

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Introduction to Music Therapy I							
2.2 Course Instructor	Ion Negrilă							
2.3 Seminar / Laboratory / Project Instructor	Ion Negrilă							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					26
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					12
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Basic knowledge of general history, music history, and psychology.
4.2 Competence prerequisites	Analytical and synthesis skills: the ability to connect information from different fields, including music, history, and psychology.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Development of the theoretical knowledge and basic practical competences required to use music as a therapeutic and educational means, through an understanding of the fundamental principles of Music Therapy, the effects of music on the human body and psyche, and the formation of a reflective and creative attitude in applying this method in educational, clinical, and social contexts.
7.2 Specific Objectives	■ Knowledge of the basic principles and history of Music Therapy. ■ Understanding of the effects of music on the psychological, emotional, and physiological levels. ■ Application of simple Music Therapy techniques in educational and psychological support contexts.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
Introduction to Music Therapy and Its History	Discussion, explanation	3	
The Effects of Music on the Body and Psyche: general aspects and case studies	Discussion, explanation	3	
Applications and Interdisciplinary Perspectives of Music Therapy	Discussion, explanation	4	
Basic Methods and Techniques in Music Therapy	Discussion, explanation	4	
Bibliography Meyer, L. (1957). <i>Emotion and Meaning in Music</i> . University of Chicago Press.			

Misdolea, T. (2013). <i>Introducere la fenomenologia experienței muzicale</i> . Editura Glissando. Patel, A. D. (2010). <i>Music, Language, and the Brain</i> . Oxford University Press. Sloboda, J. (1985). <i>The Musical Mind: The Cognitive Psychology of Music</i> . Oxford Press.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. From Pythagoras to the Twenty-First Century: debate on the history of Music Therapy	Discussion, explanation, practical exercise	3	
2. Guided Music Listening and Analysis of Personal Effects	Discussion, explanation, practical exercise	3	
3. Music Therapy within the Interdisciplinary Team: applied case study	Discussion, explanation, practical exercise	4	
4. Workshop in Musical Improvisation and Creative Expressivity	Discussion, explanation, practical exercise	4	
Bibliography Meyer, L. (1957). <i>Emotion and Meaning in Music</i> . University of Chicago Press. Misdolea, T. (2013). <i>Introducere la fenomenologia experienței muzicale</i> . Editura Glissando. Patel, A. D. (2010). <i>Music, Language, and the Brain</i> . Oxford University Press. Sloboda, J. (1985). <i>The Musical Mind: The Cognitive Psychology of Music</i> . Oxford Press.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course is aligned with current areas of interest within academic communities in the fields of music psychology and Music Therapy, which emphasise the development of interdisciplinary competences. The course content responds to the recommendations of relevant professional associations, which promote the integration of recent research on music perception and processing into education and therapy.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Degree of theoretical understanding of concepts	Written test covering theory and basic concepts	60%

10.5 Seminar / Laboratory / Project	■ Level of involvement and active participation in seminars and practical applications ■ Quality of the individual project / portfolio	■ Observation of seminar activity, including participation and involvement ■ Portfolio / applied project	40%
10.6 Minimum Performance Standard			
To pass the course, students must demonstrate knowledge of the fundamental concepts of music therapy and the ability to apply them at an elementary level in practical activities.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Department 
Dr. Ion Negrilă Lecture Instructor 	Dr. Ion Negrilă Seminar/ Laboratory/ Project Instructor 

Note:

1. **Field of Study** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. **Cycle of Studies** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. **Course Status: Content Criterion** – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. **Course Status: Requirement Criterion** – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Musical Cognition I							
2.2 Course Instructor	Conf. Dr. Belibou Alexandra							
2.3 Seminar / Laboratory / Project Instructor	Conf. Dr. Belibou Alexandra							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	FC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					30
Additional research in the library, on specialised electronic platforms, and in the field					36
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					40
Tutorials					12
Examinations					4
Other activities.....					
3.7 Total student activity hours	122				
3.8 Total hours per semester	150				
3.9 Number of credits ⁵⁾	5				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Basic knowledge of psychology and pedagogy.
4.2 Competence prerequisites	Analytical and synthesis skills: the ability to connect information from different fields, including music, cognitive sciences, and education.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC2. Working Effectively with Diverse Personality Types Demonstrates flexibility and the ability to work with a wide range of personality types. PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Development of the knowledge and competences required to understand the cognitive processes involved in the perception, processing, and production of music, through the integration of psychological, neuroscientific, and musicological perspectives.
7.2 Specific Objectives	■ Identification and description of the main cognitive processes involved in music perception, including attention, memory, emotion, and recognition. ■ Analysis of the contributions of neuroscience to the understanding of musical mechanisms, including the role of the brain and nervous system in music processing. ■ Application of knowledge of musical cognition in educational, therapeutic, and artistic contexts, through case studies and practical examples.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Introduction to Musical Cognition: definitions, research areas, and connections with psychology and musicology.	Discussion, explanation	3	
2. Fundamental Cognitive Processes in Music Perception: attention, musical memory, and recognition of sound patterns.	Discussion, explanation	3	
3. The Neuroscience of Music: brain structures involved, lateralisation of functions, and musical neuroplasticity.	Discussion, explanation	4	
4. Applications of Musical Cognition: music education, Music	Discussion, explanation	4	

Therapy, artistic performance, and research.			
Bibliography Cook, P. R. (Ed.). (1999). Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics. MIT Press. Honing, Henkjan. Music Cognition: The Basics. 1st ed. Taylor and Francis, 2021. Ochsner, K., & Kosslyn, S. M. (Eds.). (2017). The Oxford Handbook of Cognitive Neuroscience (Two Volume Set). Oxford Library of Psychology. Oxford University Press.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Analysis of rhythm perception and musical memory through practical exercises.	Discussion, explanation, practical exercise	2	
2. Case study: the role of music in children's cognitive development.	Discussion, explanation, practical exercise	3	
3. Discussions and debates on scientific articles in the field of musical cognition.	Discussion, explanation, practical exercise	3	
4. Exploration of the relationship between emotion and music through audio examples.	Discussion, explanation, practical exercise	3	
5. Group presentations: applications of musical cognition in education and therapy.	Discussion, explanation, practical exercise	3	
Bibliography Cook, P. R. (Ed.). (1999). Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics. MIT Press. Honing, Henkjan. Music Cognition: The Basics. 1st ed. Taylor and Francis, 2021. Ochsner, K., & Kosslyn, S. M. (Eds.). (2017). The Oxford Handbook of Cognitive Neuroscience (Two Volume Set). Oxford Library of Psychology. Oxford University Press.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course is aligned with current areas of interest within academic communities in the fields of music psychology and neuroscience, which emphasise the development of interdisciplinary competences. The course content responds to the recommendations of relevant professional associations, which promote the integration of recent research on music perception and processing into education and therapy.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Degree of theoretical understanding of concepts in musical cognition	Written test covering theory and basic concepts	60%

10.5 Seminar / Laboratory / Project	■ Level of involvement and active participation in seminars and practical applications ■ Quality of the individual project / portfolio	■ Observation of seminar activity, including participation and involvement ■ Portfolio / applied project	40%
10.6 Minimum Performance Standard			
To pass the course, students must demonstrate knowledge of the fundamental concepts of musical cognition and the ability to apply them at an elementary level in practical activities.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean	Prof. dr. Filip Ignac Director of Departament
Conf. dr. Alexandra Belibou Course Instructor	Conf. dr. Alexandra Belibou Seminar/ laboratory/ Project Instructor

Note:

1. **Field of Study** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. **Cycle of Studies** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. **Course Status: Content Criterion** – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. **Course Status: Requirement Criterion** – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Contemporary Music Education I							
2.2 Course Instructor	Conf. Dr. Belibou Alexandra							
2.3 Seminar / Laboratory / Project Instructor	Conf. Dr. Belibou Alexandra							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	FC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					34
Additional research in the library, on specialised electronic platforms, and in the field					40
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					32
Tutorials					12
Examinations					4
Other activities.....					
3.7 Total student activity hours	122				
3.8 Total hours per semester	150				
3.9 Number of credits ⁵⁾	5				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Basic knowledge of education.
4.2 Competence prerequisites	Analytical and synthesis skills: the ability to connect information from different fields, including music, education, and psychology.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	The course aims to familiarise students with the various systems and methods of music education used over time both internationally and nationally, as well as with general pedagogy and music pedagogy in different musical and educational cultures. During the seminar, students develop the skills required to apply the music education systems studied.
7.2 Specific Objectives	■ Students should know the foundations of music education systems and be able to use their specific concepts. ■ Students should acquire and apply the main ideas, methods, and teaching tools derived from different music education systems to topics included in the current curriculum. ■ Students should creatively use, in practical activities, those methods and teaching tools that are integrated into the tradition of European music pedagogy or that may contribute to improving music education in contemporary schools.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
Methods of Music Reading and Notation in Twentieth-Century Active Music Education: general overview.	Discussion, explanation	2	
Modern Concepts of Music Education: Carl Orff, Zoltán Kodály, Leonard Bernstein, Shinichi Suzuki, Émile Jaques-Dalcroze.	Discussion, explanation	5	
The Impact of Technology-Mediated Education on Individual Development	Discussion, explanation	3	
Multimedia Applications Used in Music Didactics	Discussion, explanation	4	

Bibliography - Chircev Elena, Sisteme de educa ie muzicală, Editura MediaMusica, Cluj-Napoca, 2009-2010 - Edlund Larst: Modus novus, https://www.ema.edu.ee/oppematerjalid/solfedzo/MTM001_Modus_Novus.pdf.. - Munteanu Gabriela, De la didactica muzicală la educa ia muzicală, București, Editura Fundației "România de Măine", 1997. - Munteanu Gabriela, Sisteme de educație muzicală, București, Editura Fundației "România de Măine", 2009. Szentpal Maria: Jatekos Ritmika . București1981			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remark
1. Practical Applications of Music Notation Reading in Twentieth-Century Active Music Education	Discussion, explanation, practical exercise	3	
2. Practical Applications Using Orff Instruments	Discussion, explanation, practical exercise	2	
3. Exercises Guided by Dalcroze Principles: eurhythmics and rhythmic	Discussion, explanation, practical exercise	3	
4. The Edlund Method for Atonal Solfège: analysis of <i>Modus Novus</i>	Discussion, explanation, practical exercise	2	
5. ICT in Musical Activity: applications	Discussion, explanation, practical exercise	4	
Bibliography - Chircev Elena, Sisteme de educa ie muzicală, Editura MediaMusica, Cluj-Napoca, 2009-2010 - Edlund Larst: Modus novus, https://www.ema.edu.ee/oppematerjalid/solfedzo/MTM001_Modus_Novus.pdf.. - Munteanu Gabriela, De la didactica muzicală la educa ia muzicală, București, Editura Fundației "România de Măine", 1997. - Munteanu Gabriela, Sisteme de educație muzicală, București, Editura Fundației "România de Măine", 2009. - Szentpal Maria: Jatekos Ritmika . București1981			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course responds to the requirements of the academic and professional community by aligning with current training standards in the field of expressive therapies. The course content is correlated with the recommendations of relevant professional associations, which promote the integration of active methods into therapeutic practice. At the same time, the competences developed are relevant to employers in educational, clinical, and socio-cultural fields, where there is a growing need for specialists capable of using music for therapeutic and formative purposes.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Degree of theoretical understanding of concepts	Written test covering theory and basic concepts	60%
10.5 Seminar / Laboratory / Project	■ Level of involvement and active participation in seminars and practical applications ■ Quality of the individual project / portfolio	■ Observation of seminar activity, including participation and involvement ■ Portfolio / applied project	40%
10.6 Minimum Performance Standard			
To pass the course, students must demonstrate knowledge of the fundamental concepts of active music therapy and the ability to apply them at an elementary level in practical activities.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Department 
Conf. dr. Alexandra Belibou Lecture Instructor 	Conf. dr. Alexandra Belibou Seminar/ laboratory/ project Instructor 

