

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	Professional Skills Training: Emotional Development III							
2.2 Course Instructor	Lect. Dr. Andreea ISBĂŢOIU							
2.3 Seminar / Laboratory / Project Instructor	Lect. Dr. Andreea ISBĂŢOIU							
2.4 Year of Study	II	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	3	of which: 3.2 Lecture	1	3.3 Seminar / Laboratory / Project	2
3.4 Total hours in the curriculum	42	of which: 3.5 Lecture	14	3.6 Seminar / Laboratory / Project	28
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					41
Additional research in the library, on specialised electronic platforms, and in the field					25
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					10
Tutorials					
Examinations					2
Other activities.....					
3.7 Total student activity hours	78				
3.8 Total hours per semester	120				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	- Personal Development within the Paradigm of Creative Psychotherapies: 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	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	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	Acquisition of cognitive skills and of the ability to use specialised concepts in the fields of Music Therapy and professional habilitation.
7.2 Specific Objectives	• Appropriate use of the specific psychological language associated with professional habilitation training. • Identification of the advantages of undergoing a process of professional habilitation, as well as of the arguments supporting the need for supervision and/or group intervention for the music therapist. • Application of methods and techniques specific to personal and professional development, in compliance with deontological norms. • Assessment of the effectiveness of interventions. • Management of the development of master's students' emotional intelligence. • Critical and constructive engagement with the profession of music therapist. • Cultivation of positive and responsible attitudes toward one's own client in Music Therapy.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Professional Habilitation of Specialists in the Field of Music Therapy	Lecture supported by slides, with short activities conducted in small groups	2	
2. Development of Emotional Intelligence and Its Implications for		2	

the Optimisation of Professional Behaviour			
3. Optimisation of the Music Therapist's Professional Behaviour		2	
4. The Client–Therapist Relationship in Music Therapy		4	
5. Empathy in Music Therapy: benefits and development strategies		2	
6. Alleviation of Professional Burnout in Music Therapists		2	
Bibliography Bohart, A.C., & Greenberg, L.S. (2011). <i>Empatia în psihoterapie</i> . București: Trei. Kottler, J.A. (2011). <i>În culisele psihoterapiei</i> . București: TREI. Mitrofan, L. (2007). <i>Dezvoltarea personală – competență universitară transversală (o nouă paradigmă educațională)</i> . București: Editura Universității din București. Năstasă, L.E. (2008). Empatia – componentă a inteligenței emoționale. In E. Cocoradă (coord.). <i>Microviolența școlară conexă evaluării</i> . Brașov: Editura Universității Transilvania din Brașov Năstasă, L. E. (2010). Dezvoltarea inteligenței emoționale a studenților de la psihologie prin intermediul grupului experiențial. In Mitrofan, L. <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. (2013). Personal and profesional development of future melotherapists. In <i>Journal of Experiential Psychotherapy</i> , vol. 16, 2 (62), 3–11. 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). 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 Professional Habilitation of the Music Therapist	Exercises in small groups, analysis of group activities, and personal reflection	4	
2. Techniques and Methods Used in Professional Habilitation Methods		8	
3. Interventions Centred on the Development of the Music Therapist's Emotional Intelligence		8	
4. Difficulties Encountered in the Music Therapist's Professional Relationships		4	
5. The Professional Supervision and/or Intervention Group as a Valuable Resource in the Music Therapy Process		2	
6. Assessment of the Effectiveness of Professional Habilitation Training		2	

Bibliography

- Barrett, L.F. (2017). *Cum iau naștere emoțiile. Viața secretă a creierului*. Cluj-Napoca: Editura ASCR.
- 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.
- Lazarus, R. (2011). *Emoție și adaptare. O abordare cognitivă a proceselor afective*. București: Editura Trei.
- 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.

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

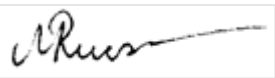
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10. Assessment

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	Creation and group facilitation of an exercise centred on the development of music therapists' emotional intelligence.	Group project	25%
	Preparation, in a dyad (music therapist – co-music therapist), of a case study: assessment of difficulties and	Group project	25%

	design of a Music Therapy intervention for a potential client, including the selection of musical pieces and the rationale for their selection.		
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.			
Participation in the examination is permitted only if the master's student: (1) has facilitated, in a group, during the semester, an exercise centred on the development of music therapists' emotional intelligence and has uploaded it individually to the platform; (2) has attended at least 4 laboratories out of 7; and (3) has prepared, in a dyad, and uploaded individually to the platform, a case study concerning the assessment of difficulties and the design of a Music Therapy intervention for a potential client. In preparing the team project, 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	Medical Semiology and Human Pathology III							
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	II	2.5 Semester	1	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					32
Additional research in the library, on specialised electronic platforms, and in the field					20
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					33
Tutorials					5
Examinations					2
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 human anatomy and physiology.
4.2 Competence prerequisites	

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	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	Establishing appropriate professional and interpersonal relationships between the music therapist and the client.
7.2 Specific Objectives	■ Understanding the client's symptomatology and integrating it into their clinical diagnosis. ■ Correlating the signs and symptoms of disease with the individual's medical conditions. ■ Knowledge of human diseases.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Terminology: symptom, sign, syndrome, disease, diagnosis	Interactive presentation of teaching material using multimedia tools, PowerPoint presentations, and educational films.	1	
2. General and Specific Symptoms: anamnesis		1	
3. Pain: general and specific semiology; semiology and pathology of the locomotor system		2	
4. Semiology and Pathology of the Respiratory and Cardiovascular Systems		2	
5. Semiology and Pathology of the Digestive System		2	
6. Semiology and Pathology of the Excretory and Reproductive Systems		2	
7. Semiology and Pathology of the Central and Peripheral Nervous Systems		2	
8. Semiology and Pathology of the Sense Organs			

Bibliography Course notes prepared by the course instructor and updated annually. Semiologie medicala – I. Bruckner, Editura Medicala 2017 Semiologie medicala – Dan Georgescu, Editura National, Editia 5, 2016			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Terminology: symptom, sign, syndrome, disease, diagnosis	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. General and Specific Symptoms: anamnesis		1	
3. Pain: general and specific semiology; semiology and pathology of the locomotor system		2	
4. Semiology and Pathology of the Respiratory and Cardiovascular Systems		2	
5. Semiology and Pathology of the Digestive System		2	
6. Semiology and Pathology of the Excretory and Reproductive Systems		2	
7. Semiology and Pathology of the Central and Peripheral Nervous Systems		2	
8. Semiology and Pathology of the Sense Organs			
Bibliography Semiologie medicala – I. Bruckner, Editura Medicala 2017 Semiologie medicala – Dan Georgescu, Editura National, Editia 5, 2016			

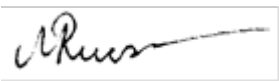
9. Alignment of Course Content with the Expectations of Academic Communities, Professional Associations, and Representative Employers in the Field of the Programme

The music therapist understands the symptoms and signs of diseases, as well as the clinical diagnosis established by medical specialists. They are able to recognise the reduction or intensification of symptoms in relation to the therapeutic methods applied. The music therapist can identify a medical emergency or an inaccurate report made by the client during the therapeutic process and can refer or signal the situation appropriately.
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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	Admission to the final examination is conditional upon students' participation in at least 80% of lectures and seminars. Recognition by the master's student of each organ of the human body, as well as its main function.	Final assessment: written test and preparation of a paper on a topic from the course content.	75%
10.5 Seminar / Laboratory / Project		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. Preparation of a correct and complete anamnesis.			

