

Transilvania University of Braşov, Romania

Study program: Style and Interpretation in Instrumental and Vocal Performance

Faculty of Music

Study period: 2 years (master)

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Symphonic Orchestra, 1	4	2		2	Exam 1 Concert per sem.
Symphonic Orchestra, 2	4	2		2	Exam 1 Concert per sem.
Symphonic Orchestra, 3	4	2		2	Exam 1 Concert per sem.
Symphonic Orchestra, 4	4	2		2	Exam 1 Concert per sem.

Course description (Syllabus): The orchestra course is a practical course in which the students of the Faculty of Musical Interpretation learn how to sing in the symphonic orchestra, to relate to the ensemble and to enrich their musical repertoire. During the course, musical works from different stylistic periods (from baroque, classical, romantic, to the 20th century) are approached with different degrees of technical difficulty. Students also have the opportunity to perform several musical genres: instrumental concert (accompaniment), symphony, suite, opera area, etc. At the end of each semester, the orchestra ends with an internship and a public concert, in which students demonstrate the acquisition of taught elements and the formation of new skills. So far I have studied the works of composers such as Haendel, Haydn, Mozart, Mendelssohn, Chopin, Liszt, Beethoven, Ceaikovski, Saint-Saens, Wagner, Ravel, J. Offenbach, Joaquín Rodrigo. which represents a variety of genres and styles accumulated in the students' repertoire.

Course title: CANTO, **Course coordinator:** BUHAICIUC MIHAELA

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Canto, 1	5	1		1	Exam: recitals
Canto, 2	5	1		1	Exam: recitals
Canto, 3	5	1		1	Exam: recitals
Canto, 4	5	1		1	Exam: recitals

Course description (Syllabus): Applied voice comprises the study of vocal technique and musical interpretation. The repertoire covers a wide range of styles and time periods from baroque to postmodernism, focusing on the following: First Year of Study: early music repertoire, including the 24 Italian Art Songs; Second Year of Study: Composers of the Classic period: Italian, German, French, English; Third Year of Study: Romantic Era of Italian, German, French, English, Russian, Czech, Romanian, Polish composers, Fourth Year of Study: Post-romantic music of universal vocal literature. In the fourth year of study the student must be able to perform a 45minute solo recital of the repertoire chosen, which will be also analysed in a final essay-paper. The paper will be presented in front of a jury and will be followed by the solo performance. 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.

Course title: CANTO LIED ORATORY, Course coordinator: BUHAICIUC MIHAELA

E-mail: Buhaiuc.mihaela@unitbv.ro

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Canto lied oratory, 1	4	1			Exam: recitals
Canto lied oratory, 2	4	1			Exam: recitals
Canto lied oratory, 3	4	1			Exam: recitals
Canto lied oratory, 4		1			Exam: recitals

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 the 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.

Course title: OPERA, Course coordinator: BUHAICIUC MIHAELA

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Opera 1	4	2		2	Exam.
Opera 2	4	2		2	Performance
Opera 3	4	2		2	Exam.
Opera 4	4	2		2	Performance

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, where the class also takes place.

Course title: MUSICAL SEMANTICS, Course coordinator: COROIU MĂNIUȚ PETRUȚA

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Musical semantics, 4	4	1	1		Exam

Course description (Syllabus): In the Musical Semantics course we analysed important masterpieces of musical discourse (from classical-romantic to modern musical creation). The analysis is done from the perspective of the meaning of the work. It begins with the morphological and syntactic analysis of writing techniques and reaches the semantic dimension (expressive meaning). The whole musical phenomenon has to be analyzed in the semantic context of the stylistic periods, by knowing the musical styles, the languages that they customize, the genres, the composers and the representative creations.

Course title: MUSICAL ANALYSIS, Course coordinator: BELDEAN LAURENȚIU

E-mail: laurentiubeldeanu@yahoo.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Musical Analysis, 2	4	1	1		Exam

Course description (Syllabus): The purpose of this course is to present Musical analyses not only as a theory but also as a way of understanding musical works. Although the graphs specific to this method of analysis are based on elements of harmony and counterpoint, analytical decisions imply taking into consideration all aspects of the work. Various musical works will be analysed. Developing and strengthening musical hearing and the relationship between the sound configuration and its graphic image (sound-parity: coding-decoding).

Objectives: Acquiring classic writing and analysis techniques, Knowledge and comprehension of compositional processes and the characteristics of different cultures and musical stylistic periods, Development of interpretative capabilities, Forming personal capabilities of building, acquiring and rendering a repertoire: the road from conception to the finished product, Formation of the psycho-pedagogical, inter-relationship and management skills required in the educational and artistic-musical communication process.

