COURSE OUTLINE

1. Data about the study programme

1.1 Higher education institution	Transilvania University from Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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

	teaching, demonstration, explanation		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	

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
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- 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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	- Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Alina NAUNCEF** **Lect. PhD. Magdalena SUCIU**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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**
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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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	- The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. - Independent analysis of issues specific to instrumental techniques. - The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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,	6	Understanding the historical context and the evolution of the

	demonstration, explanation		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

- 2 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 / **Chaconne** by J.S. Bach (transcribed for viola)
- 1 pre-Classical, Classical, Romantic, or Modern sonata
- 1 instrumental piece
- 1 Romanian or contemporary work
- 2 studies by **J. Dont** / **P. Gaviniès** or 1 caprice by **N. Paganini** / 1 caprice by **H. Wieniawski**
- 4 scales

Bibliography:

- O. Ševčík – *Bow Technique* (transcription for viola)
- J. Dont – *Studies, Op. 35* (transcription for viola)
- P. Gaviniès – *24 Matinées* (transcription for viola)
- N. Paganini – *24 Caprices for Solo Violin*
- H. Wieniawski – *Étude-Caprice Op. 18 for Solo Violin*
- C. D. von Dittersdorf – *Sonata for Viola and Piano*
- X. Hammer – *Sonata for Viola and Piano*
- F. Mendelssohn-Bartholdy – *Sonata for Viola and Piano*
- M. Glinka – *Sonata for Viola and Piano*
- J. Brahms – *Sonatas Op. 120 for Viola and Piano*
- J.S. Bach – *Sonatas and Partitas for Solo Violin* (transcribed for viola)
- J.S. Bach – *6 Suites for Solo Cello* (transcribed for viola)
- C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – *Violin Concertos*
- G. Enescu – *Konzertstück*
- H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – *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	2	

	reflection		

Semester Repertoire

- 2 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 / **Chaconne** by J.S. Bach (transcribed for viola)
- 1 pre-Classical, Classical, Romantic, or Modern sonata
- 1 instrumental piece
- 1 Romanian or contemporary work
- 2 studies by **J. Dont** / **P. Gaviniès** or 1 caprice by **N. Paganini** / 1 caprice by **H. Wieniawski**
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- C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – *Violin Concertos*
- G. Enescu – *Konzertstück*
- H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – *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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	- Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Lena VARVARICHI**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Flute					
2.2 Course convenor			Prof. PhD. Ignac FILIP					
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Ignac FILIP					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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,	6	Understanding the historical context and the evolution of the

	demonstration, explanation		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

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*
- Haciaturian – *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*

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)
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- Prokofiev – *Sonata*
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- 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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	**-** Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD Ignac FILIP**
Course holder **Prof. PhD Ignac FILIP**	**Holder of seminar/ laboratory/ project** **Prof. PhD Ignac FILIP**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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,	6	Understanding the historical context and the evolution of the

	demonstration, explanation		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:

- 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*

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
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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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	- Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD Iulian RUSU**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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,	6	Understanding the historical context and the evolution of the

	demonstration, explanation		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 • One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes			
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 • One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes			

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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	**-** Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Anca PREDA-ULIȚĂ**	**Holder of seminar/ laboratory/ project** **Assist. PhD. Anca PREDA-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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Guitar					
2.2 Course convenor			Prof. PhD. Corneliu VOICESCU					
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Corneliu VOICESCU					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
- adapting expressive elements to the aesthetic and phenomenological content of the works included in the guitar repertoire; - acquiring the fundamental principles of instrumental pedagogy based on methodological principles of instrumental instruction, and integrating theoretical thinking with the specific elements of modern concepts of instrumental teaching.	Demonstration, explanation	14	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities

Bibliography

- Máximo Diego Pujol – *Study No. 1* (or another equivalent study from the cycle of *14 Studies*)
- J. S. Bach – *Gavotte en Rondeau* (from the *Lute Suite in E major, BWV 1006a*)
- Luys de Narváez – *Guardame las vacas* or *Canción del Emperador*
- Silvius Leopold Weiss – *L'Infidèle* or *Chaconne in D minor*
- Simone Molitor – *Sonata*
- Domenico Scarlatti – *Sonata in E minor*
- Fernando Carulli – *Sonata in A minor*
- Mauro Giuliani – *Sonata Brillante*
- Antonio Vivaldi – *Concerto in C major*
- Fernando Carulli – *Concerto in A major, Op. 8*
- Francesco Molino – *Concerto*
- Ivanov-Kramskoy – *Concerto in D major*
- Francisco Tárrega – *Capricho Árabe*; *Gran Vals*
- Viktor Kozlov – *Ballata*
- Heitor Villa-Lobos – *Prelude No. 3* or *Prelude No. 4*

Additional References

- Ivanov-Kramskoy – *Concerto No. 2*. Moscow Edition, 1986.
- Nikita Koshkin – *Usher Waltz (Usher Valse)*. Moscow Edition, 1987.
- Heitor Villa-Lobos – *Concerto for Guitar and String Orchestra*. Max Eschig, Paris, 1955.
- Heitor Villa-Lobos – *Étude No. 6*. Max Eschig, Paris, 1956.
- Agustín Barrios Mangoré – *Concert Study No. 1*. 1977 edition.
- Agustín Barrios Mangoré – *Sueño en la Floresta*. Zen-On Music Company Ltd., 1977.
- Manuel M. Ponce – *Sonatina Meridional*. Moscow Edition, 1980.
- Joaquín Rodrigo – *Fantasía para un gentilhombre*. Schott & Co. Ltd., London, 1964 (Andrés Segovia edition).
- Joaquín Turina – *Sonata*. Moscow Edition, 1980.
- Francisco Tárrega – *Capricho Árabe*. Edition No. 1205B; *25 Études, Op. 60*. (The last citation appears incomplete in the original and may need verification.)

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
- knowledge and conscious application of the fundamental guitar techniques: *tirando*, *apoyando*, and *rasgueado*; - accurate execution of longitudinal and transverse position shifts, in accordance with the fundamental technical procedures and the advanced movements of the right and left hands (jumps and slides).	Interactive lecture, Presentation (Lecture/Exposition), Explanation, Heuristic discussion, Demonstration, Problem-based learning, Case study, Reflection, Observation, Algorithmic, instruction, Simulation,Practical exercise, Case study, Demonstration	14	

Bibliography

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- J. S. Bach – *Gavotte en Rondeau* (from the *Lute Suite in E major, BWV 1006a*)
- Luys de Narváez – *Guardame las vacas* or *Canción del Emperador*
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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	**- accurate interpretation of the musical score** as encoded through traditional or modern systems of musical notation; **- knowledge of contemporary interpretative concepts** (including aesthetic and phenomenological approaches); **- knowledge of interpretative principles specific to the classical guitar;** **- refined and artistically expressive performance of the musical score.**	Examen	50%
10.5 Seminar/ laboratory/ project	- the ability to interpret the distinctive characteristics of each historical period, in accordance with its predominant stylistic features, as applied to the compulsory semester repertoire.	Examen	50%
10.6 Minimal performance standard			
- Performance of a chamber music recital at a professional stage-performance level, demonstrating advanced instrumental techniques and a creative approach to musical interpretation. - Performance from memory, during the examination, of the repertoire prescribed throughout the semester. - Achievement of a minimum passing grade of 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD. Corneliu VOICESCU**	**Holder of seminar/ laboratory/ project** **Prof. PhD. Corneliu VOICESCU**

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);

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[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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Organ					
2.2 Course convenor			Assoc. Prof. Ph.D. Steffen SCHLANDT					
2.3 Seminar/ laboratory/ project convenor			Assoc. Prof. Ph.D. Steffen SCHLANDT					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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

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3.7 Total number of hours of student activity	122
3.8 Total number per semester	150
3.9 Number of credits[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Clarifying the main issues of instrumental technique and adapting fingerings to the technical and interpretative abilities of each student.	Interactive course. Teaching, demonstration, and explanation through online instructional methods delivered via the e-learning platform.	14	

Repertoire: • Early music from Spain, Italy, and Germany • A major work by J. S. Bach – *Praeludium & Fugue*, *Fantasia & Fugue*, or *Toccata & Fugue* • Chorale preludes for Advent and Christmas			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Technical and interpretative issues specific to each student will be addressed individually, with due attention to the stylistic characteristics of the historical periods in which the studied works are situated.	Interactive seminar involving instruction, demonstration, and explanation, using online teaching methods delivered via the e-learning platform.	7	
Development of advanced instrumental technique and artistic mastery through the use and enhancement of the student's technical and interpretative abilities.	Interactive seminar involving instruction, demonstration, and explanation, using online teaching methods delivered via the e-learning platform.	7	
Repertoire: • Early music from Spain, Italy, and Germany • A major work by J. S. Bach – *Praeludium & Fugue*, *Fantasia & Fugue*, or *Toccata & Fugue* Chorale preludes for Advent and Christmas			

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	Minimum quantitative standard: one work from early music, one chorale, and one major work by J. S. Bach.	Oral examination in the examination room / online.	50%
10.5 Seminar/ laboratory/ project	Receptivity, active participation and personal contribution during the laboratory, musicality, rhythmic sense, aesthetic/artistic sensitivity, acquired and applied theoretical knowledge, and creativity.	Examination in the examination room / online.	50%
10.6 Minimal performance standard			
- At the examination, the student will perform the entire repertoire studied during the semester. - Achievement of a minimum passing grade of 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assoc. Prof. Ph.D. Steffen SCHLANDT**	**Holder of seminar/ laboratory/ project** **Assoc. Prof. Ph.D. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**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	116
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.....	1
3.7 Total number of hours of student activity	122
3.8 Total number per semester	150
3.9 Number of credits[5)]	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	
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	**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 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.

Professional competences	**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 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	**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..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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** 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. 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. 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. **6.2. Skills** L.O.6.2.1. The graduate correlates the musical text with its sonic configuration. L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. 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. **6.3. Responsibility and Autonomy** 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. 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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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.

	- The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching 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		
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		
Achievement of advanced instrumental technique and artistic mastery through the judicious and integrated use of biomechanical and psychological resources.			
Comprehensive knowledge and in-depth study of the complete score			
Organic integration of artistic means of expression.			
Simultaneous refinement of all performance parameters.			
Feedback and self-evaluation			

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.

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	Minimum quantitative standard: 2 works of different styles. Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	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.	
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: 2 works of different styles. Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	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.	

10.6 Minimal performance standard
- Memorized performance of the assigned works during the semester - Achievement of a passing grade (5/10)

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. Leona VARVARICHI** **Lect. Ph.D. Botond Csaba SZOCS**	**Holder of seminar/ laboratory/ project** **Assist. Ph.D. Leona VARVARICHI** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Instrument 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	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 develop competencies for achieving performance in the arts and to promote the idea of lifelong acquisition of complementary skills beyond initial training. 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. To prepare and train future performers (soloists, orchestral and chamber musicians) and pedagogues.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
-	-	-	-
8.2. Seminar	Teaching methods	Number of hours	Rematks
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 individual composers, and Contemporary.	Practical application through performance Comparative	2	

	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	

Bibliography / Resources:

imslp.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.

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	-	-	-
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			
- Attendance at laboratory sessions. - Mastery of at least 3–4 works of different styles (8 works for vocal students) - Achievement of a minimum passing grade of 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.

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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 PREDA-ULIȚĂ, Assist Ph.D.Mihaela PAVEL, Assist Ph.D Lioara POPA, Lect. Ph.D. Botond Csaba SZOCS					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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. - Critical evaluation of scientific research results within the chosen field-specific pathway and the creative application of research methods to achieve interpretative performance.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

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

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)

- **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	-	-	-
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			
- Performance from memory of the works assigned during the semester; - Awarding of the minimum 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.

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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/Aint			Assist. Ph.D. Traian ICHIM					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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/Aint	**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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical and artistic instrumental skills, and the ability to collaborate in an orchestral ensemble.

