

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Violin							
2.2 Course convenor	Assist. Ph.D. Alina NAUNCEF, Lect., Ph.D. Magdalena SUCIU							
2.3 Seminar/ laboratory/ project convenor	Assist. Ph.D. Alina NAUNCEF, Lect., Ph.D. Magdalena SUCIU							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity					122
3.8 Total number per semester					150
3.9 Number of credits <sup>5)</sup>					5

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities

Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, score analysis, teaching, demonstration, explanation	6	Understanding the historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills

**Semester Repertoire:**

- 4 movements from a Partita or Sonata for solo violin by J.S. Bach / one fugue by J.S. Bach / Chaconne by J.S. Bach
- One complete pre-Classical / Classical / Romantic / Impressionist sonata
- One virtuoso piece / one modern, Romanian, Impressionist, or contemporary work
- One caprice by N. Paganini / one caprice by H. Wieniawski
- 2 scales
- Bowing technique studies
- One movement from a Romantic or Modern concerto

**Bibliography:**

- O. Ševčík – *Bow Technique*
- N. Paganini – *24 Caprices for Solo Violin*
- H. Wieniawski – *Étude-Caprice Op. 18 for Solo Violin*
- W. A. Mozart – *Sonatas for Piano and Violin*
- L. v. Beethoven – *Sonatas for Piano and Violin*
- C. Franck – *Sonata for Piano and Violin*
- J. S. Bach – *Sonatas and Partitas for Solo Violin*
- H. Wieniawski, J. Sibelius, P. I. Tchaikovsky, E. Lalo, M. Bruch, A. Khachaturian, A. Glazunov – *Violin Concertos*
- H. Wieniawski, P. I. Tchaikovsky, P. Sarasate – *Virtuoso Pieces*

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	

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- 4 movements from a Partita or Sonata for solo violin by J.S. Bach / one fugue by J.S. Bach / Chaconne by J.S. Bach
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- L. v. Beethoven – *Sonatas for Piano and Violin*
- C. Franck – *Sonata for Piano and Violin*
- J. S. Bach – *Sonatas and Partitas for Solo Violin*
- H. Wieniawski, J. Sibelius, P. I. Tchaikovsky, E. Lalo, M. Bruch, A. Khachaturian, A. Glazunov – *Violin Concertos*
- H. Wieniawski, P. I. Tchaikovsky, P. Sarasate – *Virtuoso Pieces*

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%

10.5 Seminar/ laboratory/ project	- Minimum quantitative standard: 3 works differing in style and one study - Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Alina NAUNCEF Lect. PhD. Magdalena SUCIU	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Alina NAUNCEF Lect. PhD. Magdalena SUCIU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

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1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Viola							
2.2 Course convenor	Assist. Ph.D. Leona VARVARICHI							
2.3 Seminar/ laboratory/ project convenor	Assist. Ph.D. Leona VARVARICHI							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
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Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<p><b>Semester Repertoire</b></p> <ul style="list-style-type: none"> <li>- 2 movements from a Partita or Sonata for solo violin, or a Suite for solo cello by <b>J.S. Bach</b> / one fugue by J.S. Bach / <b>Chaconne</b> by J.S. Bach (transcribed for viola)</li> <li>- 1 pre-Classical, Classical, Romantic, or Modern sonata</li> <li>- 1 instrumental piece</li> <li>- 1 Romanian or contemporary work</li> <li>- 2 studies by <b>J. Dont</b> / <b>P. Gaviniès</b> or 1 caprice by <b>N. Paganini</b> / 1 caprice by <b>H. Wieniawski</b></li> <li>- 4 scales</li> </ul> <p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>- O. Ševčík – <i>Bow Technique</i> (transcription for viola)</li> <li>- J. Dont – <i>Studies, Op. 35</i> (transcription for viola)</li> <li>- P. Gaviniès – <i>24 Matinéés</i> (transcription for viola)</li> <li>- N. Paganini – <i>24 Caprices for Solo Violin</i></li> <li>- H. Wieniawski – <i>Étude-Caprice Op. 18 for Solo Violin</i></li> <li>- C. D. von Dittersdorf – <i>Sonata for Viola and Piano</i></li> <li>- X. Hammer – <i>Sonata for Viola and Piano</i></li> <li>- F. Mendelssohn-Bartholdy – <i>Sonata for Viola and Piano</i></li> <li>- M. Glinka – <i>Sonata for Viola and Piano</i></li> <li>- J. Brahms – <i>Sonatas Op. 120 for Viola and Piano</i></li> <li>- J.S. Bach – <i>Sonatas and Partitas for Solo Violin</i> (transcribed for viola)</li> <li>- J.S. Bach – <i>6 Suites for Solo Cello</i> (transcribed for viola)</li> <li>- C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – <i>Violin Concertos</i></li> <li>- G. Enescu – <i>Konzertstück</i></li> <li>- H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – <i>Virtuoso Pieces</i></li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative	Teaching,	2	

parameters	demonstration		
Feedback and self-evaluation	Discussion, guided reflection	2	
<p><b>Semester Repertoire</b></p> <ul style="list-style-type: none"> <li>- 2 movements from a Partita or Sonata for solo violin, or a Suite for solo cello by <b>J.S. Bach</b> / one fugue by J.S. Bach / <b>Chaconne</b> by J.S. Bach (transcribed for viola)</li> <li>- 1 pre-Classical, Classical, Romantic, or Modern sonata</li> <li>- 1 instrumental piece</li> <li>- 1 Romanian or contemporary work</li> <li>- 2 studies by <b>J. Dont</b> / <b>P. Gaviniès</b> or 1 caprice by <b>N. Paganini</b> / 1 caprice by <b>H. Wieniawski</b></li> <li>- 4 scales</li> </ul> <p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>- O. Ševčík – <i>Bow Technique</i> (transcription for viola)</li> <li>- J. Dont – <i>Studies, Op. 35</i> (transcription for viola)</li> <li>- P. Gaviniès – <i>24 Matinéés</i> (transcription for viola)</li> <li>- N. Paganini – <i>24 Caprices for Solo Violin</i></li> <li>- H. Wieniawski – <i>Étude-Caprice Op. 18 for Solo Violin</i></li> <li>- C. D. von Dittersdorf – <i>Sonata for Viola and Piano</i></li> <li>- X. Hammer – <i>Sonata for Viola and Piano</i></li> <li>- F. Mendelssohn-Bartholdy – <i>Sonata for Viola and Piano</i></li> <li>- M. Glinka – <i>Sonata for Viola and Piano</i></li> <li>- J. Brahms – <i>Sonatas Op. 120 for Viola and Piano</i></li> <li>- J.S. Bach – <i>Sonatas and Partitas for Solo Violin</i> (transcribed for viola)</li> <li>- J.S. Bach – <i>6 Suites for Solo Cello</i> (transcribed for viola)</li> <li>- C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – <i>Violin Concertos</i></li> <li>- G. Enescu – <i>Konzertstück</i></li> <li>- H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – <i>Virtuoso Pieces</i></li> </ul>			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%

10.5 Seminar/ laboratory/ project	- Minimum quantitative standard: 3 works differing in style and one study - Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Lena VARVARICHI	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Leona VARVARICHI

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

# COURSE OUTLINE

## 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

## 2. Data about the course

2.1 Name of course		Flute							
2.2 Course convenor		Prof. Assoc. Ph.D. Denisa IFRIM							
2.3 Seminar/ laboratory/ project convenor		Prof. Assoc. Ph.D. Denisa IFRIM							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

## 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

## 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<p><b>Annual Repertoire:</b></p> <ul style="list-style-type: none"> <li>• One Classical, Romantic, or 20th-century concerto, minimum duration 25 minutes</li> <li>• 2 complete sonatas (pre-Classical, Classical, Romantic, or 20th century)</li> <li>• 2 virtuoso pieces</li> <li>• 1 modern / Romanian / Impressionist / contemporary work</li> <li>• 20 highly complex studies</li> <li>• All major and minor scales, including the chromatic scale</li> </ul> <p><b>Indicative Bibliography:</b></p> <p><b>Concertos:</b></p> <ul style="list-style-type: none"> <li>• Glodeanu – <i>Concerto</i></li> <li>• Hacıaturian – <i>Concerto</i></li> <li>• Ibert – <i>Concerto</i></li> <li>• Jolivet – <i>Concerto</i></li> <li>• Vieru – <i>Concerto</i></li> </ul> <p><b>Sonatas:</b></p> <ul style="list-style-type: none"> <li>• Karg-Elert – <i>Sonata in B-flat Major, Op. 121</i></li> <li>• Jolivet – <i>Sonata</i></li> <li>• Prokofiev – <i>Sonata</i></li> <li>• Martinu – <i>Sonata</i></li> <li>• Toduță – <i>Sonata</i></li> </ul> <p><b>Pieces / Solo Works:</b></p> <ul style="list-style-type: none"> <li>• Varèse – <i>Density 21.5</i></li> <li>• Jolivet – <i>Cinque Incantations</i></li> <li>• Philip Glass – <i>Fantasy for Solo Flute</i></li> <li>• Jean Françaix – <i>Suite</i></li> <li>• Karg-Elert – <i>Sinfonische Kanzone</i></li> <li>• Karg-Elert – <i>Suite Pointillistique, Op. 135</i></li> <li>• Martinu – <i>Ballade</i></li> <li>• Schubert – <i>Introduction and Variations on "Ihre Blümlein alle"</i></li> <li>• Messiaen – <i>Blackbird</i></li> <li>• Jolivet – <i>Chant de Lynos</i></li> <li>• Frank Martin – <i>Ballade</i></li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of	Teaching, demonstration,	2	Achievement of advanced instrumental technique and

the Baroque and Classical periods	explanation, comparative listening		artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	

**Annual Repertoire:**

- One Classical, Romantic, or 20th-century concerto, minimum duration 25 minutes
- 2 complete sonatas (pre-Classical, Classical, Romantic, or 20th century)
- 2 virtuoso pieces
- 1 modern / Romanian / Impressionist / contemporary work
- 20 highly complex studies
- All major and minor scales, including the chromatic scale

**Indicative Bibliography:**

**Concertos:**

- Glodeanu – *Concerto*
- Hacıaturian – *Concerto*
- Ibert – *Concerto*
- Jolivet – *Concerto*
- Vieru – *Concerto*

**Sonatas:**

- Karg-Elert – *Sonata in B-flat Major, Op. 121*
- Jolivet – *Sonata*
- Prokofiev – *Sonata*
- Martinu – *Sonata*
- Toduță – *Sonata*

**Pieces / Solo Works:**

- Varèse – *Density 21.5*
- Jolivet – *Cinque Incantations*
- Philip Glass – *Fantasy for Solo Flute*
- Jean Françaix – *Suite*
- Karg-Elert – *Sinfonische Kanzone*
- Karg-Elert – *Suite Pointillistique, Op. 135*
- Martinu – *Ballade*
- Schubert – *Introduction and Variations on "Ihre Blümlein alle"*
- Messiaen – *Blackbird*
- Jolivet – *Chant de Lynos*
- Frank Martin – *Ballade*

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. Assoc. Ph.D. Denisa IFRIM
<b>Course holder</b> Prof. PhD Ignc FILIP	<b>Holder of seminar/ laboratory/ project</b> Prof. Assoc. Ph.D. Denisa IFRIM

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;

- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Clarinet							
2.2 Course convenor		Prof. PhD. Iulian RUSU							
2.3 Seminar/ laboratory/ project convenor		Prof. PhD. Iulian RUSU							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<p><b>Semester Repertoire:</b></p> <ul style="list-style-type: none"> <li>• 2 major and minor scales</li> <li>• Technical exercises and intervals</li> <li>• Technical studies and orchestral studies</li> <li>• 1 modern / Romanian / Impressionist / contemporary work</li> <li>• 1 sonatina or sonata for clarinet and piano</li> <li>• 1 solo piece for clarinet and piano</li> <li>• 1 movement from a concerto for clarinet and orchestra</li> </ul> <p><b>Selective Bibliography:</b></p> <p>Sonatinas / Sonatas:</p> <ul style="list-style-type: none"> <li>• Arthur Honegger – <i>Sonatine for Clarinet and Piano</i></li> </ul> <p>Solo Pieces:</p> <ul style="list-style-type: none"> <li>• T. Olah – <i>Sonata</i></li> <li>• John Cage – <i>Sonata for Solo Clarinet</i></li> <li>• Louis Cahuzac – <i>Arlequin</i></li> </ul> <p>Concertos:</p> <ul style="list-style-type: none"> <li>• Fr. Tischhauser – <i>The Beggar's Concerto</i></li> <li>• J. Françaix – <i>Concerto</i></li> <li>• E. Bozza – <i>Concerto</i></li> <li>• Valentino Bucchi – <i>Concerto for Solo Clarinet</i></li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	

**Semester Repertoire:**

- 2 major and minor scales
- Technical exercises and intervals
- Technical studies and orchestral studies
- 1 modern / Romanian / Impressionist / contemporary work
- 1 sonatina or sonata for clarinet and piano
- 1 solo piece for clarinet and piano
- 1 movement from a concerto for clarinet and orchestra

**Selective Bibliography:**

## Sonatinas / Sonatas:

- Arthur Honegger – *Sonatine for Clarinet and Piano*

## Solo Pieces:

- T. Olah – *Sonata*
- John Cage – *Sonata for Solo Clarinet*
- Louis Cahuzac – *Arlequin*

## Concertos:

- Fr. Tischhauser – *The Beggar's Concerto*
- J. Françaix – *Concerto*
- E. Bozza – *Concerto*
- Valentino Bucchi – *Concerto for Solo Clarinet*

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%

10.5 Seminar/ laboratory/ project	- Minimum quantitative standard: 3 works differing in style and one study - Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Prof. PhD Iulian RUSU	<b>Holder of seminar/ laboratory/ project</b> Prof. PhD Iulian RUSU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Piano						
2.2 Course convenor		Assist. PhD. Anca PREDA-ULIȚĂ						
2.3 Seminar/ laboratory/ project convenor		Assist. PhD. Anca PREDA-ULIȚĂ						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<b>Semester Repertoire</b> <ul style="list-style-type: none"> <li>One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes</li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	
<b>Semester Repertoire</b> <ul style="list-style-type: none"> <li>One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes</li> </ul>			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
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10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Anca PREDĂ-ULIȚĂ	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Anca PREDĂ-ULIȚĂ

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Classical Singing						
2.2 Course convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU						
2.3 Seminar/ laboratory/ project convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					50
Tutorial					
Examinations					2
Other activities.....					5
<b>3.7 Total number of hours of student activity</b>				122	
<b>3.8 Total number per semester</b>				150	
<b>3.9 Number of credits<sup>5)</sup></b>				5	

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li><b>Theoretical knowledge</b> (music theory, music history); <b>practical skills</b> (vocal technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li><b>Vocal skills</b> – technical, artistic, and self-assessment abilities</li> <li>Completion of a study program specializing in Musical Performance – Voice (ideally)</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> <li>• The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> </ul> <p>The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</p>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L.O.5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- Consolidation and refinement of skills in encoding and decoding sound configurations from/into graphic notation.</li> <li>- Enhancement of the technical and artistic competencies required for professional-level performance of vocal works.</li> <li>- Deepening of elements related to breathing, phonation, articulation, and resonance.</li> <li>- Improvement of musical, bodily, and emotional intelligence through the study of one's own voice.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- Improvement of performance technique for a significant selection of musical works, demonstrating accuracy, expressivity, and creativity.</li> <li>- Development of expressive and stylistic interpretation skills, addressing and clarifying specific issues of vocal technique, sound production, articulation variety, and timbre.</li> <li>- Formation and expression of personal views and opinions regarding one's own</li> </ul>

	<p>performance or that of others, based on score-reading skills and integrating knowledge of grammatical and semantic analysis of the musical text.</p> <ul style="list-style-type: none"> <li>- Development of mental, emotional, and, consequently, vocal endurance.</li> <li>- Systematic study and practice of a repertoire.</li> </ul>
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## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
<p>1. Vocalises for vowel homogenization Vocalises for expanding the vocal range Vocalises for flexibility and agility Organic–holistic approach to the body and the voice.</p>	<p>Explanation, scientific reasoning, demonstration, and guided listening.</p>	6	<p>Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.</p>
<p>2. Refinement of vocal and interpretative skills  Issues of interpretative stylistics and advanced performance techniques.  Achievement of advanced vocal technique and artistic mastery through the judicious and integrated use of biomechanical and psychological resources.</p>	<p>Explanation, scientific reasoning, demonstration, and guided listening.</p>	4	<p>Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.</p>
<p>3. Understanding the differences between musical styles: Baroque, Classical, Romantic, Verismo, and Modern.  Issues of vocal technique; challenges in decoding and rendering the musical text; issues of interpretative stylistics.</p>	<p>Explanation, scientific reasoning, demonstration, and guided listening.</p>	2	<p>Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.</p>
<p>4. Enrichment and application of theoretical knowledge based on the technical skills acquired through the performance of works from the required stylistic periods.  Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.</p>	<p>Explanation, scientific reasoning, demonstration, and guided listening.</p>	2	<p>Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.</p>

### **Assessed Repertoire**

#### **Four works, selected in accordance with the detailed guidelines below.**

Solo vocal repertoire from various periods of music history is studied, so as to constitute the basis of the graduation recital at this level of study, as well as the thematic foundation of the dissertation. Over the two years of study, the inclusion of a diverse repertoire will be pursued (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical needs, and artistic potential.

Ideally, the repertoire studied during the four years of the Bachelor's program should not be repeated. However, if the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one work per semester, in addition to the four newly assigned pieces (4 + 1).

### **Bibliography / Repertoire References**

#### **Italian–German–French Baroque:**

Lotti, Bononcini, Telemann, Caldara, Scarlatti, Pergolesi, Vivaldi, Mercadante, Bach, Lully, Rameau, etc.

#### **Classical Period:**

Gluck, Grétry, Haydn, Beethoven, Mozart, etc.

#### **Romantic Opera and Operetta Arias:**

Bellini, Bizet, Tchaikovsky, Donizetti, Gounod, Massenet, Rossini, Saint-Saëns, Verdi, Wagner, J. Strauss, etc.

#### **Romantic Chamber Arias:**

Rossini, Bellini, Donizetti, Verdi.

Post-Romantic, Verismo, Modern, and Contemporary Repertoire:

Arias from operas, operettas, and musicals:

Cilea, Ferrari, Puccini, Respighi, Dallapiccola, Mahler, Berg, Stravinsky, Prokofiev, Löwe, Mascagni, Leoncavallo, Ponchielli, Barber, de Falla, Gershwin, Hindemith, Honegger, Janáček, etc.

Verismo chamber arias:

Puccini, Mascagni, Leoncavallo, etc.

- imslp.org as an online source with public and authorized access for the reproduction of musical scores.
- The course instructor's personal library, as well as local and national libraries.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Knowledge and in-depth study of the complete score. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.	Teaching, exemplification, explanation, and comparative listening sessions.	4	The student's technical and interpretative issues will be addressed on an individual basis. Individual study.
Simultaneous refinement of all performance parameters. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.		4	
Feedback and self-evaluation. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills. Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.		6	

**Assessed Repertoire:**

- Four works selected from the musical bibliography detailed below.
- Solo vocal repertoire from various periods of music history is studied in order to constitute the foundation of the graduation recital at this level of study, as well as the thematic basis of the dissertation. Throughout the two years of study, efforts will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical requirements, and artistic potential.

Ideally, the repertoire studied during the four years of the Bachelor's program should not be repeated. However, if the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one work per semester, in addition to the four newly assigned pieces (4 + 1).

**Bibliography / Repertoire References:**

- Italian–German–French Baroque:  
Lotti, Bononcini, Telemann, Caldara, Scarlatti, Pergolesi, Vivaldi, Mercadante, Bach, Lully, Rameau, etc.
- Classical Period:  
Gluck, Grétry, Haydn, Beethoven, Mozart, etc.
- Romantic Opera and Operetta Arias:  
Bellini, Bizet, Tchaikovsky, Donizetti, Gounod, Massenet, Rossini, Saint-Saëns, Verdi, Wagner, J. Strauss, etc.
- Romantic Chamber Arias:  
Rossini, Bellini, Donizetti, Verdi.
- Post-Romantic, Verismo, Modern, and Contemporary Repertoire:  
Arias from operas, operettas, and musicals:  
Cilea, Ferrari, Puccini, Respighi, Dallapiccola, Mahler, Berg, Stravinsky, Prokofiev, Löwe, Mascagni, Leoncavallo, Ponchielli, Barber, de Falla, Gershwin, Hindemith, Honegger, Janáček, etc.

**Verismo chamber arias:**

Puccini, Mascagni, Leoncavallo, etc.

**Learning Resources:**

- [imslp.org](http://imslp.org) as an online source with public and authorized access for the reproduction of musical scores.
- The course instructor's personal library, as well as local and national libraries.

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<p><b>Assessment Criteria</b></p> <p><b>Technical skills:</b> Level of vocal technique; Quality of sound emission;</p> <p><b>Phonation;</b> Intonational accuracy and clarity in rendering the musical discourse; Breathing and phrasing; Control and diversification of dynamics and sound layers; Mastery of articulation and diction elements;</p> <p><b>Resonance.</b> Concentration and memorization ability: performance of the selected works from memory. Repertoire difficulty: in accordance with university standards. Stage presence and artistic expression: presentation, expressivity, imagination, spontaneity, persuasive power, musical engagement, and artistic personality. Individual progress throughout the semester. Active participation in courses and practical sessions.</p>	<p><b>Assessment Methods</b></p> <p>The student is evaluated through two forms of examination:</p> <p><b>Midterm Assessment*</b> (held at the middle of the semester) – performance of two works selected from the studied repertoire.</p> <p><b>Final Examination</b> (held during the examination session) – performance of the remaining two works out of the four required pieces. Each assessment accounts for 50% of the final grade. * In the event of absence from the midterm assessment, justified by a medical certificate, the student will be required to perform the entire repertoire (all four required pieces) during the specialized examination session (winter or summer, respectively). A penalty of one point is applied for works not performed from memory and interpreted with the score.</p> <p><b>Practical examination.</b> <b>Continuous assessment</b> (periodic feedback and self-evaluation).</p>	<p><b>Grading System</b></p> <ul style="list-style-type: none"> <li>- Midterm assessment grade – 50%</li> <li>- Final examination grade – 50%</li> </ul> <p>The same grading method applies to both the midterm assessment and the final examination:</p> <p>Each professor participating in the evaluation committee assigns a grade (with the exception of the student's own instructor).</p> <p>The student's instructor assigns an individual grade (covering the examination performance and the student's activity during classes).</p> <p>The arithmetic mean is calculated between the final committee grade at the time of the midterm or final examination and the instructor's grade.</p> <p>This arithmetic mean represents the <b>final grade</b>.</p>

10.5 Seminar/ laboratory/ project	The same criteria as those detailed in section 10.4 (Course).  Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	It is assessed simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.	It is graded simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.
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<p>10.6 Minimal performance standard</p> <ul style="list-style-type: none"> <li>• <b>Performance from memory of the required works studied during the semester.</b></li> </ul> <p><b>A minimum of four prepared and memorized pieces per semester, of which two will be presented at the midterm assessment</b> (also evaluated by a committee). The <b>remaining repertoire (the other two pieces)</b> will be performed <b>at the end of the semester</b>, during the specialized examination session.</p> <p><b>Attendance and active participation in courses and laboratory sessions.</b></p> <p><b>Obtaining a minimum passing grade of 5.</b></p> <p><b>Attendance policy:</b> Attendance and participation in classes are mandatory. Absences due to illness or family emergencies may be excused at the discretion of the course instructor. Requests for absence, when necessary, must be submitted in advance. In cases of illness, submission of a medical certificate to the faculty secretariat is mandatory. Appointments with dentists, physicians, or other services should not be scheduled during class hours. Attendance must comply with the regulations set forth in the <b>Regulations on Students' Professional Activity</b>.</p> <p><b>In the event of absence from the midterm assessment</b>, justified by a medical certificate, the student will be required to perform the <b>entire repertoire</b> (all four required pieces) during the specialized examination session (winter or summer, respectively).</p>
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This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder Assist. Ph.D. Noemi KARACSONY Assist. Ph.D. Mihaela BUHAICIUC Assist. Ph.D. Cristina RADU	Holder of seminar/ laboratory/ project Assist. PhD. Noemi KARACSONY Assist. Ph.D. Mihaela BUHAICIUC Assist. Ph.D. Cristina RADU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);

- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Chamber Music						
2.2 Course convenor		Assist. Ph.D. Leona VARVARICHI, Lect. Ph.D. Botond Csaba SZOCS						
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Leona VARVARICHI, Lect. Ph.D. Botond Csaba SZOCS						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					50
Tutorial					
Examinations					2
Other activities.....					5
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	Theoretical knowledge (music theory, music history) and practical skills (instrumental technique).
4.2 competences-related	Technical and artistic instrumental skills, as well as self-evaluation abilities.

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer’s instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L.O.5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. <b>The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</b></p> <p>L.O.4.1.2. <b>The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</b></p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. <b>The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</b></p> <p>LO 4.2.2. <b>The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</b></p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> </ul>
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	<ul style="list-style-type: none"> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, teaching, demonstration, explanation	6	Understanding the historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills

**Semester Repertoire:**

A minimum of two works intended for the chamber ensemble of which the student is a member.