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Musical Improvisation in Therapeutic Practice I							
2.2 Course Instructor	Lect. Dr. Suciu Magdalena							
2.3 Seminar / Laboratory / Project Instructor	Lect. Dr. Suciu Magdalena							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	2
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	28
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					30
Additional research in the library, on specialised electronic platforms, and in the field					20
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					9
Examinations					3
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Knowledge of musical notation
4.2 Competence prerequisites	Ability to perform vocally or on an instrument

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	
5.2 Conditions for conducting the seminar / laboratory / project:	Availability of a piano, percussion instruments, and audio listening and analysis equipment, including a computer. Computer laboratory equipped with a video

	projector, internet connection, appropriate software, and facilities for musical listening activities.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquired)

7.1 General Course Objective	Specialised expression of emotions and ideas through artistic language; development of musical sensitivity, imagination, and creativity;
7.2 Specific Objectives	- Development of the ability to use vocal and instrumental improvisation as a means of facilitating clients' emotional expression, through the creative adaptation of musical language to the needs and characteristics of each individual or group. - Practice and refinement of emotional self-regulation and musical empathy skills through improvisation, in order to strengthen the therapist–client relationship and stimulate processes of nonverbal communication within Music Therapy sessions.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Foundations of Musical Improvisation in Therapeutic Contexts Introduction to the role of musical improvisation in therapeutic practice; exploration of sound, silence, pulse, gesture and musical interaction; distinction between artistic, pedagogical and therapeutic improvisation.	Interactive lecture, guided practical exercises, musical demonstration, individual and group	4	
2. Listening, Attunement and Musical Response Practical exercises focused on active listening, musical mirroring, matching, supporting and contrasting; development of sensitivity to tempo, dynamics, timbre, rhythm, phrasing and emotional tone.		5	

3. Basic Improvisational Techniques and Structures Use of simple rhythmic, melodic and harmonic patterns; call and response, ostinato, drone, pedal point, question-answer structures and short improvisational forms; development of musical containment and coherence.	improvisation, case-based discussion and reflective analysis.	5	
4. Voice, Body and Non-verbal Expression Voice, breath, body percussion, movement and gesture as improvisational resources; exercises for developing embodied musical expression and non-verbal communication in therapeutic settings.		5	
5. Improvisation in Individual and Group Settings Practical work on dyadic and group improvisation; turn-taking, leadership, following, shared pulse, group cohesion and musical dialogue; reflection on the therapist's role in supporting interaction and participation.		5	
6. Reflective Practice and Introductory Clinical Applications Analysis of short improvisational experiences through verbal reflection, observation notes and group discussion; introductory links between musical choices, relational processes and therapeutic aims; development of basic reflective vocabulary.		4	
Bibliography Aigen, K. (2005). <i>Music-Centered Music Therapy</i> . Gilsum, NH: Barcelona Publishers. Austin, D. (2008). <i>The Theory and Practice of Vocal Psychotherapy: Songs of the Self</i> . London: Jessica Kingsley Publishers. Baker, F. A., & Uhlig, S. (Eds.). (2011). <i>Voicework in Music Therapy: Research and Practice</i> . London: Jessica Kingsley Publishers. Bruscia, K. E. (Ed.). (1987). <i>Improvisational Models of Music Therapy</i> . Springfield, IL: Charles C. Thomas. Bunt, L., & Stige, B. (2014). <i>Music Therapy: An Art Beyond Words</i> (2nd ed.). London: Routledge. Grocke, D., & Wigram, T. (2007). <i>Receptive Methods in Music Therapy: Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students</i> . London: Jessica Kingsley Publishers. Nordoff, P., & Robbins, C. (2007). <i>Creative Music Therapy: A Guide to Fostering Clinical Musicianship</i> (2nd ed.). Gilsum, NH: Barcelona Publishers. Wigram, T. (2004). <i>Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators and Students</i> . London: Jessica Kingsley Publishers. Wigram, T., Pedersen, I. N., & Bonde, L. O. (2002). <i>A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training</i> . London: Jessica Kingsley Publishers. Wheeler, B. L. (Ed.). (2015). <i>Music Therapy Handbook</i> . New York: Guilford Press.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

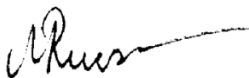
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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.5 Seminar / Laboratory / Project	Ability to analyse, synthesise, and generalise the information acquired during laboratory classes	Individual demonstration	30%

	Individual applied project: design and presentation of a short therapeutic improvisation sequence, including clinical context, therapeutic aim, musical techniques, therapist role and reflective commentary.	Presentation (aided by media support)	70%
10.6 Minimum Performance Standard			
The student must demonstrate the ability to complete the final assessment requirements in a creative, personalized manner, pertaining to academic and course-specific standards, competent use of the required vocabulary and concepts.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. Dr. Rucsanda Mădălina Dean 	Prof. Dr. Filip Ignac Director of Department 
	Lect. Dr. Maria-Magdalena Suci Seminar/ Laboratory/ Project Instructor 

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Therapeutic Singing I							
2.2 Course Instructor	Conf. Dr. Karácsony Noémi							
2.3 Seminar / Laboratory / Project Instructor	Conf. Dr. Karácsony Noémi							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	FC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					25
Additional research in the library, on specialised electronic platforms, and in the field					25
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					34
Tutorials					4
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	•
4.2 Competence prerequisites	•

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	• Multimedia Support • Classroom equipped with piano and stands
5.2 Conditions for conducting the seminar / laboratory / project:	• Multimedia Support • Classroom equipped with piano and stands

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC3. Uses Clinical Musical Improvisation in Therapy Creates musical improvisations in response to the client's communication, to enhance the individual character of the therapist–client relationship. Uses instrumental, vocal, and movement-based improvisation to respond to the client's therapeutic needs. PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	■ Understanding the vocal apparatus and how it works, including breathing, phonation, articulation, and resonance. ■ Developing the vocal skills needed to perform vocal works in a therapeutic context. ■ Identifying and clarifying specific issues related to vocal technique, musical language, articulation, and timbre.
7.2 Specific Objectives	■ Exploring singing as a therapeutic tool that can support physical, emotional, cognitive, and social well-being. ■ Improving performance technique through the study of a representative selection of vocal works, with attention to accuracy, expressiveness, and creativity. ■ Using elements of vocal performance appropriately within a therapeutic context. ■ Applying singing techniques in clinical and community-based therapeutic settings.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Overview Regarding the Role and Functions of the Voice - Historical introduction to the evolution of the art of singing - Voice types, vocal classification - Teaching singing in the 21st century - Singing as form of therapy - Historical and contemporary uses of singing in therapy	Interactive course Explanation Scientific argumentation Listening sessions	1	
2. Posture and Breathing in Singing	Interactive course	2	

- the relationship between body and voice - types of breathing - therapeutic approaches to breathing	Explanation Scientific argumentation Listening sessions		
3. Phonation in Singing - The functioning of the vocal folds in singing - aspect regarding vocal health and recovery	Interactive course Explanation Scientific argumentation Listening sessions	1	
4. Resonance - The vocal tract - Factors which affect vocal quality	Interactive course Explanation Scientific argumentation Listening sessions	1	
5. Articulation - Vowels and consonants - Anatomical aspects	Interactive course Explanation Scientific argumentation Listening sessions	1	
6. Singing, Emotion, and Self-Expression - The connection between mind, emotions, and voice - Psychological aspects of singing: voice and identity - Emotional expression through song	Interactive course Explanation Scientific argumentation Listening sessions	2	
7. Singing with Individuals - Voice-based interventions in one-to-one therapy - Assessment of vocal abilities and needs	Interactive course Explanation Scientific argumentation Listening sessions	3	
8. Singing in Groups and Communities - Group singing facilitation skills - Choirs, community singing, and therapeutic singing groups	Interactive course Explanation Scientific argumentation Listening sessions	3	
• Abraham Gerald, The Concise Oxford History of Music, Readers Union, Oxford University Press, Newton Abbot, 1979 • Carman, Judith E. 2012. Yoga for Singing: A Developmental Tool for Technique and Performance. New York: Oxford University Press. • Conable, Barbara. 2000. What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music. Rev. ed. Portland, OR: Andover Press. • Dayme, Meribeth Bunch. 2009. Dynamics of the Singing Voice. 5th ed. Vienna: Springer. • Edwards, Jane, ed. 2016. The Oxford Handbook of Music Therapy. Oxford: Oxford University Press. • Harrison, Scott D., and Jessica O'Bryan, eds. 2014. Teaching Singing in the 21st Century. Dordrecht: Springer. • Jordan, James, Mark Moliterno, and Nova Thomas. 2011. The Musician's Breath: The Role of Breathing in Human Expression. Chicago: GIA Publications. • Phillips, Kenneth H. 2019. Exploring the Human Voice: An Introduction to Voice and Its Applications. 2nd ed. San Diego, CA: Plural Publishing. • MacDonald, R., G. Kreutz, and L. Mitchell, eds. 2012. Music, Health, and Wellbeing. Oxford: Oxford University Press. • Sundberg, Johan. 1987. The Science of the Singing Voice. DeKalb, IL: Northern Illinois University Press.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Overview Regarding the Role and Functions of the Voice: - Historical introduction to the evolution of the art of singing - Teaching singing in the 21st century - Singing as form of therapy	Explanation, listening to musical examples, debate, Practical exercises	1	

2. Posture and Breathing in Singing - Practical vocal exercises		2	
3. Phonation in Singing - Practical vocal exercises		1	
4. Resonance - Practical vocal exercises		1	
5. Articulation - Practical vocal exercises		1	
6. Singing, Emotion, and Self-Expression - Practical vocal exercises - Emotional expression through song - Experiential exercises and self-reflection		2	
7. Singing with Individuals - Practical vocal exercises - Clinical case studies - Practical role-play exercises		3	
8. Singing in Groups and Communities - Practical vocal exercises - Choral singing - Leadership techniques and group dynamics		3	
Bibliography • Abraham Gerald, The Concise Oxford History of Music, Readers Union, Oxford University Press, Newton Abbot, 1979 • Carman, Judith E. 2012. Yoga for Singing: A Developmental Tool for Technique and Performance. New York: Oxford University Press. • Conable, Barbara. 2000. What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music. Rev. ed. Portland, OR: Andover Press. • Dayme, Meribeth Bunch. 2009. Dynamics of the Singing Voice. 5th ed. Vienna: Springer. • Edwards, Jane, ed. 2016. The Oxford Handbook of Music Therapy. Oxford: Oxford University Press. • Harrison, Scott D., and Jessica O'Bryan, eds. 2014. Teaching Singing in the 21st Century. Dordrecht: Springer. • Jordan, James, Mark Moliterno, and Nova Thomas. 2011. The Musician's Breath: The Role of Breathing in Human Expression. Chicago: GIA Publications. • Phillips, Kenneth H. 2019. Exploring the Human Voice: An Introduction to Voice and Its Applications. 2nd ed. San Diego, CA: Plural Publishing. • MacDonald, R., G. Kreutz, and L. Mitchell, eds. 2012. Music, Health, and Wellbeing. Oxford: Oxford University Press. • Sundberg, Johan. 1987. The Science of the Singing Voice. DeKalb, IL: Northern Illinois University Press. Musical scores: art songs, Baroque arias, compositions that are accessible from a vocal and technical standpoint – even for those with limited vocal experience.			

