

Transilvania University of Braşov, România

Study program: Instrumental Music Performance

Faculty: Music

Study period: 4 years (bachelor)

| Course title | Code | No. of credits | Number of hours per week | | | |
|-------------------------------|----------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Music Theory and Aural Skills | TSD01/02/03/04 | 3 | 1 | 1 | | |

Course description (Syllabus): Tonality - the manifestation of the musical thought from Baroque until the 20th century; The concept of tonality; The subsystems of tonality: the intonation subsystem, the metric rhythmic subsystem, the harmonic subsystem, the timbre subsystem; The tonality ruling principles: the temperate sound principle; the gravitational principle; the energetic balance principle; the principle of numerical composition; The concept of tonality; functionalism in tonality; The concepts of scale, accord and mode; Connections between tonalities; Forms of modeling the system of tonalities; Diatonism and chromatism in tonality; Modulation; Folk intonation musical systems – overview, the history of modal research; Classification; characteristics of the modes; modal expressiveness, the functions system; Modal intonation musical systems of folk origin: oligophonies, pentaphonies, hexaphony and heptaphony; Modal intonation musical systems of some traditional musical cultures: the Ancien Greek, the Byzantine and the Western European Middle Age culture.

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|------------------|----------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| History of Music | ISM01/02/03/04 | 3 | 1 | 1 | | |

Course description (Syllabus): Interpretation of a relevant selection of the historical epochs. Developing the capacity of properly decoding the meaning of musical language elements. Reaching the highest possible level of performance by developing technical and auditory skills. Developing a creative ability in using the instrumental technique to achieve interpretations, depending on the intention of artistic-musical expression. Developing the ability to identify the criteria for selecting an musical repertoire, favouring an upward path of personal artistic development, taking into account both performer's technical level and personality. Accumulating substantial amounts of new knowledge in order to identify, address and resolve complex cognitive and professional issues. Accumulating a body of knowledge in order to obtain professional performance regarding both personal and professional development

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|-----------------------------|-------------------------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Artistic Practical Training | PA01/02/03/04/05/ 06/07/08 | 3 | - | - | 0,5 | - |

Course description (Syllabus): Student assessment will be made by tracking the entire semester practical activities with the faculty symphonic orchestra, but also by attending concerts and watching debates within specialty classes. For active participation in all practical activities - note 10 (ten) Lack of practical activities lead to failure in the colloquium. The notes are determined by quantifying the student's personal contribution to the practical activities. The classes of artistic practical training can be completed during the semester, the exam session or during the practice periods signed in the University's schedule.

| Course title | Code | No. of credits | Number of hours per week | | | |
|------------------|----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Musical Folklore | FOL01/02 | 2 | 1 | 1 | | |

Course description (Syllabus): The musical folklore integrated to the spring and summer habits: Lăzărelul, Scaloianul, Paparuda, Drăgaica, Cununa, Lioara, Călușul, Toconecele, etc. The winter habits repertoire: the carols, the masked and disguised dances: Brezaia, Capra, Ursul, The New Year's wishes: Plugușorul, Sorcova, Vergelul, Vasilcă. The folklore and religious theatre: Vicleiul, Mocanii, Haiducii, Constantin Brâncoveanu, Irozii. The wedding instrumental repertoire. The funeral instrumental repertoire. The fiddler's ballad. The vocal and instrumental melancholy song. The old style proper song: the Transylvania, Oltenia, Moldavia and Muntenia sub-dialect. The instrumental accompaniment of the modern style song. The music within the folklore dances: Systemization and analysis criteria; the music within the Transylvania, Banat, Oltenia, Muntenia, Dobrogea, Moldavia and Bucovina folklore dances.

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|---------------------------|--------------------------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Accompaniment instr/piano | ACI/ACPO1/02/03/04/05/06/07/08 | 2 | | | 1 | |

Course description (Syllabus): Performance of a relevant selection of the instrumental repertoire. Bringing the musical consciousness to a higher level so as it would be satisfying for achieving the new repertoire level. Developing the musical hearing and the relationship between the musical configuration and its graphical image. Approaching new and improved analysis ways of the musical text and the skill to link altogether the other team partners scores in the own conception. Forming the self-awareness of the part of the whole in chamber music.

| Course title | Code | No. of credits | Number of hours per week | | | |
|------------------------------------|----------------------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Instrument, Individual Instruction | INS01/02/03/04/05/06/07/08 | 5 | 1 | | 1 | |

Course description (Syllabus): Developing technical and interpretative skills in order to achieve performance in interpretation. Acquiring useful knowledge for developing the creative spirit. Developing the ability to understand the contents of the approached scores. Learning the art of conveying own emotions to the audience.