**Bibliography:**

Duos, trios, quartets, quintets, sextets, and septets composed by:

J. Haydn, W. A. Mozart, C. Stamitz, F. A. Hoffmeister, C. P. E. Bach, L. van Beethoven, L. Boccherini, F. Mendelssohn-Bartholdy, C. Franck, A. Dvořák, J. Brahms, M. Bruch, C. Debussy, R. Fuchs, J. Żeleński (or J. Zarębski), A. Khachaturian, J. Françaix, D. Milhaud, E. Bozza, D. Shostakovich, S. Prokofiev, B. Bartók, G. Enescu, B. Britten, R. Vaughan Williams, H. Blake, etc.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
The student's technical and interpretative issues will be addressed on an individual basis, with particular emphasis on the stylistic issues specific to the Baroque and Classical periods.	Teaching, exemplification, explanation, and comparative listening sessions	2	
Achievement of advanced instrumental technique and artistic mastery through the judicious and integrated use of biomechanical and psychological resources.		2	
Comprehensive knowledge and in-depth study of the complete score		4	
Organic integration of artistic means of expression.		2	
Simultaneous refinement of all performance parameters.		2	
Feedback and self-evaluation		2	

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<p>Minimum quantitative standard: 2 works of different styles.</p> <p>Technical and artistic performance in interpretation.</p> <p>Individual progress and progress within the chamber ensemble throughout the semester.</p> <p>Active participation in courses and laboratory sessions.</p>	<p>Practical examinations (recitals, solo and ensemble performances).</p> <p>Continuous assessment (periodic feedback, self-evaluations).</p> <p>Performance from memory of selected works of appropriate difficulty, in accordance with university standards.</p>	50%
10.5 Seminar/ laboratory/ project	<p>Minimum quantitative standard: 2 works of different styles.</p> <p>Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.</p>	<p>Practical examinations (recitals, solo and ensemble performances).</p> <p>Continuous assessment (periodic feedback, self-evaluations).</p> <p>Performance from memory of selected works of appropriate difficulty, in accordance with university standards.</p>	50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5/10)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b> <b>Assist. Ph.D. Leona VARVARICHI</b> <b>Lect. Ph.D. Botond Csaba SZOCS</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Assist. Ph.D. Leona VARVARICHI</b> <b>Lect. Ph.D. Botond Csaba SZOCS</b>

Note:

1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);

- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Oratory Lied Song						
2.2 Course convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU, Lect. Ph.D. Liviu IFTENE						
2.3 Seminar/ laboratory/ project convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU, Lect. Ph.D. Liviu IFTENE						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					50
Tutorial					
Examinations					2
Other activities.....					5
<b>3.7 Total number of hours of student activity</b>				122	
<b>3.8 Total number per semester</b>				150	
<b>3.9 Number of credits<sup>5)</sup></b>				5	

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li><b>Theoretical knowledge</b> (music theory, music history); <b>practical skills</b> (vocal technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li><b>Vocal skills</b> – technical, artistic, and self-assessment abilities</li> <li>Completion of a study program specializing in Musical Performance – Voice (ideally)</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> <li>• The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> </ul> <p>The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</p>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L.O.5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<p>Consolidation and refinement of skills in encoding and decoding the sound configuration from/to the graphic representation.</p> <p>Refinement of the technical and artistic competencies required for professional-level performance of a significant selection of chamber or vocal-symphonic works, demonstrating accuracy, expressivity, and creativity.</p>
7.2 Specific objectives	<p>Systematic study of a vocal-symphonic and chamber vocal repertoire.</p> <p>Development of expressive and stylistic interpretation skills, addressing and clarifying specific issues of vocal technique, sound production, articulation variety, and timbre—applied within the vocal-symphonic and chamber vocal repertoire.</p>

	Formulation and justification of personal views and opinions regarding one's own performance or that of others, based on score-reading skills and integrating knowledge of grammatical and semantic analysis of the musical text.
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## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Refinement of vocal and interpretative skills—applied to chamber vocal and vocal-symphonic repertoire: - Issues of vocal technique - Challenges in decoding and rendering the musical text - Issues of interpretative stylistics	Explanation, scientific reasoning, demonstration, and guided listening.	4	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
2. Learning techniques for approaching vocal chamber music. Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.	Explanation, scientific reasoning, demonstration, and guided listening.	4	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
3. Understanding the differences between musical styles: French vs. German, as well as Spanish, Russian, Czech, Italian, English, etc.	Explanation, scientific reasoning, demonstration, and guided listening.	3	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
4. Enrichment and application of theoretical knowledge based on the technical skills acquired in the performance of the required works.	Explanation, scientific reasoning, demonstration, and guided listening.	3	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.

### Assessed Repertoire:

Four works (including one oratorio aria and three art songs [Lieder]) selected from the musical bibliography detailed below.

The student studies chamber vocal and vocal-symphonic repertoire from various periods of music history, in such a way that it forms the basis of the graduation recital at this level of study (approximately 15 minutes of chamber music, including one oratorio aria and a cycle of Lieder—either Lieder by the same composer or Lieder with a related theme) and/or the thematic content of the dissertation.

Over the two years of study, efforts will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical requirements, and artistic potential.

Ideally, the repertoire studied during the four years of the Bachelor's program should not be repeated. However, if

the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one work per semester, in addition to the four newly assigned pieces (4 + 1).

**Bibliography / Repertoire References:**

Works by the following composers:

Haendel, Bach, Haydn, Mozart, Balfe, Beethoven, Schubert, Schumann, Brahms, Liszt, Wolf, Strauss, Mahler, Berlioz, Fauré, Chaminade, Debussy, Ravel, Poulenc, Schoenberg, Berg, Kurt Weill, Stephen Foster, Barber, Britten, Crumb, Tchaikovsky, Respighi, Luebeck, etc.

**Learning Resources:**

- [imslp.org](http://imslp.org) as an online source with public and authorized access for the reproduction of musical scores.
- The course instructor’s personal library, as well as local and national libraries.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
<p>Knowledge and in-depth study of the complete score. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.</p>	<p>Teaching, exemplification, explanation, and comparative listening sessions.</p>	<p>4</p>	<p>The student’s technical and interpretative issues will be addressed individually, with particular emphasis on the stylistic aspects specific to chamber vocal and vocal-symphonic repertoire. Individual study.</p>
<p>Simultaneous refinement of all performance parameters. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.</p>		<p>4</p>	
<p>Feedback and self-evaluation. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills. Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.</p>		<p>6</p>	

**Assessed Repertoire:**

Four works (including one oratorio aria and three art songs [Lieder]) selected from the musical bibliography detailed below.

The student studies solo vocal repertoire from various periods of music history, in such a way that it forms the basis of the graduation recital at this level of study (approximately 15 minutes of chamber music, including one oratorio aria and a cycle of Lieder—either Lieder by the same composer or Lieder with a related theme) and/or the thematic content of the dissertation.

Over the two years of study, efforts will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical requirements, and artistic potential.

Ideally, the repertoire studied during the four years of the Bachelor's program should not be repeated. However, if the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one work per semester, in addition to the four newly assigned pieces (4 + 1).

**Bibliography / Repertoire References**

**Works by the following composers:** Haendel, Bach, Haydn, Mozart, Balfe, Beethoven, Schubert, Schumann, Brahms, Liszt, Wolf, Strauss, Mahler, Berlioz, Fauré, Chaminade, Debussy, Ravel, Poulenc, Schoenberg, Berg, Kurt Weill, Stephen Foster, Barber, Britten, Crumb, Tchaikovsky, Respighi, Luebeck, etc.

**Learning Resources:**

- imslp.org as an online source with public and authorized access for the reproduction of musical scores.
- The course instructor's personal library, as well as local and national libraries.

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
<p>10.4 Course</p>	<p><b>Assessment Criteria:</b></p> <p>Technical skills:            Level of vocal technique            Quality of sound emission            Phonation            Intonational accuracy and clarity in rendering the musical discourse            Breathing and phrasing            Control and diversification of dynamics and sound layers            Mastery of articulation and diction            Resonance            Concentration and memorization: performance of the selected works from memory            Repertoire difficulty: in accordance with university standards            Stage presence and artistic expression: presentation, expressivity, imagination, spontaneity, persuasive power, musical engagement, and artistic personality            Individual progress throughout the semester            Active participation in courses and laboratory sessions</p>	<p><b>Examination Methods</b></p> <p>The student is evaluated through two forms of examination:</p> <p><b>Midterm Assessment*</b> (held at the middle of the semester) – performance of two works selected from the studied repertoire.</p> <p><b>Final Examination</b> (held during the examination session) – performance of the remaining two works out of the four required pieces.</p> <p>Each assessment accounts for 50% of the final grade.</p> <p>* In the event of absence from the midterm assessment, justified by a medical certificate, the student will be required to perform the entire repertoire (all four required pieces) during the specialized examination session (winter or summer, respectively).</p> <p>A penalty of one point is applied for works not performed from memory and performed with the score.</p> <p><b>Practical examination.</b></p> <p>Continuous assessment (periodic feedback and self-evaluation).</p>	<p><b>Grading System</b></p> <p>Midterm assessment grade – 50%</p> <p>Final examination grade – 50%</p> <p>The same grading method applies to both the midterm assessment and the final examination:</p> <ul style="list-style-type: none"> <li>• Each professor participating in the evaluation committee assigns a grade (with the exception of the student's own instructor).</li> <li>• The student's instructor assigns a grade covering both the examination performance and the student's activity during classes.</li> <li>• The arithmetic mean is calculated between the committee's final grade at the midterm or final examination and the instructor's grade.</li> <li>• This arithmetic mean represents the <b>final grade</b>.</li> </ul>

10.5 Seminar/ laboratory/ project	The same criteria as those detailed in section 10.4 (Course).  Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	It is assessed simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.	It is graded simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.
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10.6 Minimal performance standard
<p><b>Course Requirements and Attendance Policy</b></p> <p>Performance from memory of the required works studied during the semester.</p> <p>A minimum of four prepared and memorized pieces per semester, of which two will be presented at the midterm assessment (also evaluated by a committee). The remaining two pieces will be performed at the end of the semester during the specialized examination session.</p> <p>Attendance and active participation in courses and laboratory sessions.</p> <p>Achievement of a minimum passing grade of 5.</p> <p><b>Attendance Policy:</b></p> <p>Attendance and participation in classes are mandatory.</p> <p>Absences due to illness or family emergencies may be excused at the discretion of the course instructor.</p> <p>Requests for absence, when necessary, must be submitted in advance.</p> <p>In case of illness, submission of a medical certificate to the faculty secretariat is mandatory.</p> <p>Appointments with dentists, physicians, or other services should not be scheduled during class hours</p> <p>Attendance must comply with the regulations set forth in the Regulations on Students' Professional Activity: link</p> <p>In the event of absence from the midterm assessment, justified by a medical certificate, the student will be required to perform the entire repertoire (all four required pieces) during the specialized examination session (winter or summer, respectively).</p>

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder Assist. Ph.D. Noemi KARACSONY	Holder of seminar/ laboratory/ project Assist. PhD. Noemi KARACSONY

<b>Assist. Ph.D. Mihaela BUHAICIUC</b> <b>Assist. Ph.D. Cristina RADU</b> <b>Lect. Ph.D. Liviu IFTENE</b>	<b>Assist. Ph.D. Mihaela BUHAICIUC</b> <b>Assist. Ph.D. Cristina RADU</b> <b>Lect. Ph.D. Liviu IFTENE</b>
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Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Instrument/Singing Voice Accompaniment 1							
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor	Assist Ph.D.Mihaela PAVEL, Assist Ph.D Lioara POPA, Lect. Ph.D. Botond Csaba SZOCS							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture		3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					90
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					5
3.7 Total number of hours of student activity					106
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<p>To develop competencies for achieving performance in the arts and to promote the idea of lifelong acquisition of complementary skills beyond initial training.</p> <p>To consolidate and refine the solo singer's/instrumentalist's ability to relate to and interact with the accompanist, in order to create unified, expressive performances with aesthetic value.</p> <p>To prepare and train future performers (soloists, orchestral and chamber musicians) and pedagogues.</p>
7.2 Specific objectives	<p>Knowledge, understanding, and application of methods, theories, and practical concepts to accurately determine the relationship between theory and practice for achieving performance in interpretation.</p> <p>Application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving, aimed at achieving performance in interpretation.</p> <p>Critical reflection and the ability to evaluate concrete situations in the form of reasoned judgments.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
-	-	-	-
8.2. Seminar	Teaching methods	Number of hours	Remarks
Practical performance of the musical material. Establishment of analytical benchmarks for the musical score—including agogics, dynamics, semantics, and expressivity—and their coordination between the solo instrumentalist and the accompanist (or co-performer in the case of chamber works).	Illustrations, explanations, comparative listening sessions, and rehearsals of selected passages.	4	Without daily individual practice, the student cannot achieve real progress.  Face-to-face or online sessions.
Ability to sense the accompanist's intentions, to lead and collaborate with them in the conception and realization of expressive interpretative performances with aesthetic value.	Illustration and demonstration in collaboration with the accompanist.	4	
Ability to understand different musical styles: Baroque, Classical, Romantic, the specific style of	Practical application through performance	2	

individual composers, and Contemporary.	Comparative listening and analysis		
Course Topics: Weekly Study Sessions			
Application of vocal acoustics techniques according to concert hall acoustics.	Demonstrations and rehearsals in various recital/concert halls.	2	
Practical execution of the musical material and score analysis, focusing on agogics, dynamics, semantics, and expressivity, coordinated between the soloist and accompanist (or co-performer in chamber works).	Illustrations, explanations, comparative listening sessions, and rehearsals of selected passages.	2	
<p><b>Bibliography / Resources:</b>  imsip.org as an online source with public and authorized access for copying musical scores.  The instructor's personal library, as well as local and national libraries.  The repertoire is selected by the instrumental/vocal instructor according to the student's potential. Works that support the student's technical, emotional, and interpretative development are recommended.  Examples include: Bach Sonatas, Mozart Concertos, works by Brahms, Strauss, Bolling, Ibert, Khachaturian, etc.</p>			

#### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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#### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	-	-	-
10.5 Seminar/ laboratory/ project	Active participation and personal contribution in laboratory sessions, musicality, rhythmic and artistic sense, applied theoretical knowledge, and creativity.	Practical assessment: rehearsals, listening sessions, recitals, final examination.	50%: performance and participation during the semester; 50%: final examination.
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Attendance at laboratory sessions.</li> <li>- Mastery of at least 3–4 works of different styles (8 works for vocal students)</li> <li>- Achievement of a minimum passing grade of 5.</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder	Holder of seminar/ laboratory/ project Assist Ph.D.Mihaela PAVEL, Assist Ph.D Lioara POPA Lect. Ph.D. Botond Csaba SZOCS

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Piano accompaniment 1							
2.2 Course convenor									
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Anca PREDĂ-ULIŢĂ, Assist Ph.D. Mihaela PAVEL, Assist Ph.D. Lioara POPA, Lect. Ph.D. Botond Csaba SZOCS							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture		3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					90
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					5
3.7 Total number of hours of student activity					106
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

### 6. Specific competences and learning outcomes

**CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.****Learning Outcomes****2.1. Knowledge**

**LO 2.1.1.** The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).

**LO 2.1.2.** The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.

**LO 2.1.3.** The graduate correlates musical notation with instrumental and vocal interpretative elements.

**2.2. Skills**

**L.O.2.2.1.** The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.

**L.O.2.2.2.** The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.

**2.3. Responsibility and Autonomy**

**LO 2.3.1.** The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.

**L.O.2.3.2.** The graduate assumes their interpretative vision following the reading of the musical score.

**L.O.2.3.3.** The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.

**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> <li>- Critical evaluation of scientific research results within the chosen field-specific pathway and the creative application of research methods to achieve interpretative performance.</li> </ul>
7.2 Specific objectives	<p>Development of the ability to synthesize and perform recitals, concerts, and opera roles; addressing fundamental issues of instrumental and vocal techniques, materialized in high-performance interpretations presented before an audience;</p> <p>Independent analysis of issues specific to instrumental and vocal techniques, and optimization of vocal means of expression;</p> <p>Enhancement of communication skills and demonstration of selected technical and expressive solutions.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
-	-	-	-
8.2. Seminar	Teaching methods	Number of	Remarks

		hours	
The student's sight-reading difficulties will be addressed on an individual basis.	Demonstration, explanation, and practice.	4	
Sight-reading – four hands (with the teacher or a fellow student).		4	
Sight-reading of orchestral reductions or accompaniments for instrumental works.		2	
Perfecționarea lucrărilor pregătite pentru examinare împreună cu un instrumentist		2	
Feedback and autoevaluation		2	
One concerto for solo instrument and orchestra (piano reduction); One work for solo instrument and piano.			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	-	-	-
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: three works of different styles and one study (étude);  Technical and artistic performance in interpretation;  Individual progress throughout the semester;  Active participation in courses and laboratories.	Practical examinations (recitals, solo and ensemble performances);  Continuous assessment (periodic feedback, self-evaluations);  Performance from memory of selected works of appropriate difficulty, in accordance with university standards.	50%: performance and participation during the semester; 50%: final examination.
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Performance from memory of the works assigned during the semester;</li> <li>- Awarding of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder	Holder of seminar/ laboratory/ project Assist. Ph.D. Anca PREDA-ULIȚĂ Assist Ph.D Lioara POPA Assist Ph.D.Mihaela PAVEL Lect. Ph.D. Botond Csaba SZOCS

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Artistic Practical Training						
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Traian ICHIM						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	0	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					85
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity		92			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical and artistic instrumental skills, and the ability to collaborate in an orchestral ensemble.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Course conduct: Attendance is mandatory; students must have their personal scores; rehearsal hours must be respected; the classroom is equipped with the necessary instruments.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Rehearsals and concerts: Sectional rehearsals, full rehearsals, and a final public concert.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<p>Development and refinement of artistic and technical skills through diverse performance activities: solo recitals, chamber ensembles, and symphonic orchestra.</p> <p>Integration of students into complex musical ensembles to prepare them professionally for artistic activity at national and international levels.</p> <p>Formation of study discipline, team spirit, and the ability to collaborate within a professional artistic context.</p> <p>Preparation of students for public performances in various settings, including recitals, chamber concerts, and symphonic concerts.</p> <p>Development of the ability to analyze and self-evaluate one's performance through continuous feedback and critical reflection on personal achievements.</p>
7.2 Specific objectives	<p><b>Instrumental Recital:</b></p> <p>Acquiring the ability to prepare and perform a complete solo program, demonstrating technical and expressive maturity.</p> <p>Refinement of musical memory and individual interpretation at a professional level.</p> <p><b>Chamber Music:</b></p> <p>Development of collaborative skills within a small ensemble, respecting roles and the balance of the group's sound.</p> <p>Improvement of nonverbal communication and active listening skills in chamber ensembles.</p> <p><b>Symphonic Orchestra:</b></p> <p>Familiarization with basic orchestral repertoire and integration into the activities of a student symphony orchestra.</p> <p>Active participation in sectional and full rehearsals, following the conductor's instructions and contributing to ensemble cohesion.</p> <p>Preparation of a final symphonic concert, emphasizing professionalism, synchronization, and artistic expressiveness.</p> <p><b>Personal and Professional Development:</b></p> <p>Cultivation of artistic spirit and professional responsibility through regular public performances.</p> <p>Enhancement of the ability to manage stage emotions and performance-related stress.</p> <p>Formation of transferable skills useful in pedagogical and managerial activities within the musical field.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, score analysis, teaching, demonstration, explanation	6	Understanding the historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills

**Semester Repertoire:****1. Instrumental Recital (Solo Program):****Baroque:**

J.S. Bach – Partita No. 3 in E Major, BWV 1006 (two movements of choice) or Sonata No. 1 in G Minor, BWV 1001 (Adagio and Fugue)

**Classical:**

W.A. Mozart – Violin Concerto No. 3 in G Major, K.216 (first movement) or Sonata for Piano and Violin No. 21 in E Minor, K.304

**Romantic:**

H. Wieniawski – Polonaise Brillante or

F. Mendelssohn – Violin Concerto in E Minor, Op. 64 (one movement)

**Contemporary / Modern:**

B. Bartók – Romanian Folk Dances or

Contemporary Romanian work (e.g., Paul Constantinescu, Tiberiu Olah)

**Technical Study:**

One caprice by N. Paganini or H. Wieniawski

Two scales of choice (major and minor, with complex positions and shifts)

**2. Chamber Music**

Trio, Quartet, or Quintet from different musical periods:

**Classical:**

L. van Beethoven – Piano Trio, Op. 1 No. 1

W.A. Mozart – String Quartet in D Minor, K.421

**Romantic:**

J. Brahms – Clarinet Quintet, Op. 115

F. Schubert – “Rosamunda” Quartet, D.804

**Contemporary:**

L. Berio, B. Bartók – Short works for small ensembles

**3. Student Symphony Orchestra Concert**

Program designed to provide diverse experience with representative works:

**Classical Overture:**

W.A. Mozart – Overture to *The Marriage of Figaro*

L. van Beethoven – *Egmont* Overture, Op. 84

**Romantic Work:**

P.I. Tchaikovsky – Symphony No. 5, movements I or IV

J. Brahms – Symphony No. 1, movement I

**Romanian Work:**

G. Enescu – Romanian Rhapsody No. 1

Sabin Drăgoi – Romanian Suite

**Solo Concerto with Orchestra (for a student soloist):**

F. Mendelssohn – Violin Concerto in E Minor, movement I or

C. Saint-Saëns – Cello Concerto No. 1, movement I

**Bibliography:****1. Instrumental Recital****Technique and Studies:**

O. Ševčík – School of Violin, Op. 1, 2, 8

H. Wieniawski – Études-Caprices, Op. 18

N. Paganini – 24 Caprices for Solo Violin, Op. 1

Carl Flesch – Scale System

Ivan Galamian – *Principles of Violin Playing and Teaching*

**Solo Repertoire:**

J.S. Bach – Sonatas and Partitas for Solo Violin

W.A. Mozart – Sonatas for Piano and Violin

L. van Beethoven – Sonatas for Piano and Violin

C. Franck – Sonata for Piano and Violin

H. Wieniawski, P.I. Tchaikovsky, J. Sibelius – Violin Concertos with Orchestra

P. Sarasate – Virtuoso Pieces

**2. Chamber Music**

David Blum – *The Art of Quartet Playing*

Peter Cropper – *Inside the String Quartet*

W.A. Mozart – String Quartets and Quintets

L. van Beethoven – Quartets, Op. 18, Op. 59

F. Schubert – Quartets and Quintet in C Major, D.956

J. Brahms – Piano Quartets, Quintets, and Sextets

B. Bartók – String Quartets

G. Enescu – Octet for Strings, Op. 7

**3. Student Symphony Orchestra Concert**

**Orchestral Repertoire:**

W.A. Mozart – Overtures and Symphonies Nos. 35, 36, 40, 41

L. van Beethoven – Symphonies Nos. 1–9

J. Brahms – Symphonies Nos. 1–4

P.I. Tchaikovsky – Symphonies Nos. 4–6

G. Enescu – Romanian Rhapsodies Nos. 1 and 2

D. Shostakovich – Symphony No. 5

**Online Sources and Scores:**

IMSLP – Public Domain Music Scores: <https://imslp.org>

Petrucci Music Library – Free Scores

**Specialized Editions:** Henle Verlag, Bärenreiter, Schott, Editura Muzicală București

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, and comparative listening sessions.	2	
Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources		2	
Knowledge and in-depth study of the complete score		4	
Organic integration of artistic means of expression		2	
Simultaneous refinement of all interpretative parameters		2	
Feedback and self-evaluation		2	

**Semester Repertoire:****1. Instrumental Recital (Solo Program):****Baroque:**

J.S. Bach – Partita No. 3 in E Major, BWV 1006 (two movements of choice) or Sonata No. 1 in G Minor, BWV 1001 (Adagio and Fugue)

**Classical:**

W.A. Mozart – Violin Concerto No. 3 in G Major, K.216 (first movement) or Sonata for Piano and Violin No. 21 in E Minor, K.304

**Romantic:**

H. Wieniawski – Polonaise Brillante or

F. Mendelssohn – Violin Concerto in E Minor, Op. 64 (one movement)

**Contemporary / Modern:**

B. Bartók – Romanian Folk Dances or

Contemporary Romanian work (e.g., Paul Constantinescu, Tiberiu Olah)

**Technical Study:**

One caprice by N. Paganini or H. Wieniawski

Two scales of choice (major and minor, with complex positions and shifts)

**2. Chamber Music**

Trio, Quartet, or Quintet from different musical periods:

**Classical:**

L. van Beethoven – Piano Trio, Op. 1 No. 1

W.A. Mozart – String Quartet in D Minor, K.421

**Romantic:**

J. Brahms – Clarinet Quintet, Op. 115

F. Schubert – “Rosamunda” Quartet, D.804

**Contemporary:**

L. Berio, B. Bartók – Short works for small ensembles

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**Classical Overture:**

W.A. Mozart – Overture to *The Marriage of Figaro*

L. van Beethoven – *Egmont* Overture, Op. 84

**Romantic Work:**

P.I. Tchaikovsky – Symphony No. 5, movements I or IV

J. Brahms – Symphony No. 1, movement I

**Romanian Work:**

G. Enescu – Romanian Rhapsody No. 1

Sabin Drăgoi – Romanian Suite

**Solo Concerto with Orchestra (for a student soloist):**

F. Mendelssohn – Violin Concerto in E Minor, movement I or

C. Saint-Saëns – Cello Concerto No. 1, movement I

**Bibliography:****2. Instrumental Recital****Technique and Studies:**

O. Ševčík – School of Violin, Op. 1, 2, 8

H. Wieniawski – Études-Caprices, Op. 18

N. Paganini – 24 Caprices for Solo Violin, Op. 1

Carl Flesch – Scale System

Ivan Galamian – *Principles of Violin Playing and Teaching*

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J.S. Bach – Sonatas and Partitas for Solo Violin

W.A. Mozart – Sonatas for Piano and Violin

L. van Beethoven – Sonatas for Piano and Violin

C. Franck – Sonata for Piano and Violin

H. Wieniawski, P.I. Tchaikovsky, J. Sibelius – Violin Concertos with Orchestra

P. Sarasate – Virtuoso Pieces

**2. Chamber Music**

David Blum – *The Art of Quartet Playing*

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F. Schubert – Quartets and Quintet in C Major, D.956

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B. Bartók – String Quartets

G. Enescu – Octet for Strings, Op. 7

**3. Student Symphony Orchestra Concert**

**Orchestral Repertoire:**

W.A. Mozart – Overtures and Symphonies Nos. 35, 36, 40, 41

L. van Beethoven – Symphonies Nos. 1–9

J. Brahms – Symphonies Nos. 1–4

P.I. Tchaikovsky – Symphonies Nos. 4–6

G. Enescu – Romanian Rhapsodies Nos. 1 and 2

D. Shostakovich – Symphony No. 5

**Online Sources and Scores:**

IMSLP – Public Domain Music Scores: <https://imslp.org>

Petrucci Music Library – Free Scores

**Specialized Editions:** Henle Verlag, Bärenreiter, Schott, Editura Muzicală București

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b>	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD.Traian ICHIM

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Orchestra						
2.2 Course convenor		Assist. Ph.D. Traian ICHIM						
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Traian ICHIM						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					3
3.7 Total number of hours of student activity		64			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Classroom equipped with chairs and music stands.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Classroom equipped with chairs and music stands.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Development of skills specific to performing in an orchestra.
7.2 Specific objectives	<p>Understanding and following the conductor's gestures;</p> <p>Ability to take direction from the section principal, concertmaster, and conductor;</p> <p>Ability to listen and perform together with the ensemble;</p> <p>Adaptation to the complexity of orchestral work.</p>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Enhancement of technical, interpretative, and creative abilities, fostering awareness of the individual musician's role in the orchestra, alongside the development of analytical skills for engaging with a diverse repertoire.	Interactive course. Lecture, explanation, and reasoning. Online teaching.	28	The necessity of individual study.
<p><b>Bibliography:</b></p> <p>The study includes symphonic, vocal-symphonic, and operatic repertoire from various periods of music history: I.S. Bach, J. Haydn, W.A. Mozart, L. Beethoven, F. Schubert, R. Schumann, B. Britten, V. Bellini, G. Donizetti, G. Rossini, etc.</p> <p>Over the two years of study, depending on students' abilities, a diverse repertoire will be included: French, German, English, Spanish, Russian, Czech, Italian, etc.</p> <p>It is ideal for each Master's student to study works covering a wide range of genres and stylistic periods.</p> <p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://IMSLP.org">IMSLP.org</a> – public online source with authorized access for copying scores;</li> <li>• The instructor's personal library, as well as local and national libraries.</li> </ul> <p><b>Policy on Absences:</b></p> <p>Attendance and participation in classes are strictly mandatory. Classes missed due to illness or family emergencies are excused at the instructor's discretion. Requests for absence must be submitted in advance when necessary. In the case of illness, a medical certificate is required. Attendance must comply with the rules outlined in the student charter.</p>			
8.2 Seminar	Teaching methods	Number of hours	Remarks
Rehearsals by section, with individualized attention to the student's technical and interpretative challenges.	Interactive course. Lecture, explanation, and reasoning. Online teaching.	28	Preliminary study of the musical score is required.