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 
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 III							
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	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	1	of which: 3.2 Lecture	0	3.3 Seminar / Laboratory / Project	1
3.4 Total hours in the curriculum	14	of which: 3.5 Lecture	0	3.6 Seminar / Laboratory / Project	14
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					32
Additional research in the library, on specialised electronic platforms, and in the field					30
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					25
Tutorials					15
Examinations					4
Other activities.....					
3.7 Total student activity hours	106				
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, pedagogy, and musicology
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
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Case studies: analysis of active Music Therapy interventions across various clinical contexts	Discussion, explanation, practical exercise	2	

2. Neurologic Music Therapy Exercises: motor stimulation through rhythm and movement	Discussion, explanation, practical exercise	2	
3. Application of improvisation techniques in the recovery of cognitive functions	Discussion, explanation, practical exercise	2	
4. The role of music in the rehabilitation of patients with aphasia: practical exercises	Discussion, explanation, practical exercise	2	
5. Applied study: the use of active Music Therapy in autism spectrum disorders	Discussion, explanation, practical exercise	3	
6. Simulation of an active Music Therapy session for patients with neurological deficits	Discussion, explanation, practical exercise	3	
Bibliography • Ball, P. (2011). The Music Instinct. Vintage Publishing. • Kenneth Bruscia. (1998). Defining Music Therapy (1st ed.). Barcelona Publishers. • Meyer, L. (1957). Emotion and Meaning in Music. University of Chicago Press. • Thomas Turino. (2008). Music as Social Life. University of Chicago Press. • Thaut, M. and Hoemberg, V. (2014) Handbook of Neurologic Music Therapy. 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 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			
10.5 Seminar / Laboratory / Project	■ Level of involvement and active participation in seminars and practical applications	■ Observation of seminar activity, including participation and involvement ■ Portfolio / applied project	100%

	☐ Quality of the individual project / portfolio		
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 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.

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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	Ethics and Academic Integrity III							
2.2 Course Instructor	Lect. Dr. Laurenţiu Beldean							
2.3 Seminar / Laboratory / Project Instructor	Lect. Dr. Laurenţiu Beldean							
2.4 Year of Study	II	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	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					32
Additional research in the library, on specialised electronic platforms, and in the field					31
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					21
Tutorials					5
Examinations					2
Other activities.....					1
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	Academic background enabling the student to formulate ideas and organise them coherently in written form.
4.2 Competence prerequisites	- Intellectual capacity demonstrated through the ability to understand scientifically grounded content. - Capacity for abstraction, logical thinking, concentration, and clear written expression.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	Teaching activities are conducted in appropriately furnished rooms, equipped with desks, chairs, a writing board, teaching tools, internet access, and multimedia equipment, including a video projector, laptop, and audio system / speakers.
5.2 Conditions for conducting the seminar / laboratory / project:	

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.
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 competence to approach and organise material intended for a bachelor's, master's, or doctoral thesis, with possible extensions into other discursive forms, such as study texts, articles, or critical essays. This intellectual approach is intended to complement the motor training habits cultivated by the student. Aimed at intellectual enrichment, it establishes broader frameworks for understanding the canonical environment in which the student is formed, shifting the boundary imposed by an exclusive devotion to the craft of instrumental performance and tempering its rigidities.
7.2 Specific Objectives	- Constant activation of acquired knowledge through practical activities, reading, and the application of rules for text construction. - Development of a logical structure for organising ideas, notions, and concepts within discourse. - Training the student through significant readings capable of clarifying the meanings and thematic content of the chosen topic. - Bringing a bachelor's or master's thesis to a final, accurate, coherent structure of presentation.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
Explaining the Concept of as an Argument for the Quality of Research Establishing Correspondences between and the Format of the Scriptological Approach: study, article, bachelor's / master's / doctoral thesis The Title as a "Grip" upon the Receiving Consciousness: the art of choosing the title; invention, textual accretion, and renunciation Schemes for Elaborating the Narrative Thread Starting from the Conformation of the Title The Pedagogy of : techniques of restriction, or simplification, versus techniques of dynamisation The Theme and the Formulation of Coagulating Ideas: keywords as a living interface toward reception Particularising the Logic of Exposition: the arborescent unfolding of ideational units	- Explanation - demonstration - comparative analysis through textual samples from selected authors	2 2 2 2 2 2 2	
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks

1. The Psycho-Intellectual Motivation in Choosing the Research Theme	• explanation • demonstration • analysis, meaning an applied case study carried out separately for each text	2	
2. Initiation, through Data Sets, into the Style of Scientific Writing: are we writing an article or a bachelor's thesis?		2	
3. Means of Expression: a view of the conventions of scientific writing style		2	
4. Work on the Title of the Scientific Paper: the title with multiple extensions, or double titles		2	
5. Schemes in the Organisation of the Material: keywords, the index of themes, and the abstract		2	
6. Specific Landmarks in the Composition of the Text: the table of contents and the title page		2	
7. Situational Analysis (Karl Popper): integrating the ideas of the abstract into the matrix of the larger text		2	
Bibliography Afful, Joseph B. A. și Mwinlaaru, Isaac N. <i>Commonality and individuality in academic writing: an analysis of conference paper titles of four scholars</i>, (2010). ESP World, 1, 27, 9 (Disponibil: http://www.esp-world.info). Anghel, Petre: <i>Tehnici de redactare</i> (ediția a II-a). Casa de Editură Viață și Sănătate, București, 2007 Bailey, Stephen. <i>Academic Writing: A Practical Guide for Students</i>. Londra, Ed. Routledge Falmer, 2003 Băban, Adriana: <i>Metodologia cercetării calitative</i>. Ed. Presa Universitară Clujeană, Cluj-Napoca, 2010 Cargill, Margaret și O'Connor, Patrick. <i>Writing Scientific Research Articles: Strategy and Steps</i>. New York: Blackwell Publishing (2009) Chelcea, Septimiu. <i>Experimentul în psihosociologie</i>. Ed. științifică, București, 1982 Chelcea, Septimiu. <i>Un secol de cercetări psihosociologice</i>. Ed. Polirom, Iași, 2002(a) Chelcea, Septimiu. <i>Opinia publică. Gândesc masele despre ce și cum vor elitele?</i> Ed. Economică, București, 2002(b) Chelcea, Septimiu. <i>Cultura universitară – cultură a plagiatului?</i> În S. Chelcea (coord.). Rușinea și vinovăția în spațiul public. Pentru o sociologie a emoțiilor (pp. 236-247). Ed. Humanitas, București, 2008. Chelcea, Septimiu. <i>Manual de redactare în științele socioumane</i>. Ed. Comunicare.ro, București, 2011 Gherghel, Nicolae. <i>Cum să scriem un articol științific</i>. Ed. științifică, București, 1996 Hart, Cris. <i>Doing a Literature Review</i>. Releasing the Social Science Research Imagination. Ed. Sage, Londra, 1998 Rad, Ilie. <i>Cum se scrie un text științific</i>. Disciplinele umaniste (ediția a II-a, revăzută și adăugită). Ed. Polirom, Iași, 2008 Wolcott, H. F. <i>Writing up Qualitative Research</i>. Newbury Park, CA: Sage Publications, 1990 Eco, Umberto. Cum se face o teză de licență (1977). Constanța: Ed. Pontica, 2000 (<i>Come si fa una tesi di laurea</i>. Milano: Bompiani, Trad. rom. M. Calcan). Kolich, Augustus M. <i>Plagiarism: The worm of reason</i>. In College English, 45, 2 (1983), p. 141-148 La Follete, M. <i>Stealing into print: Plagiarism, Fraud and Misconduct in Scientific Publishing</i>. Berkley, CA: University of			