| Course title | Code | No. of credits | Number of hours per week | | | |
|---------------|---------------------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Chamber Music | MC01/02/03/04/05/06/07/08 | 5 | 1 | 1 | | |

Course description (Syllabus): Developing the capacity to play together, to listen to each other and to perform a piece at an artistic level. Developing a creative ability in using the instrumental technique adapted to playing in ensembles formed by 2 to 4 musicians, to achieve interpretations, depending on the intention of artistic-musical expression. Developing the capacity of properly decoding the meaning of musical language elements while playing in chamber music ensembles. Developing the ability to identify the criteria for selecting an chamber music repertoire, favouring an upward path of personal artistic development, taking into account both performer's technical level and personality.

| Course title | Code | No. of credits | Number of hours per week | | | |
|---------------------|----------------------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Symphonic Orchestra | ORC01/02/03/04/05/06/07/08 | 3 | 2 | - | 2 | - |

Course description (Syllabus): The purpose of discipline is training students to play in various instrumental ensembles (Philharmonic, Opera, chamber ensembles). The discipline also wants to develop a sense of rhythmic coordination and musical ear to homogenize better with the colleagues in the orchestra. Another very important aspect is the development of knowledge by interpreting a rich and varied repertoire. Also the social aspect – large ensembles work and discipline are issues arising from "Orchestra" classes. The student training consists of tuning and simultaneous

attacks studies, adequate bow technique, the habit of listening other orchestral departments during musical playing, to highlight or subordinate own execution according to the conductor's instructions, intonation exercises.

| Course title | Code | No. of credits | Number of hours per week | | | |
|--------------|----------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Harpsichord | CAV01/02/03/04 | 2 | 1 | | 1 | |

Course description (Syllabus): The general objective of this course is the detailed understanding of the period between the 16th and the 18th centuries. The specific objectives are Tuning, attack techniques, articulation, fingering, pronunciation, technical particularities, improvisation, freedom of accompaniment.

| Course title | Code | No. of credits | Number of hours per week | | | |
|------------------------|----------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Chamber Vocal Ensemble | CAV01/02/03/04 | 3 | - | 2 | 2 | - |

Course description (Syllabus): Various methods of vocal culture: breathing exercises, vocalizations; Deepen the skills of the choral vocal culture; Vocal culture exercises, updated to the individual typology of the chorus; Various ways of achieving choral homogeneity; Elaboration of rehearsal strategy and interpretation of the repertoire approach; The study of the score, the interpretation of the melodic lines individually and in Ensemble; Establishing and applying the elements of musical phrasing in the scores; Establishing and applying the right tempo for each musical piece; Establishing and applying tempo in cadence and changing metrics passages; Establishing and applying dynamic plans - on voices and in the ensemble; Stylistic differences in learning of the approached coral repertoire; Watching and / or listening to musical works in the repertoire, in other interpretations; The conductor - composer – chorus - public relationship in performing of choral works; The psychological preparation of the choir singer for the concert.

| Course title | Code | No. of credits | Number of hours per week | | | |
|-------------------|--------------------------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Guitar Ensemble 1 | ANS01/02/03/04/ 05/06/07/08 | 3 | 2 | - | 2 | - |

Course description (Syllabus): Refining expressive qualities and stylistic framing repertoire. Addressing a diverse repertoire built sequentially and historical styles based on changes in musical composition. Knowledge of basic concepts pertaining musical styles [concepts such as: rhythmic, melodic harmonic expression], correlation and understanding the individual roles of each instrumentalist [ch. 1-7] which is part of the guitar instrumental. Develop higher level of knowledge acquired during the hours of instrument and chamber music. Deepening musical works by selectively decision based on knowledge repertoires of value, addressed in chamber recitals at national and international level, in recitals and master classes held by interpreters and teachers of prestigious festivals, competitions and workshops rooms interuniversity and interdisciplinary exchanges at home and abroad. Creative development and improvement of technical and expressive ways designed to complete and value interpretative act, meeting public expectations, direct beneficiary of interpretation chamber; Integration of instrumental ensembles and performers in obtaining performance by participating in festivals and concerts.

| Course title | Code | No. of credits | Number of hours per week | | | |
|------------------|---------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Foreign Language | LE01/02/03/04 | 2 | 1 | 1 | | |

Course description (Syllabus): The noun; The article; The adjective; The pronoun; The numeral; The verb; Modal verbs; The adverb.

| Course title | Code | No. of credits | Number of hours per week | | | |
|--------------------|---------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Physical Education | EF01/02/03/04 | 1 | | | 2 | |