**Bibliography:**

The study includes symphonic, vocal-symphonic, and operatic repertoire from various periods of music history: I.S. Bach, J. Haydn, W.A. Mozart, L. Beethoven, F. Schubert, R. Schumann, B. Britten, V. Bellini, G. Donizetti, G. Rossini, etc.

Over the two years of study, depending on students' abilities, a diverse repertoire will be included: French, German, English, Spanish, Russian, Czech, Italian, etc.

It is ideal for each Master's student to study works covering a wide range of genres and stylistic periods.

**Resources:**

- [IMSLP.org](http://IMSLP.org) – public online source with authorized access for copying scores;
- The instructor's personal library, as well as local and national libraries.

**Policy on Absences:**

Attendance and participation in classes are strictly mandatory. Classes missed due to illness or family emergencies are excused at the instructor's discretion. Requests for absence must be submitted in advance when necessary. In the case of illness, a medical certificate is required. Attendance must comply with the rules outlined in the student charter.

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	The teacher will periodically assess the student's mastery of the orchestral score	Assessment of each student's professional involvement and progress, including score mastery and the ability to collaborate effectively within different orchestral formations.	50%
10.5 Seminar/ laboratory/ project	Students are evaluated simultaneously during class. Online assessment.	Assessment of each student's professional involvement and progress, including score mastery and the ability to collaborate effectively within different orchestral formations.	50%
10.6 Minimal performance standard			
- Achievement of a passing grade (5)			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Traian ICHIM	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Traian ICHIM

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Opera Workshop						
2.2 Course convenor		Associate Prof. Viorica GEANTĂ CHELBEA						
2.3 Seminar/ laboratory/ project convenor		Associate Prof. Viorica GEANTĂ CHELBEA						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					25
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					30
Tutorial					
Examinations					2
Other activities.....					2
3.7 Total number of hours of student activity					64
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li><b>Theoretical knowledge</b> (music theory, music history); <b>practical skills</b> (vocal technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>The ability to be fully available for performance, both physically and mentally.</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>• Optimal health condition.</li> <li>• Spacious classroom equipped with a piano, as the course involves group work (including multiple years of study simultaneously), requiring musical performance and movement.</li> <li>• Presence of minimal stage and prop elements necessary for the collective opera class.</li> <li>• Student lateness will not be tolerated.</li> <li>• Mobile phones must be turned off for the entire duration of the class.</li> <li>• The student must demonstrate weekly progress through individual study to achieve real, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• Optimal health condition.</li> <li>• Spacious classroom equipped with a piano, as the course involves group work (including multiple years of study simultaneously), requiring musical performance and movement.</li> <li>• Presence of minimal stage and prop elements necessary for the collective opera class.</li> <li>• Student lateness will not be tolerated.</li> <li>• Mobile phones must be turned off for the entire duration of the class.</li> </ul> <p>The student must demonstrate weekly progress through individual study to achieve real, effective, and applicable results.</p>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer’s instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L.O.5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<p>Monitoring the achievement of interpretative performance in creating a character from an opera score.</p> <p>Mastering musical-dramatic roles in opera through the analysis of elements of musical dramaturgy, and the vocal and acting interpretation of an opera excerpt or role.</p>
7.2 Specific objectives	<p>Deep understanding of the character through analysis of musical dramaturgy and the character's musical-theatrical relationships with other characters (analysis of musical themes within the context of dramatic action and conflict).</p> <p>Development of divided attention, combining vocal technique, vocal expressiveness, movement expressiveness, and accuracy of musical execution.</p>

	Creative adaptation of vocal technique to achieve interpretations according to the intended artistic-musical expression.
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## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Guidance of the student in creating a character, and in the development of stage and vocal skills.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	4	Interactive Course
Emphasizing the character's emotions and traits through vocal expressiveness, focusing on vocal colors for specific words, musical phrases, and rhythmic structures, all while respecting the composer's style.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	4	Interactive Course
Conscious use of expressive means necessary for the interpretation of a role.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	3	Interactive Course
Development of creative thinking in the stage space. Correlation of gesture and movement with the expression and tension of the musical phrase.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	3	Interactive Course
Encouragement of personal initiative and imagination in stage performance.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration		Interactive Course
Stage performance of an opera excerpt, based on all previously acquired skills	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration		Interactive Course
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Arbore, Ionescu Anghel. <i>Interpretul teatrului liric</i>. Bucharest: Editura Muzicală, 1983.</li> <li>• Anderson, James. <i>The Complete Dictionary of Opera and Operetta</i>. Wings Books, 1993.</li> <li>• Balthazar, Scott Leslie. <i>Historical Dictionary of Opera</i>. Lanham, Maryland: The Scarecrow Press, Inc., 2013.</li> </ul>			

- Boleslavsky, Richard. Rhonda Blair, Ed. *Acting: The First Six Lessons*. Routledge: New York, 2010.
- Clark, Larry; Charles McGraw; Kenneth Stilson. *Acting is Believing*, 11th Edition. Wadsworth, Cengage Learning: Boston, 2012.
- Constantinescu, Grigore. *Splendorile operei. Dicționar de teatru liric*. Editura Didactică și Pedagogică R.A., Bucharest, 1995.
- Garcia, Manuel. *Traité complet du L'art du chant*. Paris: Ed. Heugel et C., 1911.
- Herman, Vasile. *Originea și dezvoltarea formelor muzicale*. Bucharest: Editura Muzicală, 1982.
- Hoffman, Alfred. *Drumul operei*. Bucharest: Editura Muzicală, 1960.
- Husson, Raoul. *Vocea cântată*. Bucharest: Editura Muzicală, 1968. Translated by Nicolae Gafton.
- Laffont-Bompiani. *Dictionnaire des personnages*. Paris: Société d'Édition de Dictionnaires et Encyclopédie, 1963.
- Osborne, Charles. *The Opera Lover's Companion*. New Haven: Yale University Press, 2004.
- Ștefănescu, Ioana. *O istorie a muzicii universale*, Volumes I–IV. Bucharest: Editura Fundației Culturale Române, 1995.
- Vancea, Zeno. *Dicționar de termeni muzicali*. Bucharest: Editura Științifică și Enciclopedică, 1984.

**Scores:**

- Scores from the operatic music repertoire.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Analysis of the libretto text in the performed excerpt. Analysis of the differences between the literary source and the libretto.	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Assessment of the student's musical learning progress of the excerpt	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Assessment of the progress in preparing the character sheet	Demonstration Explanation Observation Commentary Practical illustration	4	

	Repetition		
Deepening the understanding of the mechanisms governing the music–text–action relationship, a specific and essential aspect in the creation and performance of a musical production	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Deepening the mechanisms for the simultaneous execution of stage movement and musical performance of the score	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Performance of a medium-difficulty excerpt – aria or duet – from the Classical and Romantic opera repertoire (German, French, or Italian opera)	Demonstration Explanation Observation Commentary Practical illustration Repetition	8	
<p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>• Candé, Roland de. <i>Dictionnaire des musiciens</i>. Paris: Edition du Seuil, 1964.</li> <li>• Dumesnil, René. <i>L'opéra et l'opéra comique</i>. Paris: Presse Universitaire de France, 1961.</li> <li>• Niculescu-Basu, George. <i>Amintirile unui artist de operă</i>. Bucharest: Editura Muzicală, 1962.</li> <li>• Niculescu-Basu, George. <i>Cum am cântat eu...</i> Bucharest: Editura Muzicală, 1961.</li> <li>• Secăreanu, Nicolae. <i>Cântărețul artist...</i> Bucharest: Editura Muzicală, 1965.</li> </ul>			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<p>Ability to interpret a vocal and stage character.</p> <p>Ability to realize the music–text–action connection, both theoretically and practically.</p> <p>Ability to follow the instructions of the rehearsal pianist, conductor, and director.</p> <p>Ability to communicate effectively with a performance partner.</p>	<p>Final examination at the end of the semester</p> <p>Ongoing evaluations conducted throughout the semester</p>	70%
10.5 Seminar/ laboratory/ project	<p>Ability to perform musically and theatrically a duet or aria from the opera repertoire (Baroque, Classical, Romantic, etc.)</p>	<p>Final examination at the end of the semester</p> <p>Attendance, participation, and individual study</p>	30%
10.6 Minimal performance standard			
<p>Performance of an opera excerpt – aria or duet – of medium or high vocal and stage difficulty.</p> <p>Minimum passing grade: 5.</p> <p>Participation in class and laboratory sessions, with engagement reflected in vocal and stage interpretation.</p>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b> <b>Associate Prof. Viorica GEANTĂ CHELBEA</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Associate Prof. Viorica GEANTĂ CHELBEA</b>

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;

- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Hystorical Instruments							
2.2 Course convenor	Associate Prof. Steffen SCHLANDT							
2.3 Seminar/ laboratory/ project convenor	Associate Prof. Steffen SCHLANDT							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					50
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity					64
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Knowledge and application of essential concepts belonging to musical styles [including rhythmic, melodic, harmonic, and expressive elements], and the correlation and understanding of the individual roles of each musician within the ensemble.
7.2 Specific objectives	<p>Achievement of advanced qualities of ensemble cohesion and interpretative synchronization when performing on historical instruments.</p> <p>Refinement of expressive qualities and stylistic alignment with the repertoire studied.</p> <p>Engagement with a diverse repertoire, organized progressively and historically, based on the evolution of musical composition styles.</p> <p>Advanced development of knowledge acquired during individual instrumental and chamber music lessons.</p> <p>Integration of performers into instrumental ensembles and attainment of high-level performance through participation in festivals, competitions, recitals, and audio-video recordings.</p> <p>Addressing and clarifying specific issues of instrumental technique and sound production, including articulation diversity and timbre, specific to historical instruments.</p>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Instrumentation – general aspects and characteristics specific to the Renaissance period	Interactive lecture Presentation Explanation	7	A recital of approximately 45 minutes from the European and Transylvanian Renaissance music repertoire will be studied and presented.
Introduction to the art and music of the Renaissance and Baroque periods.	Interactive lecture Presentation Explanation Problem posing / Critical discussion	7	
Stylistic aspects specific to the Renaissance musical period: Aspects concerning individual instruments	Teaching, demonstration, explanation, comparative listening, and performance of musical	14	

Aspects concerning the instrumental ensemble	works from the Renaissance period.		
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Anonymous. <i>Codex Caioni, saeculi XVII</i>. Magyar Tudományos Akadémia Zenetudományi Intézet.</li> <li>• Arbeau, Thoinot. <i>Orchesographie</i>. Langres, 1589.</li> <li>• Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," <i>Early Music</i>, 41 (2013), pp. 219–237.</li> <li>• Freedman, Richard. <i>Music in the Renaissance</i>. W. W. Norton and Company, 2013.</li> <li>• Himmelheber, Susane. "Ensemblespiel auf Blockflöten," <i>Tibia</i>, 3/94, pp. 205–209.</li> <li>• Kite-Powell, Jeffery. <i>A Performer's Guide to Renaissance Music</i>. Indiana University Press, 2007.</li> <li>• Kreitner, Kenneth. <i>Renaissance Music</i>. Routledge, 2011.</li> <li>• Pirrotta, Nino. <i>Music and Culture in Italy from the Middle Ages to the Baroque</i>. Harvard University Press, 1984.</li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Instrumentation – general aspects and characteristics specific to the Renaissance period	Interactive lecture Presentation Explanation	7	A recital of approximately 45 minutes from the European and Transylvanian Renaissance music repertoire will be studied and presented
Introduction to the art and music of the Renaissance and Baroque periods.	Interactive lecture Presentation Explanation Problem posing / Critical discussion	7	
Stylistic aspects specific to the Renaissance musical period: Aspects concerning individual instruments  Aspects concerning the instrumental ensemble	Teaching, demonstration, explanation, comparative listening, and performance of musical works from the Renaissance period.	14	
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Anonymous. <i>Codex Caioni, saeculi XVII</i>. Magyar Tudományos Akadémia Zenetudományi Intézet.</li> <li>• Arbeau, Thoinot. <i>Orchesographie</i>. Langres, 1589.</li> <li>• Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," <i>Early Music</i>, 41 (2013), pp. 219–237.</li> <li>• Freedman, Richard. <i>Music in the Renaissance</i>. W. W. Norton and Company, 2013.</li> <li>• Himmelheber, Susane. "Ensemblespiel auf Blockflöten," <i>Tibia</i>, 3/94, pp. 205–209.</li> <li>• Kite-Powell, Jeffery. <i>A Performer's Guide to Renaissance Music</i>. Indiana University Press, 2007.</li> <li>• Kreitner, Kenneth. <i>Renaissance Music</i>. Routledge, 2011.</li> </ul> <p>Pirrotta, Nino. <i>Music and Culture in Italy from the Middle Ages to the Baroque</i>. Harvard University Press, 1984.</p>			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

Continuous adaptation of teaching methods and resources in accordance with labor market requirements.
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**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course			
10.5 Seminar/ laboratory/ project	Receptiveness, engagement, and individual contribution during laboratory sessions.	Practical: Instrumental performance for a public audience.	10%
	Musicality, sense of rhythm, aesthetic/artistic sensibility, and creativity.		10%
	Acquired and applied theoretical knowledge, and creativity.		20%
	Quality of presentation in the recital.		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period.</li> <li>- Achievement of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Associate Prof. Steffen SCHLANDT	<b>Holder of seminar/ laboratory/ project</b> Associate Prof. Steffen SCHLANDT

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Score Reading						
2.2 Course convenor		Assist. Ph.D. Ciprian ȚUȚU						
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Ciprian ȚUȚU						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					1
Tutorial					
Examinations					1
Other activities.....					10
3.7 Total number of hours of student activity					64
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Specialized or general music education, in depth.</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Development of aural skills and music reading/writing abilities, including ear training.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Laboratory room equipped with a piano, laptop, or audio/video equipment.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Laboratory room equipped with a piano, laptop, or audio/video equipment.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

Transversal Competences	<p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Professional training of piano students to develop the ability to read scores with multiple voices (2 or more) and in multiple clefs.
7.2 Specific objectives	<p>Be able to read scores written on systems of two or more staves.</p> <p>Be able to read scores written in the treble clef, bass clef, baritone clef, soprano C clef, mezzo-soprano C clef, alto C clef, and tenor C clef.</p> <p>Be able to apply the studied/learned clefs to perform various vocal (choral) works or piano and orchestral accompaniment parts.</p>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Reading in the treble clef, bass clefs, and C clefs in studies written on two staves.	Demonstration, explanations, comparative listening, and fragment rehearsals.	10	Without daily individual study, the student cannot achieve real progress. Face-to-face or online instruction.
Reading choral scores: works for equal voices and mixed choirs.	Demonstration, explanations, comparative listening, and fragment rehearsals.	8	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening	10	

	websites), e-learning platform.		
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Csire, I. <i>Treatise on Score Reading</i>, Vol. II.</li> <li>• urcanu, N. <i>Studies for Clef Reading</i>, Vol. II.</li> <li>• Creuzburg, H. <i>Partiturspiel</i>, Vol. II.</li> </ul>			
8.1 Course	Teaching methods	Number of hours	Remarks
Reading in the treble clef, bass clefs, and C clefs in studies written on two staves.	Demonstration, explanations, comparative listening, and fragment rehearsals.	10	Without daily individual study, the student cannot achieve real progress. Face-to-face or online instruction.
Reading choral scores: works for equal voices and mixed choirs.	Demonstration, explanations, comparative listening, and fragment rehearsals.	8	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening websites), e-learning platform.	10	
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Csire, I. <i>Treatise on Score Reading</i>, Vol. II.</li> <li>• urcanu, N. <i>Studies for Clef Reading</i>, Vol. II.</li> <li>• Creuzburg, H. <i>Partiturspiel</i>, Vol. II.</li> </ul>			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Receptiveness, engagement, and individual contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	Test 1 – Written examination	50%
10.5 Seminar/ laboratory/ project	Receptiveness, engagement, and individual contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	Test 2 – Study performed during the semester Test 3 – Sight-reading	35% 35%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>• Knowledge of clef-reading mechanisms. Ability to sight-read a score written in different clefs.</li> <li>• Achievement of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Ciprian ȚUȚU	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Ciprian ȚUȚU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Violin							
2.2 Course convenor	Assist. Ph.D. Alina NAUNCEF, Lect., Ph.D. Magdalena SUCIU							
2.3 Seminar/ laboratory/ project convenor	Assist. Ph.D. Alina NAUNCEF, Lect., Ph.D. Magdalena SUCIU							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity					122
3.8 Total number per semester					150
3.9 Number of credits <sup>5)</sup>					5

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities

Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, score analysis, teaching, demonstration, explanation	6	Understanding the historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills

**Semester Repertoire (Academic English):**

- Four movements from a Partita or Sonata for solo violin by J. S. Bach / one fugue by J. S. Bach / the *Chaconne* by J. S. Bach
- One complete pre-Classical, Classical, Romantic, or Impressionist sonata
- One virtuoso piece / one modern, Romanian, Impressionist, or contemporary work
- One caprice by N. Paganini / one caprice by H. Wieniawski
- Two scales
- Bowing technique studies
- One movement from a Romantic or Modern concerto

**Bibliography:**

- O. Ševčík – *Bow Technique*
- N. Paganini – *24 Caprices for Solo Violin*
- H. Wieniawski – *Étude-Caprices, Op. 18, for Solo Violin*
- W. A. Mozart – *Sonatas for Piano and Violin*
- L. van Beethoven – *Sonatas for Piano and Violin*
- C. Franck – *Sonata for Piano and Violin*
- J. S. Bach – *Sonatas and Partitas for Solo Violin*
- H. Wieniawski, J. Sibelius, P. I. Tchaikovsky, E. Lalo, M. Bruch, A. Khachaturian, A. Glazunov – *Violin Concertos*
- H. Wieniawski, P. I. Tchaikovsky, P. Sarasate – *Virtuoso Pieces*

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	

### Semester Repertoire (Academic English):

- Four movements from a Partita or Sonata for solo violin by J. S. Bach / one fugue by J. S. Bach / the *Chaconne* by J. S. Bach
- One complete pre-Classical, Classical, Romantic, or Impressionist sonata
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- H. Wieniawski, P. I. Tchaikovsky, P. Sarasate – *Virtuoso Pieces*

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"><li>- Minimum quantitative standard: 3 works differing in style and one study</li><li>- Technical and artistic performance in interpretation</li><li>- Individual progress throughout the semester</li><li>- Active participation in lectures and laboratory sessions</li></ul>	<ul style="list-style-type: none"><li>- Practical examinations (recitals, solo and ensemble performances)</li><li>- Continuous assessment (periodic feedback, self-evaluation)</li><li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li></ul>	50%

10.5 Seminar/ laboratory/ project	- Minimum quantitative standard: 3 works differing in style and one study - Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Alina NAUNCEF Lect. PhD. Magdalena SUCIU	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Alina NAUNCEF Lect. PhD. Magdalena SUCIU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Viola							
2.2 Course convenor		Assist. Ph.D. Leona VARVARICHI							
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Leona VARVARICHI							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

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Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<p><b>Semester Repertoire (Academic English):</b></p> <ul style="list-style-type: none"> <li>• Two movements from a Partita or Sonata for solo violin or a Suite for solo cello by J. S. Bach / one fugue by J. S. Bach / the <i>Chaconne</i> by J. S. Bach (in transcription for viola)</li> <li>• One pre-Classical, Classical, Romantic, or Modern sonata</li> <li>• One piece</li> <li>• One Romanian or contemporary work</li> <li>• Two études by J. Dont / P. Gavinies or one caprice by N. Paganini / one caprice by H. Wieniawski</li> <li>• Four scales</li> </ul> <p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>• O. Ševčík – <i>Bow Technique</i> (transcription for viola)</li> <li>• J. Dont – <i>Études, Op. 35</i> (transcription for viola)</li> <li>• P. Gavinies – <i>24 Matinéés</i> (transcription for viola)</li> <li>• N. Paganini – <i>24 Caprices for Solo Violin</i></li> <li>• H. Wieniawski – <i>Étude-Caprices, Op. 18, for Solo Violin</i></li> <li>• C. D. von Dittersdorf – <i>Sonata for Viola and Piano</i></li> <li>• X. Hammer – <i>Sonata for Viola and Piano</i></li> <li>• F. Mendelssohn Bartholdy – <i>Sonata for Viola and Piano</i></li> <li>• M. Glinka – <i>Sonata for Viola and Piano</i></li> <li>• J. Brahms – <i>Sonatas, Op. 120, for Viola and Piano</i></li> <li>• J. S. Bach – <i>Sonatas and Partitas for Solo Violin</i> (transcription for viola)</li> <li>• J. S. Bach – <i>Six Suites for Solo Cello</i> (transcription for viola)</li> <li>• C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – <i>Concertos for Viola and Orchestra</i></li> <li>• G. Enescu – <i>Konzertstück</i></li> <li>• H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – <i>Works for Viola</i></li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	

Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	
<b>Semester Repertoire (Academic English):</b> <ul style="list-style-type: none"> <li>• Two movements from a Partita or Sonata for solo violin or a Suite for solo cello by J. S. Bach / one fugue by J. S. Bach / the <i>Chaconne</i> by J. S. Bach (in transcription for viola)</li> <li>• One pre-Classical, Classical, Romantic, or Modern sonata</li> <li>• One piece</li> <li>• One Romanian or contemporary work</li> <li>• Two études by J. Dont / P. Gavinies or one caprice by N. Paganini / one caprice by H. Wieniawski</li> <li>• Four scales</li> </ul> <b>Bibliography:</b> <ul style="list-style-type: none"> <li>• O. Ševčík – <i>Bow Technique</i> (transcription for viola)</li> <li>• J. Dont – <i>Études, Op. 35</i> (transcription for viola)</li> <li>• P. Gavinies – <i>24 Matinéés</i> (transcription for viola)</li> <li>• N. Paganini – <i>24 Caprices for Solo Violin</i></li> <li>• H. Wieniawski – <i>Étude-Caprices, Op. 18, for Solo Violin</i></li> <li>• C. D. von Dittersdorf – <i>Sonata for Viola and Piano</i></li> <li>• X. Hammer – <i>Sonata for Viola and Piano</i></li> <li>• F. Mendelssohn Bartholdy – <i>Sonata for Viola and Piano</i></li> <li>• M. Glinka – <i>Sonata for Viola and Piano</i></li> <li>• J. Brahms – <i>Sonatas, Op. 120, for Viola and Piano</i></li> <li>• J. S. Bach – <i>Sonatas and Partitas for Solo Violin</i> (transcription for viola)</li> <li>• J. S. Bach – <i>Six Suites for Solo Cello</i> (transcription for viola)</li> <li>• C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – <i>Concertos for Viola and Orchestra</i></li> <li>• G. Enescu – <i>Konzertstück</i></li> <li>• H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – <i>Works for Viola</i></li> </ul>			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
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10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Lena VARVARICHI	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Leona VARVARICHI

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Flute							
2.2 Course convenor	Associate Prof. PhD. Denisa IFRIM							
2.3 Seminar/ laboratory/ project convenor	Associate Prof. PhD. Denisa IFRIM							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity				122	
3.8 Total number per semester				150	
3.9 Number of credits <sup>5)</sup>				5	

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, score analysis,	6	Understanding the historical context and the

	teaching, demonstration, explanation		evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<p><b>Annual Repertoire:</b></p> <ul style="list-style-type: none"> <li>• One Classical, Romantic, or 20th-century concerto, minimum duration 25 minutes</li> <li>• 2 complete sonatas (pre-Classical, Classical, Romantic, or 20th century)</li> <li>• 2 virtuoso pieces</li> <li>• 1 modern / Romanian / Impressionist / contemporary work</li> <li>• 20 highly complex studies</li> <li>• All major and minor scales, including the chromatic scale</li> </ul> <p><b>Indicative Bibliography:</b></p> <p><b>Concertos:</b></p> <ul style="list-style-type: none"> <li>• Glodeanu – <i>Concerto</i></li> <li>• Hacıaturian – <i>Concerto</i></li> <li>• Ibert – <i>Concerto</i></li> <li>• Jolivet – <i>Concerto</i></li> <li>• Vieru – <i>Concerto</i></li> </ul> <p><b>Sonatas:</b></p> <ul style="list-style-type: none"> <li>• Karg-Elert – <i>Sonata in B-flat Major, Op. 121</i></li> <li>• Jolivet – <i>Sonata</i></li> <li>• Prokofiev – <i>Sonata</i></li> <li>• Martinu – <i>Sonata</i></li> <li>• Toduță – <i>Sonata</i></li> </ul> <p><b>Pieces / Solo Works:</b></p> <ul style="list-style-type: none"> <li>• Varèse – <i>Density 21.5</i></li> <li>• Jolivet – <i>Cinque Incantations</i></li> <li>• Philip Glass – <i>Fantasy for Solo Flute</i></li> <li>• Jean Françaix – <i>Suite</i></li> <li>• Karg-Elert – <i>Sinfonische Kanzone</i></li> <li>• Karg-Elert – <i>Suite Pointillistique, Op. 135</i></li> <li>• Martinu – <i>Ballade</i></li> <li>• Schubert – <i>Introduction and Variations on "Ihre Blümlein alle"</i></li> <li>• Messiaen – <i>Blackbird</i></li> <li>• Jolivet – <i>Chant de Lynos</i></li> <li>• Frank Martin – <i>Ballade</i></li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and

			psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	

**Annual Repertoire:**

- One Classical, Romantic, or 20th-century concerto, minimum duration 25 minutes
- 2 complete sonatas (pre-Classical, Classical, Romantic, or 20th century)
- 2 virtuoso pieces
- 1 modern / Romanian / Impressionist / contemporary work
- 20 highly complex studies
- All major and minor scales, including the chromatic scale

**Indicative Bibliography:**

**Concertos:**

- Glodeanu – *Concerto*
- Hacıaturian – *Concerto*
- Ibert – *Concerto*
- Jolivet – *Concerto*
- Vieru – *Concerto*

**Sonatas:**

- Karg-Elert – *Sonata in B-flat Major, Op. 121*
- Jolivet – *Sonata*
- Prokofiev – *Sonata*
- Martinu – *Sonata*
- Toduță – *Sonata*

**Pieces / Solo Works:**

- Varèse – *Density 21.5*
- Jolivet – *Cinque Incantations*
- Philip Glass – *Fantasy for Solo Flute*
- Jean Françaix – *Suite*
- Karg-Elert – *Sinfonische Kanzone*
- Karg-Elert – *Suite Pointillistique, Op. 135*
- Martinu – *Ballade*
- Schubert – *Introduction and Variations on "Ihre Blümlein alle"*
- Messiaen – *Blackbird*
- Jolivet – *Chant de Lynos*
- Frank Martin – *Ballade*

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed

competencies with labor market requirements.

#### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b> <b>Associate Prof. PhD. Denisa IFRIM</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Associate Prof. PhD. Denisa IFRIM</b>

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Clarinet							
2.2 Course convenor		Prof. PhD. Iulian RUSU							
2.3 Seminar/ laboratory/ project convenor		Prof. PhD. Iulian RUSU							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity					122
3.8 Total number per semester					150
3.9 Number of credits <sup>5)</sup>					5

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<b>Semester Repertoire (Academic English):</b> <ul style="list-style-type: none"> <li>• Two major and minor scales</li> <li>• Technical exercises and interval studies</li> <li>• Technical studies and orchestral excerpts</li> <li>• One modern, Romanian, Impressionist, or contemporary work</li> <li>• One sonatina or sonata for clarinet and piano</li> <li>• One solo piece for clarinet and piano</li> <li>• One movement from a concerto for clarinet and orchestra</li> </ul> <b>Selected Bibliography:</b> <ul style="list-style-type: none"> <li>• Arthur Honegger – <i>Sonatina for Clarinet and Piano</i></li> <li>• Solo works: T. Olah – <i>Sonata</i>; John Cage – <i>Sonata for Solo Clarinet</i>; Louis Cahuzac – <i>Arlequin</i></li> <li>• Concertos: Fr. Tischhauser – <i>The Beggar's Concerto</i>; J. Françaix – <i>Clarinet Concerto</i>; E. Bozza – <i>Clarinet Concerto</i>; Valentino Bucchi – <i>Concerto for Solo Clarinet</i></li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	
<b>Semester Repertoire (Academic English):</b> <ul style="list-style-type: none"> <li>• Two major and minor scales</li> <li>• Technical exercises and interval studies</li> <li>• Technical studies and orchestral excerpts</li> <li>• One modern, Romanian, Impressionist, or contemporary work</li> <li>• One sonatina or sonata for clarinet and piano</li> <li>• One solo piece for clarinet and piano</li> <li>• One movement from a concerto for clarinet and orchestra</li> </ul>			

**Selected Bibliography:**

- Arthur Honegger – *Sonatina for Clarinet and Piano*
  - Solo works: T. Olah – *Sonata*; John Cage – *Sonata for Solo Clarinet*; Louis Cahuzac – *Arlequin*
- Concertos: Fr. Tischhauser – *The Beggar's Concerto*; J. Françaix – *Clarinet Concerto*; E. Bozza – *Clarinet Concerto*; Valentino Bucchi – *Concerto for Solo Clarinet***

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Prof. PhD. Iulian RUSU	<b>Holder of seminar/ laboratory/ project</b> Prof. PhD. Iulian RUSU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Piano							
2.2 Course convenor	Assist. PhD. Anca PREDA-ULIȚĂ							
2.3 Seminar/ laboratory/ project convenor	Assist. PhD. Anca PREDA-ULIȚĂ							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					115
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
<b>3.7 Total number of hours of student activity</b>			122		
<b>3.8 Total number per semester</b>			150		
<b>3.9 Number of credits<sup>5)</sup></b>			5		

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced	Interactive lecture,	6	Understanding the

performance techniques	score analysis, teaching, demonstration, explanation		historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills
<b>Semester Repertoire</b> <ul style="list-style-type: none"> <li>One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes</li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, comparative listening	2	Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	
<b>Semester Repertoire</b> <ul style="list-style-type: none"> <li>One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes</li> </ul>			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
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10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Anca PREDĂ-ULIȚĂ	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Anca PREDĂ-ULIȚĂ

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Classical Singing						
2.2 Course convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU						
2.3 Seminar/ laboratory/ project convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					50
Tutorial					
Examinations					2
Other activities.....					5
<b>3.7 Total number of hours of student activity</b>				122	
<b>3.8 Total number per semester</b>				150	
<b>3.9 Number of credits<sup>5)</sup></b>				5	

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li><b>Theoretical knowledge</b> (music theory, music history); <b>practical skills</b> (vocal technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li><b>Vocal skills</b> – technical, artistic, and self-assessment abilities</li> <li>Completion of a study program specializing in Musical Performance – Voice (ideally)</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> <li>• The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> </ul> <p>The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</p>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

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**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L.O.5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- Consolidation and refinement of skills in encoding and decoding sound configurations from/into graphic notation.</li> <li>- Enhancement of the technical and artistic competencies required for professional-level performance of vocal works.</li> <li>- Deepening of elements related to breathing, phonation, articulation, and resonance.</li> <li>- Improvement of musical, bodily, and emotional intelligence through the study of one's own voice.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- Improvement of performance technique for a significant selection of musical works, demonstrating accuracy, expressivity, and creativity.</li> <li>- Development of expressive and stylistic interpretation skills, addressing and clarifying specific issues of vocal technique, sound production, articulation variety, and timbre.</li> <li>- Formation and expression of personal views and opinions regarding one's own</li> </ul>

	<p>performance or that of others, based on score-reading skills and integrating knowledge of grammatical and semantic analysis of the musical text.</p> <ul style="list-style-type: none"> <li>- Development of mental, emotional, and, consequently, vocal endurance.</li> <li>- Systematic study and practice of a repertoire.</li> </ul>
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## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
<p>1. Vocalises for vowel homogenization Vocalises for expanding the vocal range Vocalises for flexibility and agility Organic–holistic approach to the body and the voice.</p>	Explanation, scientific reasoning, demonstration, and guided listening.	6	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
<p>2. Refinement of vocal and interpretative skills  Issues of interpretative stylistics and advanced performance techniques.  Achievement of advanced vocal technique and artistic mastery through the judicious and integrated use of biomechanical and psychological resources.</p>	Explanation, scientific reasoning, demonstration, and guided listening.	4	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
<p>3. Understanding the differences between musical styles: Baroque, Classical, Romantic, Verismo, and Modern.  Issues of vocal technique; challenges in decoding and rendering the musical text; issues of interpretative stylistics.</p>	Explanation, scientific reasoning, demonstration, and guided listening.	2	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
<p>4. Enrichment and application of theoretical knowledge based on the technical skills acquired through the performance of works from the required stylistic periods.  Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.</p>	Explanation, scientific reasoning, demonstration, and guided listening.	2	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.

### Assessed Repertoire:

- Four works selected in accordance with the detailed requirements outlined below.

The course focuses on the study of solo vocal repertoire from various periods in the history of music, intended to form the foundation of the graduation recital at this level of study and the thematic basis of the dissertation. Over the course of the two years of study, an effort will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical needs, as well as overall artistic potential.

Ideally, repertoire studied during the four years of undergraduate study should not be repeated. If, however, the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one per semester, in addition to the four newly assigned pieces (4 + 1).

### Bibliography:

- **Italian, German, and French Baroque:** Lotti, Bononcini, Telemann, Caldara, Scarlatti, Pergolesi, Vivaldi, Mercadante, Bach, Lully, Rameau, etc.
- **Classicism:** Gluck, Grétry, Haydn, Beethoven, Mozart, etc.
- **Romantic opera and operetta arias:** Bellini, Bizet, Tchaikovsky, Donizetti, Gounod, Massenet, Rossini, Saint-Saëns, Verdi, Wagner, J. Strauss, etc.
- **Romantic chamber arias:** Rossini, Bellini, Donizetti, Verdi.
- **Post-Romantic, Verismo, Modern, and Contemporary repertoire:**  
Arias from operas, operettas, and musicals by Cilea, Ferrari, Puccini, Respighi, Dallapiccola, Mahler, Berg, Stravinsky, Prokofiev, Loewe, Mascagni, Leoncavallo, Ponchielli, Barber, de Falla, Gershwin, Hindemith, Honegger, Janáček, etc.

**Additional Bibliographic References (Academic English):**

- **Verismo chamber arias:** Puccini, Mascagni, Leoncavallo, etc.
- **IMSLP (International Music Score Library Project)** – online public-domain source with authorized public access for score reproduction
- **The course teacher’s personal library, as well as local and national libraries**

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Knowledge and in-depth study of the complete score. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.	Teaching, exemplification, explanation, and comparative listening sessions.	4	The student’s technical and interpretative issues will be addressed on an individual basis. Individual study.
Simultaneous refinement of all performance parameters. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.		4	
Feedback and self-evaluation. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills. Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.		6	

**Assessed Repertoire:**

- Four works selected in accordance with the detailed requirements outlined below.

The course focuses on the study of solo vocal repertoire from various periods in the history of music, intended to form the foundation of the graduation recital at this level of study and the thematic basis of the dissertation. Over the course of the two years of study, an effort will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student’s vocal and interpretative abilities, technical needs, as well as overall artistic potential.

Ideally, repertoire studied during the four years of undergraduate study should not be repeated. If, however, the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one per semester, in addition to the four newly assigned pieces (4 + 1).

**Bibliography:**

- **Italian, German, and French Baroque:** Lotti, Bononcini, Telemann, Caldara, Scarlatti, Pergolesi, Vivaldi, Mercadante, Bach, Lully, Rameau, etc.
- **Classicism:** Gluck, Grétry, Haydn, Beethoven, Mozart, etc.

- **Romantic opera and operetta arias:** Bellini, Bizet, Tchaikovsky, Donizetti, Gounod, Massenet, Rossini, Saint-Saëns, Verdi, Wagner, J. Strauss, etc.
- **Romantic chamber arias:** Rossini, Bellini, Donizetti, Verdi.
- **Post-Romantic, Verismo, Modern, and Contemporary repertoire:**  
Arias from operas, operettas, and musicals by Cilea, Ferrari, Puccini, Respighi, Dallapiccola, Mahler, Berg, Stravinsky, Prokofiev, Loewe, Mascagni, Leoncavallo, Ponchielli, Barber, de Falla, Gershwin, Hindemith, Honegger, Janáček, etc.

**Additional Bibliographic References (Academic English):**

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- **IMSLP (International Music Score Library Project)** – online public-domain source with authorized public access for score reproduction  
The course teacher's personal library, **as well as** local and national libraries

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
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<p>10.4 Course</p>	<p><b>Assessment Criteria</b></p> <p><b>Technical skills:</b> Level of vocal technique; Quality of sound emission;</p> <p><b>Phonation;</b> Intonational accuracy and clarity in rendering the musical discourse; Breathing and phrasing; Control and diversification of dynamics and sound layers; Mastery of articulation and diction elements;</p> <p><b>Resonance.</b> Concentration and memorization ability: performance of the selected works from memory. Repertoire difficulty: in accordance with university standards. Stage presence and artistic expression: presentation, expressivity, imagination, spontaneity, persuasive power, musical engagement, and artistic personality. Individual progress throughout the semester. Active participation in courses and practical sessions.</p>	<p><b>Assessment Methods</b></p> <p>The student is evaluated through two forms of examination:</p> <p><b>Midterm Assessment*</b> (held at the middle of the semester) – performance of two works selected from the studied repertoire.</p> <p><b>Final Examination</b> (held during the examination session) – performance of the remaining two works out of the four required pieces. Each assessment accounts for 50% of the final grade. * In the event of absence from the midterm assessment, justified by a medical certificate, the student will be required to perform the entire repertoire (all four required pieces) during the specialized examination session (winter or summer, respectively). A penalty of one point is applied for works not performed from memory and interpreted with the score.</p> <p><b>Practical examination.</b> <b>Continuous assessment</b> (periodic feedback and self-evaluation).</p>	<p><b>Grading System</b></p> <ul style="list-style-type: none"> <li>- Midterm assessment grade – 50%</li> <li>- Final examination grade – 50%</li> </ul> <p>The same grading method applies to both the midterm assessment and the final examination:</p> <p>Each professor participating in the evaluation committee assigns a grade (with the exception of the student's own instructor).</p> <p>The student's instructor assigns an individual grade (covering the examination performance and the student's activity during classes).</p> <p>The arithmetic mean is calculated between the final committee grade at the time of the midterm or final examination and the instructor's grade.</p> <p>This arithmetic mean represents the <b>final grade</b>.</p>
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10.5 Seminar/ laboratory/ project	The same criteria as those detailed in section 10.4 (Course).  Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	It is assessed simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.	It is graded simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.
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<p>10.6 Minimal performance standard</p> <ul style="list-style-type: none"> <li>• <b>Performance from memory of the required works studied during the semester.</b></li> </ul> <p><b>A minimum of four prepared and memorized pieces per semester, of which two will be presented at the midterm assessment</b> (also evaluated by a committee). The <b>remaining repertoire (the other two pieces)</b> will be performed <b>at the end of the semester</b>, during the specialized examination session.</p> <p><b>Attendance and active participation in courses and laboratory sessions.</b></p> <p><b>Obtaining a minimum passing grade of 5.</b></p> <p><b>Attendance policy:</b> Attendance and participation in classes are mandatory. Absences due to illness or family emergencies may be excused at the discretion of the course instructor. Requests for absence, when necessary, must be submitted in advance. In cases of illness, submission of a medical certificate to the faculty secretariat is mandatory. Appointments with dentists, physicians, or other services should not be scheduled during class hours. Attendance must comply with the regulations set forth in the <b>Regulations on Students' Professional Activity</b>.</p> <p><b>In the event of absence from the midterm assessment</b>, justified by a medical certificate, the student will be required to perform the <b>entire repertoire</b> (all four required pieces) during the specialized examination session (winter or summer, respectively).</p>
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This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder Assist. Ph.D. Noemi KARACSONY Assist. Ph.D. Mihaela BUHAICIUC Assist. Ph.D. Cristina RADU	Holder of seminar/ laboratory/ project Assist. PhD. Noemi KARACSONY Assist. Ph.D. Mihaela BUHAICIUC Assist. Ph.D. Cristina RADU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);

- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Chamber Music						
2.2 Course convenor		Assist. Ph.D. Leona VARVARICHI, Lect. Ph.D. Botond Csaba SZOCS						
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Leona VARVARICHI, Lect. Ph.D. Botond Csaba SZOCS						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					50
Tutorial					
Examinations					2
Other activities.....					5
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	Theoretical knowledge (music theory, music history) and practical skills (instrumental technique).
4.2 competences-related	Technical and artistic instrumental skills, as well as self-evaluation abilities.

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L..5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> </ul>
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	<ul style="list-style-type: none"> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, teaching, demonstration, explanation	6	Understanding the historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills

**Semester Repertoire:**

A minimum of two works intended for the chamber ensemble of which the student is a member.

**Bibliography:**

Duos, trios, quartets, quintets, sextets, and septets composed by:

J. Haydn, W. A. Mozart, C. Stamitz, F. A. Hoffmeister, C. P. E. Bach, L. van Beethoven, L. Boccherini, F. Mendelssohn-Bartholdy, C. Franck, A. Dvořák, J. Brahms, M. Bruch, C. Debussy, R. Fuchs, J. Żeleński (or J. Zarębski), A. Khachaturian, J. Françaix, D. Milhaud, E. Bozza, D. Shostakovich, S. Prokofiev, B. Bartók, G. Enescu, B. Britten, R. Vaughan Williams, H. Blake, etc.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
The student's technical and interpretative issues will be addressed on an individual basis, with particular emphasis on the stylistic issues specific to the Baroque and Classical periods.	Teaching, exemplification, explanation, and comparative listening sessions	2	
Achievement of advanced instrumental technique and artistic mastery through the judicious and integrated use of biomechanical and psychological resources.		2	
Comprehensive knowledge and in-depth study of the complete score		4	
Organic integration of artistic means of expression.		2	
Simultaneous refinement of all performance parameters.		2	
Feedback and self-evaluation		2	

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<p>Minimum quantitative standard: 2 works of different styles.</p> <p>Technical and artistic performance in interpretation.</p> <p>Individual progress and progress within the chamber ensemble throughout the semester.</p> <p>Active participation in courses and laboratory sessions.</p>	<p>Practical examinations (recitals, solo and ensemble performances).</p> <p>Continuous assessment (periodic feedback, self-evaluations).</p> <p>Performance from memory of selected works of appropriate difficulty, in accordance with university standards.</p>	50%
10.5 Seminar/ laboratory/ project	<p>Minimum quantitative standard: 2 works of different styles.</p> <p>Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.</p>	<p>Practical examinations (recitals, solo and ensemble performances).</p> <p>Continuous assessment (periodic feedback, self-evaluations).</p> <p>Performance from memory of selected works of appropriate difficulty, in accordance with university standards.</p>	50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5/10)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b> <b>Assist. Ph.D. Leona VARVARICHI</b> <b>Lect. Ph.D. Botond Csaba SZOCS</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Assist. Ph.D. Leona VARVARICHI</b> <b>Lect. Ph.D. Botond Csaba SZOCS</b>

Note:

1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);

- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Oratory Lied Song						
2.2 Course convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU, Lect. Ph.D. Liviu IFTENE						
2.3 Seminar/ laboratory/ project convenor		Assist.Ph.D. Noemi KARACSONY, Assist PhD. dr. Mihaela BUHAICIUC, Assist.Ph.D. Cristina RADU, Lect. Ph.D. Liviu IFTENE						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					15
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					50
Tutorial					
Examinations					2
Other activities.....					5
3.7 Total number of hours of student activity		122			
3.8 Total number per semester		150			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li><b>Theoretical knowledge</b> (music theory, music history); <b>practical skills</b> (vocal technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li><b>Vocal skills</b> – technical, artistic, and self-assessment abilities</li> <li>Completion of a study program specializing in Musical Performance – Voice (ideally)</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> <li>• The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• The student must present a physically well-maintained instrument to ensure effective participation in class.</li> <li>• Students are required to attend class with their personal scores.</li> <li>• Late arrival to class will not be tolerated.</li> <li>• The classroom must be equipped with a piano.</li> <li>• Mobile phones must be switched off for the entire duration of the class.</li> </ul> <p>The student must demonstrate weekly progress based on individual study to achieve real, effective, and applicable results.</p>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L..5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<p>Consolidation and refinement of skills in encoding and decoding the sound configuration from/to the graphic representation.</p> <p>Refinement of the technical and artistic competencies required for professional-level performance of a significant selection of chamber or vocal-symphonic works, demonstrating accuracy, expressivity, and creativity.</p>
7.2 Specific objectives	<p>Systematic study of a vocal-symphonic and chamber vocal repertoire.</p> <p>Development of expressive and stylistic interpretation skills, addressing and clarifying specific issues of vocal technique, sound production, articulation variety, and timbre—applied within the vocal-symphonic and chamber vocal repertoire.</p>

	Formulation and justification of personal views and opinions regarding one's own performance or that of others, based on score-reading skills and integrating knowledge of grammatical and semantic analysis of the musical text.
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## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Refinement of vocal and interpretative skills—applied to chamber vocal and vocal-symphonic repertoire: - Issues of vocal technique - Challenges in decoding and rendering the musical text - Issues of interpretative stylistics	Explanation, scientific reasoning, demonstration, and guided listening.	4	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
2. Learning techniques for approaching vocal chamber music. Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.	Explanation, scientific reasoning, demonstration, and guided listening.	4	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
3. Understanding the differences between musical styles: French vs. German, as well as Spanish, Russian, Czech, Italian, English, etc.	Explanation, scientific reasoning, demonstration, and guided listening.	3	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.
4. Enrichment and application of theoretical knowledge based on the technical skills acquired in the performance of the required works.	Explanation, scientific reasoning, demonstration, and guided listening.	3	Systematization and clarification of the main issues of vocal technique according to individual technical abilities. Individual study.

### Assessed Repertoire:

Four works (including one oratorio aria and three art songs [Lieder]) selected from the musical bibliography detailed below.

The student studies chamber vocal and vocal-symphonic repertoire from various periods of music history, in such a way that it forms the basis of the graduation recital at this level of study (approximately 15 minutes of chamber music, including one oratorio aria and a cycle of Lieder—either Lieder by the same composer or Lieder with a related theme) and/or the thematic content of the dissertation.

Over the two years of study, efforts will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical requirements, and artistic potential.

Ideally, the repertoire studied during the four years of the Bachelor's program should not be repeated. However, if

the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one work per semester, in addition to the four newly assigned pieces (4 + 1).

**Bibliography / Repertoire References:**

Works by the following composers:

Haendel, Bach, Haydn, Mozart, Balfe, Beethoven, Schubert, Schumann, Brahms, Liszt, Wolf, Strauss, Mahler, Berlioz, Fauré, Chaminade, Debussy, Ravel, Poulenc, Schoenberg, Berg, Kurt Weill, Stephen Foster, Barber, Britten, Crumb, Tchaikovsky, Respighi, Luebeck, etc.

**Learning Resources:**

- [imslp.org](http://imslp.org) as an online source with public and authorized access for the reproduction of musical scores.
- The course instructor’s personal library, as well as local and national libraries.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
<p>Knowledge and in-depth study of the complete score. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.</p>	<p>Teaching, exemplification, explanation, and comparative listening sessions.</p>	<p>4</p>	<p>The student’s technical and interpretative issues will be addressed individually, with particular emphasis on the stylistic aspects specific to chamber vocal and vocal-symphonic repertoire. Individual study.</p>
<p>Simultaneous refinement of all performance parameters. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills.</p>		<p>4</p>	
<p>Feedback and self-evaluation. Ability to work with the accompanist, understanding of the music, and application of vocal technique and interpretative skills. Adaptation of solo vocal acoustic techniques in relation to practice rooms and concert halls.</p>		<p>6</p>	

**Assessed Repertoire:**

Four works (including one oratorio aria and three art songs [Lieder]) selected from the musical bibliography detailed below.

The student studies solo vocal repertoire from various periods of music history, in such a way that it forms the basis of the graduation recital at this level of study (approximately 15 minutes of chamber music, including one oratorio aria and a cycle of Lieder—either Lieder by the same composer or Lieder with a related theme) and/or the thematic content of the dissertation.

Over the two years of study, efforts will be made to include a diverse repertoire (French, German, English, Spanish, Russian, Czech, Italian, Romanian, etc.), depending on the student's vocal and interpretative abilities, technical requirements, and artistic potential.

Ideally, the repertoire studied during the four years of the Bachelor's program should not be repeated. However, if the instructor considers it necessary to refine or complete previously studied works, their number should be limited to one work per semester, in addition to the four newly assigned pieces (4 + 1).

**Bibliography / Repertoire References**

**Works by the following composers:** Haendel, Bach, Haydn, Mozart, Balfe, Beethoven, Schubert, Schumann, Brahms, Liszt, Wolf, Strauss, Mahler, Berlioz, Fauré, Chaminade, Debussy, Ravel, Poulenc, Schoenberg, Berg, Kurt Weill, Stephen Foster, Barber, Britten, Crumb, Tchaikovsky, Respighi, Luebeck, etc.

**Learning Resources:**

- imslp.org as an online source with public and authorized access for the reproduction of musical scores.
- The course instructor's personal library, as well as local and national libraries.

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
<p>10.4 Course</p>	<p><b>Assessment Criteria:</b></p> <p>Technical skills:            Level of vocal technique            Quality of sound emission            Phonation            Intonational accuracy and clarity in rendering the musical discourse            Breathing and phrasing            Control and diversification of dynamics and sound layers            Mastery of articulation and diction            Resonance            Concentration and memorization: performance of the selected works from memory            Repertoire difficulty: in accordance with university standards            Stage presence and artistic expression: presentation, expressivity, imagination, spontaneity, persuasive power, musical engagement, and artistic personality            Individual progress throughout the semester            Active participation in courses and laboratory sessions</p>	<p><b>Examination Methods</b></p> <p>The student is evaluated through two forms of examination:</p> <p><b>Midterm Assessment*</b> (held at the middle of the semester) – performance of two works selected from the studied repertoire.</p> <p><b>Final Examination</b> (held during the examination session) – performance of the remaining two works out of the four required pieces.</p> <p>Each assessment accounts for 50% of the final grade.</p> <p>* In the event of absence from the midterm assessment, justified by a medical certificate, the student will be required to perform the entire repertoire (all four required pieces) during the specialized examination session (winter or summer, respectively).</p> <p>A penalty of one point is applied for works not performed from memory and performed with the score.</p> <p><b>Practical examination.</b></p> <p>Continuous assessment (periodic feedback and self-evaluation).</p>	<p><b>Grading System</b></p> <p>Midterm assessment grade – 50%</p> <p>Final examination grade – 50%</p> <p>The same grading method applies to both the midterm assessment and the final examination:</p> <ul style="list-style-type: none"> <li>• Each professor participating in the evaluation committee assigns a grade (with the exception of the student's own instructor).</li> <li>• The student's instructor assigns a grade covering both the examination performance and the student's activity during classes.</li> <li>• The arithmetic mean is calculated between the committee's final grade at the midterm or final examination and the instructor's grade.</li> <li>• This arithmetic mean represents the <b>final grade</b>.</li> </ul>

10.5 Seminar/ laboratory/ project	The same criteria as those detailed in section 10.4 (Course).  Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	It is assessed simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.	It is graded simultaneously with the midterm assessment and the course final examination and also includes active participation throughout the semester.
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10.6 Minimal performance standard
<p><b>Course Requirements and Attendance Policy</b></p> <p>Performance from memory of the required works studied during the semester.</p> <p>A minimum of four prepared and memorized pieces per semester, of which two will be presented at the midterm assessment (also evaluated by a committee). The remaining two pieces will be performed at the end of the semester during the specialized examination session.</p> <p>Attendance and active participation in courses and laboratory sessions.</p> <p>Achievement of a minimum passing grade of 5.</p> <p><b>Attendance Policy:</b></p> <p>Attendance and participation in classes are mandatory.</p> <p>Absences due to illness or family emergencies may be excused at the discretion of the course instructor.</p> <p>Requests for absence, when necessary, must be submitted in advance.</p> <p>In case of illness, submission of a medical certificate to the faculty secretariat is mandatory.</p> <p>Appointments with dentists, physicians, or other services should not be scheduled during class hours</p> <p>Attendance must comply with the regulations set forth in the Regulations on Students' Professional Activity: link</p> <p>In the event of absence from the midterm assessment, justified by a medical certificate, the student will be required to perform the entire repertoire (all four required pieces) during the specialized examination session (winter or summer, respectively).</p>

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder Assist. Ph.D. Noemi KARACSONY	Holder of seminar/ laboratory/ project Assist. PhD. Noemi KARACSONY