California Press, 1992

Soler, Viviana. *Writing titles in science*. An exploratory study. In *English for specific purposes*, Nr. 26, 1, (2007), p. 90-102

Șerbănescu, Andra. *Cum se scrie un text* (ediția a II-a). Ed. Polirom, Iași, 2001

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

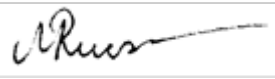
The course content is consistent with what is taught in the field at other university centres in the country and abroad.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Through the gathering, into a sum, of all the student's capacities to respond coherently and imaginatively, demonstrating familiarisation with the field of scientific research. Use of the complex apparatus of research and writing, assimilated both from meetings with the professor and from bibliographic sources.	Description of the research work by means of a paper, starting from an overall sketched structure. Oral exposition of the textual units, following step by step the standard of scientific writing. Contextualisation of the work from the perspective of the topicality of the theme and of contemporary research. Succinct remarks and clarifications.	Prezență 15% Examen 50% Laborator, seminar 25% Portofolii, Teste 10%

10.5 Seminar / Laboratory / Project	Development of the constitutive units of the text, with the aim of coherently organising the transmitted contents and, respectively, demonstrating the correct use of the breviary of writing rules. The task of rhythmically presenting, at different stages of narrative emancipation, modules from the finished text. Each student will have, with the professor, a space for discussion intended to support the completion of the assessment.	Questioning, according to a scientific writing grid, see the course materials, of the text's coefficient of coherence. Placing under a critical magnifying glass the relation of congruence between the abstract of the work and its content in extenso. Testing, in private laboratory meetings, the logic of expression, the coefficient of cognitive interest, those subtle thresholds governed by information / redundancy, and implicitly the level of originality embodied by the text and by its discursive line.	Since this discipline contributes, under standard conditions, to the consolidation of the written work required for the final examination of the master's cycle, attendance at lectures and individual seminars is inherent.
10.6 Minimum Performance Standard			
Bringing the text shaped for the master's thesis to a correct form of scientific writing. Completion of the research approach as reflected in the written form of the master's thesis.			

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. BELDEAN Laurențiu Course Instructor	Lect. Dr. BELDEAN Laurențiu 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	Digital Technologies in Music Teaching Design III							
2.2 Course Instructor	Dr. Ion Negrilă							
2.3 Seminar / Laboratory / Project Instructor	Dr. Ion Negrilă							
2.4 Year of Study	II	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	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					10
Other activities: supervised practical projects					10
3.7 Total student activity hours	122				
3.8 Total hours per semester	150				
3.9 Number of credits ⁵⁾	4				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	- Knowledge of the fundamental concepts of music theory and general music didactics. - Prior familiarity with methods of music teaching design in traditional and digital environments, including worksheets, lesson plans, and teaching resources. - Competences developed in the basic use of educational software applications within the course ICT and Music Teaching Design III.
4.2 Competence prerequisites	Ability to use presentation, audio editing, and multimedia applications to support a music lesson.

	• Ability to select and adapt digital musical content for different age groups and learning levels. • Willingness to engage in collaborative work, professional reflection, and personalised teaching design in diverse educational contexts. • Written and oral communication competences in the field of music education, in correlation with the therapeutic dimension of the educational act.
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5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	• Room equipped with a video projector, projection screen, and internet connection. • Access to laptops or workstations for consulting educational resources in real time. • Educational platforms and support applications, such as Google Workspace, Livresq, Soundtrap, Canva, YouTube Studio, etc. • Audio-video materials and digital scores used as support for analysis and demonstration.
5.2 Conditions for conducting the seminar / laboratory / project:	• Multimedia laboratory equipped with functional computers, speakers, headphones, and specialised software for music and digital education, including DAWs, score editors, interactive teaching applications, etc. • High-speed internet access for cloud-based collaborative work and the use of multimedia resources. • Access to collaborative work tools, including Google Classroom, Padlet, Miro, and Trello. • Space for the presentation and practical assessment of the digital products created by students. • Possibility of conducting simulated music lessons with a therapeutic component, using interactive digital tools.

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

Professional	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	Development of advanced competences in the design, implementation, and analysis of digital musical activities with educational and therapeutic aims, through the use of specialised information technologies and collaborative
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	platforms, in accordance with the principles of inclusive pedagogy, reflective digital design, and methodological innovation.
7.2 Specific Objectives	■ Students will be able to design digital music lessons adapted to the needs of beneficiaries, using advanced applications and interactive structures. ■ Students will be able to integrate multimedia content and collaborative technologies into musical activities with educational, expressive, or rehabilitative components. ■ Students will be able to adapt digital resources for pupils with special educational needs and for other vulnerable categories. ■ Students will be able to carry out digital formative assessments using modern tools and reflective methods. ■ Students will be able to collaborate effectively in multidisciplinary teams for the development of digitally assisted music-therapeutic projects. ■ Students will be able to reflect critically and creatively on their own design activity, proposing directions for improvement and methodological innovation.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
The Role of Technology in Contemporary Music Therapy Interventions	Problem-based lecture, audio-video exemplification, guided reflection	2	
The Structure of a Digital Music Activity with Therapeutic Aims	Activity modelling, case analysis, reconstruction of sequences	2	
Multimedia Applications in Emotional Support and Cognitive Stimulation through Music	Guided exploration, debate, creation of personalised digital worksheets	1	
Inclusive Educational Design: Adapting the Digital Music Lesson for Different Types of Beneficiaries	Simulation, pair work, differentiated design	2	
Sound as a Therapeutic Tool: Digital Uses Soundtrap, Audacity, ambient sound, DAWs	Software demonstration, creation of sound collages, impact analysis	1	
Technologies for Relaxation and Emotional Regulation through Music: Applications in Vulnerable Contexts	Applied exercise, guided reflection, integration into therapeutic scenarios	2	
Assessment of the Psycho-Affective State in Digitally Assisted Music Therapy Activities	Analysis of tools, creation of simple rubrics, completion of reflective journals	1	
Digital Platforms for Collaborative Therapeutic Projects Classroom, Padlet, Miro, Canva	Guided practical activity, creation of collaborative digital portfolios	1	
Ethics of Music Therapy Intervention in the Digital Environment: Privacy, Rights, Safety	Case study, ethical debate, creation of a personal code of good digital practice	1	
Reflectivity and Innovation in Digital Music Therapy: Directions for Research and Professional Development	Idea workshop, guided reflective journal, pedagogical circle with case studies	1	
Bibliografie			

Bonde, L. O., & Wigram, T. (2002). *A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training*. Jessica Kingsley Publishers.

