Transilvania University of Braşov, Romania

Study Program: Vocal Performance

Faculty: of Music
Study Period: 4 Years

Music Theory and Aural Skills

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Music Theory and Aural Skills 1	TSD 1	3	1	1		
Music Theory and Aural Skills 2	TSD 2	3	1	1		

Course description (Syllabus): This course will introduce students to the theory of music, providing them with the skills needed to read and write Western music notation, as well as to understand, analyze, and listen informedly. It will cover material such as pitches, scales, intervals, clefs, rhythm and meter, tonality, aural skills and sight-singing.
Tonality - the manifestation of the musical thought from Baroque until the XXth century; The concept of tonality; The subsystems of tonality: the intonation subsystem, the sub metro-rhythmic subsystem, the harmonic subsystem, the timbre subsystem; The tonality ruling principles: the temperate sound principle; the gravitational principle; the energetic balance principle; the principle of numerical composition; The concept of tonality; functionalism in tonality.

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Music Theory and Aural Skills 3	TSD 3	3	1	1		
Music Theory and Aural Skills 4	TSD 4	3	1	1		

Course description (Syllabus): Beginning with the 2nd year of study, the course focuses on intermediate and advanced music theory. It includes all material from the previous semesters: pitches, scales, intervals, clefs, rhythm, meter, tonality, aural skills and sight-singing - adding chromaticism, pentatonic and serial music. The concepts of scale, accord and mode; Connections between tonalities; Forms of modelling the system of tonalities; Diatony and chromatism in tonality; Modulation.

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Music Theory and Aural Skills 5	TSD 5	3	1	1		
Music Theory and Aural Skills 6	TSD 6	2	1	1		

Course description (Syllabus): Folk intonation musical systems – overview, the history of modal research; Classification; characteristics of the modes; modal expressiveness, the functions system; Modal intonation musical systems of folk origin: oligophonies, pentaphonies, hexaphony and heptaphony; Modal intonation musical systems of some traditional musical cultures: the Ancient Greek, the Byzantine and the Western European Middle Age culture; The musical rhythm. The relation between the musical rhythm and the physiological dimensions of the sound.

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Music Theory and Aural Skills 7	TSD 7	3	1	1		

Course description (Syllabus): Rhythmics. Main morphological elements in rhythm. Rhythm categories – binary, ternary, heterogeneous; Rhythms categories. Specific rhythms in the folk Romanian music and its employment in the cultured work; Poetical rhythms of the Ancient Greek-Latin. Bisilabic, trisilabic and composed rhythms; Exceptional rhythmical formulae in the binal, ternary and heterogeneous rhythm. The exceptional division of the rhythmic values; Forms of developing rhythm in the tonal like music; Metrics from Renaissance until the early XXth century: elements of metrics;

criteria of classifying measures, counting beats; Tempo and agogica in the tonal like music; The music dynamics from Baroque Age until the beginning of the XXth century.

History of Music

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
History of Music 1	ISMZ 1	3	1	1		
History of Music 2	ISMZ 2	3	1	1		
History of Music 3	ISMZ 3	2	1	1		
History of Music 4	ISMZ 4	2	1	1		

Course description (Syllabus): This course focuses on listening skills and content comprehension. The 1st year will study the Western music style and composers from the Medieval to the Classical Period, including their major characteristics, forms, and artistic personalities. Interpretation of a relevant selection of the historical epochs; Developing the capacity of properly decoding the meaning of musical language elements; The 2nd year will explore the Western music style and composers from the Classical period to the modern and post-modern era, including their major characteristics forms, and artistic personalities. Interpretation of a relevant selection of the historical epochs; Developing the capacity of properly decoding the meaning of musical language elements;

German/French Art-Song History

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
German Art-Song History 5	ILG 5	2	1	1		
French Art-Song History 6	ILF 6	2	1	1		

Course description (Syllabus): The objective of this course is to acquire knowledge of the German and French art-song repertoire, styles and art song evolution. The course covers the chronological study of the composers' work and the development of the German *Lied* and French *Melodie*, score studies, form analyses, audio-video listening, and performing alternatives. This course touches the field of Poetry/Literature, music history, diction, and philosophy.

History of Opera (and Libretto):

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
History of Opera 7	IOP7	2	1	1		
History of Opera 8	IOP8	3	1	1		

Course description (Syllabus): In this course students will explore the history of opera from its origins to the first half of the twentieth century with an immersion in the history of the libretto.