5. Conditions (if applicable)

5.1 for course development	• Course conduct: Attendance is mandatory; students must have their personal scores; rehearsal hours must be respected; the classroom is equipped with the necessary instruments.
5.2 for seminar/ laboratory/	• Rehearsals and concerts: Sectional rehearsals, full rehearsals, and a final

project development	public concert.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

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

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)

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B. Bartók – Romanian Folk Dances or

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

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Trio, Quartet, or Quintet from different musical periods:

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Program designed to provide diverse experience with representative works:

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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*

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

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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	**-** Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project/Aint** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42

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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with chairs and music stands.
5.2 for seminar/ laboratory/ project development	• Classroom equipped with chairs and music stands.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	Development of skills specific to performing in an orchestra.
7.2 Specific objectives	Understanding and following the conductor's gestures; Ability to take direction from the section principal, concertmaster, and conductor; Ability to listen and perform together with the ensemble; Adaptation to the complexity of orchestral work.

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.

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 – 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.

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 – public online source with authorized access for copying scores;
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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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Traian ICHIM**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Guitar Ensemple					
2.2 Course convenor			Prof. Ph.D. Corneliu VOICESCU					
2.3 Seminar/ laboratory/ project convenor			Prof. Ph.D. Corneliu VOICESCU					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42

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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with chairs and music stands.
5.2 for seminar/ laboratory/ project development	• Classroom equipped with chairs and music stands.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	Development of skills specific to performing in an ensemble.
7.2 Specific objectives	Ability to listen and perform together with the ensemble; Ability to adapt to the complexity of ensemble work.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Systematic construction of the repertoire through selective choice, based on knowledge of valuable repertoire performed in chamber recitals at national and international level, within recitals and masterclasses delivered by renowned performers and professors, as well as at festivals, competitions and chamber music workshops, and through inter-university and interdisciplinary exchanges in the country and abroad.	Interactive lecture, exposition, explanation, heuristic dialogue, demonstration, problem-based learning, case study, individual and collective reflection, brainstorming, observation, algorithmic instruction, simulation, exercise, case study, demonstration, laboratory experiment, inquiry- and discovery-based learning, project work, and investigation.	28	The necessity of individual study.

Bibliography:

Tielmann Susato – Seven pieces for Danseryes (1511), Antonio Vivaldi – La Tempesta di mare,
Joaquin Nin – Granadina & Saeta, Eythor Thorlaksson. Eythor Thorlaksson – Cartama, Andrew Forest – Joropo / Riuji Kunimatsu - Fuga
Boccherini L. - Introducere & Fandango, 1991 by Universal Edition A.G. Wien UE18984.
-Duarte J.W. - Concerto Democratico, ed. Schott, 1987.
-Pearson F.S. - Elassomorph, 1994, Les Editions Doberman-Yppan Saint-Nicolas (Quebec) Canada.
-Rak Stepan - Rhumba, Ed. Schott, 1992.

-Schubert Franz - Cvartet, Ed. Peters 6078, New York, 1956.
-Vivaldi Antonio - Concerto in A-Moll, 1998 KG Wien-Munchen, printed in Austria.
Webografie:
www.IMSLP.org
www.Freescores.com
www.eythorsson.com

8.2 Seminar	Teaching methods	Number of hours	Remarks
• In-depth study of musical works through selective choice, based on knowledge of high-value repertoire performed in chamber music recitals at national and international level, within recitals and masterclasses led by prestigious performers and professors, as well as at festivals, competitions and chamber music workshops, and through inter-university and interdisciplinary exchanges in the country and abroad. • Creative development and refinement of technical and expressive means aimed at completing and enhancing the interpretative act, in response to the expectations of the audience, the direct beneficiary of chamber music performance. • Assimilation of repertoire that is genuinely appealing to the audience, the direct beneficiary of guitar ensemble music. • Performance of reference works from the universal repertoire, incorporating elements of novelty and increasing complexity through sight-reading.	Interactive lecture, exposition, explanation, heuristic dialogue, demonstration, problem-based learning, case study, individual and collective reflection, brainstorming, observation, algorithmic instruction, simulation, exercise, case study, demonstration, laboratory experiment, inquiry- and discovery-based learning, project work, and investigation.	28	Preliminary study of the musical score is required.

Bibliography:

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Joaquin Nin – Granadina & Saeta, Eythor Thorlaksson. Eythor Thorlaksson – Cartama, Andrew Forest – Joropo / Riuji Kunimatsu - Fuga
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Webografie:
www.IMSLP.org
www.Freescores.com
www.eythorsson.com

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	Accurate observance of the musical text encoded in traditional or modern notation systems. Knowledge of contemporary interpretative concepts (including aesthetic and phenomenological approaches). Integration within the chamber ensemble, understanding the complementary role of each instrument, and knowledge of interpretative principles specific to the guitar ensemble.	Assessment	50%
10.5 Seminar/ laboratory/ project	Distinct interpretation of the characteristic elements of each historical period, according to the prevailing stylistic features, applied to the compulsory semester repertoire. Distinct interpretation of the characteristic elements of each historical period, according to the prevailing stylistic features, applied to the compulsory semester repertoire.	Assessment	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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. Ph.D. Corneliu VOICESCU**	**Holder of seminar/ laboratory/ project** **Prof. Ph.D. Corneliu VOICESCU**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Hystorical Instruments					
2.2 Course convenor			Assoc. Prof. PhD. Steffen SCHLANDT					
2.3 Seminar/ laboratory/ project convenor			Assoc. Prof. PhD. Steffen SCHLANDT					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42
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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course development	• The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.
5.2 for seminar/ laboratory/ project development	• The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	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	Achievement of advanced qualities of ensemble cohesion and interpretative synchronization when performing on historical instruments. Refinement of expressive qualities and stylistic alignment with the repertoire studied. Engagement with a diverse repertoire, organized progressively and historically, based on the evolution of musical composition styles. Advanced development of knowledge acquired during individual instrumental and chamber music lessons. Integration of performers into instrumental ensembles and attainment of high-level performance through participation in festivals, competitions, recitals, and audio-video recordings. Addressing and clarifying specific issues of instrumental technique and sound production, including articulation diversity and timbre, specific to historical instruments.

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	8	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	5	
Stylistic aspects specific to the Renaissance musical period: Aspects concerning individual instruments	Teaching, demonstration, explanation, comparative listening, and performance of musical	2	

Aspects concerning the instrumental ensemble	works from the Renaissance period.		

Bibliography:

- Anonymous. *Codex Caioni, saeculi XVII.* Magyar Tudományos Akadémia Zenetudományi Intézet.
- Arbeau, Thoinot. *Orchesographie.* Langres, 1589.
- Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," *Early Music*, 41 (2013), pp. 219–237.
- Freedman, Richard. *Music in the Renaissance.* W. W. Norton and Company, 2013.
- Himmelheber, Susane. "Ensemblespiel auf Blockflöten," *Tibia*, 3/94, pp. 205–209.
- Kite-Powell, Jeffery. *A Performer's Guide to Renaissance Music.* Indiana University Press, 2007.
- Kreitner, Kenneth. *Renaissance Music.* Routledge, 2011.
- Pirrotta, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque.* Harvard University Press, 1984.

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	14	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	14	
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	

Bibliography:

- Anonymous. *Codex Caioni, saeculi XVII.* Magyar Tudományos Akadémia Zenetudományi Intézet.
- Arbeau, Thoinot. *Orchesographie.* Langres, 1589.
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Pirrotta, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque.* 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.

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			
- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period. - Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assoc. Prof. PhD. Steffen SCHLANDT**	**Holder of seminar/ laboratory/ project** **Assoc. Prof. PhD. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42

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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Specialized or general music education, in depth.
4.2 competences-related	• Development of aural skills and music reading/writing abilities, including ear training.

5. Conditions (if applicable)

5.1 for course development	• Laboratory room equipped with a piano, laptop, or audio/video equipment.
5.2 for seminar/ laboratory/ project development	• Laboratory room equipped with a piano, laptop, or audio/video equipment.

6. Specific competences and learning outcomes

Professional competences	**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 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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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	**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	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	Be able to read scores written on systems of two or more staves. 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. Be able to apply the studied/learned clefs to perform various vocal (choral) works or piano and orchestral accompaniment parts.

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.	7	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.	5	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening	2	

	websites), e-learning platform.		
Bibliography: • Csire, I. *Treatise on Score Reading,* Vol. II. • urcanu, N. *Studies for Clef Reading,* Vol. II. • Creuzburg, H. *Partiturspiel,* Vol. II.			
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.	14	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.	14	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening websites), e-learning platform.	14	
Bibliography: • Csire, I. *Treatise on Score Reading,* Vol. II. • urcanu, N. *Studies for Clef Reading,* Vol. II. • Creuzburg, H. *Partiturspiel,* Vol. II.			

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	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			
• Knowledge of clef-reading mechanisms. Ability to sight-read a score written in different clefs. • Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Ciprian ȚUȚU**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Musical Forms and Genres in the Twntieth Century					
2.2 Course convenor			Lect. PhD. Laurențiu BELDEAN					
2.3 Seminar/ laboratory/ project convenor			Lect. PhD. Laurențiu BELDEAN					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	SC
							Attendance type[4)]	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	80
Additional documentation in libraries, specialized electronic platforms, and field research	5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	3
Tutorial	
Examinations	1
Other activities.....	3

3.7 Total number of hours of student activity	92
3.8 Total number per semester	120
3.9 Number of credits[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• The student must achieve a minimum performance standard in the semester evaluation, which requires giving due attention to related courses: theory, harmony, counterpoint, musical forms, instrumentation, and music history.
4.2 competences-related	• The student must be adaptable to the specific nature of the course, demonstrate openness and curiosity, and maintain engagement with course content through bibliographic reading. • The student must organize their preparation to meet the requirements of the course or seminar.

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with a piano, blackboard, projector, audio-video equipment, and laptop.
5.2 for seminar/ laboratory/ project development	• Classroom equipped with a piano, blackboard, projector, audio-video equipment, and laptop.

6. Specific competences and learning outcomes

Professional competences	**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..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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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. **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.**

7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	The student must expand their repertoire of knowledge to include music of earlier centuries, as well as the aesthetic perspectives defined by the currents, styles, and languages of the 20th and 21st centuries.
7.2 Specific objectives	The student must prepare to encounter categories of meaning that generate currents and languages in the 20th–21st centuries and intellectually adapt to an analytical framework prescribed by the instructor. The student must acquire the skill to use a method for identifying the style (current, language) of a work when engaging with contemporary music. From this perspective, they should possess knowledge of music history and theory, including tonal, modal, and atonal harmony, as well as musical forms. The student should cultivate mental agility when applying different analytical frameworks or modules (such as reordering known vocabulary elements).

	The student must expand their intellectual scope by approaching the analysis of idioms situated within the aesthetics of 20th–21st-century art.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Subject Matter: Systematic approach to the structuring of digressive processes involved in the expression of atonality and dodecaphony. Chordal and calculative techniques as borrowings of other identities, creating structural behavior. Explicit and (implicit) origins of total serialism. Potential attractor fields generating discovery of old (new) meanings, tangential or opposing (philosophical, aesthetic) to the original intent. Artificial modalism; spectral composition techniques. **Weeks 1–3:** • **Bernd Alois Zimmermann:** *Die Soldaten* (1957–1964) • **Iannis Xenakis:** *Nomos Alpha* (1966) – for solo cello • **Luciano Berio:** *Sinfonia* (1968) – 8 voices, orchestra (texts: Berio, Beckett, Lévi-Strauss) **Weeks 4–6:** • **Dieter Schnebel:** *Glossolalie* (1959–1961) • **Mauricio Kagel:** *Sur Scene* (1960) • **Mauricio Kagel:** *Ludwig van...* (1969) • **Helmut Lachenmann:** *Pression* (1970) – for solo cello **Weeks 7–9:** • **Tiberiu Olah:** *Spațiu și ritm* (1964) – for three percussion groups • **Aurel Stroe:** Concert music for piano, brass, and percussion (1968) • **Myriam Marbe:** *Ritual pentru setea pământului* (1968) – soloist group, choir, percussion **Weeks 10–12:** • **Ștefan Niculescu:** *Ison II* (1975) – for orchestra • **Anatol Vieru:** *Clepsidra II* (1975) – for nai, cimbalom, choir, large orchestra • **Cornel Țăranu:** Symphony No. 2 *Aulodica* (1976) **Weeks 13–14:** • **Gérard Grisey:** *Partiels* (1975) – for orchestra	Explanation Demonstration Exercise Dialogue Case study Listening (with the aid of audio-video resources)	3 3 3 3 2	Face-to-face or online.