Voinea, M. (2020). *Educația în era digitală: între provocări și oportunități*. Cluj-Napoca: Presa Universitară Clujeană.

Salajan, F. (2020). *Tehnologii educaționale. Modele teoretice și aplicații digitale în educație*. Iași: Polirom.

Toma, S., & Noveanu, E. (2022). *Proiectarea didactică în era digitală*. București: Editura Didactică și Pedagogică.

Ruud, E. (1998). *Music Therapy: Improvisation, Communication and Culture*. Barcelona Publishers.

Koole, M. (2009). *A Model for Framing Mobile Learning*. In *Mobile Learning: Transforming the Delivery of Education and Training*. Athabasca University Press.

Ansdell, G. (2014). *How Music Helps in Music Therapy and Everyday Life*. Routledge.

Heick, T. (2019). *Modern Learning: Reframing the Role of the Teacher in a Digitally Connected Classroom*. TeachThought.

Jellison, J. A. (2015). *Including Everyone: Creating Music Classrooms Where All Children Learn*. Oxford University Press.

Digital tools for music therapy and education – articole și resurse online din reviste de specialitate (*Music Therapy Perspectives, Frontiers in Psychology – Music Section*, etc.)

Livresq Studio – platformă de lecții interactive [<https://www.livresq.com>]

Soundtrap for Education – platformă de compoziție și colaborare audio [<https://www.soundtrap.com/edu>]

UNESCO (2022). *Digital Learning: Key Concepts and Implementation Strategies*. Paris: UNESCO Publishing.

8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Presentation of the Previous Portfolio and Formulation of a Personal Work Plan	Guided reflection, self-assessment, group discussion	1	
Designing a Digital Music Therapy Sequence for Children	Supervised individual work, thematic brainstorming	1	
Creating a Digital Music Worksheet Adapted for Children with Special Educational Needs	Practical workshop, case-based simulation, peer feedback	1	
Use of Ambient Sound and Digitally Assisted Composition DAW / Soundtrap	Software exploration, therapeutic composition exercises	1	
Designing a Digital Musical Relaxation Activity for Older Adults	Pair work, simulation, practical applicability	1	
Presentation and Analysis: Digital Platforms for Collaboration and Intervention in Vulnerable Groups	Collaborative activity, case studies, Miro / Padlet applications	1	
Creating a Psycho-Affective Assessment Test Using Digital Musical Elements	Tool development, peer feedback	1	
Designing a Digital Therapeutic Music Mini-Lesson and Reflective Rubric	Direct application, simulation, use of templates	1	
Discussing the Ethics of Working with Vulnerable Groups in a Digital Environment	Debate, completion of an ethical guide, individual reflection	1	
Interactive Testing of a Designed Activity: Piloting with Peers	Simulation, guided observation, constructive feedback	1	
Building the Digital Portfolio: worksheets, presentations, rubrics, audio/video materials	Practical activity, individual mentoring	1	
Interim Project Presentation, Part I: digital therapeutic scenario	Educational pitch, 360-degree feedback, self-analysis	1	
Simulation and Final Presentation of the Digital Project	Public presentation, assessment rubrics, applied questions	1	

Final Self-Assessment and Reflection on the Entire Therapeutic Digital Design Process	Reflective journal, final discussion in a professional circle	1	
Bibliografie Bonde, L. O., & Wigram, T. (2002). <i>A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training</i>. Jessica Kingsley Publishers. Voinea, M. (2020). <i>Educația în era digitală: între provocări și oportunități</i>. Cluj-Napoca: Presa Universitară Clujeană. Salajan, F. (2020). <i>Tehnologii educaționale. Modele teoretice și aplicații digitale în educație</i>. Iași: Polirom. Toma, S., & Noveanu, E. (2022). <i>Proiectarea didactică în era digitală</i>. București: Editura Didactică și Pedagogică. Ruud, E. (1998). <i>Music Therapy: Improvisation, Communication and Culture</i>. Barcelona Publishers. Koole, M. (2009). <i>A Model for Framing Mobile Learning</i>. In <i>Mobile Learning: Transforming the Delivery of Education and Training</i>. Athabasca University Press. Ansdell, G. (2014). <i>How Music Helps in Music Therapy and Everyday Life</i>. Routledge. Heick, T. (2019). <i>Modern Learning: Reframing the Role of the Teacher in a Digitally Connected Classroom</i>. TeachThought. Jellison, J. A. (2015). <i>Including Everyone: Creating Music Classrooms Where All Children Learn</i>. Oxford University Press. Digital tools for music therapy and education – articole și resurse online din reviste de specialitate (<i>Music Therapy Perspectives, Frontiers in Psychology – Music Section</i>, etc.) Livresq Studio – platformă de lecții interactive [https://www.livresq.com] Soundtrap for Education – platformă de compoziție și colaborare audio [https://www.soundtrap.com/edu] UNESCO (2022). <i>Digital Learning: Key Concepts and Implementation Strategies</i>. Paris: UNESCO Publishing.			

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

Scientific and academic communities, including epistemic communities, promote a reflective, inclusive, and interactive approach to arts education, with an emphasis on practitioners' digital competences. Recent research in music and arts-based therapies, digital education, and personalised multimedia interventions supports the responsible and creative use of information technologies to enhance learning, rehabilitation, and emotional expression.

Employers in the fields of education and arts-based therapy, including educational institutions, rehabilitation centres, NGOs, mental health clinics, and cultural institutions, increasingly require specialists capable of designing, conducting, and assessing digitally supported musical activities, including in online or hybrid contexts. Flexibility, digital competence, and the ability to adapt to beneficiaries' needs are essential attributes.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	Understanding of theoretical concepts related to digital music teaching design; ability to critically analyse a digital musical activity; coherence of expression and applicability of ideas	Written examination: multiple-choice test and applied essay	60%

10.5 Seminar / Laboratory / Project	Quality and originality of the digital products created; applicability in educational and therapeutic contexts; active involvement and critical reflection; correct use of digital tools	Quality and originality of the digital products created; applicability in educational and therapeutic contexts; active involvement and critical reflection; correct use of digital tools	40%
10.6 Minimum Performance Standard			
Students must demonstrate in writing their understanding of the fundamental concepts of digital design applied to music education. ■ Students must create a digital musical project, individually or in a team, with educational or therapeutic relevance, using at least two specific digital platforms, such as Soundtrap, Livresq, Canva, Padlet, etc. ■ Students must demonstrate the ability to reflect on the impact of the activity and on their own professional development. ■ Students must comply with the principles of professional ethics, data protection, and originality, including avoidance of plagiarism and respect for copyright.			

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 Improvisation in Therapeutic Practice III							
2.2 Course Instructor	Lect. Dr. Suci Magdalena							
2.3 Seminar / Laboratory / Project Instructor	Lect. Dr. Suci 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	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					35
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					20
Tutorials					4
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.