Musical Folklore (Romanian Folk Music):

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical Folklore 1	FLMZ 1	2	1	1		
Musical Folklore 2	FLMZ 2	2	1	1		

Course description (Syllabus): This course provides understanding of Romanian folk music: notation, scales, meters, oral and written traditions specific to different regions of the country as well as their practical applications through the year. The concept of folklore: terminology and etymology; the content and the domain of the notion; general and special features of the traditional music creation; History of the folklore preoccupation in Romania (16th -20th century); The folklore versification: poetics and metrics – Special features of the recited and sung verse; The folklore melody: Features; The elements of the melody; scales and modes; The folklore rhythmic: The giusto syllabic, aksak and parlando rubato rhythm, children's rhythm, dance rhythm, the features of the west rhythm in the Romanian folklore music; The architectonical form of the folklore music: Elements and criteria to determine the form; The musical instruments of the

Romanian people: The pseudo-instruments, the idiophone and membranophone, the aerophone and chordophone musical instruments. Origin, function and making; Instrumental folklore bands. Types of folklore bands.; Elements of traditional harmony and polyphony; The musical folklore integrated to the spring and summer habits; The winter habits repertoire: the carols, the masked and disguised dances.

Complementary Piano:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Complementary Piano 1	PCPL 1	2			0,5	
Complementary Piano 2	PCPL 2	2			0,5	
Complementary Piano 3	PCPL 3	2			0,5	
Complementary Piano 4	PCPL 4	2			0,5	

Course description (Syllabus): The basic study of piano is mandatory to all vocal performance majors. Repertoire required depends on the student's previous experience. Medium level of technical abilities; Practical applications for pieces and studies; Possibilities of articulation specific for piano playing; Development of practice habits; Understanding the connection between the musical text and musical thought; The ability to comply with the given pace of progress; Performance of a relevant selection of the instrumental repertoire. Developing the capacity of properly decoding the meaning of musical language; Medium level of technical abilities; Correct technical training in key reading; forms of modelling the system of tonalities, tempo and agogic; Interpretation of a relevant selection of the instrumental repertoire [reduction]; The ability to comply with the given pace of progress.

Acting for singers:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Acting for singers 1	AA1	3	1		2	
Acting for singers 2	AA2	3	1		2	
Acting for singers 3	AA3	2	1		1	
Acting for singers 4	AA4	2	1		1	

Course description (Syllabus): This course is designed as an introductory course of theatrical art for singers. Students learn to improvise, to mime, to use their imagination, and study characters through poems and plays. Memorization is required for the exam.

Stage Movement:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Stage Movement 1	MS1	2	1		1	
Stage Movement 2	MS2	2	1		2	

Course description (Syllabus): This course is designed to train the students' movements, employing dance principles applicable to singers on stage: such as minuets, waltz, etc. Emphasis is put on body posture, flexibility, endurance, and memorization.

Applied Voice/Singing Lesson:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Voice 1	CA1	4	1		0.5	
Voice 2	CA2	4	1		0.5	
Voice 3	CA3	4	1		0.5	
Voice 4	CA4	4	1		0.5	
Voice 5	CA5	4	1		0.5	
Voice 6	CA6	4	1		0.5	

Voice 7	CA7	4	1		0.5	
Voice 8	CA8	4	1		0.5	

Course description (Syllabus): Applied voice comprises the study of vocal technique and music interpretation. The repertoire covers throughout the four years of study a wide range of styles and time periods from Baroque to Postmodernism. The First Year of study includes: early music repertoire, the 24 Italian Art Songs and Classical/Romanian Lieder. The Second Year of study includes repertoire by composers of the Classic period: Italian, German, French, and English. The Third Year of study includes repertoire of the Romantic Era of Italian, German, French, English, Russian, Czech, Romanian, or Polish composers. The Fourth Year of study includes post-romantic music of universal vocal literature. A minimum of four pieces is required to be memorized each semester. Areas of instruction will include breathing, phonation, articulation, resonance, posture, vocalizes, dramatic interpretation, and practical applications in studio setting and student performances.

Accompaniment for Applied Voice:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Accompaniment for Applied Voice1	ACP1	2			0.5	
Accompaniment for Applied Voice2	ACP 2	2			0.5	
Accompaniment for Applied Voice3	ACP 3	2			0.5	
Accompaniment for Applied Voice4	ACP 4	2			0.5	
Accompaniment for Applied Voice and Lied-Oratorio5	ACP 5	2			1	
Accompaniment for Applied Voice and Lied-Oratorio6	ACP 6	2			1	
Accompaniment for Applied Voice and Lied-Oratorio7	ACP 7	2			1	
Accompaniment for Applied Voice and Lied-Oratorio8	ACP 8	2			1	

Course description (Syllabus): This course complements the Applied Voice Lessons and implies half an academic hour (25 minutes) of accompaniment/week in the 1st and 2nd Years of study. In the 3rd and 4th years of study the course will complement the Lieder-Oratorio course as well (another half of academic hour, thus 50 minutes of accompaniment). This course may be included in the voice lesson or scheduled separate from the voice lesson.