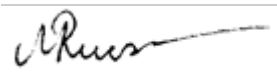
9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Correct application of vocal technique; accuracy, expressiveness, and creativity in the performance of vocal works; ability to relate vocal performance to therapeutic contexts	Practical examination	50%
10.5 Seminar / Laboratory / Project	Active and consistent participation in practical vocal activities throughout the semester	Practical involvement throughout the semester	10%
	Ability to reflect on personal vocal development and on the therapeutic applications of singing	Reflective journal: weekly reflections on personal vocal development and therapeutic applications	20%
	Demonstration of healthy vocal technique, expressive singing, and appropriate use of vocal elements in a therapeutic context	Practical vocal demonstration: demonstration of healthy vocal technique and expressive singing	20%
10.6 Minimum Performance Standard			
At least 50 points. A balanced utilization of elements pertaining to vocal training, music therapy theory, clinical application, and reflective practice.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Madalina, Dean 	Prof. dr. Filip Ignac Director of Department 
Conf. Dr. Karácsony Noémi Course Instructor 	Conf. Dr. Karácsony Noémi Seminar/ Laboratory/ Project Instructor 

Note:

- Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.

2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Specialised and Artistic Practice I							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Ionuț Poinăreanu							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	2
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	28
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					30
Additional research in the library, on specialised electronic platforms, and in the field					20
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					9
Examinations					3
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	The student must possess fundamental knowledge of general psychology and psychopedagogy, as well as introductory notions of music therapy, including techniques, methods, and fields of application.
4.2 Competence prerequisites	The student must demonstrate skills in empathic communication and positive interpersonal interaction, necessary for responsible engagement with beneficiaries in educational and therapeutic contexts.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
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5.2 Conditions for conducting the seminar / laboratory / project:	• Mobile percussion instruments, portable speaker, guitar, portable keyboard.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Formation and development of the practical competencies required for the application of music therapy techniques in educational and therapeutic contexts, through direct contact with beneficiaries and the integration of theoretical knowledge into practical activity.
7.2 Specific Objectives	■ Acquisition of the ability to plan, organize, and carry out simple music therapy activities adapted to the needs of the beneficiaries. ■ Development of observation, analysis, and critical reflection skills regarding the therapeutic process, with a view to improving professional practice.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Music therapy interventions in rehabilitation settings for seniors with disabilities – semester practice. The practical training takes place at the DASBV Day Centre.	Demonstration through examples and guided dialogue	28	
Bibliography			

- Kenneth Bruscia. (1998). *Defining Music Therapy* (1st ed.). BARCELONA PUBLISHERS.
- Levitin, D. (2007). *This Is Your Brain on Music: The Science of a Human Obsession*. Plume/Penguin.
- Metzner, S., Jaeger, U., Masuhr, O., Olschewski, U., Gräfe, E., Böske, A. C., & Dümpelmann, M. (2018). Forms of attunement during the initial stages of music therapy for patients with acute psychosis - A multicentre clinical study. *Nordic Journal of Music Therapy*, 27(5), 360–380.
- Sacks, O. (2008). *Musicophilia: Tales of Music and the Brain*. Vintage.

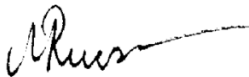
9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course contents are designed in accordance with current trends and the standards promoted by scientific and professional communities in the fields of music therapy and special education.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Attendance and active participation during practice	Observation form – attendance and active participation	100%
10.6 Minimum Performance Standard			
Minimum attendance of 60% of the practical training hours.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	S.L. Dr. Poinareanu Ionu Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Basic Concepts of Music Education I							
2.2 Course Instructor	Dr. Ion Negrilă							
2.3 Seminar / Laboratory / Project Instructor	Dr. Ion Negrilă							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	ELC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					25
Additional research in the library, on specialised electronic platforms, and in the field					25
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					34
Tutorials					
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	
4.2 Competence prerequisites	

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Definition of the fundamental theoretical concepts in music theory related to musical sound, and practical application of these concepts in the encoding and decoding of tonal sound configurations in and from musical notation.
7.2 Specific Objectives	■ Definition of concepts related to musical sound and its physical and physiological properties. ■ Identification of tonal rhythmic and intonational configurations of medium melodic difficulty, using both external and internal hearing. ■ Sight-singing of tonal rhythmic and intonational configurations of medium difficulty.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
I. Sound as a Complex Phenomenon 1. Acoustic oscillations; forces involved in the production of acoustic vibration: a) production of acoustic vibration; b) parameters of vibration: frequency, amplitude, temporal continuity, spectral shape, period; c) physical laws influencing vibration and their relationship with musical instruments; d) musical sound and noise.	Lecture, explanation, discussion, use of the e-learning platform	2	
2. Acoustic-musical organization of sound material: the general scale, register, octave system, tone and semitone.	Lecture, explanation, discussion, use of the e-learning platform	2	
3. Theory of musical intervals: classification criteria.	Lecture, explanation, discussion, use of the e-learning platform	4	
4. Rhythm and metre.	Lecture, explanation, discussion, use of the e-learning platform	3	
5. Tonality, the circle of fifths, relationships between keys.	Lecture, explanation, discussion, use of the e-learning platform	3	
Bibliography Anfilov, Gleb. <i>Fizica și muzica</i> , București, Editura tineretului, 1965. Giuleanu, Victor. <i>Tratat de teoria muzicii</i> , București, Editura muzicală, 1986. Urmă, Dem. <i>Acustică și muzică</i> , București, Editura științifică și enciclopedică, 1982. Vârlan, Petre Marcel. <i>Elemente de teoria muzicii. Note de curs. Fasciculul 1 – Sunetul muzical și coordonările sale</i> .			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Practical applications, sight-singing exercises, rhythmic, ear-training, and dictation exercises, analyses, papers, and listening activities related to the topics addressed in the lecture.	Guided listening, discussion, exercise, explanation.	14	
Bibliography Nireșteanu, Lucian. <i>Solfegii</i> , Brașov, Universitatea transilvania din Brașov, 1998. Macarie, Theodor. <i>Dicteuri muzicale</i> . Piatra Neam, Editura Nona, 2007. Vârlan, Petre Marcel. <i>100 Solfegii și exerciții ritmice</i> , Brașov, Universitatea "Transilvania" Brașov, 1994.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

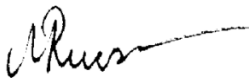
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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Accuracy of definitions; correlation of concepts; selection of information sources; receptiveness and dialogue.	Written test	50%

10.5 Seminar / Laboratory / Project	Sight-singing and dictation	Oral assessment	50%
10.6 Minimum Performance Standard			
Students must achieve at least 50% of the required performance for each assessment criterion.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Dr. Ion Negrilă Lecture Instructor 	Dr. Ion Negrilă Seminar/ Laboratory/ Project Instructor 

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Fundamentals of Musical Language I							
2.2 Course Instructor	Dr. Ion Negrilă							
2.3 Seminar / Laboratory / Project Instructor	Dr. Ion Negrilă							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	ELC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					25
Additional research in the library, on specialised electronic platforms, and in the field					25
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					34
Tutorials					
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	
4.2 Competence prerequisites	

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Definition of the fundamental theoretical concepts in music theory related to musical sound, and practical application of these concepts in the encoding and decoding of tonal sound configurations in and from musical notation.
7.2 Specific Objectives	■ Definition of concepts related to musical sound and its physical and physiological properties. ■ Identification of tonal rhythmic and intonational configurations of medium melodic difficulty, using both external and internal hearing. ■ Sight-singing of tonal rhythmic and intonational configurations of medium difficulty.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
Sound as a Complex Phenomenon	Lecture, explanation, discussion, use of the e-learning platform	2	
Registers, Octaves, and Musical Notation	Lecture, explanation, discussion, use of the e-learning platform	2	
Theory of Musical Intervals: Classification Criteria	Lecture, explanation, discussion, use of the e-learning platform	3	
Rhythm and Metre: Rhythmic Patterns and Procedures for Rhythmic Development	Lecture, explanation, discussion, use of the e-learning platform	4	
The Tonal System	Lecture, explanation, discussion, use of the e-learning platform	3	
Bibliography Anfilov, Gleb. <i>Fizica și muzica</i> , București, Editura tineretului, 1965. Giuleanu, Victor. <i>Tratat de teoria muzicii</i> , București, Editura muzicală, 1986. Urmă, Dem. <i>Acustică și muzică</i> , București, Editura științifică și enciclopedică, 1982. Vârlan, Petre Marcel. <i>Elemente de teoria muzicii. Note de curs. Fasciculul 1 – Sunetul muzical și coordonările sale</i> .			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Practical applications, sight-singing exercises, rhythmic, ear-training, and dictation exercises, analyses, papers, and listening activities related to the topics addressed in the lecture.	Guided listening, discussion, exercise, explanation.	14	
Bibliography Nireșteanu, Lucian. <i>Solfegii</i> , Brașov, Universitatea transilvania din Brașov, 1998. Macarie, Theodor. <i>Dicteuri muzicale</i> . Piatra Neam, Editura Nona, 2007. Vârlan, Petre Marcel. <i>100 Solfegii și exerciții ritmice</i> , Brașov, Universitatea "Transilvania" Brașov, 1994.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

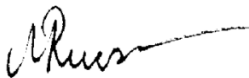
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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Accuracy of definitions; correlation of concepts; selection of information sources; receptiveness and dialogue.	Written test	50%

10.5 Seminar / Laboratory / Project	Sight-singing and dictation	Oral assessment	50%
10.6 Minimum Performance Standard			
Students must achieve at least 50% of the required performance for each assessment criterion.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Dr. Ion Negrilă Lecture Instructor 	Dr. Ion Negrilă Seminar/ Laboratory/ Project Instructor 

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Vocal Studies: Classical Voice / Jazz and Popular Music / Traditional Singing I							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	OSC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					3
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					20
Tutorials					
Examinations					3
Other activities.....					
3.7 Total student activity hours	46				
3.8 Total hours per semester	60				
3.9 Number of credits ⁵⁾	2				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Theoretical knowledge: music theory and music history; practical skills: vocal technique.
4.2 Competence prerequisites	Technical, artistic and self-assessment vocal skills.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
5.2 Conditions for conducting the seminar / laboratory / project:	• Students are required to attend the seminar with their own scores or with the scores provided by the teaching staff. The classroom must be equipped with the

	necessary electronic equipment. Mobile phones must be switched off or set to silent mode throughout the class. Students are expected to arrive on time.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	• Formation, consolidation and refinement of skills for encoding and decoding sound configurations into and from graphic representation. • The general objective of the course is to prepare students for teaching and performance activities in the field of traditional and light/popular music.
7.2 Specific Objectives	• Specialized artistic expression of feelings and ideas; development of musical sensitivity, imagination and creativity. • Identification and understanding by students of the specific features of the dialect areas studied. • Acquisition by students of breathing skills, vocal colour and specific vocal emission. • Acquisition of a personal repertoire comprising representative group pieces and individual pieces. • Enhancement of the creative potential of musical art for the structuring of one's own personality.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Presentation of possible individual repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	2	

Individual selection of the repertoire to be studied.	Teaching, demonstration through examples, explanation, and comparative listening activities.	2	
Learning and preparation of the repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	6	
Performance of the individual repertoire with accompaniment.	Teaching, demonstration through examples, explanation, and comparative listening activities.	4	
Bibliography • Balan, Florin-Suport de curs, Universitatea Transilvania din Brasov, 2024 • Berindei, Mihai- Dicționarul de jazz, Ed. Științifică și enciclopedică, București, 1976 • Cozma, Romeo- Univesul Jazzului, Editura Artes, Iasi, 2010 • Cocker, Jerry-Elements of the jazz language, Alfred Pub. Co., Van Nuys, California, 1996 • Miller, Ron-Modal Jazz, Composition & Harmony, vol I, Advancen Music, Rothenburg, Germany, 1996 • Riemann, Hugo-The Hamony Simplified, Augner Ltd., London, 1982. • Pascanu, Alexandru-Armonia, Editura didactică si pedagogică, Bucuresti, 1988 • Academia Română, Institutul de Etnografie și Folclor "C. Brăiloiu" – Sărbători și obiceiuri, Vol. I, Oltenia, Editura Enciclopedică, București, 2001 • Academia Română, Institutul de Etnografie și Folclor "C. Brăiloiu" – Sărbători și obiceiuri, Vol. II, Banat,			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

Epistemic communities: Consultation with experts in musicology and music pedagogy in order to ensure the relevance and currency of the course contents.