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. 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
1. Clinical Decision-Making Through Improvisation Analysis and adaptation of improvisational interventions according to therapeutic goals and client needs.	Presentation, discussion	6	
2. Improvisation in Complex Clinical Settings Application of improvisational techniques across diverse client populations and therapeutic settings.	Presentation, discussion	3	
3. Integrating Improvisation into the Music Therapy Process Integration of improvisation with other music therapy methods and techniques, as well as with therapeutic reflection and processing.	Presentation, discussion	3	

4. Reflective Practice and Professional Identity Case analysis, self-evaluation of therapeutic interventions, and the development of an individual therapeutic style.	Presentation, discussion	2	
Bibliography Improvisational Models of Music Therapy. Springfield, IL: Charles C Thomas, 2014. Music-Centered Music Therapy. Gilsum, NH: Barcelona Publishers, 2005. Music Therapy and Trauma: Bridging Theory and Clinical Practice. London: Jessica Kingsley Publishers, 2002. <i>(selected chapters on improvisation)</i> Being with Aids: Paths of Discovery in Music Therapy. London: Jessica Kingsley Publishers, 1995. The Study of Nordoff-Robbins Music Therapy: Current Research Directions. Gilsum, NH: Barcelona Publishers, 1999. <i>(selected chapters)</i>			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Analysis of Improvisational Interventions Critical analysis of improvisation-based music therapy interventions	Presentation, discussion	6	
Clinical Case Simulations Practice of improvisational interventions in simulated therapeutic settings		3	
Supervision of Music Therapy Practice Case discussions, feedback, and reflection on the therapeutic process		3	
Presentation of the Clinical Portfolio Presentation and evaluation of a portfolio of improvisation-based interventions.		2	
Bibliography Improvisational Models of Music Therapy. Springfield, IL: Charles C Thomas, 2014. Music-Centered Music Therapy. Gilsum, NH: Barcelona Publishers, 2005. Music Therapy and Trauma: Bridging Theory and Clinical Practice. London: Jessica Kingsley Publishers, 2002. <i>(selected chapters on improvisation)</i> Being with Aids: Paths of Discovery in Music Therapy. London: Jessica Kingsley Publishers, 1995. The Study of Nordoff-Robbins Music Therapy: Current Research Directions. Gilsum, NH: Barcelona Publishers, 1999. <i>(selected chapters)</i>			

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	Research-based applied project: design of a clinical improvisation intervention, including therapeutic aim, client profile, selected	60%

	the therapeutic aim, client profile and clinical context.	techniques, clinical rationale and references to relevant scholarly sources.	
	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			
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 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	Dance Therapy III							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor								
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⁾	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 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	■ To develop fundamental knowledge of dance and movement therapy.
7.2 Specific Objectives	■ To understand the relationship between movement, the body, and psychological processes. ■ To develop basic competencies in the therapeutic use of movement.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
Introduction to Dance and Movement Therapy	Interactive course Explanation Scientific argumentation	2	
The Body, Movement, and Nonverbal Expression	Interactive course Explanation Scientific argumentation	3	
Body Awareness and Movement Exploration	Interactive course Explanation	5	

	Scientific argumentation		
Fundamentals of the Therapeutic Relationship Through Movement	Interactive course Explanation Scientific argumentation	4	
Chaiklin, S., & Wengrower, H. (Eds.). (2009). <i>The Art and Science of Dance/Movement Therapy: Life Is Dance</i>. New York: Routledge. Levy, F. J. (2005). <i>Dance Movement Therapy: A Healing Art</i> (2nd ed.). Reston, VA: National Dance Association. Payne, H. (Ed.). (2006). <i>Dance Movement Therapy: Theory, Research and Practice</i> (2nd ed.). London: Routledge. Pallaro, P. (Ed.). (1999). <i>Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow</i>. London: Jessica Kingsley Publishers. Levy, F. J. (Ed.). (1995). <i>Dance and Other Expressive Art Therapies: When Words Are Not Enough</i>. London: Routledge. Koch, S. C., Dunphy, K., & Schwartz, E. (Eds.). (2019). <i>The Routledge International Handbook of Dance Therapy</i>. London: Routledge.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
Body Awareness Exercises	Explanation, listening to musical examples, debate, practical exercises	2	
Individual and Paired Movement Exploration		3	
Movement Improvisation		5	
Reflection on Embodied Experience		4	
Bibliography Chaiklin, S., & Wengrower, H. (Eds.). (2009). <i>The Art and Science of Dance/Movement Therapy: Life Is Dance</i>. New York: Routledge. Levy, F. J. (2005). <i>Dance Movement Therapy: A Healing Art</i> (2nd ed.). Reston, VA: National Dance Association. Payne, H. (Ed.). (2006). <i>Dance Movement Therapy: Theory, Research and Practice</i> (2nd ed.). London: Routledge. Pallaro, P. (Ed.). (1999). <i>Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow</i>. London: Jessica Kingsley Publishers. Levy, F. J. (Ed.). (1995). <i>Dance and Other Expressive Art Therapies: When Words Are Not Enough</i>. London: Routledge. Koch, S. C., Dunphy, K., & Schwartz, E. (Eds.). (2019). <i>The Routledge International Handbook of Dance Therapy</i>. London: Routledge.			

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

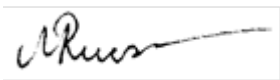
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10. Assessment

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 integrate theoretical concepts into movement exercises.	Practical examination	50%
	Active participation in practical activities. Quality of reflective work and individual portfolio.	Portfolio	50%

10.6 Minimum Performance Standard
Students must demonstrate a basic understanding of the fundamental concepts of dance and movement therapy and the ability to participate actively in practical activities while adhering to the ethical and professional principles of the discipline.

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 
Course 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	Research Methods in Music III							
2.2 Course Instructor	CONF. DR. POPA DANIELA							
2.3 Seminar / Laboratory / Project Instructor	CONF. DR. POPA DANIELA							
2.4 Year of Study	II	2.5 Semester	1	2.6 Type of Assessment	C	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					35
Additional research in the library, on specialised electronic platforms, and in the field					30
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					25
Tutorials					
Examinations					2
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:	Reading the required bibliography before each lecture.
5.2 Conditions for conducting the seminar / laboratory / project:	Completion of seminar assignments.

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.
Transversal Competences	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	Development of the ability to design, implement, and report Music Therapy studies through the use of concepts, methodology, and tools specific to research in the field.
7.2 Specific Objectives	■ Designing research in the field of Music Therapy by selecting the most appropriate research methods and instruments. ■ Implementing the research by selecting the most appropriate methods for data collection and analysis. ■ Reporting the research results and presenting the research process.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Stages in Conducting Research	Discussion, explanation	2	
2. Ethics of Research Involving Human Subjects	Discussion, explanation	2	
3. Review of the Specialised Literature.	Discussion, explanation	2	
4. Types of Research	Discussion, explanation	2	
5. Research Design	Discussion, explanation	2	
6. Research Methods and Instruments	Discussion, explanation	2	
7. Writing the Research Report	Discussion, explanation	2	
Bibliography Chelcea, S., (2001), <i>Metodologia cercetării sociologice</i> , București: Ed. Economică. David, D. (2006). <i>Metodologia cercetării clinice</i> , Editura Polirom, Iași: Polirom. Gilroy, A., & Lee, C. (Eds.). (2019). <i>Art and music: therapy and research</i> . London: Routledge. Lazăr, V. (2016). <i>Introducere în metodologia cercetării sociologice</i> , Iași: Polirom. Matney, B. (2018). Understanding literature reviews: Implications for music therapy. <i>Nordic journal of music therapy</i> , 27(2), 97-125. Mohajan, H. K. (2018). Qualitative research methodology in social sciences and related subjects. <i>Journal of Economic Development, Environment and People</i> , 7(1), 23-48.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks

1. Management of Scientific Research Activity	Discussion	2	
2. Methods for Identifying Relevant Specialised Literature	Discussion. Teamwork.	2	
3. Formulating Research Questions. Operationalising Concepts	Exercise. Discussion.	2	
4. Methods for Selecting Participants. Description of Participants	Exercise. Teamwork.	2	
5. Qualitative Data Analysis	Exercise. Teamwork.	2	
6. Quantitative Data Analysis	Exercise. Teamwork.	2	
7. Interpretation of the Results Obtained	Discussion. Teamwork.	2	
Bibliography *** Writing Guide for the Bachelor's Thesis and Master's Dissertation , available at: https://psihoedu.unitbv.ro/ro/studenti/licenta-si-disertatie.html Chelcea, S., (2001), <i>Metodologia cercetării sociologice</i> , Bucureşti: Ed. Economică. de Witte, M., Pinho, A. D. S., Stams, G. J., Moonen, X., Bos, A. E., & van Hooren, S. (2020). Music therapy for stress reduction: a systematic review and meta-analysis. <i>Health Psychology Review</i> , 1-26. Kievisiene, J., Jautakyte, R., Rauckiene-Michaelsson, A., Fatkulina, N., & Agostinis-Sobrinho, C. (2020). The effect of art therapy and music therapy on breast cancer patients: what we know and what we need to find out—a systematic review. <i>Evidence-based complementary and alternative medicine</i> , 2020. Kruger, V., Nordanger, D. Ø., & Stige, B. (2018, October). Music Therapy. In <i>Voices: A World Forum for Music Therapy</i> (Vol. 18, No. 4). Marquez-Garcia, A. V., Magnuson, J., Morris, J., Iarocci, G., Doesburg, S., & Moreno, S. (2021). Music Therapy in Autism Spectrum Disorder: a Systematic Review. <i>Review Journal of Autism and Developmental Disorders</i> , 1-17.			

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	Presentation of a research project according to the announced criteria	Oral presentation	60%
10.5 Seminar / Laboratory / Project	Portfolio containing the seminar assignments	Portfolio	40%
10.6 Minimum Performance Standard			
Fulfilment of at least 50% of the assessment requirements for the lecture and seminar.			

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 Decan	Prof. dr. Filip Ignac Director de departament
CONF. DR. POPA DANIELA Course Instructor	CONF. DR. POPA DANIELA 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	Individuals with Exceptional Musical Abilities III							
2.2 Course Instructor	Conf. dr. Alexandra Belibou							
2.3 Seminar / Laboratory / Project Instructor	Conf. dr. Alexandra Belibou							
2.4 Year of Study	II	2.5 Semester	1	2.6 Type of Assessment	C	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					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					22
Tutorials					5
Examinations					10
Other activities.....					5
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	General notions of educational and developmental psychology.	
4.2 Competence prerequisites	Skills in observing and assessing behaviour and artistic abilities.	

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	- Classroom equipped with a video projector, projection screen and internet connection; - Access to laptops or workstations for consulting educational resources in real time.
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5.2 Conditions for conducting the seminar / laboratory / project:	• Multimedia laboratory with functional computers, speakers, headphones and specialised software for music and digital education, such as DAWs, score editors, interactive teaching applications, etc.; • High-speed internet access for collaborative cloud-based work and the use of multimedia resources.
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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.
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 a theoretical and applied perspective on the identification, stimulation and enhancement of the musical potential of individuals with exceptional abilities, through an understanding of their developmental characteristics and of appropriate educational and artistic strategies.
7.2 Specific Objectives	• Understanding of the fundamental concepts related to exceptional abilities and musical talent. • Analysis of the relationship between music therapy and the support provided to individuals with exceptional abilities. • Design and implementation of music therapy programmes adapted to individuals with outstanding abilities. • Development of empathy and sensitivity towards the individual needs of persons with outstanding musical talent.

8. Course Content

8.1 Course	Teaching Methods	Number of Hours	Remarks
1. Definition and classification of exceptional abilities in the musical field.	Discussion, explanation	3	
2. Theories of talent and giftedness: psychological and educational perspectives.	Discussion, explanation	3	

3. Cognitive, emotional and social characteristics of individuals with exceptional musical abilities.	Discussion, explanation	4	
4. Methods and tools for assessing musical abilities.	Discussion, explanation	2	
5. Stimulation and development of musical potential: pedagogical and therapeutic principles.	Discussion, explanation	2	
Bibliography Schwartz, S. E. (Ed.). (1991). <i>Exceptional people: A guide for understanding</i> . New York: McGraw-Hill. Bonde, L. O., & Wigram, T. (2002). <i>A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training</i> . Jessica Kingsley Publishers. Salajan, F. (2020). <i>Tehnologii educaționale. Modele teoretice și aplicații digitale în educație</i> . Iași: Polirom. Ruud, E. (1998). <i>Music Therapy: Improvisation, Communication and Culture</i> . Barcelona Publishers.			
8.2 Seminar/ Laboratory/ Project	Teaching and Learning Methods	Number of Hours	Remarks
1. Case study: identifying and supporting a child with exceptional musical abilities.	Guided reflection, self-assessment and group discussion.	3	
2. Analysis of tests and questionnaires for assessing musical talent.	Guided reflection, self-assessment and group discussion.	3	
3. Workshops for observing and describing exceptional musical behaviour.	Guided reflection, self-assessment and group discussion.	3	
4. Exercises in designing an Individualized Education Programme (IEP) for talented students.	Guided reflection, self-assessment and group discussion.	3	
5. Simulations of music therapy sessions for individuals with exceptional abilities.	Guided reflection, self-assessment and group discussion.	3	
Bibliography Schwartz, S. E. (Ed.). (1991). <i>Exceptional people: A guide for understanding</i> . New York: McGraw-Hill. Bonde, L. O., & Wigram, T. (2002). <i>A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training</i> . Jessica Kingsley Publishers. Salajan, F. (2020). <i>Tehnologii educaționale. Modele teoretice și aplicații digitale în educație</i> . Iași: Polirom. Ruud, E. (1998). <i>Music Therapy: Improvisation, Communication and Culture</i> . Barcelona Publishers.			

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 aligned with the current concerns of the scientific and professional communities in the fields of music therapy, psychopedagogy, and education for individuals with exceptional abilities.

10. Assessment

Type of Activity	10.1 Assessment Criteria	10.2 Assessment Methods	10.3 Weight in the Final Grade
10.4 Lecture	- Understanding of theoretical concepts; - Ability to conduct critical analysis; - Coherence of expression and applicability of ideas.	Written examination: multiple-choice test and applied essay.	60%
10.5 Seminar / Laboratory / Project	Case study: analysis of a musical personality or a documented case involving musically gifted children or young people, with emphasis on cognitive, emotional and social characteristics.	Portfolio / final project presentation.	40%
10.6 Minimum Performance Standard			
- Cunoaștere de bază a conceptelor fundamentale privind aptitudinile excepționale și talentul muzical. - Argumentarea, în mod coerent, a rolului muzicii și al muzicoterapiei în sprijinul dezvoltării persoanelor cu aptitudini excepționale.			