Lieder-Oratorio:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Lieder-Oratorio1	LO1	2	0.5		0.5	
Lieder-Oratorio2	LO2	2	0.5		0.5	
Lieder-Oratorio3	LO3	2	0.5		0.5	
Lieder-Oratorio14	LO4	3	0.5		0.5	

Course description (Syllabus): The Art Song-Oratorio course is an applied voice individual lesson, in which the repertoire covered is restricted to cantatas, oratorios and art songs of universal literature. A minimum of four pieces is required to be memorized each semester. As in the Applied Voice studios, areas of instruction will include breathing, phonation, articulation, resonance, posture, vocalizes, stylistic interpretation, and practical applications in studio setting and student performances.

Opera Workshop:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Opera Workshop3	COP3	3	2		2	
Opera Workshop4	COP4	3	2		2	
Opera Workshop5	COP5	3	2		2	
Opera Workshop6	COP6	3	2		2	
Opera Workshop7	COP7	3	2		2	
Opera Workshop8	COP8	4	2		2	

Course description (Syllabus): Opera workshop is open to all vocal-performance students and to any other students by audition. The course includes integration of singing, acting and movement in opera, performance of opera arias and solo ensembles; study, preparation, and performance of opera scenes or/and one opera production with piano accompaniment, fully or partially staged. This course is realized in collaboration with the local Opera House.

Accompaniment for Opera Workshop:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Accompaniment for Opera Workshop3	ACPO3	2			0.5	
Accompaniment for Opera Workshop4	ACPO 4	2			0.5	
Accompaniment for Opera Workshop5	ACPO 5	2			0.5	
Accompaniment for Opera Workshop6	ACPO 6	2			0.5	
Accompaniment for Opera Workshop7	ACPO 7	2			0.5	
Accompaniment for Opera Workshop8	ACPO 8	2			0.5	

Course description (Syllabus): This class takes place during the Opera Workshop course.

Chorus-Ensemble:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Chorus-Ensemble1	ANC1	2	1		1	
Chorus-Ensemble2	ANC2	2	1		1	

Course description (Syllabus): Attending this course will imply weekly rehearsals and at least one major vocal-symphonic work per semester presented in a public performance.

Musical Forms and Analysis:

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Musical Forms and Analysis 5	FAM 5	2	1	1		
Musical Forms and Analysis 6	FAM 6	2	1	1		
Musical Forms and Analysis 7	FAM 7	2	1	1		
Musical Forms and Analysis 8	FAM 8	2	1	1		

Course description (Syllabus): This course will teach the student techniques of analysis in the evaluation of style and significance. The course will establish the terminology used, the procedures, define the structural components of musical compositions; learn the forms of binary and ternary design and proceed to more compound form. Microform elements: motif, phrase, period; Strophic forms: song, minuet, scherzo; Forms based on alternation: rondo; Variational forms: theme with variations; Complex forms: fugue, sonata; The musical genre: definition, classification; The musical suite; The sonata (as genre); The opera; The instrumental concert; The symphony.

Musical Aesthetics:

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Musical Aesthetics 5	ESTMZ 5	2	1	1		
Musical Aesthetics 6	ESTMZ 6	2	1	1		

Course description (Syllabus): This course will examine the nature of music aesthetics presenting the role of the mind and intelligence in aesthetic appreciation, evaluation, and judgement in the act of creation. The significance of critical interpretation, rational argumentation, and intellectual contemplation for the understanding of beauty and the sublime generally, and for the experiencing of individual works of art in classical music will be analyzed. During this class the student will explore various theories of art - representational, expressivist, formalist, moral, and inspirational - as well as will learn to distinguish various substitutes for or counterfeits of art, including entertainment, propaganda, fashion, sensationalism, and kitsch. Aesthetic value, general concepts; Aesthetic value in the context of Romanian and European aesthetic thought; The work of art: analysis, aesthetic configuration; Aesthetic categories: analysis of artistic works.

Harmony:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Harmony 3	ARM 3	2	1	1		
Harmony 4	ARM 4	2	1	1		
Harmony 5	ARM 5	2	1	1		
Harmony 6	ARM 6	2	1	1		

Course description (Syllabus): Developing skills in analyzing harmonic fragments of Bach chorales, in the harmonization of some choral songs in the style of Bach. Tonal-functional system, the circle of functions, the major and the harmonic minor tonalities; Harmonies of three and four sounds, primary and secondary levels, functions of these and duplications; The line of melody, rhythm and values used by Bach in chorals; Interior and final cadences, authentic and plagal ones; Using dissonance: melodic notes, delays; Diatonic and chromatic modulation; Alterations, alteration harmonies.
In the 2nd Year the course focuses on the introduction of the students to the vertical compositional techniques of classical style, deepening the learning skills to achieve gravitational functional relations. The cvart-sixth harmony of passage, the sixth harmony of change; Cadential double and triple delays figuratively resolved delays; Figurative melodic notes; Harmony of the dominant ninth; Alterations, altered harmonies: contra-dominant harmonies, the Neapolitan sixth, other altered harmonies; Chromatic modulation by altered harmonies, enharmonic modulation.