• **Tristan Murail:** *Mémoire/Erosion* (1976) – for horn and ensemble • **Horațiu Rădulescu:** String Quartet 4 *"Infinite to be cannot be infinite, infinite anti-be could be infinite"* (1976–1987) – for 9 string quartets • **Octav Nemescu:** *Finalis septima* (1989) – clarinet, bassoon, violin, cello, piano, percussion			

Selective Bibliography:

- Beldean, Laurențiu. "The Taboos of Tradition and the Alternative Undertaken by Aurel Stroe in Understanding Music." In *Aurel Stroe și tradiția muzicală europeană.* Glissando Publishing, UNMB, Bucharest, 2010, pp. 45–57.
- Chomsky, Noam, and Piaget, Jean. *Theories of Language, Theories of Learning.* Politică Publishing, Bucharest, 1988.
- Ciocan, Dinu. *A Semiotic Theory of Musical Interpretation.* National University of Music Publishing, Bucharest, 2000.
- Deleuze, Gilles. *Difference and Repetition.* Babel Publishing, Bucharest, 1995.
- Eco, Umberto. *The Limits of Interpretation.* Pontica Publishing, Constanța, 1996.
- Hegel, Georg Friedrich. *Lectures on Plato* [edited by Sorin Vieru]. Humanitas Publishing, Bucharest, 1998.
- Heisenberg, Werner. *Steps Across Boundaries.* Politică Publishing, Bucharest, 1977.
- Houben, Eva-Maria. *Adriana Hölszky.* Pfau Publishing, Saarbrücken, 2000.
- Iliuț, Vasile. *From Wagner to the Contemporary, Vol. III.* National University of Music Publishing, Bucharest, 1997.
- Lyons, John. *Introduction to Theoretical Linguistics.* Scientific Publishing, Bucharest, 1995.
- Moș, Diana. *Introduction to the Hermeneutics of Musical Discourse.* UNMB Publishing, Bucharest, 2008.
- Nabokov, Vladimir. *Lolita.* Universal Dalsi Publishing, Bucharest, 1994.
- Niculescu, Ștefan. *Reflections on Music.* Musical Publishing, Bucharest, 1980.
- Pârvu, Sorin. *Postmodernism.* European Institute Publishing, Bucharest, 2005.
- Petecel-Theodoru, Despina. *From Mimesis to Archetype: A Hermeneutical Attempt on the Idea of Truth in the Work of Art.* Musical Publishing, Bucharest, 2003.
- Schelling, Friedrich-Wilhelm. *Bruno, or on the Divine and Natural Principles of Things.* Humanitas Publishing, Bucharest, 1994.
- Stockhausen, Karlheinz. *...wie die Zeit verging...* In *Musik-Konzepte* 19, edited by Metzger, Heinz-Klaus, and Riehn, Rainer. Munich, 1981.
- Vasiliu, Emanuel. *Introduction to Text Theory.* Scientific and Encyclopedic Publishing, Bucharest, 1990.
- Văideanu, George. *Education at the Turn of the Millennium.* Politică Publishing, Bucharest, 1988.
- Vieru, Anatol. *Words About Sounds.* Cartea Românească Publishing, Bucharest, 1994.

8.2 Seminar	Teaching methods	Number of hours	Remarks
Subject Matter: Systematic approach to the structuring of digressive processes involved in the expression of atonality and dodecaphony. Chordal and calculative techniques as borrowings of other identities, creating structural behavior. Explicit and (implicit) origins of total serialism. Potential attractor fields generating discovery of old (new) meanings, tangential or	Explanation Demonstration Exercise Dialogue Case study Listening (with the aid of audio-video		Face-to-face or online.

opposing (philosophical, aesthetic) to the original intent. Artificial modalism; spectral composition techniques. **Weeks 1–3:** • **Bernd Alois Zimmermann:** *Die Soldaten* (1957–1964) • **Iannis Xenakis:** *Nomos Alpha* (1966) – for solo cello • **Luciano Berio:** *Sinfonia* (1968) – 8 voices, orchestra (texts: Berio, Beckett, Lévi-Strauss) **Weeks 4–6:** • **Dieter Schnebel:** *Glossolalie* (1959–1961) • **Mauricio Kagel:** *Sur Scene* (1960) • **Mauricio Kagel:** *Ludwig van...* (1969) • **Helmut Lachenmann:** *Pression* (1970) – for solo cello **Weeks 7–9:** • **Tiberiu Olah:** *Spațiu și ritm* (1964) – for three percussion groups • **Aurel Stroe:** Concert music for piano, brass, and percussion (1968) • **Myriam Marbe:** *Ritual pentru setea pământului* (1968) – soloist group, choir, percussion **Weeks 10–12:** • **Ștefan Niculescu:** *Ison II* (1975) – for orchestra • **Anatol Vieru:** *Clepsidra II* (1975) – for nai, cimbalom, choir, large orchestra • **Cornel Țăranu:** Symphony No. 2 *Aulodica* (1976) **Weeks 13–14:** • **Gérard Grisey:** *Partiels* (1975) – for orchestra • **Tristan Murail:** *Mémoire/Erosion* (1976) – for horn and ensemble • **Horațiu Rădulescu:** String Quartet 4 *"Infinite to be cannot be infinite, infinite anti-be could be infinite"* (1976–1987) – for 9 string quartets • **Octav Nemescu:** *Finalis septima* (1989) – clarinet, bassoon, violin, cello, piano, percussion	resources)	3 3 3 3 2	
Selective Bibliography: • Beldean, Laurențiu. "The Taboos of Tradition and the Alternative Undertaken by Aurel Stroe in Understanding Music." In *Aurel Stroe și tradiția muzicală europeană.* Glissando Publishing, UNMB, Bucharest, 2010, pp. 45–57. • Chomsky, Noam, and Piaget, Jean. *Theories of Language, Theories of Learning.* Politică Publishing, Bucharest, 1988. • Ciocan, Dinu. *A Semiotic Theory of Musical Interpretation.* National University of Music Publishing, Bucharest, 2000.			

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- Eco, Umberto. *The Limits of Interpretation.* Pontica Publishing, Constanța, 1996.
- Hegel, Georg Friedrich. *Lectures on Plato* [edited by Sorin Vieru]. Humanitas Publishing, Bucharest, 1998.
- Heisenberg, Werner. *Steps Across Boundaries.* Politică Publishing, Bucharest, 1977.
- Houben, Eva-Maria. *Adriana Hölszky.* Pfau Publishing, Saarbrücken, 2000.
- Iliuț, Vasile. *From Wagner to the Contemporary, Vol. III.* National University of Music Publishing, Bucharest, 1997.
- Lyons, John. *Introduction to Theoretical Linguistics.* Scientific Publishing, Bucharest, 1995.
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- Nabokov, Vladimir. *Lolita.* Universal Dalsi Publishing, Bucharest, 1994.
- Niculescu, Ștefan. *Reflections on Music.* Musical Publishing, Bucharest, 1980.
- Pârvu, Sorin. *Postmodernism.* European Institute Publishing, Bucharest, 2005.
- Petecel-Theodoru, Despina. *From Mimesis to Archetype: A Hermeneutical Attempt on the Idea of Truth in the Work of Art.* Musical Publishing, Bucharest, 2003.
- Schelling, Friedrich-Wilhelm. *Bruno, or on the Divine and Natural Principles of Things.* Humanitas Publishing, Bucharest, 1994.
- Stockhausen, Karlheinz. *...wie die Zeit verging...* In *Musik-Konzepte* 19, edited by Metzger, Heinz-Klaus, and Riehn, Rainer. Munich, 1981.
- Vasiliu, Emanuel. *Introduction to Text Theory.* Scientific and Encyclopedic Publishing, Bucharest, 1990.
- Văideanu, George. *Education at the Turn of the Millennium.* Politică Publishing, Bucharest, 1988.
- Vieru, Anatol. *Words About Sounds.* Cartea Românească Publishing, Bucharest, 1994.

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	There are two assessments per semester. The assessments are designed as individual evaluations. The two assessments consist of: a) A paper (on a topic chosen by the instructor), which the student prepares at home and presents in front of the group. A slightly more formal syllabus-style version could be: Two individual assessments are conducted each semester. Assessment 1: A written paper on a topic assigned by the instructor, prepared independently and presented orally to the class.	Examination	50%

10.5 Seminar/ laboratory/ project	b) Preparation of a new listening example (unfamiliar to the group from the course), which the student presents to the class, leading a discussion on its style. Note: The student will be asked questions by the group, and their responses will be graded. A slightly more formal syllabus-style version could be: b) Students will prepare and present a previously unstudied listening example to the class, facilitating a discussion on its stylistic characteristics. Assessment: The student's answers to questions posed by classmates will be evaluated and graded.	Examination	50%
10.6 Minimal performance standard			
Semester Assessment Requirements: The student must achieve the minimum performance standard in the semester evaluation. **To pass (grade 5), the student must know:** • The historical period to which a work or category of works belongs. • Key attributes that allow them to create a synopsis of the work's style. **For a top grade (grade 10), the student must know:** • The historical, social, and cultural context in which the work was created. • Other works composed by contemporaneous authors during the same period. • Elements of form, mode, serial structure, and the character of the work. • Whether the work represents part of the composer's developmental/maturational process. • Answers to specific questions regarding associations, similarities with other aesthetic, stylistic, or ideational orientations. **Examination eligibility:** Attendance of at least 80% of the semester's classes is required.			