<b>Assist. Ph.D. Mihaela BUHAICIUC</b> <b>Assist. Ph.D. Cristina RADU</b> <b>Lect. Ph.D. Liviu IFTENE</b>	<b>Assist. Ph.D. Mihaela BUHAICIUC</b> <b>Assist. Ph.D. Cristina RADU</b> <b>Lect. Ph.D. Liviu IFTENE</b>
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Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Instrument/Singing Voice Accompaniment 1							
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor	Assist Ph.D.Mihaela PAVEL, Assist Ph.D Lioara POPA, Lect. Ph.D. Botond Csaba SZOCS							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture		3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					90
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					5
3.7 Total number of hours of student activity					106
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<p>To develop competencies for achieving performance in the arts and to promote the idea of lifelong acquisition of complementary skills beyond initial training.</p> <p>To consolidate and refine the solo singer's/instrumentalist's ability to relate to and interact with the accompanist, in order to create unified, expressive performances with aesthetic value.</p> <p>To prepare and train future performers (soloists, orchestral and chamber musicians) and pedagogues.</p>
7.2 Specific objectives	<p>Knowledge, understanding, and application of methods, theories, and practical concepts to accurately determine the relationship between theory and practice for achieving performance in interpretation.</p> <p>Application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving, aimed at achieving performance in interpretation.</p> <p>Critical reflection and the ability to evaluate concrete situations in the form of reasoned judgments.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
-	-	-	-
8.2. Seminar	Teaching methods	Number of hours	Remarks
Practical performance of the musical material. Establishment of analytical benchmarks for the musical score—including agogics, dynamics, semantics, and expressivity—and their coordination between the solo instrumentalist and the accompanist (or co-performer in the case of chamber works).	Illustrations, explanations, comparative listening sessions, and rehearsals of selected passages.	4	Without daily individual practice, the student cannot achieve real progress.  Face-to-face or online sessions.
Ability to sense the accompanist's intentions, to lead and collaborate with them in the conception and realization of expressive interpretative performances with aesthetic value.	Illustration and demonstration in collaboration with the accompanist.	4	
Ability to understand different musical styles: Baroque, Classical, Romantic, the specific style of	Practical application through performance	2	

individual composers, and Contemporary.	Comparative listening and analysis		
Course Topics: Weekly Study Sessions			
Application of vocal acoustics techniques according to concert hall acoustics.	Demonstrations and rehearsals in various recital/concert halls.	2	
Practical execution of the musical material and score analysis, focusing on agogics, dynamics, semantics, and expressivity, coordinated between the soloist and accompanist (or co-performer in chamber works).	Illustrations, explanations, comparative listening sessions, and rehearsals of selected passages.	2	
<p><b>Bibliography / Resources:</b>  imsip.org as an online source with public and authorized access for copying musical scores.  The instructor's personal library, as well as local and national libraries.  The repertoire is selected by the instrumental/vocal instructor according to the student's potential. Works that support the student's technical, emotional, and interpretative development are recommended.  Examples include: Bach Sonatas, Mozart Concertos, works by Brahms, Strauss, Bolling, Ibert, Khachaturian, etc.</p>			

#### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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#### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	-	-	-
10.5 Seminar/ laboratory/ project	Active participation and personal contribution in laboratory sessions, musicality, rhythmic and artistic sense, applied theoretical knowledge, and creativity.	Practical assessment: rehearsals, listening sessions, recitals, final examination.	50%: performance and participation during the semester; 50%: final examination.
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Attendance at laboratory sessions.</li> <li>- Mastery of at least 3–4 works of different styles (8 works for vocal students)</li> <li>- Achievement of a minimum passing grade of 5.</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder	Holder of seminar/ laboratory/ project Assist Ph.D.Mihaela PAVEL, Assist Ph.D Lioara POPA Lect. Ph.D. Botond Csaba SZOCS

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Piano accompaniment 1							
2.2 Course convenor									
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Anca PREDĂ-ULIŢĂ, Assist Ph.D. Mihaela PAVEL, Assist Ph.D. Lioara POPA, Lect. Ph.D. Botond Csaba SZOCS							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture		3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					90
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					
Tutorial					5
Examinations					1
Other activities.....					5
3.7 Total number of hours of student activity					106
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

### 6. Specific competences and learning outcomes

**CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.****Learning Outcomes****2.1. Knowledge**

**LO 2.1.1.** The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).

**LO 2.1.2.** The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.

**LO 2.1.3.** The graduate correlates musical notation with instrumental and vocal interpretative elements.

**2.2. Skills**

**L.O.2.2.1.** The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.

**L.O.2.2.2.** The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.

**2.3. Responsibility and Autonomy**

**LO 2.3.1.** The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.

**L.O.2.3.2.** The graduate assumes their interpretative vision following the reading of the musical score.

**L.O.2.3.3.** The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.

**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> <li>- Critical evaluation of scientific research results within the chosen field-specific pathway and the creative application of research methods to achieve interpretative performance.</li> </ul>
7.2 Specific objectives	<p>Development of the ability to synthesize and perform recitals, concerts, and opera roles; addressing fundamental issues of instrumental and vocal techniques, materialized in high-performance interpretations presented before an audience;</p> <p>Independent analysis of issues specific to instrumental and vocal techniques, and optimization of vocal means of expression;</p> <p>Enhancement of communication skills and demonstration of selected technical and expressive solutions.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
-	-	-	-
8.2. Seminar	Teaching methods	Number of	Remarks

		hours	
The student's sight-reading difficulties will be addressed on an individual basis.	Demonstration, explanation, and practice.	4	
Sight-reading – four hands (with the teacher or a fellow student).		4	
Sight-reading of orchestral reductions or accompaniments for instrumental works.		2	
Perfecționarea lucrărilor pregătite pentru examinare împreună cu un instrumentist		2	
Feedback and autoevaluation		2	
One concerto for solo instrument and orchestra (piano reduction); One work for solo instrument and piano.			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	-	-	-
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: three works of different styles and one study (étude);  Technical and artistic performance in interpretation;  Individual progress throughout the semester;  Active participation in courses and laboratories.	Practical examinations (recitals, solo and ensemble performances);  Continuous assessment (periodic feedback, self-evaluations);  Performance from memory of selected works of appropriate difficulty, in accordance with university standards.	50%: performance and participation during the semester; 50%: final examination.
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Performance from memory of the works assigned during the semester;</li> <li>- Awarding of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b> <b>Assist. Ph.D. Anca PREDĂ-ULIȚĂ</b> <b>Assist Ph.D Lioara POPA</b> <b>Assist Ph.D.Mihaela PAVEL</b> <b>Lect. Ph.D. Botond Csaba SZOCS</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Assist. Ph.D. Anca PREDĂ-ULIȚĂ</b> <b>Assist Ph.D Lioara POPA</b> <b>Assist Ph.D.Mihaela PAVEL</b> <b>Lect. Ph.D. Botond Csaba SZOCS</b>

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Artistic practical training							
2.2 Course convenor									
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Traian ICHIM							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC	
							Attendance type <sup>4)</sup>	CPC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	0	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					85
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					2
3.7 Total number of hours of student activity					92
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical and artistic instrumental skills, and the ability to collaborate in an orchestral ensemble.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Course conduct: Attendance is mandatory; students must have their personal scores; rehearsal hours must be respected; the classroom is equipped with the necessary instruments.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Rehearsals and concerts: Sectional rehearsals, full rehearsals, and a final public concert.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<p>Development and refinement of artistic and technical skills through diverse performance activities: solo recitals, chamber ensembles, and symphonic orchestra.</p> <p>Integration of students into complex musical ensembles to prepare them professionally for artistic activity at national and international levels.</p> <p>Formation of study discipline, team spirit, and the ability to collaborate within a professional artistic context.</p> <p>Preparation of students for public performances in various settings, including recitals, chamber concerts, and symphonic concerts.</p> <p>Development of the ability to analyze and self-evaluate one's performance through continuous feedback and critical reflection on personal achievements.</p>
7.2 Specific objectives	<p><b>Instrumental Recital:</b></p> <p>Acquiring the ability to prepare and perform a complete solo program, demonstrating technical and expressive maturity.</p> <p>Refinement of musical memory and individual interpretation at a professional level.</p> <p><b>Chamber Music:</b></p> <p>Development of collaborative skills within a small ensemble, respecting roles and the balance of the group's sound.</p> <p>Improvement of nonverbal communication and active listening skills in chamber ensembles.</p> <p><b>Symphonic Orchestra:</b></p> <p>Familiarization with basic orchestral repertoire and integration into the activities of a student symphony orchestra.</p> <p>Active participation in sectional and full rehearsals, following the conductor's instructions and contributing to ensemble cohesion.</p> <p>Preparation of a final symphonic concert, emphasizing professionalism, synchronization, and artistic expressiveness.</p> <p><b>Personal and Professional Development:</b></p> <p>Cultivation of artistic spirit and professional responsibility through regular public performances.</p> <p>Enhancement of the ability to manage stage emotions and performance-related stress.</p> <p>Formation of transferable skills useful in pedagogical and managerial activities within the musical field.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Issues of instrumental technique; problems of decoding and rendering the musical text; issues of interpretative stylistics	Interactive lecture, teaching, demonstration, explanation	4	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities
Issues of interpretative stylistics and advanced performance techniques	Interactive lecture, score analysis, teaching, demonstration, explanation	6	Understanding the historical context and the evolution of the instrument; development of advanced performance techniques
Issues of expressive and stylistic interpretation; self-evaluation	Interactive lecture, teaching, demonstration, explanation	4	Development of expressive and stylistic performance skills

**Semester Repertoire:****1. Instrumental Recital (Solo Program):****Baroque:**

J.S. Bach – Partita No. 3 in E Major, BWV 1006 (two movements of choice) or Sonata No. 1 in G Minor, BWV 1001 (Adagio and Fugue)

**Classical:**

W.A. Mozart – Violin Concerto No. 3 in G Major, K.216 (first movement) or Sonata for Piano and Violin No. 21 in E Minor, K.304

**Romantic:**

H. Wieniawski – Polonaise Brillante or

F. Mendelssohn – Violin Concerto in E Minor, Op. 64 (one movement)

**Contemporary / Modern:**

B. Bartók – Romanian Folk Dances or

Contemporary Romanian work (e.g., Paul Constantinescu, Tiberiu Olah)

**Technical Study:**

One caprice by N. Paganini or H. Wieniawski

Two scales of choice (major and minor, with complex positions and shifts)

**2. Chamber Music**

Trio, Quartet, or Quintet from different musical periods:

**Classical:**

L. van Beethoven – Piano Trio, Op. 1 No. 1

W.A. Mozart – String Quartet in D Minor, K.421

**Romantic:**

J. Brahms – Clarinet Quintet, Op. 115

F. Schubert – “Rosamunda” Quartet, D.804

**Contemporary:**

L. Berio, B. Bartók – Short works for small ensembles

**3. Student Symphony Orchestra Concert**

Program designed to provide diverse experience with representative works:

**Classical Overture:**

W.A. Mozart – Overture to *The Marriage of Figaro*

L. van Beethoven – *Egmont* Overture, Op. 84

**Romantic Work:**

P.I. Tchaikovsky – Symphony No. 5, movements I or IV

J. Brahms – Symphony No. 1, movement I

**Romanian Work:**

G. Enescu – Romanian Rhapsody No. 1

Sabin Drăgoi – Romanian Suite

**Solo Concerto with Orchestra (for a student soloist):**

F. Mendelssohn – Violin Concerto in E Minor, movement I or

C. Saint-Saëns – Cello Concerto No. 1, movement I

**Bibliography:****1. Instrumental Recital****Technique and Studies:**

O. Ševčík – School of Violin, Op. 1, 2, 8

H. Wieniawski – Études-Caprices, Op. 18

N. Paganini – 24 Caprices for Solo Violin, Op. 1

Carl Flesch – Scale System

Ivan Galamian – *Principles of Violin Playing and Teaching*

**Solo Repertoire:**

J.S. Bach – Sonatas and Partitas for Solo Violin

W.A. Mozart – Sonatas for Piano and Violin

L. van Beethoven – Sonatas for Piano and Violin

C. Franck – Sonata for Piano and Violin

H. Wieniawski, P.I. Tchaikovsky, J. Sibelius – Violin Concertos with Orchestra

P. Sarasate – Virtuoso Pieces

**2. Chamber Music**

David Blum – *The Art of Quartet Playing*

Peter Cropper – *Inside the String Quartet*

W.A. Mozart – String Quartets and Quintets

L. van Beethoven – Quartets, Op. 18, Op. 59

F. Schubert – Quartets and Quintet in C Major, D.956

J. Brahms – Piano Quartets, Quintets, and Sextets

B. Bartók – String Quartets

G. Enescu – Octet for Strings, Op. 7

**3. Student Symphony Orchestra Concert**

**Orchestral Repertoire:**

W.A. Mozart – Overtures and Symphonies Nos. 35, 36, 40, 41

L. van Beethoven – Symphonies Nos. 1–9

J. Brahms – Symphonies Nos. 1–4

P.I. Tchaikovsky – Symphonies Nos. 4–6

G. Enescu – Romanian Rhapsodies Nos. 1 and 2

D. Shostakovich – Symphony No. 5

**Online Sources and Scores:**

IMSLP – Public Domain Music Scores: <https://imslp.org>

Petrucci Music Library – Free Scores

**Specialized Editions:** Henle Verlag, Bärenreiter, Schott, Editura Muzicală București

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student's technical and interpretative issues; focus on stylistic aspects of the Baroque and Classical periods	Teaching, demonstration, explanation, and comparative listening sessions.	2	
Achievement of advanced instrumental technique and artistic mastery through the coherent and judicious use of biomechanical and psychological resources		2	
Knowledge and in-depth study of the complete score		4	
Organic integration of artistic means of expression		2	
Simultaneous refinement of all interpretative parameters		2	
Feedback and self-evaluation		2	

**Semester Repertoire:****1. Instrumental Recital (Solo Program):****Baroque:**

J.S. Bach – Partita No. 3 in E Major, BWV 1006 (two movements of choice) or Sonata No. 1 in G Minor, BWV 1001 (Adagio and Fugue)

**Classical:**

W.A. Mozart – Violin Concerto No. 3 in G Major, K.216 (first movement) or Sonata for Piano and Violin No. 21 in E Minor, K.304

**Romantic:**

H. Wieniawski – Polonaise Brillante or  
F. Mendelssohn – Violin Concerto in E Minor, Op. 64 (one movement)

**Contemporary / Modern:**

B. Bartók – Romanian Folk Dances or  
Contemporary Romanian work (e.g., Paul Constantinescu, Tiberiu Olah)

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One caprice by N. Paganini or H. Wieniawski  
Two scales of choice (major and minor, with complex positions and shifts)

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Trio, Quartet, or Quintet from different musical periods:

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W.A. Mozart – String Quartet in D Minor, K.421

**Romantic:**

J. Brahms – Clarinet Quintet, Op. 115  
F. Schubert – “Rosamunda” Quartet, D.804

**Contemporary:**

L. Berio, B. Bartók – Short works for small ensembles

**3. Student Symphony Orchestra Concert**

Program designed to provide diverse experience with representative works:

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L. van Beethoven – *Egmont* Overture, Op. 84

**Romantic Work:**

P.I. Tchaikovsky – Symphony No. 5, movements I or IV  
J. Brahms – Symphony No. 1, movement I

**Romanian Work:**

G. Enescu – Romanian Rhapsody No. 1  
Sabin Drăgoi – Romanian Suite

**Solo Concerto with Orchestra (for a student soloist):**

F. Mendelssohn – Violin Concerto in E Minor, movement I or  
C. Saint-Saëns – Cello Concerto No. 1, movement I

**Bibliography:****2. Instrumental Recital****Technique and Studies:**

O. Ševčík – School of Violin, Op. 1, 2, 8  
H. Wieniawski – Études-Caprices, Op. 18  
N. Paganini – 24 Caprices for Solo Violin, Op. 1  
Carl Flesch – Scale System

Ivan Galamian – *Principles of Violin Playing and Teaching*

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W.A. Mozart – Sonatas for Piano and Violin

L. van Beethoven – Sonatas for Piano and Violin

C. Franck – Sonata for Piano and Violin

H. Wieniawski, P.I. Tchaikovsky, J. Sibelius – Violin Concertos with Orchestra

P. Sarasate – Virtuoso Pieces

**2. Chamber Music**

David Blum – *The Art of Quartet Playing*

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L. van Beethoven – Quartets, Op. 18, Op. 59

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J. Brahms – Piano Quartets, Quintets, and Sextets

B. Bartók – String Quartets

G. Enescu – Octet for Strings, Op. 7

**3. Student Symphony Orchestra Concert**

**Orchestral Repertoire:**

W.A. Mozart – Overtures and Symphonies Nos. 35, 36, 40, 41

L. van Beethoven – Symphonies Nos. 1–9

J. Brahms – Symphonies Nos. 1–4

P.I. Tchaikovsky – Symphonies Nos. 4–6

G. Enescu – Romanian Rhapsodies Nos. 1 and 2

D. Shostakovich – Symphony No. 5

**Online Sources and Scores:**

IMSLP – Public Domain Music Scores: <https://imslp.org>

Petrucci Music Library – Free Scores

**Specialized Editions:** Henle Verlag, Bärenreiter, Schott, Editura Muzicală București

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Technical and artistic performance in interpretation</li> <li>- Individual progress throughout the semester</li> <li>- Active participation in lectures and laboratory sessions</li> </ul>	<ul style="list-style-type: none"> <li>- Practical examinations (recitals, solo and ensemble performances)</li> <li>- Continuous assessment (periodic feedback, self-evaluation)</li> <li>- Memorized performance of selected works of varying difficulty, in accordance with university standards</li> </ul>	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Minimum quantitative standard: 3 works differing in style and one study</li> <li>- Receptiveness, engagement, and individual contribution during the laboratory; musicality; sense of rhythm; aesthetic/artistic sensitivity; acquired and applied theoretical knowledge; creativity</li> </ul>		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b>	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD.Traian ICHIM

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Symphonic Orchestra						
2.2 Course convenor		Assist. Ph.D. Traian ICHIM						
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Traian ICHIM						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	v	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					3
3.7 Total number of hours of student activity		64			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Classroom equipped with chairs and music stands.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Classroom equipped with chairs and music stands.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Development of skills specific to performing in an orchestra.
7.2 Specific objectives	<p>Understanding and following the conductor's gestures;</p> <p>Ability to take direction from the section principal, concertmaster, and conductor;</p> <p>Ability to listen and perform together with the ensemble;</p> <p>Adaptation to the complexity of orchestral work.</p>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Enhancement of technical, interpretative, and creative abilities, fostering awareness of the individual musician's role in the orchestra, alongside the development of analytical skills for engaging with a diverse repertoire.	Interactive course. Lecture, explanation, and reasoning. Online teaching.	28	The necessity of individual study.
<p><b>Bibliography:</b></p> <p>The study includes symphonic, vocal-symphonic, and operatic repertoire from various periods of music history: I.S. Bach, J. Haydn, W.A. Mozart, L. Beethoven, F. Schubert, R. Schumann, B. Britten, V. Bellini, G. Donizetti, G. Rossini, etc.</p> <p>Over the two years of study, depending on students' abilities, a diverse repertoire will be included: French, German, English, Spanish, Russian, Czech, Italian, etc.</p> <p>It is ideal for each Master's student to study works covering a wide range of genres and stylistic periods.</p> <p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://IMSLP.org">IMSLP.org</a> – public online source with authorized access for copying scores;</li> <li>• The instructor's personal library, as well as local and national libraries.</li> </ul> <p><b>Policy on Absences:</b></p> <p>Attendance and participation in classes are strictly mandatory. Classes missed due to illness or family emergencies are excused at the instructor's discretion. Requests for absence must be submitted in advance when necessary. In the case of illness, a medical certificate is required. Attendance must comply with the rules outlined in the student charter.</p>			
8.2 Seminar	Teaching methods	Number of hours	Remarks
Rehearsals by section, with individualized attention to the student's technical and interpretative challenges.	Interactive course. Lecture, explanation, and reasoning. Online teaching.	28	Preliminary study of the musical score is required.

**Bibliography:**

The study includes symphonic, vocal-symphonic, and operatic repertoire from various periods of music history: I.S. Bach, J. Haydn, W.A. Mozart, L. Beethoven, F. Schubert, R. Schumann, B. Britten, V. Bellini, G. Donizetti, G. Rossini, etc.

Over the two years of study, depending on students' abilities, a diverse repertoire will be included: French, German, English, Spanish, Russian, Czech, Italian, etc.

It is ideal for each Master's student to study works covering a wide range of genres and stylistic periods.

**Resources:**

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### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

- **Epistemic communities:** Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.
- **Professional associations:** Collaboration with musicians' associations to integrate professional standards into the curriculum.
- **Employers:** Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.

### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	The teacher will periodically assess the student's mastery of the orchestral score	Assessment of each student's professional involvement and progress, including score mastery and the ability to collaborate effectively within different orchestral formations.	50%
10.5 Seminar/ laboratory/ project	Students are evaluated simultaneously during class. Online assessment.	Assessment of each student's professional involvement and progress, including score mastery and the ability to collaborate effectively within different orchestral formations.	50%
10.6 Minimal performance standard			
- Achievement of a passing grade (5)			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Traian ICHIM	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Traian ICHIM

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Opera Workshop						
2.2 Course convenor		Associate Prof. Viorica GEANTĂ CHELBEA						
2.3 Seminar/ laboratory/ project convenor		Associate Prof. Viorica GEANTĂ CHELBEA						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					25
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					30
Tutorial					
Examinations					2
Other activities.....					2
3.7 Total number of hours of student activity					64
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li><b>Theoretical knowledge</b> (music theory, music history); <b>practical skills</b> (vocal technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>The ability to be fully available for performance, both physically and mentally.</li> </ul>

## 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>• Optimal health condition.</li> <li>• Spacious classroom equipped with a piano, as the course involves group work (including multiple years of study simultaneously), requiring musical performance and movement.</li> <li>• Presence of minimal stage and prop elements necessary for the collective opera class.</li> <li>• Student lateness will not be tolerated.</li> <li>• Mobile phones must be turned off for the entire duration of the class.</li> <li>• The student must demonstrate weekly progress through individual study to achieve real, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• Optimal health condition.</li> <li>• Spacious classroom equipped with a piano, as the course involves group work (including multiple years of study simultaneously), requiring musical performance and movement.</li> <li>• Presence of minimal stage and prop elements necessary for the collective opera class.</li> <li>• Student lateness will not be tolerated.</li> <li>• Mobile phones must be turned off for the entire duration of the class.</li> </ul> <p>The student must demonstrate weekly progress through individual study to achieve real, effective, and applicable results.</p>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer’s instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p>
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**CP3. Performs live. Performs in front of a live audience.****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.

**L.O.3.1.2.** The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.

**L.O.3.1.3.** The graduate masters techniques for managing individual study in order to overcome stage fright.

**3.2. Skills**

**L.O.3.2.1.** The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.

**L.O.3.2.2.** The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.

**L.O.3.2.3.** The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.

**L.O.3.3.2.** The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.

**L.O.3.3.3.** The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.

**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

Professional competences	<p><b>CP5. Analyzes their own artistic performance.</b> Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p>L.O.5.1.1. The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p>L.O.5.1.2. The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p>L.O.5.2.1. The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p>L.O.5.2.2. The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p>L.O.5.2.3. The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p>L.O.5.3.1. The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p>L.O.5.3.2. The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p>L.O.6.1.1. The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p>L.O.6.1.2. The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p>L.O.6.1.3. The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p>L.O.6.2.1. The graduate correlates the musical text with its sonic configuration.</p> <p>L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p>L.O.6.2.3. The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p>L.O.6.3.1. The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p>L.O.6.3.2. The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

L.O.1.1.1. The graduate recognizes the importance of creativity in the development and expression of artistic practice.

L.O.1.1.2. The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

L.O.1.2.1. The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

L.O.1.2.2. The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

L.O.1.3.1. The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

L.O.1.3.2. The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

Transversal Competences	<p><b>CT3. Works in teams</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p>L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.</p> <p>L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.</p> <p><b>3.2. Skills</b></p> <p>L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.</p> <p>L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p>L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.</p> <p>L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.</p> <p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p>L.O.4.3.1. The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p>L.O.4.3.2. The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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**7. Course objectives (resulting from the specific competences to be acquired)**

7.1 General course objective	<p>Monitoring the achievement of interpretative performance in creating a character from an opera score.</p> <p>Mastering musical-dramatic roles in opera through the analysis of elements of musical dramaturgy, and the vocal and acting interpretation of an opera excerpt or role.</p>
7.2 Specific objectives	<p>Deep understanding of the character through analysis of musical dramaturgy and the character's musical-theatrical relationships with other characters (analysis of musical themes within the context of dramatic action and conflict).</p> <p>Development of divided attention, combining vocal technique, vocal expressiveness, movement expressiveness, and accuracy of musical execution.</p>

	Creative adaptation of vocal technique to achieve interpretations according to the intended artistic-musical expression.
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## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Guidance of the student in creating a character, and in the development of stage and vocal skills.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	4	Interactive Course
Emphasizing the character's emotions and traits through vocal expressiveness, focusing on vocal colors for specific words, musical phrases, and rhythmic structures, all while respecting the composer's style.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	4	Interactive Course
Conscious use of expressive means necessary for the interpretation of a role.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	3	Interactive Course
Development of creative thinking in the stage space. Correlation of gesture and movement with the expression and tension of the musical phrase.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration	3	Interactive Course
Encouragement of personal initiative and imagination in stage performance.	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration		Interactive Course
Stage performance of an opera excerpt, based on all previously acquired skills	Lecture, research, demonstration, explanation, observation, commentary, and practical illustration		Interactive Course
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Arbore, Ionescu Anghel. <i>Interpretul teatrului liric</i>. Bucharest: Editura Muzicală, 1983.</li> <li>• Anderson, James. <i>The Complete Dictionary of Opera and Operetta</i>. Wings Books, 1993.</li> <li>• Balthazar, Scott Leslie. <i>Historical Dictionary of Opera</i>. Lanham, Maryland: The Scarecrow Press, Inc., 2013.</li> </ul>			

- Boleslavsky, Richard. Rhonda Blair, Ed. *Acting: The First Six Lessons*. Routledge: New York, 2010.
- Clark, Larry; Charles McGraw; Kenneth Stilson. *Acting is Believing*, 11th Edition. Wadsworth, Cengage Learning: Boston, 2012.
- Constantinescu, Grigore. *Splendorile operei. Dicționar de teatru liric*. Editura Didactică și Pedagogică R.A., Bucharest, 1995.
- Garcia, Manuel. *Traité complet du L'art du chant*. Paris: Ed. Heugel et C., 1911.
- Herman, Vasile. *Originea și dezvoltarea formelor muzicale*. Bucharest: Editura Muzicală, 1982.
- Hoffman, Alfred. *Drumul operei*. Bucharest: Editura Muzicală, 1960.
- Husson, Raoul. *Vocea cântată*. Bucharest: Editura Muzicală, 1968. Translated by Nicolae Gafton.
- Laffont-Bompiani. *Dictionnaire des personnages*. Paris: Société d'Édition de Dictionnaires et Encyclopédie, 1963.
- Osborne, Charles. *The Opera Lover's Companion*. New Haven: Yale University Press, 2004.
- Ștefănescu, Ioana. *O istorie a muzicii universale*, Volumes I–IV. Bucharest: Editura Fundației Culturale Române, 1995.
- Vancea, Zeno. *Dicționar de termeni muzicali*. Bucharest: Editura Științifică și Enciclopedică, 1984.

**Scores:**

- Scores from the operatic music repertoire.