Course description (Syllabus): Order exercises and front – terminology, shares and motion, changes of achievements and bands, number in figures. Exercises EFG - the fundamental positions of the body and derivatives, positions and

movements segmentation, the methodological rules of training and teaching exercises simple and compound. The foundations of the movement of the body.

| Course title | Code | No. of credits | Number of hours per week | | | |
|--------------|----------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Harmony | ARM03/04/05/06 | 2 | 1 | 1 | | |

Course description (Syllabus): Developing skills in analyzing harmonic fragments of Bach chorales, in the harmonization of some choral songs in the style of Bach. Tonal-functional system, the circle of functions, the major and the harmonic minor tonalities. Harmonies of three and four sounds, primary and secondary levels, functions of these and duplications. The line of melody, rhythm and values used by Bach in chorales. Interior and final cadences, authentic and plagal ones. Using dissonance: melodic notes, delays. Diatonic and chromatic modulation. Alterations, alteration harmony. Introduction of the students to the vertical compositional techniques of classical style, deepening the learning skills to achieve gravitational functional relations. The cvart-sixth harmony of passage, the sixth harmony of change. Cadential double and triple delays figuratively resolved delays. Figurative melodic notes. Harmony of the dominant ninth. Alterations, altered harmonies: contra-dominant harmonies, the Neapolitan sixth, other altered harmonies. Chromatic modulation by altered harmonies, enharmonic modulation.

| Course title | Code | No. of credits | Number of hours per week | | | |
|------------------|-----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Academic writing | SA01/SA02 | 1 | - | - | 1 | - |

Course description (Syllabus): Knowing the main types of scientific texts in the field of music, with emphasis on some applications regarding the writing of academic texts; knowledge of the main types of scientific texts and their components; understanding the process of writing a scientific text in the field of music; assimilation of techniques and methods of individual and group work for writing research projects and other types of scientific texts.

| Course title | Code | No. of credits | Number of hours per week | | | |
|-------------------|-------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Renaissance music | MZR03/MZR04 | 1 | - | - | 1 | - |

Course description (Syllabus): Systematization and clarification of the main problems of instrumental technique according to individual technical skills; Formulation and argument of the personal visions and opinions, regarding the student's interpretation or other interpretations, starting from the reading skills and integrating the knowledge of grammatical and semantic analysis of the musical text; The performance of significant selections of musical works that demonstrate accuracy, expressiveness and creativity in the specific style of Renaissance music; approaching and clarifying the specific problems of instrumental technique of sound language, diversity of attack and timbre specific to Renaissance music.

| Course title | Code | No. of credits | Number of hours per week | | | |
|--|-------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Pop Music Ensemble /Traditional Music Ensemble | ANS03/ANS04 | 1 | - | - | 1 | - |

Course description (Syllabus): Theoretical, pedagogical, psychological and practical training of students in order to play in a popular/traditional music ensemble. Specialized expression through artistic language of feelings and ideas; training sensitivity, imagination and musical creativity.

| Course title | Code | No. of credits | Number of hours per week | | | |
|----------------------|-------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Schenkerian analysis | SCH05/SCH06 | 2 | - | - | 1 | - |

Course description (Syllabus): Identification of the harmonic / contrapuntal structure and of the prolongations; Correct writing of species counterpoint; Recognizing neighbor notes, passing tones, suspensions in 15-19 century music; Recognizing the relationship between contrapuntal and harmonic paradigms of the analyzed music; The ability

of writing roman numerals for the harmonic structure; Visual and aural identification of the musical small forms (motifs, phrases) in tonal music.

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|---------------|---------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Score Reading | CP03/04/05/06 | 3 | - | 2 | 2 | - |

Course description (Syllabus): Main issues: Correct technical training in key reading; Developing skills to synthesize themes from music literature; Development of musical hearing and memory based on a musical logical thinking; Getting practical knowledge by exploring a wide repertoire; Training of specialized teachers for music education qualification in music schools and high-schools. Specific skills: The ability of understanding and currently reading in all seven main clefs.

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|----------------------------|---------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Musical Forms and Analysis | MZ.IM.05.01.I | 2 | 1 | 1 | | |

Course description (Syllabus): Microform elements: motif, phrase, period; Strophic forms: song, minuet, scherzo; Forms based on alternation: rondo; Variational forms: theme with variations; Complex forms: fugue, sonata; The musical genre: definition, classification; The musical suite; The sonata (as genre); The opera; The instrumental concert; The quartet; The symphony.

| Course title | Code | No. of credits | Number of hours per week | | | |
|--------------------|---------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Musical Aesthetics | MZ.IM.07.02.I | 2 | 1 | 1 | | |

Course description (Syllabus): Aesthetic value, general concepts; Aesthetic value in the context of Romanian and European aesthetic thought; The work of art: analysis, aesthetic configuration; The work of art and the public: consequences, aesthetic taste, education; Aesthetic categories: analysis of artistic works.