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 **Lect. PhD. Laurențiu Nicolae BELDEAN**	**Holder of seminar/ laboratory/ project** **Lect. PhD. Laurențiu Nicolae BELDEAN**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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

	teaching, demonstration, explanation		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
- 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:

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- 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*

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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	- Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Alina NAUNCEF** **Lect. PhD. Magdalena SUCIU**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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

	teaching, demonstration, explanation		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):

- 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 *Chaconne* by J. S. Bach (in transcription for viola)
- One pre-Classical, Classical, Romantic, or Modern sonata
- One piece
- One Romanian or contemporary work
- Two études by J. Dont / P. Gavinies or one caprice by N. Paganini / one caprice by H. Wieniawski
- Four scales

Bibliography:

- O. Ševčík – *Bow Technique* (transcription for viola)
- J. Dont – *Études, Op. 35* (transcription for viola)
- P. Gavinies – *24 Matinées* (transcription for viola)
- N. Paganini – *24 Caprices for Solo Violin*
- H. Wieniawski – *Étude-Caprices, Op. 18, for Solo Violin*
- C. D. von Dittersdorf – *Sonata for Viola and Piano*
- X. Hammer – *Sonata for Viola and Piano*
- F. Mendelssohn Bartholdy – *Sonata for Viola and Piano*
- M. Glinka – *Sonata for Viola and Piano*
- J. Brahms – *Sonatas, Op. 120, for Viola and Piano*
- J. S. Bach – *Sonatas and Partitas for Solo Violin* (transcription for viola)
- J. S. Bach – *Six Suites for Solo Cello* (transcription for viola)
- C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – *Concertos for Viola and Orchestra*
- G. Enescu – *Konzertstück*
- H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – *Works for Viola*

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	

Semester Repertoire (Academic English):

- 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 *Chaconne* by J. S. Bach (in transcription for viola)
- One pre-Classical, Classical, Romantic, or Modern sonata
- One piece
- One Romanian or contemporary work
- Two études by J. Dont / P. Gavinies or one caprice by N. Paganini / one caprice by H. Wieniawski
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- C. Stamitz, York Bowen, P. Hindemith, W. Walton, B. Bartók – *Concertos for Viola and Orchestra*
- G. Enescu – *Konzertstück*
- H. Vieuxtemps, B. Britten, S. Prokofiev, M. Bruch, A. Glazunov – *Works for Viola*

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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	- Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Lena VARVARICHI**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Flute					
2.2 Course convenor			Prof. PhD. Ignac FILIP					
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Ignac FILIP					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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,	6	Understanding the historical context and the evolution of the

	demonstration, explanation		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

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*
- Haciaturian – *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*

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

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- 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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	**-** Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD. Ignac FILIP**	**Holder of seminar/ laboratory/ project** **Prof. PhD. Ignac FILIP**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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

	teaching, demonstration, explanation		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):

- Two major and minor scales
- Technical exercises and interval studies
- Technical studies and orchestral excerpts
- One modern, Romanian, Impressionist, or contemporary work
- One sonatina or sonata for clarinet and piano
- One solo piece for clarinet and piano
- One movement from a concerto for clarinet and orchestra

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*

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):

- Two major and minor scales
- Technical exercises and interval studies
- Technical studies and orchestral excerpts
- One modern, Romanian, Impressionist, or contemporary work
- One sonatina or sonata for clarinet and piano
- One solo piece for clarinet and piano
- One movement from a concerto for clarinet and orchestra

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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	- Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD. Iulian RUSU**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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

	teaching, demonstration, explanation		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 • One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes			
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 • One or more solo works or a concerto for piano and orchestra from any stylistic period, with a minimum duration of 30 minutes			

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	- Minimum quantitative standard: 3 works differing in style and one study - Technical and artistic performance in interpretation - Individual progress throughout the semester - Active participation in lectures and laboratory sessions	**-** Practical examinations (recitals, solo and ensemble performances) - Continuous assessment (periodic feedback, self-evaluation) - Memorized performance of selected works of varying difficulty, in accordance with university standards	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			
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Anca PREDA-ULIȚĂ**	**Holder of seminar/ laboratory/ project** **Assist. PhD. Anca PREDA-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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Guitar					
2.2 Course convenor			Prof. PhD. Corneliu VOICESCU					
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Corneliu VOICESCU					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
- adapting expressive elements to the aesthetic and phenomenological content of the works included in the guitar repertoire; - acquiring the fundamental principles of instrumental pedagogy based on methodological principles of instrumental instruction, and integrating theoretical thinking with the specific elements of modern concepts of instrumental teaching.	Demonstration, explanation	14	Systematization and clarification of the main issues of instrumental technique according to individual technical abilities

Bibliography

- Máximo Diego Pujol – *Study No. 1* (or another equivalent study from the cycle of *14 Studies*)
- J. S. Bach – *Gavotte en Rondeau* (from the *Lute Suite in E major, BWV 1006a*)
- Luys de Narváez – *Guardame las vacas* or *Canción del Emperador*
- Silvius Leopold Weiss – *L'Infidèle* or *Chaconne in D minor*
- Simone Molitor – *Sonata*
- Domenico Scarlatti – *Sonata in E minor*
- Fernando Carulli – *Sonata in A minor*
- Mauro Giuliani – *Sonata Brillante*
- Antonio Vivaldi – *Concerto in C major*
- Fernando Carulli – *Concerto in A major, Op. 8*
- Francesco Molino – *Concerto*
- Ivanov-Kramskoy – *Concerto in D major*
- Francisco Tárrega – *Capricho Árabe*; *Gran Vals*
- Viktor Kozlov – *Ballata*
- Heitor Villa-Lobos – *Prelude No. 3* or *Prelude No. 4*

Additional References

- Ivanov-Kramskoy – *Concerto No. 2*. Moscow Edition, 1986.
- Nikita Koshkin – *Usher Waltz (Usher Valse)*. Moscow Edition, 1987.
- Heitor Villa-Lobos – *Concerto for Guitar and String Orchestra*. Max Eschig, Paris, 1955.
- Heitor Villa-Lobos – *Étude No. 6*. Max Eschig, Paris, 1956.
- Agustín Barrios Mangoré – *Concert Study No. 1*. 1977 edition.
- Agustín Barrios Mangoré – *Sueño en la Floresta*. Zen-On Music Company Ltd., 1977.
- Manuel M. Ponce – *Sonatina Meridional*. Moscow Edition, 1980.
- Joaquín Rodrigo – *Fantasía para un gentilhombre*. Schott & Co. Ltd., London, 1964 (Andrés Segovia edition).
- Joaquín Turina – *Sonata*. Moscow Edition, 1980.
- Francisco Tárrega – *Capricho Árabe*. Edition No. 1205B; *25 Études, Op. 60*. (The last citation appears incomplete in the original and may need verification.)

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
- knowledge and conscious application of the fundamental guitar techniques: *tirando*, *apoyando*, and *rasgueado*; - accurate execution of longitudinal and transverse position shifts, in accordance with the fundamental technical procedures and the advanced movements of the right and left hands (jumps and slides).	Interactive lecture, Presentation (Lecture/Exposition), Explanation, Heuristic discussion, Demonstration, Problem-based learning, Case study, Reflection, Observation, Algorithmic, instruction, Simulation,Practical exercise, Case study, Demonstration	14	

Bibliography

- Máximo Diego Pujol – *Study No. 1* (or another equivalent study from the cycle of *14 Studies*)
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Francisco Tárrega – *Capricho Árabe*. Edition No. 1205B; *25 Études, Op. 60*. (The last citation appears incomplete in the original and may need verification.)

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	**- accurate interpretation of the musical score** as encoded through traditional or modern systems of musical notation; **- knowledge of contemporary interpretative concepts** (including aesthetic and phenomenological approaches); **- knowledge of interpretative principles specific to the classical guitar;** **- refined and artistically expressive performance of the musical score.**	Examen	50%
10.5 Seminar/ laboratory/ project	- the ability to interpret the distinctive characteristics of each historical period, in accordance with its predominant stylistic features, as applied to the compulsory semester repertoire.	Examen	50%
10.6 Minimal performance standard			
- Performance of a chamber music recital at a professional stage-performance level, demonstrating advanced instrumental techniques and a creative approach to musical interpretation. - Performance from memory, during the examination, of the repertoire prescribed throughout the semester. - Achievement of a minimum passing grade of 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD. Corneliu VOICESCU**	**Holder of seminar/ laboratory/ project** **Prof. PhD. Corneliu VOICESCU**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Organ					
2.2 Course convenor			Assoc. Prof. Ph.D. Steffen SCHLANDT					
2.3 Seminar/ laboratory/ project convenor			Assoc. Prof. Ph.D. Steffen SCHLANDT					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	5

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

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Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Clarifying the main issues of instrumental technique and adapting fingerings to the technical and interpretative abilities of each student.	Interactive course. Teaching, demonstration, and explanation through online instructional methods delivered via the e-learning platform.	14	

Repertoire: • Early music from Spain, Italy, and Germany • A major work by J. S. Bach – *Praeludium & Fugue*, *Fantasia & Fugue*, or *Toccata & Fugue* • Chorale preludes for Advent and Christmas			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Technical and interpretative issues specific to each student will be addressed individually, with due attention to the stylistic characteristics of the historical periods in which the studied works are situated.	Interactive seminar involving instruction, demonstration, and explanation, using online teaching methods delivered via the e-learning platform.	7	
Development of advanced instrumental technique and artistic mastery through the use and enhancement of the student's technical and interpretative abilities.	Interactive seminar involving instruction, demonstration, and explanation, using online teaching methods delivered via the e-learning platform.	7	
Repertoire: • Early music from Spain, Italy, and Germany • A major work by J. S. Bach – *Praeludium & Fugue*, *Fantasia & Fugue*, or *Toccata & Fugue* Chorale preludes for Advent and Christmas			

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	Minimum quantitative standard: one work from early music, one chorale, and one major work by J. S. Bach.	Oral examination in the examination room / online.	50%
10.5 Seminar/ laboratory/ project	Receptivity, active participation and personal contribution during the laboratory, musicality, rhythmic sense, aesthetic/artistic sensitivity, acquired and applied theoretical knowledge, and creativity.	Examination in the examination room / online.	50%
10.6 Minimal performance standard			
- At the examination, the student will perform the entire repertoire studied during the semester. - Achievement of a minimum passing grade of 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assoc. Prof. Ph.D. Steffen SCHLANDT**	**Holder of seminar/ laboratory/ project** **Assoc. Prof. Ph.D. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	2	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	128
Additional documentation in libraries, specialized electronic platforms, and field research	3
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	2
Tutorial	
Examinations	2
Other activities.....	1

3.7 Total number of hours of student activity	136
3.8 Total number per semester	150
3.9 Number of credits[5)]	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	
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	**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 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.

Professional competences	**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 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	**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..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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** 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. 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. 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. **6.2. Skills** L.O.6.2.1. The graduate correlates the musical text with its sonic configuration. L.O.6.2.2. The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. 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. **6.3. Responsibility and Autonomy** 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. 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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
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	

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.

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			
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: 2 works of different styles. Receptiveness, activity, and personal contribution during laboratory sessions; musicality; sense of rhythm; aesthetic/artistic sensibility; acquired and applied theoretical knowledge; creativity.	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%
10.6 Minimal performance standard			
- Memorized performance of the assigned works during the semester - Achievement of a passing grade (5/10)			

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. Leona VARVARICHI** **Lect. Ph.D. Botond Csaba SZOCS**	**Holder of seminar/ laboratory/ project** **Assist. Ph.D. Leona VARVARICHI** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Instrument Accompaniment					
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	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
-	-	-	-
8.2. Seminar	Teaching methods	Number of hours	Rematks
Practical performance of the musical material. Establishment of analytical benchmarks for the musical score—including agogics, dynamics,	Illustrations, explanations, comparative listening	4	Without daily individual practice, the student cannot achieve real

semantics, and expressivity—and their coordination between the solo instrumentalist and the accompanist (or co-performer in the case of chamber works).	sessions, and rehearsals of selected passages.		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 individual composers, and Contemporary.	Practical application through performance Comparative listening and analysis	2	
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	

Bibliography / Resources:

imslp.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.

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	-	-	-

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			
- Attendance at laboratory sessions. - Mastery of at least 3–4 works of different styles (8 works for vocal students) - Achievement of a minimum passing grade of 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.

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Piano accompaniment					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Assist. Ph.D. Anca PREDA-ULIȚĂ, Assist Ph.D.Mihaela PAVEL, Assist Ph.D Lioara POPA, Lect. Ph.D. Botond Csaba SZOCS					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

8. Content

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

- **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	-	-	-
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			
- Performance from memory of the works assigned during the semester; - Awarding of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. Ph.D. Anca PREDA-ULIȚĂ**	**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**	**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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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/Aint			Assist. Ph.D. Traian ICHIM					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	CPC

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

3.1 Number of hours per week	**3**	out of which: 3.2 lecture	**0**	3.3 seminar/ laboratory/ project/Aint	**3**
3.4 Total number of hours in the curriculum	42	out of which: 3.5 lecture		3.6 seminar/ laboratory/ project?Aint	42

Time allocation	hours
Study of textbooks, course support, bibliography and notes	72
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	78
3.8 Total number per semester	120
3.9 Number of credits[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical and artistic instrumental skills, and the ability to collaborate in an orchestral ensemble.