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Analysis of the libretto text in the performed excerpt. Analysis of the differences between the literary source and the libretto.	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Assessment of the student's musical learning progress of the excerpt	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Assessment of the progress in preparing the character sheet	Demonstration Explanation Observation Commentary Practical illustration	4	

	Repetition		
Deepening the understanding of the mechanisms governing the music–text–action relationship, a specific and essential aspect in the creation and performance of a musical production	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Deepening the mechanisms for the simultaneous execution of stage movement and musical performance of the score	Demonstration Explanation Observation Commentary Practical illustration Repetition	4	
Performance of a medium-difficulty excerpt – aria or duet – from the Classical and Romantic opera repertoire (German, French, or Italian opera)	Demonstration Explanation Observation Commentary Practical illustration Repetition	8	
<p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>• Candé, Roland de. <i>Dictionnaire des musiciens</i>. Paris: Edition du Seuil, 1964.</li> <li>• Dumesnil, René. <i>L'opéra et l'opéra comique</i>. Paris: Presse Universitaire de France, 1961.</li> <li>• Niculescu-Basu, George. <i>Amintirile unui artist de operă</i>. Bucharest: Editura Muzicală, 1962.</li> <li>• Niculescu-Basu, George. <i>Cum am cântat eu...</i> Bucharest: Editura Muzicală, 1961.</li> <li>• Secăreanu, Nicolae. <i>Cântărețul artist...</i> Bucharest: Editura Muzicală, 1965.</li> </ul>			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	<p>Ability to interpret a vocal and stage character.</p> <p>Ability to realize the music–text–action connection, both theoretically and practically.</p> <p>Ability to follow the instructions of the rehearsal pianist, conductor, and director.</p> <p>Ability to communicate effectively with a performance partner.</p>	<p>Final examination at the end of the semester</p> <p>Ongoing evaluations conducted throughout the semester</p>	70%
10.5 Seminar/ laboratory/ project	<p>Ability to perform musically and theatrically a duet or aria from the opera repertoire (Baroque, Classical, Romantic, etc.)</p>	<p>Final examination at the end of the semester</p> <p>Attendance, participation, and individual study</p>	30%
10.6 Minimal performance standard			
<p>Performance of an opera excerpt – aria or duet – of medium or high vocal and stage difficulty.</p> <p>Minimum passing grade: 5.</p> <p>Participation in class and laboratory sessions, with engagement reflected in vocal and stage interpretation.</p>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<p><b>Dean</b> Prof. PhD. Mădălina RUCSANDA</p>	<p><b>Head of Department</b> Prof. PhD. Ignac FILIP</p>
<p><b>Course holder</b> Associate Prof. Viorica GEANTĂ CHELBEA</p>	<p><b>Holder of seminar/ laboratory/ project</b> Associate Prof. Viorica GEANTĂ CHELBEA</p>

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;

- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Hystorical Instruments							
2.2 Course convenor	Associate Prof. Steffen SCHLANDT							
2.3 Seminar/ laboratory/ project convenor	Associate Prof. Steffen SCHLANDT							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					50
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					1
<b>3.7 Total number of hours of student activity</b>					64
<b>3.8 Total number per semester</b>					120
<b>3.9 Number of credits<sup>5)</sup></b>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Knowledge and application of essential concepts belonging to musical styles [including rhythmic, melodic, harmonic, and expressive elements], and the correlation and understanding of the individual roles of each musician within the ensemble.
7.2 Specific objectives	<p>Achievement of advanced qualities of ensemble cohesion and interpretative synchronization when performing on historical instruments.</p> <p>Refinement of expressive qualities and stylistic alignment with the repertoire studied.</p> <p>Engagement with a diverse repertoire, organized progressively and historically, based on the evolution of musical composition styles.</p> <p>Advanced development of knowledge acquired during individual instrumental and chamber music lessons.</p> <p>Integration of performers into instrumental ensembles and attainment of high-level performance through participation in festivals, competitions, recitals, and audio-video recordings.</p> <p>Addressing and clarifying specific issues of instrumental technique and sound production, including articulation diversity and timbre, specific to historical instruments.</p>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Instrumentation – general aspects and characteristics specific to the Renaissance period	Interactive lecture Presentation Explanation	7	A recital of approximately 45 minutes from the European and Transylvanian Renaissance music repertoire will be studied and presented.
Introduction to the art and music of the Renaissance and Baroque periods.	Interactive lecture Presentation Explanation Problem posing / Critical discussion	7	
Stylistic aspects specific to the Renaissance musical period: Aspects concerning individual instruments	Teaching, demonstration, explanation, comparative listening, and performance of musical	14	

Aspects concerning the instrumental ensemble	works from the Renaissance period.		
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Anonymous. <i>Codex Caioni, saeculi XVII</i>. Magyar Tudományos Akadémia Zenetudományi Intézet.</li> <li>• Arbeau, Thoinot. <i>Orchesographie</i>. Langres, 1589.</li> <li>• Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," <i>Early Music</i>, 41 (2013), pp. 219–237.</li> <li>• Freedman, Richard. <i>Music in the Renaissance</i>. W. W. Norton and Company, 2013.</li> <li>• Himmelheber, Susane. "Ensemblespiel auf Blockflöten," <i>Tibia</i>, 3/94, pp. 205–209.</li> <li>• Kite-Powell, Jeffery. <i>A Performer's Guide to Renaissance Music</i>. Indiana University Press, 2007.</li> <li>• Kreitner, Kenneth. <i>Renaissance Music</i>. Routledge, 2011.</li> <li>• Pirrotta, Nino. <i>Music and Culture in Italy from the Middle Ages to the Baroque</i>. Harvard University Press, 1984.</li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Instrumentation – general aspects and characteristics specific to the Renaissance period	Interactive lecture Presentation Explanation	7	A recital of approximately 45 minutes from the European and Transylvanian Renaissance music repertoire will be studied and presented
Introduction to the art and music of the Renaissance and Baroque periods.	Interactive lecture Presentation Explanation Problem posing / Critical discussion	7	
Stylistic aspects specific to the Renaissance musical period: Aspects concerning individual instruments  Aspects concerning the instrumental ensemble	Teaching, demonstration, explanation, comparative listening, and performance of musical works from the Renaissance period.	14	
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Anonymous. <i>Codex Caioni, saeculi XVII</i>. Magyar Tudományos Akadémia Zenetudományi Intézet.</li> <li>• Arbeau, Thoinot. <i>Orchesographie</i>. Langres, 1589.</li> <li>• Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," <i>Early Music</i>, 41 (2013), pp. 219–237.</li> <li>• Freedman, Richard. <i>Music in the Renaissance</i>. W. W. Norton and Company, 2013.</li> <li>• Himmelheber, Susane. "Ensemblespiel auf Blockflöten," <i>Tibia</i>, 3/94, pp. 205–209.</li> <li>• Kite-Powell, Jeffery. <i>A Performer's Guide to Renaissance Music</i>. Indiana University Press, 2007.</li> <li>• Kreitner, Kenneth. <i>Renaissance Music</i>. Routledge, 2011.</li> </ul> <p>Pirrotta, Nino. <i>Music and Culture in Italy from the Middle Ages to the Baroque</i>. Harvard University Press, 1984.</p>			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

Continuous adaptation of teaching methods and resources in accordance with labor market requirements.
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**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course			
10.5 Seminar/ laboratory/ project	Receptiveness, engagement, and individual contribution during laboratory sessions.	Practical: Instrumental performance for a public audience.	10%
	Musicality, sense of rhythm, aesthetic/artistic sensibility, and creativity.		10%
	Acquired and applied theoretical knowledge, and creativity.		20%
	Quality of presentation in the recital.		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period.</li> <li>- Achievement of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Associate Prof. Steffen SCHLANDT	<b>Holder of seminar/ laboratory/ project</b> Associate Prof. Steffen SCHLANDT

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 25 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Department of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Score Reading						
2.2 Course convenor		Assist. Ph.D. Ciprian ȚUȚU						
2.3 Seminar/ laboratory/ project convenor		Assist. Ph.D. Ciprian ȚUȚU						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	4	out of which: 3.2 lecture	2	3.3 seminar/ laboratory/ project	2
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	28	3.6 seminar/ laboratory/ project	28
Time allocation					hours
Study of textbooks, course support, bibliography and notes					50
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					1
Tutorial					
Examinations					1
Other activities.....					10
3.7 Total number of hours of student activity		64			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Specialized or general music education, in depth.</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Development of aural skills and music reading/writing abilities, including ear training.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Laboratory room equipped with a piano, laptop, or audio/video equipment.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Laboratory room equipped with a piano, laptop, or audio/video equipment.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

Transversal Competences	<p><b>CT4. Appreciates the diversity of cultural and artistic expressions</b></p> <p><b>Learning Outcomes</b></p> <p><b>4.1. Knowledge</b></p> <p>L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.</p> <p>L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.</p> <p><b>4.2. Skills</b></p> <p>LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.</p> <p>LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.</p> <p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Professional training of piano students to develop the ability to read scores with multiple voices (2 or more) and in multiple clefs.
7.2 Specific objectives	<p>Be able to read scores written on systems of two or more staves.</p> <p>Be able to read scores written in the treble clef, bass clef, baritone clef, soprano C clef, mezzo-soprano C clef, alto C clef, and tenor C clef.</p> <p>Be able to apply the studied/learned clefs to perform various vocal (choral) works or piano and orchestral accompaniment parts.</p>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Reading in the treble clef, bass clefs, and C clefs in studies written on two staves.	Demonstration, explanations, comparative listening, and fragment rehearsals.	10	Without daily individual study, the student cannot achieve real progress. Face-to-face or online instruction.
Reading choral scores: works for equal voices and mixed choirs.	Demonstration, explanations, comparative listening, and fragment rehearsals.	8	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening	10	

	websites), e-learning platform.		
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Csire, I. <i>Treatise on Score Reading</i>, Vol. II.</li> <li>• urcanu, N. <i>Studies for Clef Reading</i>, Vol. II.</li> <li>• Creuzburg, H. <i>Partiturspiel</i>, Vol. II.</li> </ul>			
8.1 Course	Teaching methods	Number of hours	Remarks
Reading in the treble clef, bass clefs, and C clefs in studies written on two staves.	Demonstration, explanations, comparative listening, and fragment rehearsals.	10	Without daily individual study, the student cannot achieve real progress. Face-to-face or online instruction.
Reading choral scores: works for equal voices and mixed choirs.	Demonstration, explanations, comparative listening, and fragment rehearsals.	8	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening websites), e-learning platform.	10	
<b>Bibliography:</b> <ul style="list-style-type: none"> <li>• Csire, I. <i>Treatise on Score Reading</i>, Vol. II.</li> <li>• urcanu, N. <i>Studies for Clef Reading</i>, Vol. II.</li> <li>• Creuzburg, H. <i>Partiturspiel</i>, Vol. II.</li> </ul>			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Receptiveness, engagement, and individual contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	Test 1 – Written examination	50%
10.5 Seminar/ laboratory/ project	Receptiveness, engagement, and individual contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	Test 2 – Study performed during the semester Test 3 – Sight-reading	35% 35%
10.6 Minimal performance standard			
<ul style="list-style-type: none"><li>• Knowledge of clef-reading mechanisms. Ability to sight-read a score written in different clefs.</li><li>• Achievement of the minimum passing grade (5).</li></ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Assist. PhD. Ciprian ȚUȚU	<b>Holder of seminar/ laboratory/ project</b> Assist. PhD. Ciprian ȚUȚU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Musical Semantics						
2.2 Course convenor		Prof. Ph.D. Petruţa Maria COROIU						
2.3 Seminar/ laboratory/ project convenor		Prof. Ph.D. Petruţa Maria COROIU						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	SC
							Attendance type <sup>4)</sup>	EC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					80
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity		92			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Updating knowledge in music, musical aesthetics, and music history.</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Description of the fundamental notions that influence human emotional states.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Classroom equipped with piano and audio playback and analysis equipment (computer). Computer laboratory equipped with a video projector and internet connection.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Classroom equipped with piano and audio playback and analysis equipment (computer). Computer laboratory equipped with a video projector and internet connection.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p><b>L.O.5.1.1.</b> The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p><b>L.O.5.1.2.</b> The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p><b>L.O.5.2.1.</b> The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p><b>L.O.5.2.2.</b> The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p><b>L.O.5.2.3.</b> The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p><b>L.O.5.3.1.</b> The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p><b>L.O.5.3.2.</b> The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.

**L.O.4.3.2.** The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Semantic and morphological analysis of major masterpieces of musical discourse within the classical, Romantic, and modern art-music repertoire.
7.2 Specific objectives	<p>Students should be able to analyze musical masterpieces using the methods of musical semantics and to interpret their meaning.</p> <p>Students should be able to analyze and interpret various works from a morphological and syntactic perspective, with regard to compositional techniques and their semantic content.</p> <p>Students should be able to analyze the musical phenomenon within the semantic context of stylistic periods, through knowledge of musical styles, the languages that characterize them, as well as the relevant genres, composers, and representative works.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Semantics – definition, methods, principles. Sign – definition, methods, principles.	Lecture, analysis, comparison.	2	
2. Symbol, meaning, and musical referent. Ethos and expression.	Lecture, analysis, comparison.	2	
3. Elements of musical hermeneutics, semiotics, rhetoric, and stylistics – their connection with musical semantics.	Lecture, analysis, comparison.	2	
4. Semantics in musical interpretation and analysis. Modern techniques of musical analysis (with a semantic focus) in the 20th century.	Lecture, analysis, comparison.	2	
5. Communication theory and information theory – musical implications.	Lecture, analysis, comparison.	2	
6. Language, text, expression, poeticity.	Lecture, analysis, comparison.	2	
7. Musical ontology and phenomenology.	Lecture, analysis, comparison.	2	

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Griffiths, Paul, *Modern Music*, 1978

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xxx, *The New Grove Dictionary of Music and Musicians*, 2002

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
1. Semantics – definition, methods, principles. Sign – definition, methods, principles.	Lecture, analysis, comparison.	2	
2. Symbol, meaning, and musical referent. Ethos and expression.	Lecture, analysis, comparison.	2	
3. Elements of musical hermeneutics, semiotics, rhetoric, and stylistics – their connection with musical semantics.	Lecture, analysis, comparison.	2	

4. Semantics in musical interpretation and analysis. Modern techniques of musical analysis (with a semantic focus) in the 20th century.	Lecture, analysis, comparison.	2	
5. Communication theory and information theory – musical implications.	Lecture, analysis, comparison.	2	
6. Language, text, expression, poeticity.	Lecture, analysis, comparison.	2	
7. Musical ontology and phenomenology.	Lecture, analysis, comparison.	2	

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 xxx, Oxford Concise Dictionary of Music, Oxford University Press, 2007  
 xxx, The New Grove Dictionary of Music and Musicians, 2002

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

Semantic analyses of musical works are required in all musical fields in which the student or future graduate will be active, as they contribute significantly to understanding musical activity (both performance-related and pedagogical).

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	The degree of knowledge of the assimilated theoretical concepts.	Written exam	40%
	The degree of correlation with prior knowledge in the field and in related fields.		40%
10.5 Seminar/ laboratory/ project	The depth of analytical study of the works proposed for examination.	Assessment of seminar activity	10%
	The complexity of analyses performed on the works selected by the student.	Written project and oral presentation	10%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Presentation and illustration of the main musical styles, as exemplified in the relevant works of their leading figures.</li> <li>- Achieving a passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder Prof Ph.D. Petruța Maria COROIU	Holder of seminar/ laboratory/ project Prof Ph.D. Petruța Maria COROIU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Strategic management of cultural organizations							
2.2 Course convenor	Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.3 Seminar/ laboratory/ project convenor	Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	SC
							Attendance type <sup>4)</sup>	EC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					85
Additional documentation in libraries, specialized electronic platforms, and field research					3
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					1
<b>3.7 Total number of hours of student activity</b>					92
<b>3.8 Total number per semester</b>					120
<b>3.9 Number of credits<sup>5)</sup></b>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	•
4.2 competences-related	•

### 5. Conditions (if applicable)

5.1 for course development	- slides, informational materials - edited course materials; technical equipment: laptop/video projector
5.2 for seminar/ laboratory/ project development	- informational materials - Technical equipment: laptop, video projector

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p><b>L.O.5.1.1.</b> The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p><b>L.O.5.1.2.</b> The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p><b>L.O.5.2.1.</b> The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p><b>L.O.5.2.2.</b> The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p><b>L.O.5.2.3.</b> The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p><b>L.O.5.3.1.</b> The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p><b>L.O.5.3.2.</b> The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

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**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.

**L.O.4.3.2.** The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	To define and master the concepts and notions of general management and cultural management.
7.2 Specific objectives	<p>Knowledge of general concepts regarding the managerial phenomenon in cultural organizations.</p> <p>Development of the ability to identify existing opportunities in the market.</p> <p>Knowledge of the necessary steps for establishing and developing a music-related business.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
<p>1. Musical artistic performance space</p> <p>2. Legislative framework governing the activities of cultural institutions</p> <p>3. Means of financing the activities of a cultural institution</p> <p>4. Marketing, assessment, and promotion</p> <p>5. Artistic music project</p>	<p>1. Lecture method</p> <p>2. Demonstration method (live/using technical means)</p> <p>3. Problematization method</p> <p>4. Modeling method</p> <p>5. Analysis method</p> <p>6. Application method</p> <p>7. Exercise method</p> <p>8. Explanation method</p> <p>9. Conversation method</p> <p>10. Observation method</p> <p>11. Computer-assisted instruction method</p> <p>12. Synthesis method</p> <p>13. Comprehension method</p> <p>14. Seminars with physical/online attendance</p> <p>15. Evaluation with physical/online attendance</p>	14	Face to face and online

### Bibliography:

1. Băcanu, B. *Strategic Management*. Teara Publishing, Bucharest, 1997.
2. Bondrea, A. *Sociology of Culture*. Fundatia România de Măine Publishing, Bucharest, 1993.
3. Hofstede, G. *Management of Multicultural Structures*. Economic Publishing, Bucharest, 1996.
4. Mihuleac, E. *Foundations of Management*. Tempus Publishing, Bucharest, 1994.
5. Zecheru, V. *Management in Culture*, 2nd edition. Litera International, Bucharest, 2002.
6. Herniaux, G. *Project Management in Organization*. Tehnică Publishing, Bucharest, 1995.
7. Evrard, Y. (ed.). *Management of Artistic and Cultural Enterprises*. Economica Edition, 1993.
8. Ionescu, Gh. *Cultural Dimensions of Management*. Economic Publishing, Bucharest, 1996.
9. Nicolescu, O. *Decision-Making System of the Organization*. Economic Publishing, Bucharest, 1998.
10. Moldoveanu, M., & Franc, V.I. *Marketing and Culture*. Expert Publishing, Bucharest, 1997.
11. Toffler, A. *Cultural Consumers*. Antet Publishing, Bucharest, 1997.

<p>12. Banciu, G., Mihăescu, C., &amp; Mihăescu, M. <i>Educational Management and IT</i>. MediaMusica, Cluj-Napoca, n.d.</p> <p>13. Vârlan, P.-M. <i>Artistic and Musical Management with Applications to Public Cultural Music Institutions</i>. Course Notes.</p>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Debates, practical exercises, managerial analyses, and reports.	<ol style="list-style-type: none"> <li>1. Lecture method</li> <li>2. Demonstration method (live/using technical means)</li> <li>3. Problematization method</li> <li>4. Modeling method</li> <li>5. Analysis method</li> <li>6. Application method</li> <li>7. Exercise method</li> <li>8. Explanation method</li> <li>9. Conversation method</li> <li>10. Observation method</li> <li>11. Computer-assisted instruction method</li> <li>12. Synthesis method</li> <li>13. Comprehension method</li> <li>14. Seminars with physical/online attendance</li> <li>15. Evaluation with physical/online attendance</li> </ol>	14	Face to face and online
<p><b>Bibliography:</b></p> <ol style="list-style-type: none"> <li>1. Băcanu, B. <i>Strategic Management</i>. Teara Publishing, Bucharest, 1997.</li> <li>2. Bondrea, A. <i>Sociology of Culture</i>. Fundatia România de Măine Publishing, Bucharest, 1993.</li> <li>3. Hofstede, G. <i>Management of Multicultural Structures</i>. Economic Publishing, Bucharest, 1996.</li> <li>4. Mihuleac, E. <i>Foundations of Management</i>. Tempus Publishing, Bucharest, 1994.</li> <li>5. Zecheru, V. <i>Management in Culture</i>, 2nd edition. Litera International, Bucharest, 2002.</li> <li>6. Herniaux, G. <i>Project Management in Organization</i>. Tehnică Publishing, Bucharest, 1995.</li> <li>7. Evrard, Y. (ed.). <i>Management of Artistic and Cultural Enterprises</i>. Economica Edition, 1993.</li> <li>8. Ionescu, Gh. <i>Cultural Dimensions of Management</i>. Economic Publishing, Bucharest, 1996.</li> <li>9. Nicolescu, O. <i>Decision-Making System of the Organization</i>. Economic Publishing, Bucharest, 1998.</li> <li>10. Moldoveanu, M., &amp; Franc, V.I. <i>Marketing and Culture</i>. Expert Publishing, Bucharest, 1997.</li> </ol>			

11. Toffler, A. *Cultural Consumers*. Antet Publishing, Bucharest, 1997.  
 12. Banciu, G., Mihăescu, C., & Mihăescu, M. *Educational Management and IT*. MediaMusica, Cluj-Napoca, n.d.  
 13. Vârlan, P.-M. *Artistic and Musical Management with Applications to Public Cultural Music Institutions*. Course Notes.

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

**Epistemic communities:** Consultation with experts in cultural management to ensure the relevance and currency of the content.  
**Professional associations:** Collaboration with business experts to integrate professional standards into the curriculum.  
**Employers:** Dialogue with representatives from the business sector to align the competencies developed with labor market requirements.

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing course topics	Active participation during classes	20%
10.5 Seminar/ laboratory/ project	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing seminar topics	Preparation of a business plan following a predetermined template	80%
10.6 Minimal performance standard			
- Achieving a passing grade (5).			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Asoc. Prof Ph.D. Ioan NEGRILĂ	<b>Holder of seminar/ laboratory/ project</b> Asoc. Prof Ph.D. Ioan NEGRILĂ

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: FC (fundamental course) / DC (course in the study domain)/ SC (speciality course)/ CC (complementary course); for the Master level, select one of the following options: PC (proficiency course)/ SC (synthesis course)/ AC (advanced course);
- 4) Course status (attendance type) – select one of the following options: CPC (compulsory course)/ EC (elective course)/ NCPC (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Contemporary procedures în jazz						
2.2 Course convenor		Lect. Ph.D. Florin BĂLAN						
2.3 Seminar/ laboratory/ project convenor		Lect. Ph.D. Florin BĂLAN						
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					85
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					
Tutorial					1
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity		92			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Basic knowledge of music theory, harmony, counterpoint, and forms.</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Relevant skills in the art of instrumental/vocal performance, sight-reading in different clefs (treble/bass), musical ear, rhythm, and advanced overall musical perception.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are expected to show weekly progress through independent study to attain measurable, effective, and practically applicable outcomes.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are expected to show weekly progress through independent study to attain measurable, effective, and practically applicable outcomes.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	- to provide advanced skills and competencies for the easy recognition of jazz techniques and procedures
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- In-depth study and practical application of jazz elements</li> <li>- Development of theoretical and practical understanding of improvisational techniques using the pentatonic scale and blues style</li> <li>- Acquisition of skills in (re)harmonization techniques</li> <li>- Application of orchestration and musical arrangement methods in practice</li> <li>- Mastery of expressive techniques across specific stylistic genres</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Fundamental chord structures	Lecture / Discussion / Explanation	2	Face to face and online
2. Chord substitutions and primary harmonic functions		2	
3. Extended and added-tone chords		2	
4. Minor scale constructions and harmonic minor applications		2	
5. Hybrid chords, slash chords, and polytonal structures		2	
6. Pentatonic scales and blues vocabulary		2	
7. Four-part harmony and chord progressions/Synthetic and modal scales		2	
<p><b>Bibliography</b></p> <ul style="list-style-type: none"> <li>• Balan, Florin – <i>Course Material</i>, Transilvania University of Braşov, 2024</li> <li>• Berindei, Mihai – <i>The Jazz Dictionary</i>, Scientific and Encyclopedic Publishing, Bucharest, 1976</li> <li>• Cozma, Romeo – <i>The Universe of Jazz</i>, Artes Publishing, Iaşi, 2010</li> <li>• Cocker, Jerry – <i>Elements of the Jazz Language</i>, Alfred Publishing Co., Van Nuys, California, 1996</li> <li>• Miller, Ron – <i>Modal Jazz: Composition &amp; Harmony, Vol. I</i>, Advance Music, Rothenburg, Germany, 1996</li> <li>• Riemann, Hugo – <i>Harmony Simplified</i>, Augner Ltd., London, 1982</li> <li>• Pascanu, Alexandru – <i>Harmony</i>, Didactic and Pedagogical Publishing, Bucharest, 1988</li> </ul>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
1. Expressive and socio-community values, performance, and chord structures	Interactive lecture	2	Face to face and online
2. In-depth study of common harmonic substitutions	Presentation	2	
3. Implementation of extended chords with	Explanation	2	

added tones			
4. Structural applications of the harmonic minor scale		2	
5. Analysis of hybrid chords, polytonality, and contextual complexity		2	
6. Improvisational models using pentatonic scales and blues style in specific pieces		2	
7. Approach to harmonic progressions / constructive methods and synthetic scales		2	
<b>Bibliography</b> <ul style="list-style-type: none"> <li>Balan, Florin – <i>Course Material</i>, Transilvania University of Braşov, 2024</li> <li>Berindei, Mihai – <i>The Jazz Dictionary</i>, Scientific and Encyclopedic Publishing, Bucharest, 1976</li> <li>Cozma, Romeo – <i>The Universe of Jazz</i>, Artes Publishing, Iaşi, 2010</li> <li>Cocker, Jerry – <i>Elements of the Jazz Language</i>, Alfred Publishing Co., Van Nuys, California, 1996</li> <li>Miller, Ron – <i>Modal Jazz: Composition &amp; Harmony, Vol. I</i>, Advance Music, Rothenburg, Germany, 1996</li> <li>Riemann, Hugo – <i>Harmony Simplified</i>, Augner Ltd., London, 1982</li> <li>Pascanu, Alexandru – <i>Harmony</i>, Didactic and Pedagogical Publishing, Bucharest, 1988</li> </ul>			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

Continuous adaptation of teaching methods and resources in accordance with labor market requirements.

### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Development of sound judgment, logical reasoning, and mental flexibility	Oral evaluation	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>Ability to analyze, synthesize, and generalize information obtained from the study of discipline-specific concepts and musical scores</li> <li>Accuracy and ease in the practical application of all jazz-specific elements from the score in performance (periodic assessments prior to the session)</li> </ul>	Oral presentation; explanation, discussion, and critical questioning	25%  25%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>Achieving at least 50% of the required performance in periodic assessments</li> <li>Deepening improvisational concepts and implementing them in practice (with play-along support)</li> <li>Creative freedom of expression within the pentatonic framework (major/minor)</li> </ul> <p>Note: Attendance at examinations is conditional upon a minimum prior participation of 75% in lectures/labs.</p>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Lect. Ph.D. Florin BĂLAN	<b>Holder of seminar/ laboratory/ project</b> Lect. Ph.D. Florin BĂLAN

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 25 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Cultural Marketing							
2.2 Course convenor	Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.3 Seminar/ laboratory/ project convenor	Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	SC
							Attendance type <sup>4)</sup>	EC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					85
Additional documentation in libraries, specialized electronic platforms, and field research					3
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity					92
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	•
4.2 competences-related	•

### 5. Conditions (if applicable)

5.1 for course development	- slides, informational materials - edited course materials; technical equipment: laptop/video projector
5.2 for seminar/ laboratory/ project development	- informational materials - Technical equipment: laptop, video projector

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p><b>L.O.5.1.1.</b> The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p><b>L.O.5.1.2.</b> The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p><b>L.O.5.2.1.</b> The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p><b>L.O.5.2.2.</b> The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p><b>L.O.5.2.3.</b> The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p><b>L.O.5.3.1.</b> The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p><b>L.O.5.3.2.</b> The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.