Professional associations: Collaboration with musicians' associations in order to integrate professional standards into the curriculum.

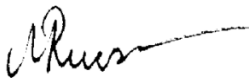
Employers: Dialogue with representatives of orchestras and musical institutions in order to align the competencies developed with labour market requirements.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Attendance and degree of diligence; personal contribution to artistic activities.	Practical assessment.	75%

	Accuracy and expressiveness in the performance of the score.	Practical assessment.	25%
10.6 Minimum Performance Standard			
Accurate and expressive performance of the assigned repertoire;			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	Lect. dr. Florin Bălan Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Chosen Instrument I							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. univ. dr. Buga Cristina Lect. univ. dr. Suteu Claudia Ligia Lect. univ. dr Szocs Botond							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	OSC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					10
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					10
Tutorials					3
Examinations					3
Other activities.....					
3.7 Total student activity hours	46				
3.8 Total hours per semester	60				
3.9 Number of credits ⁵⁾	2				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	
4.2 Competence prerequisites	

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
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5.2 Conditions for conducting the seminar / laboratory / project:	Students are required to attend the seminar with their own scores or with the scores provided by the teaching staff. The classroom must be equipped with the necessary electronic equipment. Mobile phones must be switched off or set to silent mode throughout the class. Students are expected to arrive on time.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Development of the ability to perform musical works, and to recognize and reproduce all notational elements in the score.
7.2 Specific Objectives	- Acquisition of the basic skills required for the performance of musical texts. - Development of technical skills intended to support accurate performance. - Quality of musical performance standards. - Development of a piano technique specific to the musical styles studied. - Development of memorization techniques for the musical works performed. - Assimilation of the principles underlying the sight-reading of a musical score.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Technical studies: C. Czerny, Op. 299, Book I.	Explanation and demonstration.	2	
J. S. Bach – Prelude in D minor: score reading and specific articulation techniques characteristic of the pre-Classical period.	Explanation, dialogue, exemplification.	4	

M. Clementi – Sonatina in G major, first movement: principles of fingering, phrasing and dynamics.	Exemplification, comparative performance.	4	
Romantic repertoire: Robert Schumann – two lyrical pieces. Principles of phrasing, dynamics and pedalling.	Dialogue, explanation, performance.	4	
Bibliography • Czerny, C. (1984). <i>Studies of Agility, Op. 299, Book I</i>. Bucharest: Musical Publishing House of the Composers' Union. • Bach, J. S. (1985). <i>Preludes for Piano</i>. Bucharest: Musical Publishing House of the Composers' Union. • Schumann, R. (1988). <i>Album of Pieces</i>. Bucharest: Musical Publishing House of the Composers' Union. • Clementi, M. (1984). <i>Album of Sonatinas for Piano</i>. Bucharest: Musical Publishing House of the Composers' Union.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course objectives and competency profile are aligned with the needs identified on the labour market and with the National Qualifications Framework.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.5 Seminar / Laboratory / Project	Ability to perform the musical works accurately from a melodic and rhythmic perspective. The assessment also takes into account the assimilation of the interpretative elements studied during the course.	Practical performance.	100%
10.6 Minimum Performance Standard			
• Mandatory performance of one technical study covered during the course and one Romantic piece by R. Schumann.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Ensemble: Popular Music / Traditional Music I							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	I	2.5 Semester	1	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	OSC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					3
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					20
Tutorials					
Examinations					3
Other activities.....					
3.7 Total student activity hours	46				
3.8 Total hours per semester	60				
3.9 Number of credits ⁵⁾	2				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Theoretical knowledge: music theory and music history; practical skills: vocal technique.
4.2 Competence prerequisites	Technical, artistic and self-assessment vocal skills.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
5.2 Conditions for conducting the seminar / laboratory / project:	• Students are required to attend the seminar with their own scores or with the scores provided by the teaching staff. The classroom must be equipped with the

	necessary electronic equipment. Mobile phones must be switched off or set to silent mode throughout the class. Students are expected to arrive on time.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	• Formation, consolidation and refinement of skills for encoding and decoding sound configurations into and from graphic representation. • The general objective of the course is to prepare students for teaching and performance activities in the field of traditional and light/popular music.
7.2 Specific Objectives	• Specialized artistic expression of feelings and ideas; development of musical sensitivity, imagination and creativity. • Identification and understanding by students of the specific features of the dialect areas studied. • Acquisition by students of breathing skills, vocal colour and specific vocal emission. • Acquisition of a personal repertoire comprising representative group pieces and individual pieces. • Enhancement of the creative potential of musical art for the structuring of one's own personality.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Presentation of possible ensemble repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	3	
Selection of the repertoire to be studied.	Teaching, demonstration through examples, explanation, and comparative listening activities.	5	
Learning and preparation of the repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	6	

Bibliography

- Balan, Florin-Suport de curs, Universitatea Transilvania din Brasov, 2024
- Berindei, Mihai- Dicționarul de jazz, Ed. Științifică și enciclopedică, București, 1976
- Cozma, Romeo- Univesul Jazzului, Editura Artes, Iasi, 2010
- Cocker, Jerry-Elements of the jazz language, Alfred Pub. Co., Van Nuys, California, 1996
- Miller, Ron-Modal Jazz, Composition & Harmony, vol I, Advancen Music, Rothenburg, Germany, 1996
- Riemann, Hugo-The Hamony Simplified, Augner Ltd., London, 1982.
- Pascanu, Alexandru-Armonia, Editura didactică si pedagogică, Bucuresti, 1988
- Academia Română, Institutul de Etnografie și Folclor "C. Brăiloiu" – Sărbători și obiceiuri, Vol. I, Oltenia, Editura Enciclopedică, București, 2001
- Academia Română, Institutul de Etnografie și Folclor "C. Brăiloiu" – Sărbători și obiceiuri, Vol. II, Banat,

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

Epistemic communities: Consultation with experts in musicology and music pedagogy in order to ensure the relevance and currency of the course contents.

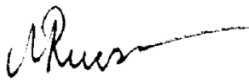
Professional associations: Collaboration with musicians' associations in order to integrate professional standards into the curriculum.

Employers: Dialogue with representatives of orchestras and musical institutions in order to align the competencies developed with labour market requirements.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Attendance and degree of diligence; personal contribution to artistic activities.	Practical assessment.	75%
	Accuracy and expressiveness in the performance of the score.	Practical assessment.	25%
10.6 Minimum Performance Standard			
• Accurate and expressive performance of the assigned repertoire;			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	Lect. dr. Florin Bălan Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Personal Development within the Paradigm of Creative Psychotherapies II							
2.2 Course Instructor	Lect. Dr. Andreea ISBĂŢOIU							
2.3 Seminar / Laboratory / Project Instructor	Lect. Dr. Andreea ISBĂŢOIU							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	FC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	3	of which: 3.2 Lecture	2	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	42	of which: 3.5 Lecture	28	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					40
Additional research in the library, on specialised electronic platforms, and in the field					35
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					31
Tutorials					
Examinations					2
Other activities.....					
3.7 Total student activity hours	108				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	5				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	- Active Music Therapy - Ethics and Academic Integrity
4.2 Competence prerequisites	Ability to use fundamental concepts in the field of Music Therapy

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Lecture room equipped with a video projector and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Room equipped with a whiteboard, video projector, laptop, modular furniture, and internet access.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC2. Working Effectively with Diverse Personality Types Demonstrates flexibility and the ability to work with a wide range of personality types. PC3. Uses Clinical Musical Improvisation in Therapy Creates musical improvisations in response to the client's communication, in order to enhance the individual character of the therapist–client relationship. Uses instrumental, vocal, and movement-based improvisation to respond to the client's therapeutic needs. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Acquisition of cognitive skills and of the ability to use specialised concepts in the fields of Music Therapy and personal development.
7.2 Specific Objectives	Explanation of concepts from the field of Music Therapy, as a branch of creative psychotherapy. Practice of the multiple methods and techniques used in personal development training. Use of emotions as an integral component of Music Therapy. Development of emotional management skills in future music therapists. Use of the results for the critical assessment of the effectiveness of personal development training. Assumption of responsibility in approaching highly difficult problem situations.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Personal Development in Professions with a Predominantly Relational Dimension	Lecture supported by slides, with short activities conducted in small groups	2	
2. Experiential Training for Personal Optimisation and Development		2	
3. Music Therapy: definition, principles, objectives		2	
4. Music Therapy as a Branch of Creative Psychotherapy		2	
5. Dance and Movement Therapy		2	
6. Gestalt Therapy		2	

7. Specific Methods of Music Therapy		2	
8. Fields of Application of Music Therapy		2	
9. Music Therapy and the Client's Personality		2	
10. Understanding the Emotional Experiences Specific to the Music Therapy Process: theoretical landmarks		4	
11. Development of Emotional Intelligence		3	
12. Emotional Intelligence: conceptual delimitations		3	
Bibliography Barrett, L.F. (2017). <i>Cum iau naștere emoțiile. Viața secretă a creierului</i> . Cluj-Napoca: Editura ASCR. Lazarus, R. (2011). <i>Emoție și adaptare. O abordare cognitivă a proceselor afective</i> . București: Editura Trei. Mitrofan, L. (2007). <i>Dezvoltarea personală – competență universitară transversală (o nouă paradigmă educațională)</i> . București: Editura Universității din București. Năstasă, L. E. (2010). Dezvoltarea inteligenței emoționale a studenților de la psihologie prin intermediul grupului experiențial. In Mitrofan, I. <i>Studii de validare și cercetări aplicative ale psihologiei și psihoterapiei unificării (în educație, dezvoltare personală și clinică)</i> . București: Editura Universității din București. Năstasă, L. E. (2013). <i>Training de abilitare profesională în paradigma psihoterapiilor creative – meloterapie</i> . Brașov: Editura Universității Transilvania. Năstasă, L. E. (2014). Decorating the doll - art-therapy experience focused on developing emotional intelligence. <i>Journal of Experiential Psychotherapy</i> . 17, 4(68), 3-12. Năstasă, L. E. (coord.).(2015). <i>Consilierea familiei aflate în impas – o abordare psihologică și educațională</i> . București: Eikon Năstasă, L. E. (2019). Intervenția consilierului școlar în cazul violului. In V. Enea, (coord.), <i>Intervenții psihologice în școală. Manualul consilierului școlar</i> . Iași: Ed. Polirom. Năstasă, L. E. (2019). Integrarea emoțiilor în procesul de reabilitare. In A.D. Fărcaș, (coord.), <i>Bolile cardiovasculare. Aspecte psihosociale</i> . Cluj-Napoca: Ed. Casa Cărții de Știință. Nedelcea, C. (2012). <i>Psihoterapia experiențială în lucrul cu emoțiile – contribuții și repere</i> . București: SPER.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Identifying Personal Needs and Their Role in the Personal Development of the Music Therapist	Exercises in small groups, analysis of group activities, and personal reflection	2	
2. Techniques and Methods Used in Personal Optimisation Training		2	
3. Experiential Therapeutic Techniques Used in Working with Emotions specific to expressive-creative therapies: Music Therapy, Dance Therapy, role-playing, and Art Therapy		4	
4. Interventions Focused on the Development of Emotional Management Skills in Music Therapy		4	

5. Assessment of the Effectiveness of Personal Development Training		2	
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Bibliography

Cross, M., & Papadoupoulos, L. (2001). *Becoming a therapist: a manual for personal and professional development*. NY: Brunner-Routledge.