5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	• Rehearsals and concerts: Sectional rehearsals, full rehearsals, and a final public concert.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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 the Baroque and Classical periods	Teaching, demonstration, explanation, and comparative listening sessions.		
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			
Organic integration of artistic means of expression			
Simultaneous refinement of all interpretative parameters			
Feedback and self-evaluation			

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

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			
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		
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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	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	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42

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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with chairs and music stands.
5.2 for seminar/ laboratory/ project development	• Classroom equipped with chairs and music stands.

6. Specific competences and learning outcomes

Professional competences	**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.

Professional competences	**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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	Development of skills specific to performing in an orchestra.
7.2 Specific objectives	Understanding and following the conductor's gestures; Ability to take direction from the section principal, concertmaster, and conductor; Ability to listen and perform together with the ensemble; Adaptation to the complexity of orchestral work.

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.

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 – 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.

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 – 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Traian ICHIM**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Guitar Ensemple					
2.2 Course convenor			Prof. Ph.D. Corneliu VOICESCU					
2.3 Seminar/ laboratory/ project convenor			Prof. Ph.D. Corneliu VOICESCU					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42

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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with chairs and music stands.
5.2 for seminar/ laboratory/ project development	• Classroom equipped with chairs and music stands.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	Development of skills specific to performing in an ensemble.
7.2 Specific objectives	Ability to listen and perform together with the ensemble; Ability to adapt to the complexity of ensemble work.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Systematic construction of the repertoire through selective choice, based on knowledge of valuable repertoire performed in chamber recitals at national and international level, within recitals and masterclasses delivered by renowned performers and professors, as well as at festivals, competitions and chamber music workshops, and through inter-university and interdisciplinary exchanges in the country and abroad.	Interactive lecture, exposition, explanation, heuristic dialogue, demonstration, problem-based learning, case study, individual and collective reflection, brainstorming, observation, algorithmic instruction, simulation, exercise, case study, demonstration, laboratory experiment, inquiry- and discovery-based learning, project work, and investigation.	28	The necessity of individual study.

Bibliography:

Tielmann Susato – Seven pieces for Danseryes (1511), Antonio Vivaldi – La Tempesta di mare,
Joaquin Nin – Granadina & Saeta, Eythor Thorlaksson. Eythor Thorlaksson – Cartama, Andrew Forest – Joropo / Riuji Kunimatsu - Fuga
Boccherini L. - Introducere & Fandango, 1991 by Universal Edition A.G. Wien UE18984.
-Duarte J.W. - Concerto Democratico, ed. Schott, 1987.
-Pearson F.S. - Elassomorph, 1994, Les Editions Doberman-Yppan Saint-Nicolas (Quebec) Canada.
-Rak Stepan - Rhumba, Ed. Schott, 1992.

-Schubert Franz - Cvartet, Ed. Peters 6078, New York, 1956.
-Vivaldi Antonio - Concerto in A-Moll, 1998 KG Wien-Munchen, printed in Austria.
Webografie:
www.IMSLP.org
www.Freescores.com
www.eythorsson.com

8.2 Seminar	Teaching methods	Number of hours	Remarks
• In-depth study of musical works through selective choice, based on knowledge of high-value repertoire performed in chamber music recitals at national and international level, within recitals and masterclasses led by prestigious performers and professors, as well as at festivals, competitions and chamber music workshops, and through inter-university and interdisciplinary exchanges in the country and abroad. • Creative development and refinement of technical and expressive means aimed at completing and enhancing the interpretative act, in response to the expectations of the audience, the direct beneficiary of chamber music performance. • Assimilation of repertoire that is genuinely appealing to the audience, the direct beneficiary of guitar ensemble music. • Performance of reference works from the universal repertoire, incorporating elements of novelty and increasing complexity through sight-reading.	Interactive lecture, exposition, explanation, heuristic dialogue, demonstration, problem-based learning, case study, individual and collective reflection, brainstorming, observation, algorithmic instruction, simulation, exercise, case study, demonstration, laboratory experiment, inquiry- and discovery-based learning, project work, and investigation.	28	Preliminary study of the musical score is required.

Bibliography:

Tielmann Susato – Seven pieces for Danseryes (1511), Antonio Vivaldi – La Tempesta di mare,
Joaquin Nin – Granadina & Saeta, Eythor Thorlaksson. Eythor Thorlaksson – Cartama, Andrew Forest – Joropo / Riuji Kunimatsu - Fuga
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-Vivaldi Antonio - Concerto in A-Moll, 1998 KG Wien-Munchen, printed in Austria.
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www.IMSLP.org
www.Freescores.com
www.eythorsson.com

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	Accurate observance of the musical text encoded in traditional or modern notation systems. Knowledge of contemporary interpretative concepts (including aesthetic and phenomenological approaches). Integration within the chamber ensemble, understanding the complementary role of each instrument, and knowledge of interpretative principles specific to the guitar ensemble.	Assessment	50%
10.5 Seminar/ laboratory/ project	Distinct interpretation of the characteristic elements of each historical period, according to the prevailing stylistic features, applied to the compulsory semester repertoire. Distinct interpretation of the characteristic elements of each historical period, according to the prevailing stylistic features, applied to the compulsory semester repertoire.	Assessment	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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. Ph.D. Corneliu VOICESCU**	**Holder of seminar/ laboratory/ project** **Prof. Ph.D. Corneliu VOICESCU**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Hystorical Instruments					
2.2 Course convenor			Assoc. Prof. PhD. Steffen SCHLANDT					
2.3 Seminar/ laboratory/ project convenor			Assoc. Prof. PhD. Steffen SCHLANDT					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
3.4 Total number of hours in the curriculum	56	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	42
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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course development	• The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.
5.2 for seminar/ laboratory/ project development	• The student must demonstrate weekly progress through independent study to achieve tangible, effective, and applicable results.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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	8	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	5	
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.	2	

Bibliography:

- Anonymous. *Codex Caioni, saeculi XVII.* Magyar Tudományos Akadémia Zenetudományi Intézet.
- Arbeau, Thoinot. *Orchesographie.* Langres, 1589.
- Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of Dowland and Holborne," *Early Music*, 41 (2013), pp. 219–237.
- Freedman, Richard. *Music in the Renaissance.* W. W. Norton and Company, 2013.
- Himmelheber, Susane. "Ensemblespiel auf Blockflöten," *Tibia*, 3/94, pp. 205–209.
- Kite-Powell, Jeffery. *A Performer's Guide to Renaissance Music.* Indiana University Press, 2007.
- Kreitner, Kenneth. *Renaissance Music.* Routledge, 2011.
- Pirrotta, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque.* Harvard University Press, 1984.

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	14	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	14	
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	

Bibliography:

- Anonymous. *Codex Caioni, saeculi XVII.* Magyar Tudományos Akadémia Zenetudományi Intézet.
- Arbeau, Thoinot. *Orchesographie.* Langres, 1589.
- Bryan, John. "'Their last foile and polishment': aspects of compositional refinement in the consort dances of

Dowland and Holborne," *Early Music*, 41 (2013), pp. 219–237.
- Freedman, Richard. *Music in the Renaissance.* W. W. Norton and Company, 2013.
- Himmelheber, Susane. "Ensemblespiel auf Blockflöten," *Tibia*, 3/94, pp. 205–209.
- Kite-Powell, Jeffery. *A Performer's Guide to Renaissance Music.* Indiana University Press, 2007.
- Kreitner, Kenneth. *Renaissance Music.* Routledge, 2011.

Pirrotta, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque.* 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.

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			
- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period. - Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assoc. Prof. PhD. Steffen SCHLANDT**	**Holder of seminar/ laboratory/ project** **Assoc. Prof. PhD.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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	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	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	PC
							Attendance type[4)]	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	**1**	3.3 seminar/ laboratory/ project	**3**
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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Specialized or general music education, in depth.
4.2 competences-related	• Development of aural skills and music reading/writing abilities, including ear training.

5. Conditions (if applicable)

5.1 for course development	• Laboratory room equipped with a piano, laptop, or audio/video equipment.
5.2 for seminar/ laboratory/ project development	• Laboratory room equipped with a piano, laptop, or audio/video equipment.

6. Specific competences and learning outcomes

Professional competences	**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 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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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	**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	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	Be able to read scores written on systems of two or more staves. 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. Be able to apply the studied/learned clefs to perform various vocal (choral) works or piano and orchestral accompaniment parts.

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.	7	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.	5	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening	2	

	websites), e-learning platform.		
Bibliography: • Csire, I. *Treatise on Score Reading,* Vol. II. • urcanu, N. *Studies for Clef Reading,* Vol. II. • Creuzburg, H. *Partiturspiel,* Vol. II.			
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.	14	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.	14	
Instrumental theory problems. Types of transpositions.	Demonstration, explanations, comparative listening, and fragment rehearsals; online research (listening websites), e-learning platform.	14	
Bibliography: • Csire, I. *Treatise on Score Reading,* Vol. II. • urcanu, N. *Studies for Clef Reading,* Vol. II. • Creuzburg, H. *Partiturspiel,* Vol. II.			

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	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			
• Knowledge of clef-reading mechanisms. Ability to sight-read a score written in different clefs. • Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Assist. PhD. Ciprian ȚUȚU**	**Holder of seminar/ laboratory/ project** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Ethics and academic integrity					
2.2 Course convenor			Lect. PhD. Laurențiu Nicolae BELDEAN					
2.3 Seminar/ laboratory/ project convenor			Lect. PhD. Laurențiu Nicolae BELDEAN					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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	70
Additional documentation in libraries, specialized electronic platforms, and field research	5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	6
Tutorial	
Examinations	1
Other activities.....	10

3.7 Total number of hours of student activity	92
3.8 Total number per semester	120
3.9 Number of credits[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• Advanced, specialized musical education, supported through artistic activities
4.2 competences-related	• Intellectual aptitude, demonstrated through the ability to assimilate extra-musical content • Capacity for abstraction, logical thinking, and sustained concentration

5. Conditions (if applicable)

5.1 for course development	• The teaching process takes place in appropriately furnished classrooms (desks, chairs, blackboard/whiteboard, teaching materials) with Internet access and multimedia equipment: video projector, laptop, audio equipment/speakers
5.2 for seminar/ laboratory/ project development	• The teaching process takes place in appropriately furnished classrooms (desks, chairs, blackboard/whiteboard, teaching materials) with Internet access and multimedia equipment: video projector, laptop, audio equipment/speakers

6. Specific competences and learning outcomes

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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.