**L.O.4.3.2.** The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	The study of this course will provide students with knowledge and competencies in the field of marketing, including analysis of the marketing environment, understanding the market structure of an organization, and defining marketing policies (product, price, place, promotion)
7.2 Specific objectives	Provision of skills related to identifying marketing opportunities, market segmentation, selecting target segments, and defining the marketing mix

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Marketing – Introductory Concepts: The Concept of Marketing 2. Marketing – Introductory Concepts: Marketing Functions; The Growing Importance of Marketing 3. The Firm’s Marketing Environment – Microenvironment 4. The Firm’s Marketing Environment – Macroenvironment 5. The Enterprise Market – Definition of Market; Dimensions of the Enterprise Market 6. Promotion Policy: Communication Structure of Promotional Activities	Lecture, discussion, and illustration/examples	14	Face to face and online
<b>Bibliography</b> <ol style="list-style-type: none"> <li>Blythe, J. – <i>Essentials of Marketing</i>, Rentrop &amp; Straton, Bucharest, 2005</li> <li>Balaur, V. (ed.) – <i>Marketing</i>, 2nd Edition, Uranus Publishing, Bucharest, 2002</li> <li>Kotler, Ph. – <i>Marketing Management</i>, 5th Edition, Teora Publishing, Bucharest, 2008</li> <li>Lefter, C. (ed.) – <i>Marketing</i>, Vols. I-II, Transilvania University Publishing, Braşov, 2006</li> <li>McDonald, M. – <i>Marketing Planning through Examples</i>, C.H. Beck Publishing, Bucharest, 2010</li> <li>Muntean, A., Lazea, R. – <i>Marketing: Course Notes</i>, Didactic Series, “1 Decembrie 1918” University, Alba Iulia, 2019</li> <li>Pop, Al. (ed.) – <i>Strategic Marketing</i>, Economica Publishing, Bucharest, 2000</li> <li>Kotler, Ph. – <i>Kotler on Marketing: How to Create, Win, and Dominate Markets</i>, Curier Marketing Publishing, Bucharest, 2003</li> </ol>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Debates, practical exercises, managerial analyses, and reports.	1. Lecture method 2. Demonstration method (live/using technical means) 3. Problematization method 4. Modeling method 5. Analysis method 6. Application method 7. Exercise method 8. Explanation method 9. Conversation method 10. Observation method 11. Computer-assisted instruction method 12. Synthesis method	14	Face to face and online

	13. Comprehension method 14. Seminars with physical/online attendance 15. Evaluation with physical/online attendance		
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### Bibliography

1. Blythe, J. – *Essentials of Marketing*, Rentrop & Straton, Bucharest, 2005
2. Balaure, V. (ed.) – *Marketing*, 2nd Edition, Uranus Publishing, Bucharest, 2002
3. Kotler, Ph. – *Marketing Management*, 5th Edition, Teora Publishing, Bucharest, 2008
4. Lefter, C. (ed.) – *Marketing*, Vols. I-II, Transilvania University Publishing, Braşov, 2006
5. McDonald, M. – *Marketing Planning through Examples*, C.H. Beck Publishing, Bucharest, 2010
6. Muntean, A., Lazea, R. – *Marketing: Course Notes*, Didactic Series, "1 Decembrie 1918" University, Alba Iulia, 2019
7. Pop, Al. (ed.) – *Strategic Marketing*, Economica Publishing, Bucharest, 2000
8. Kotler, Ph. – *Kotler on Marketing: How to Create, Win, and Dominate Markets*, Curier Marketing Publishing, Bucharest, 2003

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

**Epistemic communities:** Consultation with experts in cultural management to ensure the relevance and currency of the content.

**Professional associations:** Collaboration with business experts to integrate professional standards into the curriculum.

**Employers:** Dialogue with representatives from the business sector to align the competencies developed with labor market requirements.

### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing course topics	Active participation during classes	20%
10.5 Seminar/ laboratory/ project	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing seminar topics	Preparation of a business plan following a predetermined template	80%
10.6 Minimal performance standard			
- Achieving a passing grade (5).			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Asoc. Prof Ph.D. Ioan NEGRILĂ	<b>Holder of seminar/ laboratory/ project</b> Asoc. Prof Ph.D. Ioan NEGRILĂ

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Specific Pop/Rock techniques						
2.2 Course convenor		Lect. Ph.D. Florin BĂLAN						
2.3 Seminar/ laboratory/ project convenor		Lect. Ph.D. Florin BĂLAN						
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	PC
							Attendance type <sup>4)</sup>	CPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					85
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					
Tutorial					1
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity		92			
3.8 Total number per semester		120			
3.9 Number of credits <sup>5)</sup>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Basic knowledge of music theory, harmony, counterpoint, and forms.</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Relevant skills in the art of instrumental/vocal performance, sight-reading in different clefs (treble/bass), musical ear, rhythm, and advanced overall musical perception.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are not allowed to attend lectures/labs with mobile phones switched on. Punctuality, attendance, and prior knowledge assimilation are strongly recommended.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>The practical assessment date is fixed, with no possibility of postponements or rescheduling. Students are expected to be informed in advance, to study and complete assigned tasks on time, and to engage in individual study to facilitate the consolidation of taught knowledge</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

L.O.2.1.1. The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

L.O.2.1.2. The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

L.O.2.2.1. The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

L.O.2.2.2. The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

L.O.2.3.1. The graduate demonstrates responsibility and maturity in handling high-pressure situations.

L.O.2.3.2. The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

L.O.3.1.1. The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

L.O.3.1.2. The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

L.O.3.2.1. The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

L.O.3.2.2. The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

L.O.3.3.1. The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

L.O.3.3.2. The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

L.O.4.1.1. The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

L.O.4.1.2. The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

LO 4.2.1. The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

LO 4.2.2. The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	To provide advanced skills and competencies for the easy recognition of contemporary techniques and procedures, including rock, pop, and dance styles.
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- In-depth study and practical application of fundamental elements of musical styles</li> <li>- Techniques for harmonic-rhythmic accompaniment</li> <li>- Orchestration and musical arrangement techniques encountered in analyzed works</li> <li>- Expressive techniques, including stylistic and timbral coloration in a contemporary manner</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
<ul style="list-style-type: none"> <li>- Blues and Country-Western Styles</li> <li>- Rockabilly and Rock 'n' Roll Styles</li> <li>- Soul and Surf Rock Styles</li> <li>- Folk Rock and The Beatles Style</li> <li>- Psychedelic, Progressive Rock, and Heavy Metal Styles</li> <li>- Hip Hop and Electronic Dance Styles</li> <li>- Nirvana style, Red Hot Chili Peppers</li> <li>- Local/Contemporary Romanian Music: Andrea, Smiley, Connect-R</li> </ul>	Lecture / Discussion / Explanation	2 2 2 2 2 2 2	Face to face and online
<p>Bibliography:</p> <ol style="list-style-type: none"> <li>1. Brîncuși, Petre – <i>History of Romanian Music</i>, Musical Publishing House, Bucharest, 1968</li> <li>2. Caraman Fotea, Daniela – <i>Dictionary of Rock, Pop, and Folk</i>, Humanitas Publishing, Bucharest, 2003</li> <li>3. Stoyanova, Vessela; Perry, Jeff – <i>Berklee Contemporary Music Theory Book</i>, Berklee Press, Boston, 2024</li> <li>4. Hall, Leonard – <i>The Ultimate Rock &amp; Pop Fake Book</i>, Hal Leonard Publishing Corp., Milwaukee, Wisconsin, 2012</li> <li>5. Riemann, Hugo – <i>Harmony Simplified</i>, Augner Ltd., London, 1982</li> <li>6. Pascanu, Alexandru – <i>Harmony</i>, Didactic and Pedagogical Publishing, Bucharest, 1988</li> <li>7. Balan, Florin – <i>Course Material</i>, Transilvania University of Braşov, 2024</li> </ol>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
<ol style="list-style-type: none"> <li>1. Expressive and socio-community values, performance, and chord structures</li> <li>2. In-depth study of common harmonic substitutions</li> <li>3. Implementation of extended chords with added tones</li> <li>4. Structural applications of the harmonic minor scale</li> </ol>	Interactive lecture Presentation Explanation	2 2 2 2	Face to face and online

5. Analysis of hybrid chords, polytonality, and contextual complexity		2	
6. Improvisational models using pentatonic scales and blues style in specific pieces		2	
7. Approach to harmonic progressions / constructive methods and synthetic scales		2	
Bibliography: 1. Brîncuși, Petre – <i>History of Romanian Music</i> , Musical Publishing House, Bucharest, 1968 2. Caraman Fotea, Daniela – <i>Dictionary of Rock, Pop, and Folk</i> , Humanitas Publishing, Bucharest, 2003 3. Stoyanova, Vessela; Perry, Jeff – <i>Berklee Contemporary Music Theory Book</i> , Berklee Press, Boston, 2024 4. Hall, Leonard – <i>The Ultimate Rock &amp; Pop Fake Book</i> , Hal Leonard Publishing Corp., Milwaukee, Wisconsin, 2012 5. Riemann, Hugo – <i>Harmony Simplified</i> , Augner Ltd., London, 1982 6. Pascanu, Alexandru – <i>Harmony</i> , Didactic and Pedagogical Publishing, Bucharest, 1988 7. Balan, Florin – <i>Course Material</i> , Transilvania University of Braşov, 2024			

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

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**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Development of sound judgment, logical reasoning, and mental flexibility	Oral evaluation	50%
10.5 Seminar/ laboratory/ project	<ul style="list-style-type: none"> <li>- Ability to analyze, synthesize, and generalize information obtained from the study of discipline-specific concepts and musical scores</li> <li>- Accuracy and ease in the practical application of all jazz-specific elements from the score in performance (periodic assessments prior to the session)</li> </ul>	Oral presentation; explanation, discussion, and critical questioning  Individual demonstration	25%  25%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>• Achieving at least 50% of the required performance in periodic assessments</li> <li>• Deepening improvisational concepts and implementing them in practice (with play-along support)</li> <li>• Creative freedom of expression within the pentatonic framework (major/minor)</li> </ul> Note: Attendance at examinations is conditional upon a minimum prior participation of 75% in lectures/labs.			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Lect. Ph.D. Florin BĂLAN	<b>Holder of seminar/ laboratory/ project</b> Lect. Ph.D. Florin BĂLAN

Note:

1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);

- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 25 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course		Cultural Marketing							
2.2 Course convenor		Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.3 Seminar/ laboratory/ project convenor		Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	SC	
							Attendance type <sup>4)</sup>	EC	

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					85
Additional documentation in libraries, specialized electronic platforms, and field research					3
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity					92
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	•
4.2 competences-related	•

### 5. Conditions (if applicable)

5.1 for course development	- slides, informational materials - edited course materials; technical equipment: laptop/video projector
5.2 for seminar/ laboratory/ project development	- informational materials - Technical equipment: laptop, video projector

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p><b>L.O.5.1.1.</b> The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p><b>L.O.5.1.2.</b> The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p><b>L.O.5.2.1.</b> The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p><b>L.O.5.2.2.</b> The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p><b>L.O.5.2.3.</b> The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p><b>L.O.5.3.1.</b> The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p><b>L.O.5.3.2.</b> The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively****Learning Outcomes****1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.

**L.O.4.3.2.** The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	The study of this course will provide students with knowledge and competencies in the field of marketing, including analysis of the marketing environment, understanding the market structure of an organization, and defining marketing policies (product, price, place, promotion)
7.2 Specific objectives	Provision of skills related to identifying marketing opportunities, market segmentation, selecting target segments, and defining the marketing mix

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Marketing – Introductory Concepts: The Concept of Marketing 2. Marketing – Introductory Concepts: Marketing Functions; The Growing Importance of Marketing 3. The Firm’s Marketing Environment – Microenvironment 4. The Firm’s Marketing Environment – Macroenvironment 5. The Enterprise Market – Definition of Market; Dimensions of the Enterprise Market 6. Promotion Policy: Communication Structure of Promotional Activities	Lecture, discussion, and illustration/examples	14	Face to face and online
<b>Bibliography</b> <ol style="list-style-type: none"> <li>Blythe, J. – <i>Essentials of Marketing</i>, Rentrop &amp; Straton, Bucharest, 2005</li> <li>Balaur, V. (ed.) – <i>Marketing</i>, 2nd Edition, Uranus Publishing, Bucharest, 2002</li> <li>Kotler, Ph. – <i>Marketing Management</i>, 5th Edition, Teora Publishing, Bucharest, 2008</li> <li>Lefter, C. (ed.) – <i>Marketing</i>, Vols. I-II, Transilvania University Publishing, Braşov, 2006</li> <li>McDonald, M. – <i>Marketing Planning through Examples</i>, C.H. Beck Publishing, Bucharest, 2010</li> <li>Muntean, A., Lazea, R. – <i>Marketing: Course Notes</i>, Didactic Series, “1 Decembrie 1918” University, Alba Iulia, 2019</li> <li>Pop, Al. (ed.) – <i>Strategic Marketing</i>, Economica Publishing, Bucharest, 2000</li> <li>Kotler, Ph. – <i>Kotler on Marketing: How to Create, Win, and Dominate Markets</i>, Curier Marketing Publishing, Bucharest, 2003</li> </ol>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Debates, practical exercises, managerial analyses, and reports.	1. Lecture method 2. Demonstration method (live/using technical means) 3. Problematization method 4. Modeling method 5. Analysis method 6. Application method 7. Exercise method 8. Explanation method 9. Conversation method 10. Observation method 11. Computer-assisted instruction method 12. Synthesis method	14	Face to face and online

	13. Comprehension method 14. Seminars with physical/online attendance 15. Evaluation with physical/online attendance		
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1. Blythe, J. – *Essentials of Marketing*, Rentrop & Straton, Bucharest, 2005
2. Balaure, V. (ed.) – *Marketing*, 2nd Edition, Uranus Publishing, Bucharest, 2002
3. Kotler, Ph. – *Marketing Management*, 5th Edition, Teora Publishing, Bucharest, 2008
4. Lefter, C. (ed.) – *Marketing*, Vols. I-II, Transilvania University Publishing, Braşov, 2006
5. McDonald, M. – *Marketing Planning through Examples*, C.H. Beck Publishing, Bucharest, 2010
6. Muntean, A., Lazea, R. – *Marketing: Course Notes*, Didactic Series, "1 Decembrie 1918" University, Alba Iulia, 2019
7. Pop, Al. (ed.) – *Strategic Marketing*, Economica Publishing, Bucharest, 2000
8. Kotler, Ph. – *Kotler on Marketing: How to Create, Win, and Dominate Markets*, Curier Marketing Publishing, Bucharest, 2003

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

**Epistemic communities:** Consultation with experts in cultural management to ensure the relevance and currency of the content.

**Professional associations:** Collaboration with business experts to integrate professional standards into the curriculum.

**Employers:** Dialogue with representatives from the business sector to align the competencies developed with labor market requirements.

### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing course topics	Active participation during classes	20%
10.5 Seminar/ laboratory/ project	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing seminar topics	Preparation of a business plan following a predetermined template	80%
10.6 Minimal performance standard			
- Achieving a passing grade (5).			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Asoc. Prof Ph.D. Ioan NEGRILĂ	<b>Holder of seminar/ laboratory/ project</b> Asoc. Prof Ph.D. Ioan NEGRILĂ

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Musical Semantics							
2.2 Course convenor	Prof. Ph.D. Petruţa Maria COROIU							
2.3 Seminar/ laboratory/ project convenor	Prof. Ph.D. Petruţa Maria COROIU							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	SC
							Attendance type <sup>4)</sup>	EC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					80
Additional documentation in libraries, specialized electronic platforms, and field research					5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					5
Tutorial					
Examinations					1
Other activities.....					1
3.7 Total number of hours of student activity					92
3.8 Total number per semester					120
3.9 Number of credits <sup>5)</sup>					4

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Updating knowledge in music, musical aesthetics, and music history.</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Description of the fundamental notions that influence human emotional states.</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Classroom equipped with piano and audio playback and analysis equipment (computer). Computer laboratory equipped with a video projector and internet connection.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Classroom equipped with piano and audio playback and analysis equipment (computer). Computer laboratory equipped with a video projector and internet connection.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p><b>L.O.5.1.1.</b> The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p><b>L.O.5.1.2.</b> The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p><b>L.O.5.2.1.</b> The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p><b>L.O.5.2.2.</b> The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p><b>L.O.5.2.3.</b> The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p><b>L.O.5.3.1.</b> The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p><b>L.O.5.3.2.</b> The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively**

**Learning Outcomes**

**1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress**

**Learning Outcomes**

**2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.

**L.O.4.3.2.** The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	Semantic and morphological analysis of major masterpieces of musical discourse within the classical, Romantic, and modern art-music repertoire.
7.2 Specific objectives	<p>Students should be able to analyze musical masterpieces using the methods of musical semantics and to interpret their meaning.</p> <p>Students should be able to analyze and interpret various works from a morphological and syntactic perspective, with regard to compositional techniques and their semantic content.</p> <p>Students should be able to analyze the musical phenomenon within the semantic context of stylistic periods, through knowledge of musical styles, the languages that characterize them, as well as the relevant genres, composers, and representative works.</p>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Semantics – definition, methods, principles. Sign – definition, methods, principles.	Lecture, analysis, comparison.	2	
2. Symbol, meaning, and musical referent. Ethos and expression.	Lecture, analysis, comparison.	2	
3. Elements of musical hermeneutics, semiotics, rhetoric, and stylistics – their connection with musical semantics.	Lecture, analysis, comparison.	2	
4. Semantics in musical interpretation and analysis. Modern techniques of musical analysis (with a semantic focus) in the 20th century.	Lecture, analysis, comparison.	2	
5. Communication theory and information theory – musical implications.	Lecture, analysis, comparison.	2	
6. Language, text, expression, poeticity.	Lecture, analysis, comparison.	2	
7. Musical ontology and phenomenology.	Lecture, analysis, comparison.	2	

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8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
1. Semantics – definition, methods, principles. Sign – definition, methods, principles.	Lecture, analysis, comparison.	2	
2. Symbol, meaning, and musical referent. Ethos and expression.	Lecture, analysis, comparison.	2	
3. Elements of musical hermeneutics, semiotics, rhetoric, and stylistics – their connection with musical semantics.	Lecture, analysis, comparison.	2	

4. Semantics in musical interpretation and analysis. Modern techniques of musical analysis (with a semantic focus) in the 20th century.	Lecture, analysis, comparison.	2	
5. Communication theory and information theory – musical implications.	Lecture, analysis, comparison.	2	
6. Language, text, expression, poeticity.	Lecture, analysis, comparison.	2	
7. Musical ontology and phenomenology.	Lecture, analysis, comparison.	2	

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 xxx, Oxford Concise Dictionary of Music, Oxford University Press, 2007  
 xxx, The New Grove Dictionary of Music and Musicians, 2002

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

Semantic analyses of musical works are required in all musical fields in which the student or future graduate will be active, as they contribute significantly to understanding musical activity (both performance-related and pedagogical).

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	The degree of knowledge of the assimilated theoretical concepts.	Written exam	40%
	The degree of correlation with prior knowledge in the field and in related fields.		40%
10.5 Seminar/ laboratory/ project	The depth of analytical study of the works proposed for examination.	Assessment of seminar activity	10%
	The complexity of analyses performed on the works selected by the student.	Written project and oral presentation	10%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Presentation and illustration of the main musical styles, as exemplified in the relevant works of their leading figures.</li> <li>- Achieving a passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

Dean Prof. PhD. Mădălina RUCSANDA	Head of Department Prof. PhD. Ignac FILIP
Course holder Prof Ph.D. Petruța Maria COROIU	Holder of seminar/ laboratory/ project Prof Ph.D. Petruța Maria COROIU

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Strategic management of cultural organizations							
2.2 Course convenor	Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.3 Seminar/ laboratory/ project convenor	Asoc. Prof. Ph.D. Ioan NEGRILĂ							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content <sup>3)</sup>	SC
							Attendance type <sup>4)</sup>	EC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					85
Additional documentation in libraries, specialized electronic platforms, and field research					3
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					2
Tutorial					
Examinations					1
Other activities.....					1
<b>3.7 Total number of hours of student activity</b>		92			
<b>3.8 Total number per semester</b>		120			
<b>3.9 Number of credits<sup>5)</sup></b>		4			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	•
4.2 competences-related	•

### 5. Conditions (if applicable)

5.1 for course development	- slides, informational materials - edited course materials; technical equipment: laptop/video projector
5.2 for seminar/ laboratory/ project development	- informational materials - Technical equipment: laptop, video projector

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>5.1. Knowledge</b></p> <p><b>L.O.5.1.1.</b> The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.</p> <p><b>L.O.5.1.2.</b> The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.</p> <p><b>5.2. Skills</b></p> <p><b>L.O.5.2.1.</b> The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.</p> <p><b>L.O.5.2.2.</b> The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.</p> <p><b>L.O.5.2.3.</b> The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.</p> <p><b>5.3. Responsibility and Autonomy</b></p> <p><b>L.O.5.3.1.</b> The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.</p> <p><b>L.O.5.3.2.</b> The graduate continuously explores new, efficient study strategies to increase performance level.</p> <p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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**CT1. Thinks creatively**

**Learning Outcomes**

**1.1. Knowledge**

**L.O.1.1.1.** The graduate recognizes the importance of creativity in the development and expression of artistic practice.

**L.O.1.1.2.** The graduate identifies and applies various methods to optimize the creative process in artistic contexts.

**1.2. Skills**

**L.O.1.2.1.** The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.

**L.O.1.2.2.** The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.

**1.3. Responsibility and Autonomy**

**L.O.1.3.1.** The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.

**L.O.1.3.2.** The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.

**CT2. Copes with stress**

**Learning Outcomes**

**2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.

**L.O.4.3.2.** The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	To define and master the concepts and notions of general management and cultural management.
7.2 Specific objectives	Knowledge of general concepts regarding the managerial phenomenon in cultural organizations. Development of the ability to identify existing opportunities in the market. Knowledge of the necessary steps for establishing and developing a music-related business.

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Musical artistic performance space 2. Legislative framework governing the activities of cultural institutions 3. Means of financing the activities of a cultural institution 4. Marketing, assessment, and promotion 5. Artistic music project	1. Lecture method 2. Demonstration method (live/using technical means) 3. Problematization method 4. Modeling method 5. Analysis method 6. Application method 7. Exercise method 8. Explanation method 9. Conversation method 10. Observation method 11. Computer-assisted instruction method 12. Synthesis method 13. Comprehension method 14. Seminars with physical/online attendance 15. Evaluation with physical/online attendance	14	Face to face and online

### Bibliography:

1. Băcanu, B. *Strategic Management*. Teara Publishing, Bucharest, 1997.
2. Bondrea, A. *Sociology of Culture*. Fundatia România de Măine Publishing, Bucharest, 1993.
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5. Zecheru, V. *Management in Culture*, 2nd edition. Litera International, Bucharest, 2002.
6. Herniaux, G. *Project Management in Organization*. Tehnică Publishing, Bucharest, 1995.
7. Evrard, Y. (ed.). *Management of Artistic and Cultural Enterprises*. Economica Edition, 1993.
8. Ionescu, Gh. *Cultural Dimensions of Management*. Economic Publishing, Bucharest, 1996.
9. Nicolescu, O. *Decision-Making System of the Organization*. Economic Publishing, Bucharest, 1998.
10. Moldoveanu, M., & Franc, V.I. *Marketing and Culture*. Expert Publishing, Bucharest, 1997.
11. Toffler, A. *Cultural Consumers*. Antet Publishing, Bucharest, 1997.

<p>12. Banciu, G., Mihăescu, C., &amp; Mihăescu, M. <i>Educational Management and IT</i>. MediaMusica, Cluj-Napoca, n.d.</p> <p>13. Vârlan, P.-M. <i>Artistic and Musical Management with Applications to Public Cultural Music Institutions</i>. Course Notes.</p>			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Debates, practical exercises, managerial analyses, and reports.	<ol style="list-style-type: none"> <li>1. Lecture method</li> <li>2. Demonstration method (live/using technical means)</li> <li>3. Problematization method</li> <li>4. Modeling method</li> <li>5. Analysis method</li> <li>6. Application method</li> <li>7. Exercise method</li> <li>8. Explanation method</li> <li>9. Conversation method</li> <li>10. Observation method</li> <li>11. Computer-assisted instruction method</li> <li>12. Synthesis method</li> <li>13. Comprehension method</li> <li>14. Seminars with physical/online attendance</li> <li>15. Evaluation with physical/online attendance</li> </ol>	14	Face to face and online
<p><b>Bibliography:</b></p> <ol style="list-style-type: none"> <li>1. Băcanu, B. <i>Strategic Management</i>. Teara Publishing, Bucharest, 1997.</li> <li>2. Bondrea, A. <i>Sociology of Culture</i>. Fundatia România de Măine Publishing, Bucharest, 1993.</li> <li>3. Hofstede, G. <i>Management of Multicultural Structures</i>. Economic Publishing, Bucharest, 1996.</li> <li>4. Mihuleac, E. <i>Foundations of Management</i>. Tempus Publishing, Bucharest, 1994.</li> <li>5. Zecheru, V. <i>Management in Culture</i>, 2nd edition. Litera International, Bucharest, 2002.</li> <li>6. Herniaux, G. <i>Project Management in Organization</i>. Tehnică Publishing, Bucharest, 1995.</li> <li>7. Evrard, Y. (ed.). <i>Management of Artistic and Cultural Enterprises</i>. Economica Edition, 1993.</li> <li>8. Ionescu, Gh. <i>Cultural Dimensions of Management</i>. Economic Publishing, Bucharest, 1996.</li> <li>9. Nicolescu, O. <i>Decision-Making System of the Organization</i>. Economic Publishing, Bucharest, 1998.</li> <li>10. Moldoveanu, M., &amp; Franc, V.I. <i>Marketing and Culture</i>. Expert Publishing, Bucharest, 1997.</li> </ol>			

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 13. Vârlan, P.-M. *Artistic and Musical Management with Applications to Public Cultural Music Institutions*. Course Notes.

**9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)**

**Epistemic communities:** Consultation with experts in cultural management to ensure the relevance and currency of the content.  
**Professional associations:** Collaboration with business experts to integrate professional standards into the curriculum.  
**Employers:** Dialogue with representatives from the business sector to align the competencies developed with labor market requirements.

