Bach
- 1 major movement of a concert
- 1 performance piece freely chosen

## PIANO

- 1 prelude and fugue from the I-II. volumes of the Wohltemperiertes Klavier
- 1 complete classical sonata (Haydn, Mozart, Beethoven)
- 1 concert etude chosen freely (eg. Liszt, Chopin, Rachmaninov, Szkrjabin, Prokofjev, Debussy, Bartók)
- 1 large format Romantic piece (eg. Chopin, Liszt, Schumann, Muszorgszkij)
- 1 XX. century performance piece (eg. Bartók, Sztravinszkij, Hindemith, Prokofjev, Sosztakovics, Debussy, Ravel)



## FREE TIME, LEISURE

By gaining admittance to the Faculty of Music you will have become one of the commoners of the University of Szeged. The university counts 30 000 member community, a town inside the city. Beside the everyday instrumental practices, a number of programs and varied student's life awaits in the next five years of your life. One of the advantages of our faculty is may be that it has a familial atmosphere, however be open towards the students of other faculties. The Student's Government organizes a number of programs where you can meet students from other faculties, eg. at the joint camp for freshmen with the Faculty of Arts students. The students of the two faculties also have common sport's day called "Szevasz-Tavaszi". The Student Government also manages faculty nights at various entertainment sites. One of the most favourite sites is the JATE club (university club transl.), where faculty parties for art and music students take place. It also hosts the exam period opening (VINYIT) and closing (VIZIT) parties. Also for Music Faculty students (ZMK students transl.) exclusive "Musician parties" are held at the University Theatre once a month. The activities listed are all free of charge for students of the Faculty of Music.

The greatest event in the life of a ZMK student is the Musician's Ball, held for the third time last year. The III. Musician's Ball was held on 13th October 2011, where our students closed the ball season with a live music bash, following a live performance and a nice smorgasbord dinner.

Chamber music groups established by the faculty's students have regularly performed on the "Legyen a zene mindenkié!" (Let music be for everyone transl.) concert-series in the past five years. Freshmen are welcome to play in the next fall season at the Milenneumi Café.

The town swimming pool is free to be used by university students from 9 p.m.

Our foreign students not only come to know Szeged and its surroundings, but also have the chance to see Budapest and other sights of Hungary, as several tours are organized regularly: day trips to Budapest with sightseeing, visits to the Parliament and visits to the national park at Ópusztaszer.

*A fotókat Szegedi Tamás készítette.*