Geller, J. D., Norcross, J. C., & Orlinsky, D. E. (2008). *Formarea pentru psihoterapie: perspective ale pacientului și ale clinicianului*. București: TREI.

Mayer, J., Salovey, P., & Caruso, D. (2004). Emotional Intelligence: Theory, Findings and Implications. *Psychological Inquiry*. 15(3), 197-215.

McKay, M., Brantley, J., & Wood J. C. (2018). Cum să-ți gestionezi emoțiile copleșitoare și să-ți recapeți autocontrolul. Ghidul practic de terapie comportamentală dialectică. București: Ed. Herald.

Năstasă, L.E. (2010). Dezvoltarea inteligenței emoționale a studenților de la psihologie prin intermediul grupului experiențial. in Mitrofan, I. *Studii de validare și cercetări aplicative ale psihologiei și psihoterapiei unificării (în educație, dezvoltare personală și clinică)*. București: Ed. Universității din București.

Năstasă, L. E. (2013). *Training de abilitare profesională în paradigma psihoterapiilor creative – meloterapie*. Brașov: Ed. Universității Transilvania.

Năstasă, L. E., & Cazan, A.-M. (2013). Personal and professional development of beginner psychologists. *Procedia - Social and Behavioral Sciences*, 84(9), 781-785.

Năstasă, L. E. (2015). Specificul comunicării în relația psihoterapeutică. In M. Pavalache-Ilie (coord.), *Mozaicul comunicării*. Cluj-Napoca: Presa Universitară Clujană.

Năstasă, L. E., Stroe, E., & Sandu, M. (2017). Managing emotions of specialists who interact with the social services beneficiaries. In M. Milcu, M. Stevens, & I. Dahl (eds.), *Modern research in health, education and social sciences. From evaluation to intervention*. Bucuresti: Editura Universitară.

Năstasă, L. E. (2019). Integrarea emoțiilor în procesul de reabilitare. In A.D. Fărcaș, (coord.), *Bolile cardiovasculare. Aspecte psihosociale*. Cluj-Napoca: Ed. Casa Cărții de Știință.

Salovey, P., Bedell, B., Detweiler, J. B., & Mayer, J. (1999). Coping intelligently: emotional intelligence and the coping process. In C.R. Snyder (Ed.), *Coping: the psychology of what works* (pp. 141-164). New York: Oxford University Press.

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

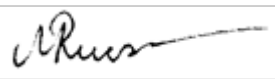
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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Use of specialised terminology and reasoned support for a decision or point of view.	Written examination with open-ended items	25%
	Self-analytical essay on personal resources and vulnerabilities, individual assignment.	Essay	25%
10.5 Seminar / Laboratory / Project	Preparation and presentation of an essay on the relationship between Music Therapy and another branch of creative therapy, such as drawing	Group project	25%

	therapy, drama therapy, or dance and movement therapy		
	Design and group facilitation of an exercise focused on emotional management for music therapists	Group project	25%
10.6 Minimum Performance Standard			
Ability to use fundamental concepts specific to the discipline. Critical assessment of problematic situations and possible solutions, while aligning one's own emotions with the responsibilities of the music therapist.			
Only essays on the relationship between Music Therapy and another branch of creative therapy, group-facilitated exercises, and materials uploaded individually to the platform during the semester will be assessed and taken into account in the final grade. In preparing the team project and the essay, as well as in participating in the examination, students must comply with the provisions of the University Code of Ethics, which forms part of the Charter of Transilvania University. Any circumvention of these rules constitutes plagiarism and will be sanctioned in accordance with the regulations in force.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Madalina, Dean 	Prof. dr. Filip Ignac Director of Departament 
Lect. Dr. Andreea ISBĂȘOIU Course Instructor	Lect. Dr. Andreea ISBĂȘOIU Seminar / Laboratory / Project Instructor

Note:

1. **Field of Study** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. **Cycle of Studies** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. **Course Status: Content Criterion** – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. **Course Status: Requirement Criterion** – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Musical Cognition II							
2.2 Course Instructor	Conf. Dr. Belibou Alexandra							
2.3 Seminar / Laboratory / Project Instructor	Conf. Dr. Belibou Alexandra							
2.4 Year of Study	II	2.5 Semester	2	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					26
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					12
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Basic knowledge of psychology and pedagogy.
4.2 Competence prerequisites	Analytical and synthesis skills: the ability to connect information from different fields, including music, cognitive sciences, and education.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Development of the knowledge and competences required to understand the cognitive processes involved in the perception, processing, and production of music, through the integration of psychological, neuroscientific, and musicological perspectives.
7.2 Specific Objectives	■ Identification and description of the main cognitive processes involved in music perception, including attention, memory, emotion, and recognition. ■ Analysis of the contributions of neuroscience to the understanding of musical mechanisms, including the role of the brain and nervous system in music processing. ■ Application of knowledge of musical cognition in educational, therapeutic, and artistic contexts, through case studies and practical examples.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Development of musical cognition in children and adolescents	Discussion, explanation	3	
2. Musical cognition and instrumental / vocal learning	Discussion, explanation	3	
3. Disorders of musical processing: amusia, musical dyslexia, aphasia	Discussion, explanation	3	
4. Technologies and computational research in musical cognition	Discussion, explanation	3	

5. Musical cognition applied to education, therapy, and artistic performance		2	
Bibliography Chattah, J. (2023). Film Music: Cognition to Interpretation. Routledge. Cook, P. R. (Ed.). (1999). Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics. MIT Press. Deliège, I., & Sloboda, J. A. (Eds.). (2004). Perception and Cognition of Music (1st ed.). Taylor & Francis. Honing, Henkjan. Music Cognition: The Basics. 1st ed. Taylor and Francis, 2021.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Analysis of the development of musical abilities at different ages: case studies	Discussion, explanation, practical exercise	2	
2. Practical exercises in observing the instrumental / vocal learning process	Discussion, explanation, practical exercise	3	
3. Presentations on musical processing disorders: amusia, aphasia	Discussion, explanation, practical exercise	3	
4. Workshop exploring software applications for the cognitive analysis of music	Discussion, explanation, practical exercise	3	
5. Applied project simulation: integrating musical cognition into education or therapy	Discussion, explanation, practical exercise	3	
Bibliography Chattah, J. (2023). Film Music: Cognition to Interpretation. Routledge. Cook, P. R. (Ed.). (1999). Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics. MIT Press. Deliège, I., & Sloboda, J. A. (Eds.). (2004). Perception and Cognition of Music (1st ed.). Taylor & Francis. Honing, Henkjan. Music Cognition: The Basics. 1st ed. Taylor and Francis, 2021.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course is aligned with current areas of interest within academic communities in the fields of music psychology and neuroscience, which emphasise the development of interdisciplinary competences. The course content responds to the recommendations of relevant professional associations, which promote the integration of recent research on music perception and processing into education and therapy.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Degree of theoretical understanding of concepts in musical cognition	Written test covering theory and basic concepts	60%

10.5 Seminar / Laboratory / Project	■ Level of involvement and active participation in seminars and practical applications ■ Quality of the individual project / portfolio	■ Observation of seminar activity, including participation and involvement ■ Portfolio / applied project	40%
10.6 Minimum Performance Standard			
To pass the course, students must demonstrate knowledge of the fundamental concepts of musical cognition and the ability to apply them at an elementary level in practical activities.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean	Prof. dr. Filip Ignac Director of Departament
Conf. dr. Alexandra Belibou Course Instructor	Conf. dr. Alexandra Belibou Seminar/ laboratory/ Project Instructor

Note:

1. **Field of Study** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. **Cycle of Studies** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. **Course Status: Content Criterion** – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. **Course Status: Requirement Criterion** – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Fundamentals of Human Anatomy and Physiology II							
2.2 Course Instructor	S.L. Dr. Poinareanu Ionut							
2.3 Seminar / Laboratory / Project Instructor	S.L. Dr. Poinareanu Ionut							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					30
Additional research in the library, on specialised electronic platforms, and in the field					30
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					12
Examinations					4
Other activities.....					
3.7 Total student activity hours	122				
3.8 Total hours per semester	150				
3.9 Number of credits ⁵⁾	5				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Students are expected to have basic knowledge of general biology, as well as fundamental concepts of chemistry and physics.
4.2 Competence prerequisites	Students are expected to have elementary skills in understanding and using scientific language.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Lecture room equipped with a video projector, computer, and interactive whiteboard.
5.2 Conditions for conducting the seminar / laboratory / project:	Practical laboratory equipped with teaching materials, computer, interactive whiteboard, and medical equipment, including a blood pressure monitor, stethoscope, pulse oximeter, and electrocardiograph.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC2. Working Effectively with Diverse Personality Types Demonstrates flexibility and the ability to work with a wide range of personality types. PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	■ Knowledge of the elements of descriptive and topographic anatomy, as well as of the physiology of all components of the human body. ■ Knowledge of the regions and spaces of the human body, organised into axial segments (head, neck, trunk) and appendicular segments (limbs), within the framework of topographic anatomy. ■ Knowledge of the complex morphophysiology of organ systems and apparatuses. ■ Acquisition of the specialised terminology of international anatomy and physiology.
7.2 Specific Objectives	■ Knowledge and understanding of anatomical elements. ■ Knowledge and understanding of the physiological processes of the human body. ■ Knowledge of the relationships between different anatomical elements. ■ Development of the master's student's knowledge and orientation in understanding and grounding the biochemical processes of the human body through the study of the normal physiological values of its biological parameters. ■ It is proposed that, upon completion of the course, the master's student should be able to recognise the regions, organs, and structures of the human body from anatomical and morphological perspectives, as well as from the perspective of their normal physiological functioning.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. The Cell: the Morphofunctional Unit of the Living Organism	Interactive presentation of teaching material using multimedia tools, PowerPoint	1	
2. The Locomotor System of the Human Body		1	