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|--------------|----------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Polyphony | POL05/06/07/08 | 2 | 1 | 1 | | |

Course description (Syllabus): Forming and developing the capacity of properly decoding the meaning of musical language elements. Forming and developing analytical and compositional skills. Developing a creative ability in using the polyphonic techniques. Reaching a high level in using the polyphonic techniques and forms in connection with stylistic features. Accumulating substantial amounts of knowledge in order to identify and resolve illustrative exercises for contrapuntal or imitative types of musical writing. Accumulating a body of knowledge in order to obtain professional development.

| Course title | Code | No. of credits | Number of hours per week | | | |
|--|-------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Information Technology in Teacher Training | TEH05/TEH06 | 2 | | | 2 | |

Course description (Syllabus): Acquiring digital skills in the music field for music education; Having knowledge of the main types of digital software used in the music field; Understanding the process of digital music writing; Assimilation of techniques and methods of individual and group work for digital music writing.

| Course title | Code | No. of credits | Number of hours per week | | | |
|---------------------|-------------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Repertoire analysis | TEH05/TEH06 | 3 | 1 | 1 | - | |

Course description (Syllabus): The comprehension of the complex ways of dealing with the sounding act, to react intellectually to the analogies proposed: between the musical field of phenomenological presence and language (in

general). The student must deepen the specialized literature which is prescribed as bibliography. The student has to be able in analyzing a musical structure starting from a grammatical point of view ("linguistic layer") by means of the cultural analogies' spectrum he/she already knows. The student must be active, generating feedbacks between him and his colleagues/ professor. Through such feedbacks (s)he will gain the experience of debating, dialogue, problems' solving.

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|---|----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Musical Transcriptions, Reductions and Arrangements | TIO07/08 | 2 | | | 1 | |

Course description (Syllabus): Forming and developing the capacity of properly decoding the meaning of musical language elements. Forming and developing analytical and compositional skills. Reaching a high level in developing auditory skills and imagination, in connection with stylistic features. Accumulating substantial amounts of knowledge in order to identify and handle the instrumental/orchestral mediums. Accumulating a body of knowledge in order to obtain professional development.

| Course title | Code | No. of credits | Number of hours per week | | | |
|---|----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Comparative Analysis of Musical Performance | IMZ07/08 | 2 | - | - | 2 | - |

Course description (Syllabus): The Course in Comparative Analysis of Musical Performance es has as objective an incursion in the action types of the performing musician, with the aim to discover the style of a certain type of music by comparing it with other art dimensions, different from the musical ones. It is also a transdisciplinary investigation in the domain of style. Here I discuss the currents and styles that go through art and music history in Western Europe, to establish then the proximal genre and specific differences for the individual style of the creator x. I hereby appeal to a knowledge by the student of the music types studied – both as regards minimal theory/style landmarks, and the atmosphere (ethos) proposed by these. Course aids: compared auditions, analysis systems, bibliographic and discographic material.

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|--|----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Computer Operating and Use of Music Programs | IMC07/08 | 2 | - | - | 2 | - |

Course description (Syllabus): The course in computer operating aims at guiding the student through composition techniques of the 20th (21st) Century. Here, specific musical languages are discussed, exemplified by conceptually differentiated composition projects. Scores by Ligeti, Stockhausen, Boulez, Scelsi, Horațiu Rădulescu, Anatol Vieru, Aurel Stroe, Ștefan Niculescu and others are listened to and analysed. Scores are analysed grammatically and stylistically, evaluations of the historical period when these were conceived, interferences will be established. For the exam, the student must go through a bibliography (scores), and will be required to recognise a work by direct auditioning during the exam; then he will also discuss with the students and professor the respective musical work.

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|---|-----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Experimental Specific Musical Ensembles | MR07/MR08 | 2 | - | - | 2 | - |

Course description (Syllabus): Theoretical, pedagogical, psychological and practical training of students in order to play in an experimental music ensemble. Specialized expression through artistic language of feelings and ideas; training sensitivity, imagination and musical creativity.

| Course title | Code | No. of credits | Number of hours per week | | | |
|-------------------------------------|----------|----------------|--------------------------|---------|------------|---------|
| | | | course | seminar | laboratory | project |
| Introduction to artistic management | MAN05/06 | 2 | | | 1 | |

Course description (Syllabus): Introduction in management organizations; Management functions; General Principles of Management; Company's management information system; Procedural and structural organization of the company; The decision-making firm; Systems, methods and management techniques; Manager, company and environment.