Transversal Competences	**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	**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	**Competence in handling a subject matter intended for a bachelor's, master's, or doctoral thesis** (including discursive extensions such as study texts, articles, or critical essays). This involves the practice of an intellectual approach integrated with the student's cultivated motor-training habits. Aimed at intellectual enrichment, this approach also establishes other frameworks for understanding the environment—the "canonical" milieu absorbed by the student—shifting the boundaries imposed by the reflexive, exclusive devotion to the craft of performing on a musical instrument, and mitigating its rigidities.
7.2 Specific objectives	• Continuous activation of knowledge acquired through practical exercises (e.g., drafting texts) • Building a logical framework for presenting ideas, notions, and concepts within a discursive space • Training the student in readings that clarify the meanings and content of the chosen subject matter • Bringing a bachelor's or master's thesis to a final, precise, and coherent presentation structure

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
Explaining the concept of a "topic" as a rationale for the quality of research	Explanation Demonstration	2	Face to face and online
Establishing correspondences between the "topic" and the format of the scholarly work: study, article, bachelor's/master's/doctoral thesis	Comparative analysis through text samples (authors)	2	
The title as a "hook" for the reader's awareness. The art of choosing a title: selection and elimination		2	
Schemes for developing the narrative thread, starting from the structure of the title			
The pedagogy of the "topic": techniques for narrowing (simplification) versus techniques for enhancing dynamism		2 2	
The topic and formulation of cohesive ideas. Keywords – a living interface for reception		2	
Particularizing the logic of exposition: the branching development of conceptual units		2	

Bibliography:

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- Băban, Adriana. *Metodologia cercetării calitative.* Cluj-Napoca: Presa Universitară Clujeană, 2010
- Cargill, Margaret, & O'Connor, Patrick. *Writing Scientific Research Articles: Strategy and Steps.* New York: Blackwell Publishing, 2009
- Chelcea, Septimiu. *Experimentul în psihosociologie.* Bucharest: Ed. Științifică, 1982
- Chelcea, Septimiu. *Un secol de cercetări psihosociologice.* Iași: Ed. Polirom, 2002(a)
- Chelcea, Septimiu. *Opinia publică. Gândesc masele despre ce și cum vor elitele?* Bucharest: Ed. Economică, 2002(b)
- Chelcea, Septimiu. *Cultura universitară – cultură a plagiatului?* In S. Chelcea (Ed.), *Rușinea și vinovăția în spațiul public. Pentru o sociologie a emoțiilor* (pp. 236–247). Bucharest: Humanitas, 2008
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- Kolich, Augustus M. (1983). *Plagiarism: The worm of reason.* College English, 45(2), 141–148
- La Follette, M. (1992). *Stealing into Print: Plagiarism, Fraud and Misconduct in Scientific Publishing.* Berkeley, CA: University of California Press
- Soler, Viviana. (2007). *Writing titles in science: An exploratory study.* English for Specific Purposes, 26(1), 90–102
- Șerbănescu, Andra. *Cum se scrie un text* (2nd ed.). Iași: Polirom, 2001

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Psycho-intellectual motivation in choosing a research topic **Introduction to scientific writing style:** Are we writing an article or a bachelor's thesis? **Means of expression:** An overview of the conventions of scientific writing style **Work on the title of the scientific paper:** Titles with multiple extensions (double titles) **Schemes for organizing material:** Keywords (thematic index) and abstract **Specific milestones in text composition:** Table of contents and title page **Situational analysis (Popper):** Integrating the ideas from the abstract into the main body of the text	Explanation Demonstration Analysis (i.e., case study applied to each text individually)	2 2 3 1 1 2 3	Face to face and online

Bibliography:

- Afful, Joseph B. A., & Mwinlaaru, Isaac N. (2010). *Commonality and individuality in academic writing: An analysis of conference paper titles of four scholars.* ESP World, 1(27), 9. Available at: http://www.esp-world.info

- Anghel, Petre. *Tehnici de redactare* (2nd ed.). Casa de Editură Viață și Sănătate, Bucharest, 2007
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- Băban, Adriana. *Metodologia cercetării calitative.* Cluj-Napoca: Presa Universitară Clujeană, 2010
- Cargill, Margaret, & O'Connor, Patrick. *Writing Scientific Research Articles: Strategy and Steps.* New York: Blackwell Publishing, 2009
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- Chelcea, Septimiu. *Un secol de cercetări psihosociologice.* Iași: Ed. Polirom, 2002(a)
- Chelcea, Septimiu. *Opinia publică. Gândesc masele despre ce și cum vor elitele?* Bucharest: Ed. Economică, 2002(b)
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- Chelcea, Septimiu. *Manual de redactare în științele socioumane.* Bucharest: Comunicare.ro, 2011
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- Kolich, Augustus M. (1983). *Plagiarism: The worm of reason.* College English, 45(2), 141–148
- La Follette, M. (1992). *Stealing into Print: Plagiarism, Fraud and Misconduct in Scientific Publishing.* Berkeley, CA: University of California Press
- Soler, Viviana. (2007). *Writing titles in science: An exploratory study.* English for Specific Purposes, 26(1), 90–102
- Șerbănescu, Andra. *Cum se scrie un text* (2nd ed.). Iași: Polirom, 2001

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	• By bringing together the student's full range of abilities to respond coherently and imaginatively, demonstrating familiarity with the field of scientific research The use of a complex research and writing toolkit, acquired both through meetings with the instructor and from bibliographic sources	Overall description of the research work through a written report Oral presentation of text units, closely following the standards of scientific writing Contextualization of the work from the perspective of contemporary research Brief remarks and clarifications	Exam – 50% Laboratory /Seminar – 40% Portfolios / Tests – 10%

10.5 Seminar/ laboratory/ project	**Development of the constitutive units of the text**, aimed at the coherent organization of conveyed content and the demonstration of correct use of the handbook of writing rules **Task of presenting text modules rhythmically** (at various stages of narrative development). Each student will have a dedicated discussion session with the instructor to support the evaluation process	Assessment of the text's coherence through a scientific writing rubric (see course materials) Critical examination of the congruence between the abstract and the full content of the work Testing (during private or laboratory sessions) the logic of expression, the thresholds of information/redundancy, and, implicitly, the level of originality embodied in the text and its discursive line	As a course that contributes to the proper structuring of the written work according to the standard requirements mandatory for the final examination of the master's program, **attendance at lectures and individual seminars is essential.**
10.6 Minimal performance standard			
• Bringing the text, prepared for the master's thesis, to a correct form of scientific writing • Completion of the research process as reflected in the written form of the master's thesis • The prerequisite for taking the exam is a minimum of 80% semester attendance			

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 **Lect. PhD. Laurențiu Nicolae BELDEAN**	**Holder of seminar/ laboratory/ project** **Lect. PhD. Laurențiu Nicolae BELDEAN**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Musical Systems in the XXth Century					
2.2 Course convenor			Lect. PhD. Laurențiu Nicolae BELDEAN					
2.3 Seminar/ laboratory/ project convenor			Lect. PhD. Laurențiu Nicolae BELDEAN					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	FC
							Attendance type[4)]	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	70
Additional documentation in libraries, specialized electronic platforms, and field research	5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	6
Tutorial	
Examinations	1
Other activities.....	10

3.7 Total number of hours of student activity	92
3.8 Total number per semester	120
3.9 Number of credits[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• The student must achieve a minimum performance standard at the semester assessment, for which reason attention should be given to complementary courses: theory, harmony, counterpoint, musical forms, orchestration, and music history
4.2 competences-related	• Intellectual aptitude, demonstrated by the ability to assimilate extra-musical content • Capacity for abstraction, logical reasoning, and sustained concentration

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with a piano, blackboard/whiteboard, overhead projector, audio-video equipment, and laptop
5.2 for seminar/ laboratory/ project development	• Classroom equipped with a piano, blackboard/whiteboard, overhead projector, audio-video equipment, and laptop

6. Specific competences and learning outcomes

Professional competences	**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 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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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 student must complement their knowledge of music from previous centuries with the aesthetic perspective defined by the movements, styles, and musical languages of the 20th century
7.2 Specific objectives	The student must prepare to engage with the categories of meaning that generate movements and musical languages in the 20th century. The student must acquire the skill to apply a method for identifying the style (movement, language) of the artistic work they encounter when listening to contemporary music. From this perspective, they are expected to possess knowledge of

	the history and theory of traditional music, as well as tonal, modal, and atonal harmony and musical forms. The student should cultivate mental agility when using different analytical frameworks and modules, including the rearrangement (interversion) of known musical vocabulary elements. The student must expand their intellectual scope by approaching the analysis of idioms associated with the aesthetic practices of 20th-century art.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Music education systems: Definition of the concepts that delimit the discipline; the importance of the course for achieving the objectives of music education.	Lecture Discussion / Conversation	2	Face to face and online
2. The role of music education in the teaching-learning process. Music education from a historical perspective: Antiquity to the 20th century	Explanation Demonstration	2	
3. Classification of music education according to age		2	
4. Classification based on the type of music education: vocal and instrumental		2	
5.School repertoire in the context of changes introduced by active music education		2	
6. Active music listening. Dramatic musical play as an ideal form of musical play		2	
7. Solfège in the 9th–17th centuries. Willems' method of clef reading		2	

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1. Breazul, George. *Un capitol de educație muzicală.* Bucharest: Cartea Românească.

2. Chircev, Elena. *Sisteme de educație muzicală.* Cluj-Napoca: MediaMusica, 2009–2010

3. Ionescu, Constantin. *Psihologia educației muzicale.* Bucharest: Educația Muzicală, 1982

4. Zoicaș-Toma, Ligia. *Pedagogia muzicală și valorile folclorului.* Bucharest: Editura Muzicală, 1987

5. Munteanu, Gabriela. *De la didactica muzicală la educația muzicală.* Bucharest: Editura Fundației "România de Mâine," 1997

6. Munteanu, Gabriela. *Sisteme de educație muzicală.* Bucharest: Editura Fundației "România de Mâine," 2009

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Music education systems: Interdisciplinary aspects – commentary and music listening, specialized reports, group work, debates	Discussion / Conversation Exercise Explanation	2	Face to face and online
Classification of music education according to age		1	
Classification based on the type of music education: vocal and instrumental		1	
School repertoire in the context of changes introduced by active music education		1	
Dramatic musical play as an ideal form of musical play		1	
Active music listening		2	

New methods for facilitating music reading and writing Solfège in the 9th–17th centuries Willems' method of clef reading		2 2 2	

Bibliography:

1. Chircev, Elena. Sisteme de educație muzicală. Cluj-Napoca: MediaMusica, 2009–2010
2. Munteanu, Gabriela. De la didactica muzicală la educația muzicală. Bucharest: Editura Fundației "România de Mâine," 1997
3. Munteanu, Gabriela. Sisteme de educație muzicală. Bucharest: Editura Fundației "România de Mâine," 2009

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	Receptiveness Dialogue Attendance / Presence	Written test, conducted face-to-face or online via the e-learning platform	60%
10.5 Seminar/ laboratory/ project	Preparation of reports and essays on assigned topics	Oral assessment: performance of the vocal repertoire Students will upload a portfolio on the University platform containing the assignments received during the semester	40%
10.6 Minimal performance standard			

- Attendance of at least 75% at lectures and seminars is required. Two assessments will be conducted during the semester for the seminar-related material. Failure to pass these assessments will prevent participation in the final exam.
- For a passing grade (5): students must prepare and present at least one report and demonstrate knowledge of the main basic concepts of the course Music Education Systems.

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 **Lect. PhD. Laurențiu Nicolae BELDEAN**	**Holder of seminar/ laboratory/ project** **Lect. PhD. Laurențiu Nicolae BELDEAN**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Computerized music information					
2.2 Course convenor			Prof. PhD. Corneliu George VOICESCU					
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Corneliu George VOICESCU					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	E	2.7 Course status	Content[3)]	SC
							Attendance type[4)]	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	82
Additional documentation in libraries, specialized electronic platforms, and field research	5
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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	•
4.2 competences-related	•

5. Conditions (if applicable)

5.1 for course development	• Music laboratory, specialized software (Sibelius, Finale, Sony Sound Forge, Transcribe), projector, professional studio speakers, scanner
5.2 for seminar/ laboratory/ project development	• Specialized software (Transcribe, Sibelius, Finale, Sony Sound Forge), projector, scanner, professional studio speakers