3. The Cardiovascular System	presentations, and educational films.	2	
4. The Respiratory System		2	
5. The Digestive System		2	
6. The Excretory and Reproductive Systems of the Human Body		2	
7. The Central and Peripheral Nervous Systems		2	
8. Sensory Systems and Sense Organs of the Human Body			
Bibliography Course notes prepared by the course instructor and updated annually. Netter Franck – Atlas de anatomia omului, Abordare clasica pe regiuni, Editia a opta, Editura Calisto, Versiune digitala, 2024 Papilian Victor – Anatomia omului, vol. 1 si vol. 2, Editia a XII-a, Editura All, 2003 Guyton and Hall. Tratat de fiziologia omului, Editia a XIII-a, Editura Calisto, 2019			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. The Cell: the Morphofunctional Unit of the Living Organism	Presentation, demonstration, and practical illustration of the course content through the use of interactive images, available teaching materials, and the expertise of the teaching staff.	1	
2. The Locomotor System of the Human Body		1	
3. The Cardiovascular System		2	
4. The Respiratory System		2	
5. The Digestive System		2	
6. The Excretory and Reproductive Systems of the Human Body		2	
7. The Central and Peripheral Nervous Systems		2	
8. Sensory Systems and Sense Organs of the Human Body			
Bibliography Netter Franck – Atlas de anatomia omului, Abordare clasica pe regiuni, Editia a opta, Editura Calisto, Versiune digitala, 2024 Papilian Victor – Anatomia omului, vol. 1 si vol. 2, Editia a XII-a, Editura All, 2003 Guyton and Hall. Tratat de fiziologia omului, Editia a XIII-a, Editura Calisto, 2019			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course develops the music therapist's integrated anatomical and physiological understanding of the human body, enabling them to understand the mechanisms of its normal functioning, both as a whole and in relation to its different apparatuses and systems.

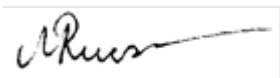
The course content is necessary for the development of specialised knowledge, with the client as the direct beneficiary of the study of human anatomy and physiology.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
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10.4 Lecture	Admission to the final examination is conditional upon students' participation in at least 80% of lectures and seminars.	Final assessment: written test and preparation of a paper on a topic from the course content.	75%
10.5 Seminar / Laboratory / Project	Recognition by the master's student of each organ of the human body, as well as its main function.	Final assessment: conducting an anamnesis based on a clinical case developed within the theoretical assessment.	25%
10.6 Minimum Performance Standard			
Knowledge of specific terminology. Recognition of the anatomical elements that make up the human body, the relationships between them, and their functions.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Madalina, Dean 	Prof. dr. Filip Ignac Director of Department 
S.L. Dr. Poinareanu Ionut Course Instructor	S.L. Dr. Poinareanu Ionut Seminar / Laboratory/ Project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Active Music Therapy II							
2.2 Course Instructor	Conf. Dr. Belibou Alexandra							
2.3 Seminar / Laboratory / Project Instructor	Conf. Dr. Belibou Alexandra							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	FC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					26
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					12
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Basic knowledge of psychology and pedagogy.
4.2 Competence prerequisites	Basic musical skills

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC2. Working Effectively with Diverse Personality Types Demonstrates flexibility and the ability to work with a wide range of personality types. PC3. Uses Clinical Musical Improvisation in Therapy Creates musical improvisations in response to the client's communication, in order to enhance the individual character of the therapist–client relationship. Uses instrumental, vocal, and movement-based improvisation to respond to the client's therapeutic needs. PC4. Manages Personal Professional Development Contextualises and evaluates their own professional practice. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Development of the theoretical and practical competences required to use music and sonic expression within the therapeutic process, through the active involvement of participants in musical exercises, improvisation, and group activities, with the aim of supporting personal development and the psychotherapeutic and educational intervention process.
7.2 Specific Objectives	■ Development of the ability to use musical improvisation techniques and rhythmic exercises as therapeutic tools for stimulating emotional expression and nonverbal communication. ■ Development of the skills required to organise and conduct an active Music Therapy session in educational, psychological, or clinical contexts. ■ Practice of the competences required to analyse and interpret the effects of musical activities on participants, in order to adapt methods to the needs of the group or individual.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Music Therapy: Definition and Historical Backgrou	Discussion, explanation	2	
2. A Therapeutic Understanding of Music: ■ Music as language ■ Music as analogy and metaphor ■ Music as a form of knowledge	Discussion, explanation	3	

3. Categories of Music Therapy Experiences: ☐ Receptive Music Therapy ☐ Active Music Therapy	Discussion, explanation	3	
4. Six International Models of Music Therapy: ☐ Behavioural Music Therapy ☐ Benenzon Music Therapy ☐ The Bonny Method of Guided Imagery and Music ☐ Analytic Music Therapy ☐ Nordoff–Robbins Music Therapy ☐ Neurologic Music Therapy	Discussion, explanation	6	
Bibliography Belibou A, <i>Perspective terapeutice ale muzicii</i> , Editura Muzicală, 2024 Darnley-Smith R., <i>Music Therapy</i> , Sage Publications, 2004 Grocke D., <i>Receptive Methodes in Music Therapy</i> , Kingsley Publishers, 2007 Silverman M, <i>Music Therapy</i> , Oxford University Press, 2015			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. The Body as Instrument: body percussion exercises	Discussion, explanation, practical exercise	2	
2. Musical Dialogue: paired improvisation	Discussion, explanation, practical exercise	2	
3. Sound Painting: translating emotions into sounds	Discussion, explanation, practical exercise	2	
4. Spontaneous Orchestra: guided collective creation	Discussion, explanation, practical exercise	2	
5. Case Studies: application of the methods covered in the lecture	Discussion, explanation, practical exercise	4	
6. Musical Role-Playing: exploration of the therapist–client relationship	Discussion, explanation, practical exercise	2	
Bibliography Belibou A, <i>Perspective terapeutice ale muzicii</i> , Editura Muzicală, 2024 Darnley-Smith R., <i>Music Therapy</i> , Sage Publications, 2004 Grocke D., <i>Receptive Methodes in Music Therapy</i> , Kingsley Publishers, 2007 Silverman M, <i>Music Therapy</i> , Oxford University Press, 2015			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course responds to the requirements of the academic and professional community by aligning with current training standards in the field of expressive therapies. The course content is correlated with the recommendations of relevant professional associations, which promote the integration of active methods into therapeutic practice. At the same time, the competences developed are relevant to employers in educational, clinical, and socio-cultural fields, where there is a growing need for specialists capable of using music for therapeutic and formative purposes.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Degree of theoretical understanding of concepts in active music therapy	Written test covering theory and basic concepts	60%
10.5 Seminar / Laboratory / Project	■ Level of involvement and active participation in seminars and practical applications ■ Quality of the individual project / portfolio	■ Observation of seminar activity, including participation and involvement ■ Portfolio / applied project	40%
10.6 Minimum Performance Standard			
To pass the course, students must demonstrate knowledge of the fundamental concepts of active music therapy and the ability to apply them at an elementary level in practical activities.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Conf. dr. Alexandra Belibou Course Instructor 	Conf. dr. Alexandra Belibou Seminar/ Laboratory/ Project Instructor 

Note:

1. **Field of Study** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. **Cycle of Studies** – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. **Course Status: Content Criterion** – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. **Course Status: Requirement Criterion** – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Musical Improvisation in Therapeutic Practice II							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. Dr. Suciu Magdalena							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					30
Additional research in the library, on specialised electronic platforms, and in the field					30
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					34
Tutorials					9
Examinations					3
Other activities.....					
3.7 Total student activity hours	106				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Knowledge of musical notation
4.2 Competence prerequisites	Ability to perform vocally or on an instrument

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	
5.2 Conditions for conducting the seminar / laboratory / project:	Availability of a piano, percussion instruments, and audio listening and analysis equipment, including a computer. Computer laboratory equipped with a video projector, internet connection, appropriate software, and facilities for musical listening activities.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquired)

7.1 General Course Objective	Specialised expression of emotions and ideas through artistic language; development of musical sensitivity, imagination, and creativity;
7.2 Specific Objectives	- Development of the ability to use vocal and instrumental improvisation as a means of facilitating clients' emotional expression, through the creative adaptation of musical language to the needs and characteristics of each individual or group. - Practice and refinement of emotional self-regulation and musical empathy skills through improvisation, in order to strengthen the therapist–client relationship and stimulate processes of nonverbal communication within Music Therapy sessions.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. From Improvisational Technique to Clinical Decision-Making Development of students' ability to move from the use of basic improvisational techniques to clinically informed musical decision-making. The unit focuses on selecting, adapting and sequencing improvisational interventions according to the client's needs, therapeutic aims and observed musical-relational responses. Students will work with more complex clinical scenarios, learning to decide when to mirror, support, contain, develop, interrupt, contrast or restructure the musical interaction.	Clinical demonstration, guided improvisational exercises, supervised individual and group work,	7	
2. Designing, Facilitating and Evaluating Improvisational Interventions Application of clinical improvisation in structured individual and group intervention plans. The unit focuses on designing short improvisational sessions or session fragments, formulating therapeutic aims, choosing	case-based learning, role-play, analysis of musical-	7	

appropriate musical materials, anticipating possible client responses, facilitating the intervention and evaluating its musical, relational and therapeutic outcomes. Students will also practise observation, documentation and reflective analysis, with attention to ethical boundaries, therapist presence and the continuity of the therapeutic process.	relational responses, observation and documentation exercises, reflective discussion.		
Bibliography Aigen, K. (2005). <i>Music-Centered Music Therapy</i>. Gilsum, NH: Barcelona Publishers. Bruscia, K. E. (Ed.). (1987). <i>Improvisational Models of Music Therapy</i>. Springfield, IL: Charles C. Thomas. Bunt, L., & Stige, B. (2014). <i>Music Therapy: An Art Beyond Words</i> (2nd ed.). London: Routledge. Nordoff, P., & Robbins, C. (2007). <i>Creative Music Therapy: A Guide to Fostering Clinical Musicianship</i> (2nd ed.). Gilsum, NH: Barcelona Publishers. Wigram, T. (2004). <i>Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators and Students</i>. London: Jessica Kingsley Publishers. Wigram, T., Pedersen, I. N., & Bonde, L. O. (2002). <i>A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training</i>. London: Jessica Kingsley Publishers. Wheeler, B. L. (Ed.). (2015). <i>Music Therapy Handbook</i>. New York: Guilford Press.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Ability to design an improvisational intervention based on relevant scholarly literature, clearly linking the chosen musical techniques to the therapeutic aim, client profile and clinical context.	Research-based applied project: design of a clinical improvisation intervention, including therapeutic aim, client profile, selected techniques, clinical rationale and references to relevant scholarly sources.	60%
	Ability to critically analyse and justify the intervention through reference to theoretical models, clinical principles and observed musical-relational responses.	Prezentare orală și susținere critică a proiectului, incluzând discutarea fundamentelor teoretice, a posibilelor răspunsuri ale beneficiarului, a limitelor intervenției și a indicatorilor de evaluare.	40%
10.6 Minimum Performance Standard			
Presentation of the portfolio on the above-mentioned topic			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. Dr. Rucsanda Mădălina Dean 	Prof. Dr. Filip Ignac Director of Departament 
	Lect. Dr. Maria-Magdalena Suci Seminar/ Laboratory/ Project Instructor 