**10. Evaluation**

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing course topics	Active participation during classes	20%
10.5 Seminar/ laboratory/ project	Accuracy and correctness in preparing practical assignments Scientific content of the reports Engagement in addressing seminar topics	Preparation of a business plan following a predetermined template	80%
10.6 Minimal performance standard			
- Achieving a passing grade (5).			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b> Asoc. Prof Ph.D. Ioan NEGRILĂ	<b>Holder of seminar/ laboratory/ project</b> Asoc. Prof Ph.D. Ioan NEGRILĂ

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: FC (fundamental course) / DC (course in the study domain)/ SC (speciality course)/ CC (complementary course); for the Master level, select one of the following options: PC (proficiency course)/ SC (synthesis course)/ AC (advanced course);
- 4) Course status (attendance type) – select one of the following options: CPC (compulsory course)/ EC (elective course)/ NCPC (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Chosen instrument/singing Voice							
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor	Assist. Ph.D. Alina NAUNCEF, Assist. Ph.D. Anca Preda-Uliţă, Assist. Ph.D. Noemi KARACSONY, Lect., Ph.D. Magdalena SUCIU, Assoc. Ph.D. Denisa IFRIM							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	AC
							Attendance type <sup>4)</sup>	NCPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture	0	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					30
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					3
Tutorial					
Examinations					1
Other activities.....					
3.7 Total number of hours of student activity			46		
3.8 Total number per semester			60		
3.9 Number of credits <sup>5)</sup>			2		

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student’s technical and interpretative issues; focus on stylistic aspects of	Teaching, demonstration,	2	Achievement of advanced instrumental technique and

the Baroque and Classical periods	explanation, comparative listening		artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	
<ul style="list-style-type: none"> <li>• One complete pre-Classical, Classical, Romantic, or Impressionist work/piece/sonata</li> <li>• One virtuoso piece or one modern, Romanian, Impressionist, or contemporary work</li> <li>• One scale</li> <li>• Studies in bowing technique / piano technique / vocal technique / flute technique</li> <li>• Two works for voice and piano</li> </ul> <p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>• O. Ševčík – <i>Bowing Technique</i></li> <li>• W.A. Mozart – <i>Sonatas for Piano and Violin</i></li> <li>• L.V. Beethoven – <i>Sonatas for Piano and Violin</i></li> <li>• H. Wieniawski, P.I. Tchaikovsky, P. Sarasate – <i>Virtuoso Pieces</i></li> <li>• Lieder, opera arias, chansons, etc.</li> <li>• W.A. Mozart – <i>Sonata in C Major, K. 14</i> (adaptation)</li> <li>• W.A. Mozart – <i>Andante in C Major, K. 315</i></li> <li>• J. Haydn – <i>Adagio</i> (transcriptions from piano sonatas)</li> <li>• F. Devienne – <i>Sonatas for Flute and Piano (Nos. 1–6)</i></li> </ul>			

#### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course			
10.5 Seminar/ laboratory/ project	<p>Minimum quantitative standard: 2 works of different styles and one study</p> <p>Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sense; acquired and applied theoretical knowledge; creativity</p>	<p>Practical examinations (recitals, solo and ensemble performances)</p> <p>Continuous assessments (periodic feedback, self-evaluations)</p> <p>Performance from memory of selected works of varying difficulty, according to university standards</p>	<p>50%</p> <p>50%</p>
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Memorized performance of the assigned works during the semester</li> <li>- Achievement of a passing grade (5)</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Assist. PhD. Alina NAUNCEF</b> <b>Assist. Ph.D. Anca PREDA-ULIȚĂ</b> <b>Assist. Ph.D. Noemi KARACSONY</b> <b>Lect., Ph.D. Magdalena SUCIU</b> <b>Assoc. Ph.D. Denisa IFRIM</b>

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Early Music							
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor	Asssit. Ph.D. Noemi KARACSONY							
2.4 Study year	II	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	AC
							Attendance type <sup>4)</sup>	NCPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture		3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					14
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					25
Tutorial					1
Examinations					1
Other activities.....					
3.7 Total number of hours of student activity				46	
3.8 Total number per semester				60	
3.9 Number of credits <sup>5)</sup>				2	

### 4. Prerequisites (if applicable)

4.1 curriculum-related	
4.2 competences-related	<ul style="list-style-type: none"> <li>• Knowledge of a musical instrument</li> <li>• Specialized or general advanced music education</li> <li>• Knowledge of Music History</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• The student is required to demonstrate weekly progress through independent study, achieving tangible, effective, and applicable outcomes.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

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**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

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**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

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Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

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**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

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**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>Formation, consolidation, and refinement of skills in encoding and decoding sound configurations into/from graphic representation</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>Formulate and argue personal perspectives and opinions regarding their own interpretation or that of others, based on score-reading skills and integrating knowledge of grammatical and semantic analysis of the musical text.</li> <li>Perform significant selections of musical works, demonstrating accuracy, expressiveness, and creativity in the style specific to Renaissance music.</li> <li>Address and clarify issues specific to instrumental technique and sound language, including attack diversity and timbre, characteristic of Renaissance music.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Introduction to the art and music of the Renaissance and Baroque periods.	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of Musical Works from the Renaissance Period	7	A recital of approximately 45 minutes from the European and Transylvanian Renaissance music repertoire will be studied and presented
Renaissance Dances – The stylistic issues of the Renaissance musical period will be addressed.	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of Musical Works from the Renaissance Period		
Instrumentation – General aspects and characteristics specific to the Renaissance period	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of Musical Works from the Renaissance Period		
Stylistic aspects specific to the Renaissance musical period:	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of	14	

	Musical Works from the Renaissance Period		
<b>Bibliography:</b>			
<ul style="list-style-type: none"> <li>• Anonymous. <i>Codex Caioni, saeculi XVII</i>. Magyar Tudományos Akadémia Zenetudományi Intézet.</li> <li>• Arbeau, Thoinot. <i>Orchesographie</i>. Langres, 1589.</li> <li>• Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," <i>Early Music</i>, 41 (2013), pp. 219–237.</li> <li>• Freedman, Richard. <i>Music in the Renaissance</i>. W. W. Norton and Company, 2013.</li> <li>• Himmelheber, Susane. "Ensemblespiel auf Blockflöten," <i>Tibia</i>, 3/94, pp. 205–209.</li> <li>• Kite-Powell, Jeffery. <i>A Performer's Guide to Renaissance Music</i>. Indiana University Press, 2007.</li> <li>• Kreitner, Kenneth. <i>Renaissance Music</i>. Routledge, 2011.</li> </ul>			
Pirrota, Nino. <i>Music and Culture in Italy from the Middle Ages to the Baroque</i> . Harvard University Press, 1984.			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

Continuous adaptation of teaching methods and resources in accordance with labor market requirements.
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course			
10.5 Seminar/ laboratory/ project	Receptiveness, engagement, and individual contribution during laboratory sessions.	Practical: Instrumental performance for a public audience.	10%
	Musicality, sense of rhythm, aesthetic/artistic sensibility, and creativity.		10%
	Acquired and applied theoretical knowledge, and creativity.		20%
	Quality of presentation in the recital.		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period.</li> <li>- Achievement of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b>	<b>Holder of seminar/ laboratory/ project</b> Assist. Ph.D. Noemi KARACSONY

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Early Music							
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor	Asssit. Ph.D. Noemi KARACSONY							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	AC
							Attendance type <sup>4)</sup>	NCPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture		3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					5
Additional documentation in libraries, specialized electronic platforms, and field research					14
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					25
Tutorial					1
Examinations					1
Other activities.....					
3.7 Total number of hours of student activity				46	
3.8 Total number per semester				60	
3.9 Number of credits <sup>5)</sup>				2	

### 4. Prerequisites (if applicable)

4.1 curriculum-related	
4.2 competences-related	<ul style="list-style-type: none"> <li>• Knowledge of a musical instrument</li> <li>• Specialized or general advanced music education</li> <li>• Knowledge of Music History</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>• The student is required to demonstrate weekly progress through independent study, achieving tangible, effective, and applicable outcomes.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>Formation, consolidation, and refinement of skills in encoding and decoding sound configurations into/from graphic representation</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>Formulate and argue personal perspectives and opinions regarding their own interpretation or that of others, based on score-reading skills and integrating knowledge of grammatical and semantic analysis of the musical text.</li> <li>Perform significant selections of musical works, demonstrating accuracy, expressiveness, and creativity in the style specific to Renaissance music.</li> <li>Address and clarify issues specific to instrumental technique and sound language, including attack diversity and timbre, characteristic of Renaissance music.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Introduction to the art and music of the Renaissance and Baroque periods.	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of Musical Works from the Renaissance Period	7	A recital of approximately 45 minutes from the European and Transylvanian Renaissance music repertoire will be studied and presented
Renaissance Dances – The stylistic issues of the Renaissance musical period will be addressed.	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of Musical Works from the Renaissance Period		
Instrumentation – General aspects and characteristics specific to the Renaissance period	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of Musical Works from the Renaissance Period		
Stylistic aspects specific to the Renaissance musical period:	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of	14	

	Musical Works from the Renaissance Period		
<b>Bibliography:</b>			
<ul style="list-style-type: none"> <li>• Anonymous. <i>Codex Caioni, saeculi XVII</i>. Magyar Tudományos Akadémia Zenetudományi Intézet.</li> <li>• Arbeau, Thoinot. <i>Orchesographie</i>. Langres, 1589.</li> <li>• Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," <i>Early Music</i>, 41 (2013), pp. 219–237.</li> <li>• Freedman, Richard. <i>Music in the Renaissance</i>. W. W. Norton and Company, 2013.</li> <li>• Himmelheber, Susane. "Ensemblespiel auf Blockflöten," <i>Tibia</i>, 3/94, pp. 205–209.</li> <li>• Kite-Powell, Jeffery. <i>A Performer's Guide to Renaissance Music</i>. Indiana University Press, 2007.</li> <li>• Kreitner, Kenneth. <i>Renaissance Music</i>. Routledge, 2011.</li> </ul>			
Pirrota, Nino. <i>Music and Culture in Italy from the Middle Ages to the Baroque</i> . Harvard University Press, 1984.			

### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

Continuous adaptation of teaching methods and resources in accordance with labor market requirements.
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### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course			
10.5 Seminar/ laboratory/ project	Receptiveness, engagement, and individual contribution during laboratory sessions.	Practical: Instrumental performance for a public audience.	10%
	Musicality, sense of rhythm, aesthetic/artistic sensibility, and creativity.		10%
	Acquired and applied theoretical knowledge, and creativity.		20%
	Quality of presentation in the recital.		50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period.</li> <li>- Achievement of the minimum passing grade (5).</li> </ul>			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> Prof. PhD. Mădălina RUCSANDA	<b>Head of Department</b> Prof. PhD. Ignac FILIP
<b>Course holder</b>	<b>Holder of seminar/ laboratory/ project</b> Assist. Ph.D. Noemi KARACSONY

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University from Braşov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study <sup>1)</sup>	Music
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/ Qualification	Vocal and Instrumental Performance

### 2. Data about the course

2.1 Name of course	Chosen instrument/singing Voice							
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor	Assist. Ph.D. Alina NAUNCEF, Assist. Ph.D. Anca Preda-Uliţă, Assist. Ph.D. Noemi KARACSONY, Lect., Ph.D. Magdalena SUCIU, Assoc. Ph.D. Denisa IFRIM							
2.4 Study year	II	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content <sup>3)</sup>	AC
							Attendance type <sup>4)</sup>	NCPC

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	1	out of which: 3.2 lecture	0	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	14	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					30
Additional documentation in libraries, specialized electronic platforms, and field research					2
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					3
Tutorial					
Examinations					1
Other activities.....					
3.7 Total number of hours of student activity					46
3.8 Total number per semester					60
3.9 Number of credits <sup>5)</sup>					2

### 4. Prerequisites (if applicable)

4.1 curriculum-related	<ul style="list-style-type: none"> <li>Theoretical knowledge (music theory, music history), practical skills (instrumental technique)</li> </ul>
4.2 competences-related	<ul style="list-style-type: none"> <li>Technical, artistic, and self-assessment instrumental skills</li> </ul>

### 5. Conditions (if applicable)

5.1 for course development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>
5.2 for seminar/ laboratory/ project development	<ul style="list-style-type: none"> <li>Students are required to bring their own scores to class. The classroom must be equipped with a piano. Mobile phones must be switched off for the entire duration of the class. Late arrival will not be tolerated.</li> </ul>

## 6. Specific competences and learning outcomes

Professional competences	<p><b>CP2. Reads musical scores. Reads musical scores during rehearsals and live performances.</b></p> <p><b>Learning Outcomes</b></p> <p><b>2.1. Knowledge</b></p> <p><b>LO 2.1.1.</b> The graduate knows musical symbols within the notation systems of various stylistic periods (Baroque, contemporary, etc.).</p> <p><b>LO 2.1.2.</b> The graduate easily reads complex scores in real time, applying knowledge of music theory and solfège.</p> <p><b>LO 2.1.3.</b> The graduate correlates musical notation with instrumental and vocal interpretative elements.</p> <p><b>2.2. Skills</b></p> <p><b>L.O.2.2.1.</b> The graduate develops advanced score-reading skills, ensuring a deep understanding of musical notation and the composer's instructions.</p> <p><b>L.O.2.2.2.</b> The graduate masters sight-reading, accurately following rhythm, intonation, interpretation, and stylistic context.</p> <p><b>2.3. Responsibility and Autonomy</b></p> <p><b>LO 2.3.1.</b> The graduate performs at rehearsals and concerts by carefully following the score, ensuring proper integration into the ensemble or orchestra.</p> <p><b>L.O.2.3.2.</b> The graduate assumes their interpretative vision following the reading of the musical score.</p> <p><b>L.O.2.3.3.</b> The graduate uses musical scores responsibly, respecting dynamic markings and interpretative indications provided by the composer.</p> <p><b>CP3. Performs live. Performs in front of a live audience.</b></p> <p><b>Learning Outcomes</b></p> <p><b>3.1. Knowledge</b></p> <p><b>L.O.3.1.1.</b> The graduate has an in-depth understanding of the requirements of live performance and the modalities of stage presentation.</p> <p><b>L.O.3.1.2.</b> The graduate demonstrates knowledge of how to communicate artistic expression on stage, including the use of nonverbal language.</p> <p><b>L.O.3.1.3.</b> The graduate masters techniques for managing individual study in order to overcome stage fright.</p> <p><b>3.2. Skills</b></p> <p><b>L.O.3.2.1.</b> The graduate demonstrates advanced live performance skills, captivating audiences and conveying emotion through music.</p> <p><b>L.O.3.2.2.</b> The graduate easily adapts to various live performance situations, successfully managing challenges and the unpredictability of artistic settings.</p> <p><b>L.O.3.2.3.</b> The graduate masters stage-related emotions, effectively managing stage fright in front of an audience.</p> <p><b>3.3. Responsibility and Autonomy</b></p> <p><b>L.O.3.3.1.</b> The graduate presents personal musical interpretations during recitals and performances, captivating the audience and conveying emotion.</p> <p><b>L.O.3.3.2.</b> The graduate confidently expresses personal artistic messages, providing memorable artistic experiences.</p> <p><b>L.O.3.3.3.</b> The graduate demonstrates a strong and charismatic stage presence, creating emotional connections with the audience.</p>
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**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental or vocal interpretation.**

**Learning Outcomes**

**4.1. Knowledge**

**L.O.4.1.1.** The graduate collaborates with other performers to produce comparative musical interpretations.

**L.O.4.1.2.** The graduate analyzes and understands various artistic approaches and perspectives, developing their own interpretative vision.

**4.2. Skills**

**L.O.4.2.1.** The graduate participates in music competitions and contests to demonstrate skills and gain professional recognition.

**L.O.4.2.2.** The graduate demonstrates the ability to grow as an artist by seeking feedback and guidance from music experts.

**L.O.4.2.3.** The graduate develops abilities to convey emotions and artistic messages through consistent participation in concerts and auditions.

**4.3. Responsibility and Autonomy**

**L.O.4.3.1.** The graduate assumes responsibility for choosing the repertoire they perform on stage.

**L.O.4.3.2.** The graduate adapts to diverse musical and artistic contexts by applying knowledge of musical styles, forms, and traditions to shape their own interpretative vision.

**L.O.4.3.3.** The graduate studies responsibly, respecting all musical and technical requirements to refine their musical interpretation.

**CP5. Analyzes their own artistic performance. Understands, analyzes, and describes their own performance. Contextualizes their work within one or multiple styles, trends, and evolutions. Evaluates their own work during rehearsals and performances.**

**Learning Outcomes**

**5.1. Knowledge**

**L.O.5.1.1.** The graduate masters knowledge related to the characteristics of various musical styles and applies them in their own interpretation.

**L.O.5.1.2.** The graduate identifies different technical and interpretative approaches used by performers and formulates personal musical perspectives.

**5.2. Skills**

**L.O.5.2.1.** The graduate critically understands and analyzes their own performance, identifying strengths and areas for improvement.

**L.O.5.2.2.** The graduate reflects on and develops self-evaluation skills, learning from past artistic experiences to progress as a performing musician.

**L.O.5.2.3.** The graduate explores various recording and analysis techniques to obtain an objective perspective on the quality and expressiveness of their performance.

**5.3. Responsibility and Autonomy**

**L.O.5.3.1.** The graduate constantly consults and studies relevant informational sources within the musical-artistic field in order to continually refine their technical and interpretative outlook.

**L.O.5.3.2.** The graduate continuously explores new, efficient study strategies to increase performance level.

Professional competences	<p><b>CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.</b></p> <p><b>Learning Outcomes</b></p> <p><b>6.1. Knowledge</b></p> <p><b>L.O.6.1.1.</b> The graduate comparatively evaluates musical excerpts belonging to different genres, styles, or expressive contexts, supporting observations with concrete elements of musical discourse.</p> <p><b>L.O.6.1.2.</b> The graduate identifies and describes defining aspects of musical parameters, highlighting their role in the construction and interpretation of a musical work.</p> <p><b>L.O.6.1.3.</b> The graduate classifies musical works based on the recognition of defining traits of genres and stylistic features of different musical eras.</p> <p><b>6.2. Skills</b></p> <p><b>L.O.6.2.1.</b> The graduate correlates the musical text with its sonic configuration.</p> <p><b>L.O.6.2.2.</b> The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture.</p> <p><b>L.O.6.2.3.</b> The graduate evaluates the expressiveness of a musical excerpt by rigorously applying specific musical criteria such as phrasing, articulation, dynamics, and timbre.</p> <p><b>6.3. Responsibility and Autonomy</b></p> <p><b>L.O.6.3.1.</b> The graduate actively participates in diverse artistic and social environments, using expertise in musical styles, forms, and traditions to refine and sustain artistic practices.</p> <p><b>L.O.6.3.2.</b> The graduate adopts a responsible attitude when formulating and justifying individual viewpoints in musical analysis, supporting them with rigorous argumentation.</p>
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Transversal Competences	<p><b>CT1. Thinks creatively</b></p> <p><b>Learning Outcomes</b></p> <p><b>1.1. Knowledge</b></p> <p><b>L.O.1.1.1.</b> The graduate recognizes the importance of creativity in the development and expression of artistic practice.</p> <p><b>L.O.1.1.2.</b> The graduate identifies and applies various methods to optimize the creative process in artistic contexts.</p> <p><b>1.2. Skills</b></p> <p><b>L.O.1.2.1.</b> The graduate can apply conceptual working methods and strategies, focusing on understanding and developing the theoretical framework of musical principles.</p> <p><b>L.O.1.2.2.</b> The graduate is able to design, improvise and implement creative and innovative approaches for solving complex problems.</p> <p><b>1.3. Responsibility and Autonomy</b></p> <p><b>L.O.1.3.1.</b> The graduate develops innovative concepts by generating new ideas and creatively integrating existing ones.</p> <p><b>L.O.1.3.2.</b> The graduate supports the manifestation of creative thinking by encouraging originality, flexibility, and the ability to generate new ideas.</p>
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**CT2. Copes with stress****Learning Outcomes****2.1. Knowledge**

**L.O.2.1.1.** The graduate identifies and uses appropriate stress-management techniques to maintain emotional balance in demanding situations.

**L.O.2.1.2.** The graduate understands the essential role of emotional self-regulation and the need for adaptive strategies to manage affective experiences effectively.

**2.2. Skills**

**L.O.2.2.1.** The graduate manages challenges, disruptions, and changes and recovers from setbacks and adversity.

**L.O.2.2.2.** The graduate identifies difficult moments and shows readiness and ability to accept and manage challenges as opportunities for personal and professional growth.

**2.3. Responsibility and Autonomy**

**L.O.2.3.1.** The graduate demonstrates responsibility and maturity in handling high-pressure situations.

**L.O.2.3.2.** The graduate recognizes when stress may become overwhelming and prepares to address such moments with strategy and resilience.

**CT3. Works in teams****Learning Outcomes****3.1. Knowledge**

**L.O.3.1.1.** The graduate understands and applies appropriate methods of collaboration and communication to contribute constructively to collective activity.

**L.O.3.1.2.** The graduate knows models of support and collaboration with colleagues within group activities, contributing to the achievement of shared goals.

**3.2. Skills**

**L.O.3.2.1.** The graduate is able to work confidently within a group, with each member fulfilling their role for the benefit of the whole.

**L.O.3.2.2.** The graduate demonstrates the ability to support team members through effective collaboration within a shared project.

**3.3. Responsibility and Autonomy**

**L.O.3.3.1.** The graduate shows openness and responsibility in adopting innovative ideas that strengthen and support team success.

**L.O.3.3.2.** The graduate demonstrates the ability to recognize and take responsibility for failure in crisis situations, promoting transparency and cooperation within the team.

**CT4. Appreciates the diversity of cultural and artistic expressions****Learning Outcomes****4.1. Knowledge**

**L.O.4.1.1.** The graduate recognizes and understands the diversity of cultural expression in various socio-cultural contexts.

**L.O.4.1.2.** The graduate possesses aesthetic sensitivity and the ability to perceive and appreciate artistic expressions.

**4.2. Skills**

**LO 4.2.1.** The graduate demonstrates the ability to critically evaluate and interpret various forms of artistic expression.

**LO 4.2.2.** The graduate shows aesthetic sensitivity, interest, and openness toward artistic expressions from diverse cultural backgrounds.

Transversal Competences	<p><b>4.3. Responsibility and Autonomy</b></p> <p><b>L.O.4.3.1.</b> The graduate responsibly expresses and justifies opinions and evaluations related to various artistic cultures, assuming responsibility for the judgments made.</p> <p><b>L.O.4.3.2.</b> The graduate produces individual interpretations based on the understanding and appreciation of cultural differences.</p>
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### 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	<ul style="list-style-type: none"> <li>- The acquisition of a body of knowledge aimed at achieving professional performance through personal and professional development, the formation and development of the competencies required to attain professional excellence in the field of instrumental and vocal music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements.</li> <li>- Knowledge, selection, and application of methods, theories, and applied concepts for the accurate determination of the theory–practice relationship, with a view to achieving excellence in musical performance.</li> <li>- The application and transfer of conceptual, technical, and interpretative skills, as well as problem-solving abilities specific to the field of Music, in order to achieve high-level performance outcomes.</li> <li>- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training.</li> <li>- The application of fundamental concepts, theories, and methods of the field and study program in order to formulate competitive professional approaches; critical evaluation of scientific research results within the chosen specialization and the creative application of research methods.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- The development of the capacity to synthesize and interpret recitals, concerts, and operatic roles, to address fundamental issues of instrumental and vocal techniques, and to materialize these skills in high-performance interpretations presented before an audience.</li> <li>- Independent analysis of issues specific to instrumental and vocal techniques, and the optimization of vocal means of expression.</li> <li>- The enhancement of communication skills and the demonstration of selected technical and expressive solutions.</li> </ul>

### 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Individual resolution of the student’s technical and interpretative issues; focus on stylistic aspects of	Teaching, demonstration,	2	Achievement of advanced instrumental technique and

the Baroque and Classical periods	explanation, comparative listening		artistic mastery through the coherent and judicious use of biomechanical and psychological resources
Knowledge and in-depth study of the complete score	Teaching, demonstration	4	
Organic integration of artistic means of expression	Teaching, demonstration	2	
Simultaneous refinement of all interpretative parameters	Teaching, demonstration	2	
Feedback and self-evaluation	Discussion, guided reflection	2	
<ul style="list-style-type: none"> <li>• One complete pre-Classical, Classical, Romantic, or Impressionist work/piece/sonata</li> <li>• One virtuoso piece or one modern, Romanian, Impressionist, or contemporary work</li> <li>• One scale</li> <li>• Studies in bowing technique / piano technique / vocal technique / flute technique</li> <li>• Two works for voice and piano</li> </ul> <p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>• O. Ševčík – <i>Bowing Technique</i></li> <li>• W.A. Mozart – <i>Sonatas for Piano and Violin</i></li> <li>• L.V. Beethoven – <i>Sonatas for Piano and Violin</i></li> <li>• H. Wieniawski, P.I. Tchaikovsky, P. Sarasate – <i>Virtuoso Pieces</i></li> <li>• Lieder, opera arias, chansons, etc.</li> <li>• W.A. Mozart – <i>Sonata in C Major, K. 14</i> (adaptation)</li> <li>• W.A. Mozart – <i>Andante in C Major, K. 315</i></li> <li>• J. Haydn – <i>Adagio</i> (transcriptions from piano sonatas)</li> <li>• F. Devienne – <i>Sonatas for Flute and Piano (Nos. 1–6)</i></li> </ul>			

#### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

<ul style="list-style-type: none"> <li>- <b>Epistemic communities:</b> Consultation with experts in musicology and music pedagogy to ensure the relevance and currency of the course content.</li> <li>- <b>Professional associations:</b> Collaboration with musicians' associations to integrate professional standards into the curriculum.</li> <li>- <b>Employers:</b> Dialogue with representatives of orchestras and musical institutions to align the developed competencies with labor market requirements.</li> </ul>
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## 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
10.4 Course			
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: 2 works of different styles and one study  Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sense; acquired and applied theoretical knowledge; creativity	Practical examinations (recitals, solo and ensemble performances)  Continuous assessments (periodic feedback, self-evaluations)  Performance from memory of selected works of varying difficulty, according to university standards	50%  50%
10.6 Minimal performance standard			
- Memorized performance of the assigned works during the semester - Achievement of a passing grade (5)			

This course outline was certified in the Department Board meeting on 16/09/2005 and approved in the Faculty Board meeting on 16/09/2005.

<b>Dean</b> <b>Prof. PhD. Mădălina RUCSANDA</b>	<b>Head of Department</b> <b>Prof. PhD. Ignac FILIP</b>
<b>Course holder</b>	<b>Holder of seminar/ laboratory/ project</b> <b>Assist. PhD. Alina NAUNCEF</b> <b>Assist. Ph.D. Anca PREDA-ULIȚĂ</b> <b>Assist. Ph.D. Noemi KARACSONY</b> <b>Lect., Ph.D. Magdalena SUCIU</b> <b>Assoc. Ph.D. Denisa IFRIM</b>

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 30 study hours (teaching activities and individual study).