6. Specific competences and learning outcomes

Professional competences	**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 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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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	**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	Developing the student's competencies in using information technologies for the analysis, processing, and playback of musical information. Familiarizing the student with specialized software for notation, editing, and audio processing of musical material. Developing the ability to integrate digital tools into musical research, creation, and performance activities.
7.2 Specific objectives	Correctly use music notation software (Sibelius, Finale) for transcription and score editing. Analyze and process audio files using specialized programs (Sony Sound Forge, Transcribe). Generate and export musical material in various digital formats. Apply algorithms for music information processing for analytical or creative purposes. Complete practical projects integrating digital tools into musical research or performance activities.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
- Introduction of students to the use of IT technology in the musical field - Preparing students for the computer-based graphic realization of complex scores, using presets and audio-video tutorials within the interactive presentation environment of the software - Deepening the musical analysis tools provided by Sibelius - Leveraging IT technology to understand the interdependence between musical notation and	Interactive PC-based course Teaching / Instruction Illustration / Examples Explanations	6 4 4	Systematization and clarification of the main issues in the processes of musical score editing and the physiological production of sound

graphic representation, emphasizing the correlation and importance of coordinates - Developing the ability to adapt computer-based musical notation to individual professional needs, in accordance with the specifics of instruments used in experimental musical exercises that generate experience and an in-depth understanding of the musical sound phenomenon - Systematizing and clarifying the main issues in musical score editing processes and in the physiological production of sound - Using the editing menu functions (delete, copy, duplicate) - Creating various notation elements of the score, including page formatting - Producing staves with multiple voices (different instruments), full scores, and other chamber scores (duo, trio, quartet), utilizing and customizing notation styles (House Style), and applying software plugins - Modifying performance parameters, including articulation, dynamics, timbre, and experimentally used instruments			
Bibliography / Webography: http://hub.sibelius.com/download/documentation/pdfs/sibelius610-handbook-en.pdfhttp://pianotherapy.ro/2015/11/22/cum-se-formeaza-muzica-si-limbajul/			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
- Practical exercises will include acoustic analyses and computer-based processing of musical texts, classified according to historical musical periods, using specialized software (Transcribe, MuseScore, Sibelius, Sony Sound Forge, Finale). - Applications / quick tests will be conducted for score writing within a predetermined time, involving pieces of varying levels of difficulty. - The results of comparative studies will be carried out and analyzed to understand the realization of sound effects via computer (e.g., the use of the Theremin and the influence of electronic music on states induced through music therapy). - Correct knowledge and application of computer-based musical notation will be emphasized, using the PC keyboard, mouse, and MIDI keyboard alternately.	Teaching / Instruction Illustration /Examples Explanations	2 2 4 2	

- Simultaneous advanced practice in writing highly complex scores, for example, J.S. Bach: one of the 3- and 4-voice fugues from The Well-Tempered Clavier.		2	

Bibliography / Webography:

https://www.google.com/search?client=firefox-b-d&q=musescore+pdf+manual
https://www.youtube.com/watch?v=w5qf9O6c20o https://www.youtube.com/watch?v=n2O8bMlEijg
https://www.youtube.com/watch?v=hD4KMp22jBg
https://www.youtube.com/watch?v=HMksPmJiMV4

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			
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: 3 different works of high difficulty Performance in the accurate transcription of musical texts Individual progress throughout the semester Active and interactive participation in classes	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%
	Minimum quantitative standard: 5 different works of varying styles Receptiveness, activity, and personal contribution during laboratory sessions Level of theoretical and practical knowledge acquired and applied Creativity in the use of alternative methods for practical music score writing	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%

10.6 Minimal performance standard

- Computerized music notation using Avid Sibelius for 5–10 pages of musical scores, depending on the historical period and level of difficulty, selected by random draw
- 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD. Corneliu George VOICESCU**	**Holder of seminar/ laboratory/ project** **Prof. PhD. Corneliu George VOICESCU**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Computerized music information					
2.2 Course convenor			Prof. PhD. Corneliu George VOICESCU					
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Corneliu George VOICESCU					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	SC
							Attendance type[4)]	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	82
Additional documentation in libraries, specialized electronic platforms, and field research	5
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[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	•
4.2 competences-related	•

5. Conditions (if applicable)

5.1 for course development	• Music laboratory, specialized software (Sibelius, Finale, Sony Sound Forge, Transcribe), projector, professional studio speakers, scanner
5.2 for seminar/ laboratory/ project development	• Specialized software (Transcribe, Sibelius, Finale, Sony Sound Forge), projector, scanner, professional studio speakers

6. Specific competences and learning outcomes

Professional competences	**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 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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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	**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	Developing the student's competencies in using information technologies for the analysis, processing, and playback of musical information. Familiarizing the student with specialized software for notation, editing, and audio processing of musical material. Developing the ability to integrate digital tools into musical research, creation, and performance activities.
7.2 Specific objectives	Correctly use music notation software (Sibelius, Finale) for transcription and score editing. Analyze and process audio files using specialized programs (Sony Sound Forge, Transcribe). Generate and export musical material in various digital formats. Apply algorithms for music information processing for analytical or creative purposes. Complete practical projects integrating digital tools into musical research or performance activities.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
- Introduction of students to the use of IT technology in the musical field - Preparing students for the computer-based graphic realization of complex scores, using presets and audio-video tutorials within the interactive presentation environment of the software - Deepening the musical analysis tools provided by Sibelius - Leveraging IT technology to understand the interdependence between musical notation and	Interactive PC-based course Teaching / Instruction Illustration / Examples Explanations	6 4 4	Systematization and clarification of the main issues in the processes of musical score editing and the physiological production of sound

graphic representation, emphasizing the correlation and importance of coordinates - Developing the ability to adapt computer-based musical notation to individual professional needs, in accordance with the specifics of instruments used in experimental musical exercises that generate experience and an in-depth understanding of the musical sound phenomenon - Systematizing and clarifying the main issues in musical score editing processes and in the physiological production of sound - Using the editing menu functions (delete, copy, duplicate) - Creating various notation elements of the score, including page formatting - Producing staves with multiple voices (different instruments), full scores, and other chamber scores (duo, trio, quartet), utilizing and customizing notation styles (House Style), and applying software plugins - Modifying performance parameters, including articulation, dynamics, timbre, and experimentally used instruments			
Bibliography / Webography: http://hub.sibelius.com/download/documentation/pdfs/sibelius610-handbook-en.pdfhttp://pianotherapy.ro/2015/11/22/cum-se-formeaza-muzica-si-limbajul/			
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
- Practical exercises will include acoustic analyses and computer-based processing of musical texts, classified according to historical musical periods, using specialized software (Transcribe, MuseScore, Sibelius, Sony Sound Forge, Finale). - Applications / quick tests will be conducted for score writing within a predetermined time, involving pieces of varying levels of difficulty. - The results of comparative studies will be carried out and analyzed to understand the realization of sound effects via computer (e.g., the use of the Theremin and the influence of electronic music on states induced through music therapy). - Correct knowledge and application of computer-based musical notation will be emphasized, using the PC keyboard, mouse, and MIDI keyboard alternately.	Teaching / Instruction Illustration /Examples Explanations	2 2 4 2	

- Simultaneous advanced practice in writing highly complex scores, for example, J.S. Bach: one of the 3- and 4-voice fugues from The Well-Tempered Clavier.		2	
Bibliography / Webography: https://www.google.com/search?client=firefox-b-d&q=musescore+pdf+manual https://www.youtube.com/watch?v=w5qf9O6c20o https://www.youtube.com/watch?v=n2O8bMlEijg https://www.youtube.com/watch?v=hD4KMp22jBg https://www.youtube.com/watch?v=HMksPmJiMV4			

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			
10.5 Seminar/ laboratory/ project	Minimum quantitative standard: 3 different works of high difficulty Performance in the accurate transcription of musical texts Individual progress throughout the semester Active and interactive participation in classes	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%
	Minimum quantitative standard: 5 different works of varying styles Receptiveness, activity, and personal contribution during laboratory sessions Level of theoretical and practical knowledge acquired and applied Creativity in the use of alternative methods for practical music score writing	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%
10.6 Minimal performance standard			
- Computerized music notation using Avid Sibelius for 5–10 pages of musical scores, depending on the historical period and level of difficulty, selected by random draw - 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder **Prof. PhD. Corneliu George VOICESCU**	**Holder of seminar/ laboratory/ project** **Prof. PhD. Corneliu George VOICESCU**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Musical Systems in the XXth Century					
2.2 Course convenor			Lect. PhD. Laurențiu Nicolae BELDEAN					
2.3 Seminar/ laboratory/ project convenor			Lect. PhD. Laurențiu Nicolae BELDEAN					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	E	2.7 Course status	Content[3)]	SC
							Attendance type[4)]	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	70
Additional documentation in libraries, specialized electronic platforms, and field research	5
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	6
Tutorial	
Examinations	1
Other activities.....	10

3.7 Total number of hours of student activity	92
3.8 Total number per semester	120
3.9 Number of credits[5)]	4

4. Prerequisites (if applicable)

4.1 curriculum-related	• The student must achieve a minimum performance standard at the semester assessment, for which reason attention should be given to complementary courses: theory, harmony, counterpoint, musical forms, orchestration, and music history
4.2 competences-related	• Intellectual aptitude, demonstrated by the ability to assimilate extra-musical content • Capacity for abstraction, logical reasoning, and sustained concentration

5. Conditions (if applicable)

5.1 for course development	• Classroom equipped with a piano, blackboard/whiteboard, overhead projector, audio-video equipment, and laptop
5.2 for seminar/ laboratory/ project development	• Classroom equipped with a piano, blackboard/whiteboard, overhead projector, audio-video equipment, and laptop

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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 student must complement their knowledge of music from previous centuries with the aesthetic perspective defined by the movements, styles, and musical languages of the 20th century
7.2 Specific objectives	The student must prepare to engage with the categories of meaning that generate movements and musical languages in the 20th century. The student must acquire the skill to apply a method for identifying the style (movement, language) of the artistic work they encounter when listening to

	contemporary music. From this perspective, they are expected to possess knowledge of the history and theory of traditional music, as well as tonal, modal, and atonal harmony and musical forms. The student should cultivate mental agility when using different analytical frameworks and modules, including the rearrangement (interversion) of known musical vocabulary elements. The student must expand their intellectual scope by approaching the analysis of idioms associated with the aesthetic practices of 20th-century art.

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. Music education systems: Definition of the concepts that delimit the discipline; the importance of the course for achieving the objectives of music education. 2. The role of music education in the teaching-learning process. Music education from a historical perspective: Antiquity to the 20th century 3. Classification of music education according to age 4. Classification based on the type of music education: vocal and instrumental 5.School repertoire in the context of changes introduced by active music education 6. Active music listening. Dramatic musical play as an ideal form of musical play 7. Solfège in the 9th–17th centuries. Willems' method of clef reading	Lecture Discussion / Conversation Explanation Demonstration	2 2 2 2 2 2 2	Face to face and online

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1. Breazul, George. *Un capitol de educație muzicală.* Bucharest: Cartea Românească.
2. Chircev, Elena. *Sisteme de educație muzicală.* Cluj-Napoca: MediaMusica, 2009–2010
3. Ionescu, Constantin. *Psihologia educației muzicale.* Bucharest: Educația Muzicală, 1982
4. Zoicaș-Toma, Ligia. *Pedagogia muzicală și valorile folclorului.* Bucharest: Editura Muzicală, 1987
5. Munteanu, Gabriela. *De la didactica muzicală la educația muzicală.* Bucharest: Editura Fundației "România de Mâine," 1997
6. Munteanu, Gabriela. *Sisteme de educație muzicală.* Bucharest: Editura Fundației "România de Mâine," 2009

8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
Music education systems: Interdisciplinary aspects – commentary and music listening, specialized reports, group work, debates Classification of music education according to age Classification based on the type of music education: vocal and instrumental School repertoire in the context of changes introduced by active music education Dramatic musical play as an ideal form of musical play	Discussion / Conversation Exercise Explanation	2 1 1 1 1	Face to face and online

Active music listening New methods for facilitating music reading and writing Solfège in the 9th–17th centuries Willems' method of clef reading		2 2 2 2	

Bibliography:

1. Chircev, Elena. Sisteme de educație muzicală. Cluj-Napoca: MediaMusica, 2009–2010
2. Munteanu, Gabriela. De la didactica muzicală la educația muzicală. Bucharest: Editura Fundației "România de Mâine," 1997
3. Munteanu, Gabriela. Sisteme de educație muzicală. Bucharest: Editura Fundației "România de Mâine," 2009

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	Receptiveness Dialogue Attendance / Presence	Written test, conducted face-to-face or online via the e-learning platform	60%
10.5 Seminar/ laboratory/ project	Preparation of reports and essays on assigned topics	Oral assessment: performance of the vocal repertoire Students will upload a portfolio on the University platform containing the assignments received during the semester	40%
10.6 Minimal performance standard			

- Attendance of at least 75% at lectures and seminars is required. Two assessments will be conducted during the semester for the seminar-related material. Failure to pass these assessments will prevent participation in the final exam.
- For a passing grade (5): students must prepare and present at least one report and demonstrate knowledge of the main basic concepts of the course Music Education Systems.