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 Decan	Prof. dr. Filip Ignac Director de departament
CONF. DR. POPA DANIELA Course Instructor	Conf. dr. Alexandra Belibou 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	Vocal Studies: Classical Voice / Jazz and Popular Music / Traditional Singing III							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	II	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.

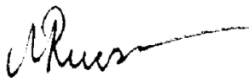
Employers: Dialogue with representatives of orchestras and musical institutions in order to align the competencies developed with labour market requirements.

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:

- 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	Ensemble: Popular Music / Traditional Music III							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	II	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.

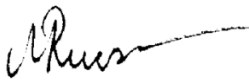
Professional associations: Collaboration with musicians' associations in order to integrate professional standards into the curriculum.

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	Chosen Instrument III							
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	II	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	Critical Mapping of the Music Therapy Literature IV							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor								
2.4 Year of Study	II	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	4	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	4
3.4 Total hours in the curriculum	56	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	56
Distribution of the Time Allocation					hours
Study based on the textbook, course materials, bibliography, and notes					5
Additional research in the library, on specialised electronic platforms, and in the field					133
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					100
Tutorials					3
Examinations					3
Other activities.....					
3.7 Total student activity hours	244				
3.8 Total hours per semester	300				
3.9 Number of credits ⁵⁾	10				

4. Prerequisites (where applicable)

4.1 Curriculum prerequisites	Completion of the introductory courses in music therapy, as well as courses covering the theoretical, methodological, and ethical foundations of music therapy research. Prior knowledge of the principal approaches to music therapy practice, research methods in music and/or music therapy, and the principles of academic research ethics is recommended.
4.2 Competence prerequisites	Ability to read, understand, and synthesize academic literature in the field; ability to identify main ideas, key concepts, and theoretical arguments; basic competencies in the critical analysis of scholarly sources; ability to formulate well-reasoned critical observations and to apply academic citation and referencing conventions correctly.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
5.2 Conditions for conducting the seminar / laboratory / project:	• ssroom equipped with a video projector and Internet access.

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 acquired)

7.1 General Course Objective	To develop students' ability to critically map the scholarly literature in the field of music therapy by identifying the major stages in the discipline's development, the principal theoretical and clinical models, current research directions, areas of consensus, points of disagreement among authors, conceptual and methodological tensions, and the cultural influences shaping the understanding and practice of music therapy.
7.2 Specific Objectives	- To develop an integrated understanding of the historical and conceptual evolution of music therapy. - To identify the principal theoretical models, approaches, and paradigms that have shaped the development of music therapy. - To critically examine the relationship between theoretical literature, empirical research, and music therapy practice. - To identify areas of consensus and divergence among authors, schools of thought, and research traditions. - To examine the influence of cultural, institutional, and clinical contexts on the development of the music therapy literature. - To develop the ability to organize the scholarly literature into conceptual, thematic, and chronological frameworks. - To cultivate the ability to formulate an independent, evidence-based critical perspective on the literature while adhering to the principles of academic integrity and ethical scholarship.

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. Initial Mapping of the Field of Music Therapy Identification of the major historical periods, key authors, theoretical models, and principal directions in the development of music therapy.	Interactive lectures, academic discussions, critical analysis of scholarly texts, case studies, problem-based learning, individual and collaborative learning activities, development of conceptual and thematic maps, student presentations, and guided reflection on the scholarly literature.	7	The course has a practice-oriented format and is delivered through laboratory sessions, workshops, and project-based learning. Rather than formal lectures, the course relies on guided reading, comparative analysis, academic discussion, the development of conceptual maps, independent work, and collaborative learning activities.
2. Theoretical and Clinical Models in Music Therapy Comparative analysis of major approaches, including psychodynamic, behavioural, humanistic, neurological, community, and educational models.		7	
3. The Evolution of Core Concepts in the Music Therapy Literature Analysis of how concepts such as the therapeutic relationship, improvisation, listening, the body, the voice, emotion, and non-verbal communication have been defined and reinterpreted by different authors.		7	
4. Consensus and Divergence in the Music Therapy Literature Identification of areas of agreement, theoretical disagreements, and methodological or conceptual tensions across authors and research traditions.		7	
5. Current Trends in Music Therapy Research Analysis of recent developments in neurological music therapy, evidence-based interventions, community music therapy, mental health, inclusive education, and the use of digital technologies.		7	
6. The Cultural Dimension of the Music Therapy Literature Examination of the ways in which cultural contexts, institutional settings, and musical traditions influence the interpretation of the therapeutic effects of music.		7	
7. Critical Analysis of Scholarly Sources Evaluation of the relevance, limitations, methodology, currency, and applicability of the studies, journal articles, and books examined.		7	
8. Developing a Conceptual Map of the Field Organization of the literature into a thematic, chronological, and conceptual map of the field of music therapy.		7	
9. Preparing an Applied Critical Synthesis Writing a concise critical synthesis addressing a topic, conceptual tension, or research direction relevant to the Master's dissertation.		7	
10. Presentation and Discussion of the Final Project Presentation of the conceptual map and critical synthesis, followed by peer discussion, feedback, and reflection on their relevance to the student's individual research.		7	

Required Bibliography

- Aigen, K. (2014). *The Study of Music Therapy: Current Issues and Concepts*. New York: Routledge.
- Bruscia, K. E. (2014). *Defining Music Therapy* (3rd ed.). Dallas, TX: Barcelona Publishers.
- Bunt, L., & Stige, B. (2014). *Music Therapy: An Art Beyond Words* (2nd ed.). London: Routledge.
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Supplementary Bibliography

- Ansdell, G. (2014). *How Music Helps in Music Therapy and Everyday Life*. Farnham: Ashgate.
- Ansdell, G., & DeNora, T. (2016). *Musical Pathways in Recovery: Community Music Therapy and Mental Wellbeing*. London: Routledge.
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- Rolvjord, R. (2010). *Resource-Oriented Music Therapy in Mental Health Care*. Gilsum, NH: Barcelona Publishers.
- Ruud, E. (1998). *Music Therapy: Improvisation, Communication, and Culture*. Gilsum, NH: Barcelona Publishers.
- Sacks, O. (2007). *Musophilia: Tales of Music and the Brain*. New York: Knopf.
- Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Hanover, NH: Wesleyan University Press.
- Stige, B. (2002). *Culture-Centered Music Therapy*. Gilsum, NH: Barcelona Publishers.
- Trevarthen, C., & Malloch, S. (Eds.). (2009). *Communicative Musicality: Exploring the Basis of Human Companionship*. Oxford: 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

Epistemic and professional communities in the field of music therapy emphasize the importance of theory-informed practice, the critical use of scholarly literature, the integration of empirical research into clinical practice, and adherence to the principles of academic and professional ethics.

The course contributes to the development of essential competencies, including the ability to identify, select, critically analyse, and interpret relevant scholarly sources; to understand the principal theoretical models and paradigms of the discipline; to recognize areas of consensus and divergence within the literature; and to formulate well-reasoned, evidence-informed perspectives in response to these debates.