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Specialised and Artistic Practice II							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Ionuț Poinăreanu							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	CPC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	2
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	28
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					30
Additional research in the library, on specialised electronic platforms, and in the field					20
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					30
Tutorials					9
Examinations					3
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	The student must possess fundamental knowledge of general psychology and psychopedagogy, as well as introductory notions of music therapy, including techniques, methods, and fields of application.
4.2 Competence prerequisites	The student must demonstrate skills in empathic communication and positive interpersonal interaction, necessary for responsible engagement with beneficiaries in educational and therapeutic contexts.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
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5.2 Conditions for conducting the seminar / laboratory / project:	• Mobile percussion instruments, portable speaker, guitar, portable keyboard.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Formation and development of the practical competencies required for the application of music therapy techniques in educational and therapeutic contexts, through direct contact with beneficiaries and the integration of theoretical knowledge into practical activity.
7.2 Specific Objectives	■ Acquisition of the ability to plan, organize, and carry out simple music therapy activities adapted to the needs of the beneficiaries. ■ Development of observation, analysis, and critical reflection skills regarding the therapeutic process, with a view to improving professional practice.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Music therapy interventions in rehabilitation settings for seniors with disabilities – semester practice. The practical training takes place at the DASBV Day Centre.	Demonstration through examples and guided dialogue	28	
Bibliography			

- Kenneth Bruscia. (1998). *Defining Music Therapy* (1st ed.). BARCELONA PUBLISHERS.
- Levitin, D. (2007). *This Is Your Brain on Music: The Science of a Human Obsession*. Plume/Penguin.
- Metzner, S., Jaeger, U., Masuhr, O., Olschewski, U., Gräfe, E., Böske, A. C., & Dümpelmann, M. (2018). Forms of attunement during the initial stages of music therapy for patients with acute psychosis - A multicentre clinical study. *Nordic Journal of Music Therapy*, 27(5), 360–380.
- Sacks, O. (2008). *Musicophilia: Tales of Music and the Brain*. Vintage.

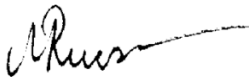
9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course contents are designed in accordance with current trends and the standards promoted by scientific and professional communities in the fields of music therapy and special education.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Attendance and active participation during practice	Observation form – attendance and active participation	100%
10.6 Minimum Performance Standard			
Minimum attendance of 60% of the practical training hours.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	S.L. Dr. Poinareanu Ionu Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Fundamentals of Musical Language II							
2.2 Course Instructor	Dr. Ion Negrilă							
2.3 Seminar / Laboratory / Project Instructor	Dr. Ion Negrilă							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	ELC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					25
Additional research in the library, on specialised electronic platforms, and in the field					25
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					34
Tutorials					
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	
4.2 Competence prerequisites	

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.
5.2 Conditions for conducting the seminar / laboratory / project:	Adequate teaching space, equipped with a projector, piano, audio system, and laptop.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquired)

7.1 General Course Objective	Definition of the fundamental theoretical concepts in music theory related to musical sound, and practical application of these concepts in the encoding and decoding of tonal sound configurations in and from musical notation.
7.2 Specific Objectives	■ Definition of concepts related to musical sound and its physical and physiological properties. ■ Identification of tonal rhythmic and intonational configurations of medium melodic difficulty, using both external and internal hearing. ■ Sight-singing of tonal rhythmic and intonational configurations of medium difficulty.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Tonal modulation. Broadening of the concept of tonality.	Lecture, explanation, discussion, use of the e-learning platform	4	
2. The modal system – historical overview.	Lecture, explanation, discussion, use of the e-learning platform	4	
3. Modal writing in the twentieth century and in contemporary music.	Lecture, explanation, discussion, use of the e-learning platform	4	
4. Rhythm and metre in the twentieth century.	Lecture, explanation, discussion, use of the e-learning platform	2	
Bibliography Anfilov, Gleb. <i>Fizica și muzica</i> , București, Editura tineretului, 1965. Giuleanu, Victor. <i>Tratat de teoria muzicii</i> , București, Editura muzicală, 1986. Urmă, Dem. <i>Acustică și muzică</i> , București, Editura științifică și enciclopedică, 1982. Vârlan, Petre Marcel. <i>Elemente de teoria muzicii. Note de curs. Fasciculul 1 – Sunetul muzical și coordonările sale</i> .			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Practical applications, sight-singing exercises, rhythmic, ear-training, and dictation exercises, analyses, papers, and listening activities related to the topics addressed in the lecture.	Guided listening, discussion, exercise, explanation.	14	
Bibliography Nireșteanu, Lucian. <i>Solfegii</i> , Brașov, Universitatea transilvania din Brașov, 1998. Macarie, Theodor. <i>Dicteuri muzicale</i> . Piatra Neam , Editura Nona, 2007. Vârlan, Petre Marcel. <i>100 Solfegii și exerciții ritmice</i> , Brașov, Universitatea "Transilvania" Brașov, 1994.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

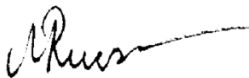
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10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Accuracy of definitions; correlation of concepts; selection of information sources; receptiveness and dialogue.	Written test	50%

10.5 Seminar / Laboratory / Project	Sight-singing and dictation	Oral assessment	50%
10.6 Minimum Performance Standard			
Students must achieve at least 50% of the required performance for each assessment criterion.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Dr. Ion Negrilă Lecture Instructor 	Dr. Ion Negrilă Seminar/ Laboratory/ Project Instructor 

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Medical Acoustics II							
2.2 Course Instructor	Ş.I. dr. ing. MODRAN Horia Alexandru							
2.3 Seminar / Laboratory / Project Instructor	Ş.I. dr. ing. MODRAN Horia Alexandru							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	E	2.7 Course status	Content Criterion ³⁾	SC
							Requirement Criterion ⁴⁾	ELC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	2	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	28	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					29
Additional research in the library, on specialised electronic platforms, and in the field					25
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					34
Tutorials					
Examinations					4
Other activities.....					
3.7 Total student activity hours	92				
3.8 Total hours per semester	120				
3.9 Number of credits⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	•
4.2 Competence prerequisites	• General Physics

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	• Room equipped with multimedia equipment, with a capacity of 30 seats.
5.2 Conditions for conducting the seminar / laboratory / project:	• Laboratory equipped with personal computer systems, including at least 15 computers.

6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC2. Shows Empathy Demonstrates empathy in order to prevent any form of symbolic violence and isolation and to ensure increased attention to all individuals. The graduate must demonstrate the ability to understand different forms of verbal and nonverbal communication of emotions and sensory experiences. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	1. Knowledge of general theoretical concepts relating to the field of acoustics. 2. Knowledge and application of the basic principles of acoustics in the medical field.
7.2 Specific Objectives	1. Development of skills related to the analysis and synthesis of acoustic signals. 2. Training in LabVIEW graphical programming.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Introduction to Acoustics; Harmonic Analysis. Physical Characteristics of Sounds: frequency, intensity, spectral composition, and duration.	Interactive lecture using teaching materials presented with a video projector and live demonstration of examples.	2	
2. Sound Waves and Oscillations		2	
3. Waves and Acoustic Quantities		2	
4. Medical Acoustics: acoustic perception, psychoacoustics, loudspeakers and headphones, noise- and music-based treatments, and environmental acoustics.		2	
5. Fourier Analysis: fundamental frequency, harmonics, and sound qualities.		2	

6. Environmental Acoustics		2	
7. Measurement of Acoustic Parameters		2	
Bibliography 1. Crețu T. - Fizică generală, vol. I, II, III, Ed. Tehnică, București, 1986. 2. T. Bohățiel, E. Năstase - Defectoscopie ultrasonică fizică și tehnică, Ed. Tehnică, București, 1980 3. E. Bădăraș, M. Grumăzescu - Bazele Acusticii Moderne, Editura Academiei, București, 1974. 4. R.E. Apfel - Methods of Experimental Physics, vol 19 Ultrasonics, Academic Press, Harcourt Brace Jovanovich Publishers, New York, 1981. 5. David T. Blackstock - Fundamentals of Physical Acoustic, John Wiley&Son, Inc, 2000. 6. Emmanuel Papadakis - Ultrasonic Instruments and Device, Academic Press, San Diego, 2000. 7. P. Filippi, D. Habault, J.P.Lefebvre, A. Bergassoli - Acoustic: Basic Physics, Theory and Methods, Academic Press, 1999. 8. Note curs și documentație. Semnale și Aplicații.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. LabVIEW Programming	Presentation, explanation, analysis, comparison	2	
2. Prototyping Systems	Presentation, explanation, analysis, comparison	2	
3. LabVIEW Examples and Applications	Presentation, explanation, analysis, comparison	2	
4. Express VIs	Presentation, explanation, analysis, comparison	2	
5. Signal Processing	Presentation, explanation, analysis, comparison	2	
6. Advanced Graphical Programming	Presentation, explanation, analysis, comparison	2	
7. Measurements and Data Acquisition	Presentation, explanation, analysis, comparison	2	
Bibliography 1. Crețu T. - Fizică generală, vol. I, II, III, Ed. Tehnică, București, 1986. 2. T. Bohățiel, E. Năstase - Defectoscopie ultrasonică fizică și tehnică, Ed. Tehnică, București, 1980 3. E. Bădăraș, M. Grumăzescu - Bazele Acusticii Moderne, Editura Academiei, București, 1974. 4. R.E. Apfel - Methods of Experimental Physics, vol 19 Ultrasonics, Academic Press, Harcourt Brace Jovanovich Publishers, New York, 1981. 5. David T. Blackstock - Fundamentals of Physical Acoustic, John Wiley&Son, Inc, 2000. 6. Emmanuel Papadakis - Ultrasonic Instruments and Device, Academic Press, San Diego, 2000. 7. P. Filippi, D. Habault, J.P.Lefebvre, A. Bergassoli - Acoustic: Basic Physics, Theory and Methods, Academic Press, 1999. 8. Note curs și documentație. Semnale și Aplicații.			

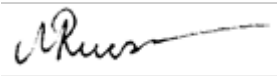
9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

Issues related to the technical understanding of the music-therapeutic effects of sound were identified among a number of significant employers, and the course content was structured in order to respond to their expectations. The examples addressed cover a broad range of applications of acoustics in the field of Music Therapy.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Acquisition of concepts and characteristics. Clarity, coherence, and concision in the presentation and explanation of functionality	Written examination. The examination tickets contain 4–5 topics, including one problem. For each topic, the marking scheme is specified and communicated to students together with the topics.	70%
	Attendance and activity during lectures	Assessed throughout the semester.	Students may be awarded a bonus of up to one point.
10.5 Seminar / Laboratory / Project	Certified applied activities: laboratory / practical work	Assessment of the fulfilment of requirements during laboratory classes.	30%
10.6 Minimum Performance Standard			
Conditions for Passing: minimum grade of 5 for both the lecture and laboratory components.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Madalina, Dean 	Prof. dr. Filip Ignac Director of Department 
Ș.I. dr. ing. MODRAN Horia Alexandru, Course Instructor	Ș.I. dr. ing. MODRAN Horia Alexandru, Seminar / Laboratory / Project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).