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 **Lect. PhD. Laurențiu Nicolae BELDEAN**	**Holder of seminar/ laboratory/ project** **Lect. PhD. Laurențiu Nicolae BELDEAN**

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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Early Music					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Assist. PhD. Noemi KARACSONY					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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	24
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	15
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[5)]	2

4. Prerequisites (if applicable)

4.1 curriculum-related	
4.2 competences-related	• Knowledge of a musical instrument • Specialized or general advanced music education • Knowledge of Music History

5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	• The student is required to demonstrate weekly progress through independent study, achieving tangible, effective, and applicable outcomes.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	• Formation, consolidation, and refinement of skills in encoding and decoding sound configurations into/from graphic representation
7.2 Specific objectives	• 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. • Perform significant selections of musical works, demonstrating accuracy, expressiveness, and creativity in the style specific to Renaissance music. • Address and clarify issues specific to instrumental technique and sound language, including attack diversity and timbre, characteristic of Renaissance music.

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	4	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	4	
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	4	
Stylistic aspects specific to the Renaissance musical period:	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of	6	

	Musical Works from the Renaissance Period		

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- Arbeau, Thoinot. *Orchesographie.* Langres, 1589.
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- Kite-Powell, Jeffery. *A Performer's Guide to Renaissance Music.* Indiana University Press, 2007.
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Pirrotta, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque.* 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.

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			
- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period. - Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **Assist. PhD. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Cultural Entrepreneurship					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Assoc. PhD. Ioan NEGRILĂ					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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	24
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays	15
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[5)]	2

4. Prerequisites (if applicable)

4.1 curriculum-related	
4.2 competences-related	For course delivery: slides, informational materials For students: edited course support materials; technical equipment: laptop / video projector

5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	• For seminar delivery: informational materials • Technical equipment: laptop, video projector .

6. Specific competences and learning outcomes

Professional competences	**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 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	**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..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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	• Development of entrepreneurial competencies
7.2 Specific objectives	• Knowledge of general concepts regarding the entrepreneurial phenomenon • Development of the ability to identify existing market opportunities • Understanding the steps necessary for establishing and developing a business

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
1. Introduction to Entrepreneurship 2. The Entrepreneur and Cultural Entrepreneurship 3. Identifying Business Ideas and Evaluating Opportunities 4. The Business Plan – A Key Tool in Entrepreneurship	Explanation Demonstration Lecture Case Study	14	Face to face or online

5. Market Exploration 6. Financial Planning for a Music/Cultural Business			

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- Albescu, Oana Maria. *Ethics in Contemporary International Business: Multinational Practices at the Beginning of the 21st Century.* Cluj-Napoca: Argonaut, Eikon, 2015
- Danescu, Tatiana. *Business Management.* Cluj-Napoca: Dacia, 2003
- Butler, David. *Business Planning: A Start-Up Guide.* Bucharest: BIC ALL, 2006

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 entrepreneurship experts to ensure the relevance and currency of the course 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			
10.5 Seminar/ laboratory/ project	- Accuracy and correctness in the preparation of practical assignments - Scientific content of reports - Engagement in addressing the seminar topics	Active participation during laboratory sessions Preparation of a business plan following a predetermined template	20% 80%
10.6 Minimal performance standard			
- Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **Assoc. PhD. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Choosen instrument					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Ignac FILIP, Assist. PhD. Alina NAUNCEF, Assist. PhD. Anca Preda-Uliță, Lect. PhD. Magdalena SUCIU					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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	40
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[5)]	2

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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 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	

- One complete pre-Classical, Classical, Romantic, or Impressionist work/piece/sonata
- One virtuoso piece or one modern, Romanian, Impressionist, or contemporary work
- One scale
- Studies in bowing technique / piano technique / vocal technique / flute technique
- Two works for voice and piano

Bibliography:

- O. Ševčík – *Bowing Technique*
- W.A. Mozart – *Sonatas for Piano and Violin*
- L.V. Beethoven – *Sonatas for Piano and Violin*
- H. Wieniawski, P.I. Tchaikovsky, P. Sarasate – *Virtuoso Pieces*
- Lieder, opera arias, chansons, etc.
- W.A. Mozart – *Sonata in C Major, K. 14* (adaptation)
- W.A. Mozart – *Andante in C Major, K. 315*
- J. Haydn – *Adagio* (transcriptions from piano sonatas)
- F. Devienne – *Sonatas for Flute and Piano (Nos. 1–6)*

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			
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 assesments (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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **Prof. PhD. Ignac FILIP** **Assist. PhD. Alina NAUNCEF** **Assist. PhD. Anca PREDA-ULIȚĂ** **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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Cultural Entrepreneurship					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Assoc. PhD. Ioan NEGRILĂ					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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[5)]	2

4. Prerequisites (if applicable)

4.1 curriculum-related	
4.2 competences-related	For course delivery: slides, informational materials For students: edited course support materials; technical equipment: laptop / video projector

5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	• For seminar delivery: informational materials • Technical equipment: laptop, video projector .

6. Specific competences and learning outcomes

Professional competences	**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 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	**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..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. **CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	• Development of entrepreneurial competencies
7.2 Specific objectives	• Knowledge of general concepts regarding the entrepreneurial phenomenon • Development of the ability to identify existing market opportunities • Understanding the steps necessary for establishing and developing a business

8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
8.2 Seminar/ laboratory/ project	Teaching-learning methods	Number of hours	Remarks
1. Introduction to Entrepreneurship 2. The Entrepreneur and Cultural Entrepreneurship 3. Identifying Business Ideas and Evaluating Opportunities 4. The Business Plan – A Key Tool in Entrepreneurship 5. Market Exploration 6. Financial Planning for a Music/Cultural Business	Explanation Demonstration Lecture Case Study	14	Face to face or online

Bibliography:

- Darja, Malina. *Entrepreneurship.* Electronic course support, Alba Iulia, 2023
- Mariotti, Steve; Glackin, Caroline. *Entrepreneurship: Launching and Managing a Business.* Bucharest: BIZZKIT, 2012

- Costea, Carmen. *Fundamentals of Managing a Commercial Business.* Bucharest: ASE Publishing
- Farrell, Larry C. *How to Become an Entrepreneur: Develop Your Own Business.* Bucharest: Curtea Veche, 2011
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- Butler, David. *Business Planning: A Start-Up Guide.* Bucharest: BIC ALL, 2006

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 entrepreneurship experts to ensure the relevance and currency of the course 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			
10.5 Seminar/ laboratory/ project	- Accuracy and correctness in the preparation of practical assignments - Scientific content of reports - Engagement in addressing the seminar topics	Active participation during laboratory sessions Preparation of a business plan following a predetermined template	20% 80%
10.6 Minimal performance standard			
- Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **Assoc. PhD. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Early Music					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Assist. PhD. Noemi KARACSONY					
2.4 Study year	I	2.5 Semester	II	2.6 Evaluation type	V	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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[5)]	2

4. Prerequisites (if applicable)

4.1 curriculum-related	
4.2 competences-related	• Knowledge of a musical instrument • Specialized or general advanced music education • Knowledge of Music History

5. Conditions (if applicable)

5.1 for course development	
5.2 for seminar/ laboratory/ project development	• The student is required to demonstrate weekly progress through independent study, achieving tangible, effective, and applicable outcomes.

6. Specific competences and learning outcomes

Professional competences	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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	• Formation, consolidation, and refinement of skills in encoding and decoding sound configurations into/from graphic representation
7.2 Specific objectives	• 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. • Perform significant selections of musical works, demonstrating accuracy, expressiveness, and creativity in the style specific to Renaissance music. • Address and clarify issues specific to instrumental technique and sound language, including attack diversity and timbre, characteristic of Renaissance music.

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	4	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	4	
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	4	
Stylistic aspects specific to the Renaissance musical period:	Teaching / Instruction, Illustration / Examples, Explanations, Comparative Listening, Performance of	6	

	Musical Works from the Renaissance Period		

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Pirrotta, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque.* 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.

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			
- Ability to perform the studied repertoire in a manner that respects the stylistic characteristics of the period. - Achievement of the minimum 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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **Assist. PhD. 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 Brașov
1.2 Faculty	Music
1.3 Department	Departament of Music Performance and Pedagogy
1.4 Field of study[1)]	Music
1.5 Study level[2)]	Master
1.6 Study programme/ Qualification	Instrumental Performance

2. Data about the course

2.1 Name of course			Choosen instrument					
2.2 Course convenor								
2.3 Seminar/ laboratory/ project convenor			Prof. PhD. Ignac FILIP, Assist. PhD. Alina NAUNCEF, Assist. PhD. Anca Preda-Uliță, Assist. Lect. PhD. Magdalena SUCIU					
2.4 Study year	I	2.5 Semester	I	2.6 Evaluation type	V	2.7 Course status	Content[3)]	AC
							Attendance type[4)]	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[5)]	2

4. Prerequisites (if applicable)

4.1 curriculum-related	• Theoretical knowledge (music theory, music history), practical skills (instrumental technique)
4.2 competences-related	• Technical, artistic, and self-assessment instrumental skills

5. Conditions (if applicable)

5.1 for course 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.
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	**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 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.

Professional competences	**CP4. Strives for excellence in musical performance. Continuously engages in perfecting their own instrumental 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..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	**CP6. Identifies characteristics of music. Identifies elementary, structural, and stylistic characteristics of music from different periods and cultures.** **Learning Outcomes** **6.1. Knowledge** **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. **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. **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. **6.2. Skills** **L.O.6.2.1.** The graduate correlates the musical text with its sonic configuration. **L.O.6.2.2.** The graduate establishes connections between writing techniques and musical morphology, syntax, and architecture. **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. **6.3. Responsibility and Autonomy** **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. **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.

Transversal Competences	**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.

Transversal Competences	**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	**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 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 music, and the development of new professional competencies in accordance with the evolution of contemporary musical society and labor market requirements. - 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. - 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. - The development of advanced capacities for conducting research activities, project management, research program management, education, and professional training. - 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.
7.2 Specific objectives	**-** The development of the capacity to synthesize and interpret recitals, concerts, to address fundamental issues of instrumental techniques, and to materialize these skills in high-performance interpretations presented before an audience. **-** Independent analysis of issues specific to instrumental techniques. **-** The enhancement of communication skills and the demonstration of selected technical and expressive solutions.

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 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	

- One complete pre-Classical, Classical, Romantic, or Impressionist work/piece/sonata
- One virtuoso piece or one modern, Romanian, Impressionist, or contemporary work
- One scale
- Studies in bowing technique / piano technique / vocal technique / flute technique
- Two works for voice and piano

Bibliography:

- O. Ševčík – *Bowing Technique*
- W.A. Mozart – *Sonatas for Piano and Violin*
- L.V. Beethoven – *Sonatas for Piano and Violin*
- H. Wieniawski, P.I. Tchaikovsky, P. Sarasate – *Virtuoso Pieces*
- Lieder, opera arias, chansons, etc.
- W.A. Mozart – *Sonata in C Major, K. 14* (adaptation)
- W.A. Mozart – *Andante in C Major, K. 315*
- J. Haydn – *Adagio* (transcriptions from piano sonatas)
- F. Devienne – *Sonatas for Flute and Piano (Nos. 1–6)*

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			
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 assesments (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.

Dean **Prof. PhD. Mădălina RUCSANDA**	**Head of Department** **Prof. PhD. Ignac FILIP**
Course holder	**Holder of seminar/ laboratory/ project** **Prof. PhD. Ignac FILIP** **Assist. PhD. Alina NAUNCEF** **Assist. Ph.D. Anca PREDA-ULIȚĂ** **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).