By emphasizing the conceptual, thematic, and chronological mapping of the scholarly literature, the course addresses the expectations of professional associations and employers in clinical, educational, social, and community settings, who seek graduates capable of grounding music therapy interventions in a rigorous understanding of relevant theories, empirical research, and cultural contexts.

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 identify and select scholarly literature relevant to a music therapy topic.	Critical Literature Mapping Portfolio	20%
	Ability to critically analyse scholarly sources by identifying their theoretical orientation, methodology, relevance, limitations, and contribution to the field.	Critical Reading Reports	25%
	Ability to organize the literature into a coherent conceptual, thematic, and chronological framework.	Conceptual Map	20%
	Ability to produce a well-argued critical synthesis addressing the evolution of the field, current trends, areas of consensus, points of divergence, and conceptual tensions within the literature.	Final Written Critical Synthesis	25%
	Clarity of academic writing, methodological rigour, appropriate use of academic citation and referencing conventions, and adherence to the principles of academic integrity.	Portfolio Assessment	10%
10.6 Minimum Performance Standard			
Identification and critical analysis of relevant scholarly literature in the field of music therapy, with emphasis on the principal concepts, theoretical models, and research directions, while adhering to the principles of academic citation and referencing.			

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 
	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	Neurological Music Therapy Workshop IV							
2.2 Course Instructor								
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	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		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					48
Additional research in the library, on specialised electronic platforms, and in the field					40
Preparation for seminars / laboratories / projects, assignments, papers, portfolios, and essays					20
Tutorials					8
Examinations					6
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	Introductory knowledge of music therapy and music cognition.
4.2 Competence prerequisites	Analytical and synthetic skills, including the ability to integrate knowledge from different fields, such as music, creative arts therapies, and cognitive sciences.

5. Conditions (where applicable)

5.1 Conditions for conducting the lecture:	•
5.2 Conditions for conducting the seminar / laboratory / project:	• Laboratory room 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. 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 acquired)

7.1 General Course Objective	To develop the knowledge and competencies required for the practice of Neurological Music Therapy.
7.2 Specific Objectives	- To examine the contributions of neuroscience to the understanding of musical processing, with particular emphasis on the role of the brain and the nervous system in the perception and processing of music. - To develop practical skills in the application of Neurologic Music Therapy (NMT) techniques.

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
Neurologic Music Therapy: An Overview	Guided discussion	7	
Techniques for Motor Rehabilitation	Practical exercises	7	
Techniques for Speech Rehabilitation		7	
Techniques for Cognitive Stimulation and Rehabilitation		7	
Clinical Applications		7	
Standardized Assessment Tools		7	
Required Bibliography			
Aldridge, David. <i>Music Therapy Research and Practice in Medicine</i> . London: Jessica Kingsley Publishers, 1996.			
Thaut, Michael H.. <i>Rhythm, Music, and the Brain: Scientific Foundations and Clinical Applications</i> . New York: Routledge, 2005.			
Thaut, Michael H.. <i>Neurologic Music Therapy Handbook</i> . Oxford: Oxford University Press, 2014.			
Thaut, Michael H.. <i>Rhythmic Auditory Stimulation in Rehabilitation</i> . Boca Raton: CRC Press, 2015			
Schlaug, Gottfried. <i>Music, Neuroplasticity and Rehabilitation</i> . Boston: Harvard Medical School Press, 2011.			
Supplementary Bibliography			

Ansdell, G. (2014). *How Music Helps in Music Therapy and Everyday Life*. Farnham: Ashgate.

Ansdell, G., & DeNora, T. (2016). *Musical Pathways in Recovery: Community Music Therapy and Mental Wellbeing*. London: Routledge.

Austin, D. (2008). *The Theory and Practice of Vocal Psychotherapy: Songs of the Self*. London: Jessica Kingsley Publishers.

Baker, F. A. (2015). *Therapeutic Songwriting: Developments in Theory, Methods, and Practice*. London: Palgrave Macmillan.

Baker, F. A., & Uhlig, S. (Eds.). (2011). *Voicework in Music Therapy: Research and Practice*. London: Jessica Kingsley Publishers.

Bruscia, K. E. (Ed.). (1987). *Improvisational Models of Music Therapy*. Springfield, IL: Charles C. Thomas.

DeNora, T. (2000). *Music in Everyday Life*. Cambridge: Cambridge University Press.

Koelsch, S. (2012). *Brain and Music*. Chichester: Wiley-Blackwell.

Levitin, D. J. (2006). *This Is Your Brain on Music: The Science of a Human Obsession*. New York: Dutton.

Patel, A. D. (2008). *Music, Language, and the Brain*. Oxford: Oxford University Press.

Rolvjord, R. (2010). *Resource-Oriented Music Therapy in Mental Health Care*. Gilsum, NH: Barcelona Publishers.

Ruud, E. (1998). *Music Therapy: Improvisation, Communication, and Culture*. Gilsum, NH: Barcelona Publishers.

Sacks, O. (2007). *Musophilia: Tales of Music and the Brain*. New York: Knopf.

Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Hanover, NH: Wesleyan University Press.

Stige, B. (2002). *Culture-Centered Music Therapy*. Gilsum, NH: Barcelona Publishers.

Trevarthen, C., & Malloch, S. (Eds.). (2009). *Communicative Musicality: Exploring the Basis of Human Companionship*. Oxford: 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 developments in the academic fields of music psychology and neuroscience, which emphasize the development of interdisciplinary competencies. Its content reflects the recommendations of relevant professional associations that advocate the integration of recent research on music perception and processing into educational and therapeutic practice.

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	Level of engagement and active participation in seminars and practical activities. Quality of the individual project/portfolio.	Observation of students' participation and engagement during seminars. Assessment of the individual portfolio/project.	100%
10.6 Minimum Performance Standard			
To pass the course, students must demonstrate a basic understanding of the fundamental principles of Neurologic Music Therapy and the ability to apply them at an introductory 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 
	Seminar/ Laboratory/ Project Instructor Conf. dr. Alexandra Belibou

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 IV							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Ionuț Poinăreanu							
2.4 Year of Study	II	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	4	of which: 3.2 Lecture		3.3 Seminar / Laboratory / Project	4
3.4 Total hours in the curriculum	56	of which: 3.5 Lecture		3.6 Seminar / Laboratory / Project	56
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					20
Tutorials					10
Examinations					4
Other activities.....					
3.7 Total student activity hours	94				
3.8 Total hours per semester	150				
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	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. 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	Vocal Studies: Classical Voice / Jazz and Popular Music / Traditional Singing IV							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	II	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.

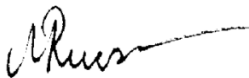
Employers: Dialogue with representatives of orchestras and musical institutions in order to align the competencies developed with labour market requirements.

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	Ensemble: Popular Music / Traditional Music IV							
2.2 Course Instructor								
2.3 Seminar / Laboratory / Project Instructor	Lect. dr. Florin Bălan							
2.4 Year of Study	II	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
- 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.

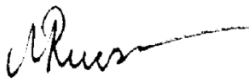
Professional associations: Collaboration with musicians' associations in order to integrate professional standards into the curriculum.

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 IV							
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	II	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).
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