Polyphony:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Polyphony 5	POL 5	2	1	1		
Polyphony 6	POL 6	2	1	1		
Polyphony 7	POL 7	2	1	1		
Polyphony 8	POL 8	2	1	1		

Course description (Syllabus): The course is a basic class for early western music polyphony and Baroque and Classical counterpoint. The students will explore the mechanics of basic contrapuntal techniques, focusing on the horizontal aspects of composition. Forming and developing the capacity of properly decoding the meaning of musical language elements. Forming and developing analytical and compositional skills. Developing a creative ability in using the polyphonic techniques. Reaching a high level in using the polyphonic techniques and forms in connection with stylistic features. Accumulating substantial amounts of knowledge in order to identify and resolve illustrative exercises for contrapuntal or imitative types of musical writing. Accumulating a body of knowledge in order to obtain professional development.

Introduction to artistic management:

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Introduction to artistic management 6	IMA6	2	1	1		

Course description (Syllabus): The concept of management: terminology and etymology, content of the domain and notion; Fundamental principles of management customized in Music; Management and organization: vision for the artists' short, medium and long term goals; Risk in artistic management: the ability to evaluate and assume risks in various situations within an artistic activity; Knowing the particularities of management and leadership in the music field.

Academic Writing:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Academic Writing 1	SAC1	2			2	
Academic Writing 2	SAC2	2			2	

Course description (Syllabus): This class introduces the students to the practice of writing for academic purposes. Basic research writing skills include conducting research, note taking, summary, direct quotation, positioning, MLA, APA and/or Chicago Manual of Style. This is an introductory course.

Introduction to Music Software:

Course title	Code	No. of credits	Number of hours per week			
			Course	Seminar	Laboratory	Project
Introduction to Music Software 7, 8	IMZC7 IMZC8	2	1	1		

Course description (Syllabus): The history of recording; Types of softwares used in music; The MIDI technology; Integration of computerized technologies in the music sphere in an interdisciplinary paradigm, through their use in didactic design (Sibelius, Finale, MuseScore, Reaper).

Foreign Language:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Foreign Language 1, 2	LBE 1, 2	2	1	1		
Foreign Language 3, 4	LBE 3, 4	2	1	1		

Course description (Syllabus): The course is designed to improve students' English proficiency with a primary emphasis on the speaking skills. Students are expected to watch and listen to authentic material relevant to their professional and personal interests. The noun; The article; The adjective; The pronoun; The numeral; The verb; Modal verbs; The adverb.

Physical Education:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Physical Training 1, 2	EDF 1, 2	1		1		
Physical Training 3, 4	EDF 3, 4	1		1		

Course description (Syllabus): The student registers for this course by choosing his/her favorite sport: swimming, skiing, aerobics, basketball, and other available sports each semester. It is mandatory for the student to register for this class, unless a medical condition is proven for course exemption.

International Phonetic Alphabet and Lyric Diction for Singers:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
The IPA and German Diction for Singers 3	AFI 3	2	1	1		

The IPA and German/French Diction for Singers 4	AFI 4	2	1	1		

Course description (Syllabus): This course studies the symbols of the International Phonetic Alphabet and its usage in Singers Diction. The first semester covers the study of the German Language for Singers and is followed by the French Language for Singers in the second semester. The course explores vowels, consonants, diphthongs and word elements, syllabification, stress using poems and text from the vocal literature. Students learn also German and French musical vocabulary, vocal Fach, music and opera terminology.

Vocal Pedagogy:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Vocal Pedagogy 7	SAP7	2	1	1		
Vocal Pedagogy 8	SAP8	2	1	1		

Course description (Syllabus): The course provides a comprehensive overview of the concepts and methodologies of modern and historical vocal pedagogy; it will teach the fundamental of the singing apparatus using Richard Miller's *The Structure of Singing* Textbook; and it will consist in a practical approach on how to evaluate a voice, diagnosing technical flaws and offer targeted solutions.

Stage Make-Up:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Stage Make-Up 7	MAC7	2	1	1		
Stage Make-Up 8	MAC8	2	1	1		

Course description (Syllabus): The course is designed to give students' an overview of basic make-up including basics of contouring, blending and color selection as it applies to theatrical makeup. Students will create different characters from the opera.

Artistic Practical Training:

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Artistic Practical Training 1/2/3/4/5/6/7/8	PART 1/2/3/4/5/6/7/8	2			2	

Course description (Syllabus): Each student must attend at least 3 professional performances in his or her area of study (instrumental or vocal); must have at least one public performance within the department's schedule and must be involved in the academic masterclasses and activities organized within the department.