5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Vocal Studies: Classical Voice / Jazz and Popular Music / Traditional Singing II							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	OSC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					3
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					20
Tutorials					
Examinations					3
Other activities.....					
3.7 Total student activity hours	46				
3.8 Total hours per semester	60				
3.9 Number of credits ⁵⁾	2				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Theoretical knowledge: music theory and music history; practical skills: vocal technique.
4.2 Competence prerequisites	Technical, artistic and self-assessment vocal skills.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
5.2 Conditions for conducting the seminar / laboratory / project:	• Students are required to attend the seminar with their own scores or with the scores provided by the teaching staff. The classroom must be equipped with the

	necessary electronic equipment. Mobile phones must be switched off or set to silent mode throughout the class. Students are expected to arrive on time.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	- Formation, consolidation and refinement of skills for encoding and decoding sound configurations into and from graphic representation. - The general objective of the course is to prepare students for teaching and performance activities in the field of traditional and light/popular music.
7.2 Specific Objectives	- Specialized artistic expression of feelings and ideas; development of musical sensitivity, imagination and creativity. - Identification and understanding by students of the specific features of the dialect areas studied. - Acquisition by students of breathing skills, vocal colour and specific vocal emission. - Acquisition of a personal repertoire comprising representative group pieces and individual pieces. - Enhancement of the creative potential of musical art for the structuring of one's own personality.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Presentation of possible individual repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	2	

Individual selection of the repertoire to be studied.	Teaching, demonstration through examples, explanation, and comparative listening activities.	2	
Learning and preparation of the repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	6	
Performance of the individual repertoire with accompaniment.	Teaching, demonstration through examples, explanation, and comparative listening activities.	4	
Bibliography • Balan, Florin-Suport de curs, Universitatea Transilvania din Brasov, 2024 • Berindei, Mihai- Dicționarul de jazz, Ed. Științifică și enciclopedică, București, 1976 • Cozma, Romeo- Univesul Jazzului, Editura Artes, Iasi, 2010 • Cocker, Jerry-Elements of the jazz language, Alfred Pub. Co., Van Nuys, California, 1996 • Miller, Ron-Modal Jazz, Composition & Harmony, vol I, Advancen Music, Rothenburg, Germany, 1996 • Riemann, Hugo-The Hamony Simplified, Augner Ltd., London, 1982. • Pascanu, Alexandru-Armonia, Editura didactică si pedagogică, Bucuresti, 1988 • Academia Română, Institutul de Etnografie și Folclor "C. Brăiloiu" – Sărbători și obiceiuri, Vol. I, Oltenia, Editura Enciclopedică, București, 2001 • Academia Română, Institutul de Etnografie și Folclor "C. Brăiloiu" – Sărbători și obiceiuri, Vol. II, Banat,			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

Epistemic communities: Consultation with experts in musicology and music pedagogy in order to ensure the relevance and currency of the course contents.

Professional associations: Collaboration with musicians' associations in order to integrate professional standards into the curriculum.

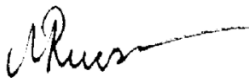
Employers: Dialogue with representatives of orchestras and musical institutions in order to align the competencies developed with labour market requirements.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Attendance and degree of diligence; personal contribution to artistic activities.	Practical assessment.	75%

	Accuracy and expressiveness in the performance of the score.	Practical assessment.	25%
10.6 Minimum Performance Standard			
Accurate and expressive performance of the assigned repertoire;			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	Lect. dr. Florin Bălan Seminar/ laboratory/ project Instructor

Note:

- Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
- Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
- Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
- Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
- One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Chosen Instrument II							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. univ. dr. Buga Cristina Lect. univ. dr. Suteu Claudia Ligia Lect. univ. dr Szocs Botond							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	OSC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					10
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					10
Tutorials					3
Examinations					3
Other activities.....					
3.7 Total student activity hours	46				
3.8 Total hours per semester	60				
3.9 Number of credits ⁵⁾	2				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	
4.2 Competence prerequisites	

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
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5.2 Conditions for conducting the seminar / laboratory / project:	Students are required to attend the seminar with their own scores or with the scores provided by the teaching staff. The classroom must be equipped with the necessary electronic equipment. Mobile phones must be switched off or set to silent mode throughout the class. Students are expected to arrive on time.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking. TC4. Thinks Holistically Takes into account indirect and long-term consequences in planning and decision-making. Considers the effects on other people, processes, and the environment and includes them in their own planning.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	Development of the ability to perform musical works, and to recognize and reproduce all notational elements in the score.
7.2 Specific Objectives	- Acquisition of the basic skills required for the performance of musical texts. - Development of technical skills intended to support accurate performance. - Quality of musical performance standards. - Development of a piano technique specific to the musical styles studied. - Development of memorization techniques for the musical works performed. - Assimilation of the principles underlying the sight-reading of a musical score.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Technical studies: C. Czerny, Op. 299, Book I.	Explanation and demonstration.	2	
J. S. Bach – Prelude in D minor: score reading and specific articulation techniques characteristic of the pre-Classical period.	Explanation, dialogue, exemplification.	4	

M. Clementi – Sonatina in G major, first movement: principles of fingering, phrasing and dynamics.	Exemplification, comparative performance.	4	
Romantic repertoire: Robert Schumann – two lyrical pieces. Principles of phrasing, dynamics and pedalling.	Dialogue, explanation, performance.	4	
Bibliography • Czerny, C. (1984). <i>Studies of Agility, Op. 299, Book I</i>. Bucharest: Musical Publishing House of the Composers' Union. • Bach, J. S. (1985). <i>Preludes for Piano</i>. Bucharest: Musical Publishing House of the Composers' Union. • Schumann, R. (1988). <i>Album of Pieces</i>. Bucharest: Musical Publishing House of the Composers' Union. • Clementi, M. (1984). <i>Album of Sonatinas for Piano</i>. Bucharest: Musical Publishing House of the Composers' Union.			

9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The course objectives and competency profile are aligned with the needs identified on the labour market and with the National Qualifications Framework.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.5 Seminar / Laboratory / Project	Ability to perform the musical works accurately from a melodic and rhythmic perspective. The assessment also takes into account the assimilation of the interpretative elements studied during the course.	Practical performance.	100%
10.6 Minimum Performance Standard			
• Mandatory performance of one technical study covered during the course and one Romantic piece by R. Schumann.			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.

COURSE SYLLABUS

1. Information about the Programme

1.1 Higher Education Institution	Transilvania University of Braşov
1.2 Faculty	Faculty of Music
1.3 Departament	Department of Performance and Music Pedagogy
1.4 Field of Study ¹⁾	Music
1.5 Cycle of Study ²⁾	Master's Degree
1.6 Study Programme/ Qualification	MUSIC THERAPY

2. Course Information

2.1 Course Title	Ensemble: Popular Music / Traditional Music II							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	I	2.5 Semester	2	2.6 Type of Assessment	V	2.7 Course status	Content Criterion ³⁾	CC
							Requirement Criterion ⁴⁾	OSC

3. Estimated Total Time Allocation (hours per semester for teaching activities)

3.1 Number of Hours per week	1	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					20
Additional research in the library, on specialised electronic platforms, and in the field					3
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					20
Tutorials					
Examinations					3
Other activities.....					
3.7 Total student activity hours	46				
3.8 Total hours per semester	60				
3.9 Number of credits ⁵⁾	2				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Theoretical knowledge: music theory and music history; practical skills: vocal technique.
4.2 Competence prerequisites	Technical, artistic and self-assessment vocal skills.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
5.2 Conditions for conducting the seminar / laboratory / project:	• Students are required to attend the seminar with their own scores or with the scores provided by the teaching staff. The classroom must be equipped with the

	necessary electronic equipment. Mobile phones must be switched off or set to silent mode throughout the class. Students are expected to arrive on time.
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6. Specific Competences Acquired (according to the competence grid in the curriculum)

Professional Competences	PC1. Identifies the Characteristics of Music The graduate identifies the elementary, structural, and stylistic characteristics of music from different periods and cultures. PC5. Develops Therapeutic Relationships Maintains the individual therapeutic relationship in order to activate the innate healing capacity of the person concerned, to establish active collaboration in the process of health education and healing, and to maximise the potential for healthy change.
Transversal Competences	TC1. Approaches Challenges Positively Adopts a positive attitude and a constructive approach when facing challenges. TC3. Thinks Critically Formulates and defends judgements based on internal evidence and external criteria. Critically evaluates the credibility and reliability of information before using it or communicating it to others. Develops independent and critical thinking.

7. Course Objectives (based on the specific competences acquire)

7.1 General Course Objective	• Formation, consolidation and refinement of skills for encoding and decoding sound configurations into and from graphic representation. • The general objective of the course is to prepare students for teaching and performance activities in the field of traditional and light/popular music.
7.2 Specific Objectives	• Specialized artistic expression of feelings and ideas; development of musical sensitivity, imagination and creativity. • Identification and understanding by students of the specific features of the dialect areas studied. • Acquisition by students of breathing skills, vocal colour and specific vocal emission. • Acquisition of a personal repertoire comprising representative group pieces and individual pieces. • Enhancement of the creative potential of musical art for the structuring of one's own personality.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Presentation of possible ensemble repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	3	
Selection of the repertoire to be studied.	Teaching, demonstration through examples, explanation, and comparative listening activities.	5	
Learning and preparation of the repertoire.	Teaching, demonstration through examples, explanation, and comparative listening activities.	6	

Bibliography

- Balan, Florin-Suport de curs, Universitatea Transilvania din Brasov, 2024
- Berindei, Mihai- Dicționarul de jazz, Ed. Științifică și enciclopedică, București, 1976
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- Cocker, Jerry-Elements of the jazz language, Alfred Pub. Co., Van Nuys, California, 1996
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- Riemann, Hugo-The Hamony Simplified, Augner Ltd., London, 1982.
- Pascanu, Alexandru-Armonia, Editura didactică si pedagogică, Bucuresti, 1988
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9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

Epistemic communities: Consultation with experts in musicology and music pedagogy in order to ensure the relevance and currency of the course contents.

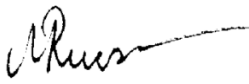
Professional associations: Collaboration with musicians' associations in order to integrate professional standards into the curriculum.

Employers: Dialogue with representatives of orchestras and musical institutions in order to align the competencies developed with labour market requirements.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture			
10.5 Seminar / Laboratory / Project	Attendance and degree of diligence; personal contribution to artistic activities.	Practical assessment.	75%
	Accuracy and expressiveness in the performance of the score.	Practical assessment.	25%
10.6 Minimum Performance Standard			
• Accurate and expressive performance of the assigned repertoire;			

This Course Syllabus was endorsed by the Department Council on 16/06/2026 and approved by the Faculty Council on 16/06/2026.

Prof. dr. Rucsanda Mădălina Dean 	Prof. dr. Filip Ignac Director of Departament 
Lecture Instructor	Lect. dr. Florin Bălan Seminar/ laboratory/ project Instructor

Note:

1. Field of Study – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate. This shall be completed in accordance with the currently valid Nomenclature of fields and specialisations / university study programmes.
2. Cycle of Studies – one of the following options shall be selected: Bachelor's Degree / Master's Degree / Doctorate.
3. Course Status: Content Criterion – one of the following options shall be selected: SC (specialisation course) / FC (fundamental course) / CC (complementary course).
4. Course Status: Requirement Criterion – one of the following options shall be selected: CPC (compulsory course) / ELC (elective course) / OSC (optional supplementary course).
5. One credit is equivalent to 30 hours of study, including teaching activities and individual study.