Course title: CHAMBER MUSIC **Course coordinator:** LEONA VARVARICHI

E-mail: artleona66@yahoo.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Chamber Music, 1	5	1		1	Exam: recitals
Chamber Music, 2	5	1		1	Exam: recitals
Chamber Music, 3	5	1		1	Exam: recitals
Chamber Music, 4	5	1		1	Exam: recitals

Course description (Syllabus): Developing the ability to identify the criteria for selecting chamber music repertoire, favouring an upward path of personal artistic development, taking into account both performer's technical level and personality. Developing the capacity to play together, to listen to each other and to perform a piece at their highest artistic level. Accumulating substantial amounts of new knowledge in order to identify, address and resolve complex cognitive and professional issues in ensemble playing. Developing the capacity of properly decoding the meaning of musical language elements while playing in chamber music ensembles. Developing a creative ability in using the instrumental technique adapted to playing in ensembles formed by 2 to 8 musicians, to achieve interpretations, depending on the intention of artistic-musical expression. Accumulating a body of knowledge in order to obtain professional performance in chamber music playing, regarding both personal and professional development. Interpretation of a representative selection of the instrumental chamber music repertoire.

Course title: INDIVIDUAL INSTRUMENT – PIANO, **Course coordinator:** IBĂNESCU CORINA

E-mail: corinaibanescu@ymail.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument piano, 1	5	1		1	Exam: recitals
Individual instrument piano, 2	5	1		1	Exam: recitals
Individual instrument piano, 3	5	1		1	Exam: recitals
Individual instrument piano, 4	5	1		1	Exam: recitals

Course description (Syllabus): Defining the criteria for selecting a musical repertoire to foster an ascending trajectory of personal artistic development, taking into account the technical level and the personality of the performer Analysis of musical texts using modern methods of musical analysis. Objectives: Presentation of the chronological evolution of the integration of various archetypes / paradigms / aesthetic typologies / types of writing, in musical works belonging to different musical epochs.

Course title: INDIVIDUAL INSTRUMENT – VIOLIN, Course coordinator: NAUNCEF ALINA MARIA

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument violin, 1	5	1		1	Exam: recitals
Individual instrument violin, 2	5	1		1	Exam: recitals
Individual instrument violin, 3	5	1		1	Exam: recitals
Individual instrument violin, 4	5	1		1	Exam: recitals

Course description (Syllabus): Expression factors and their use according to the aesthetic purpose pursued; the intonation between equal temperament and functionality; the musical movement (tempo and aggression), its expressive function, intentional variations in expressive purpose; the *rubato* tempo and its differential use, the acceleration of the *accelerando*, *rallentando*, according to the musical phrase. Improving the tangible use of the technique of expression and instrumental virtuosity. Development of psycho-physical qualities, artistic training, preparation for the soloist activity of the violinist. Deepening technical-stylistic elements, superior understanding of their role in interpretation. Improving interpretive expression and craftsmanship, development of interpretive personality.

Course title: INDIVIDUAL INSTRUMENT – VIOLA, Course coordinator: VARVARICHI LEONA

E-mail: artleona66@yahoo.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument viola, 1	5	1		1	Exam: recitals
Individual instrument viola, 2	5	1		1	Exam: recitals
Individual instrument viola, 3	5	1		1	Exam: recitals
Individual instrument viola, 4	5	1		1	Exam: recitals

Course description (Syllabus): Expression factors and their use according to the aesthetic purpose pursued; the intonation between equal temperament and functionality; the musical movement (tempo and aggression), its expressive function, intentional variations in expressive purpose; the *rubato* tempo and its differential use, the acceleration of the *accelerando*, *rallentando*, according to the musical phrase. Improving the tangible use of the technique of expression and instrumental virtuosity. Development of psycho-physical qualities, artistic training, preparation for the soloist activity of the violist. Deepening technical-stylistic elements, superior understanding of their role in interpretation. Improving interpretive expression and craftsmanship, development of interpretive personality.

Course title: INDIVIDUAL INSTRUMENT – CELLO, Course coordinator: NEAGOE ȘTEFAN

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument cello, 1	5	1		1	Exam: recitals
Individual instrument cello, 2	5	1		1	Exam: recitals
Individual instrument cello, 3	5	1		1	Exam: recitals
Individual instrument cello, 4	5	1		1	Exam: recitals

Course description (Syllabus): The pre-classical period, solo cello suites and cello sonata and harpsichord composed by Johann Sebastian Bach, as well as their projection over time in Max Reger's solo cello suites, are addressed. The Viennese Classicism Period: Ludwig van Beethoven's piano and cello Sonata, Schubert's post-Beethoven sonatas, Mendelssohn Bartholdy, Saint-Saëns, or romantic concertos by Schumann, Dvořák, Saint-Saëns, Elgar. The modern period: works by Șostakovici, Prokofiev, as well as by Romanian composers such as George Enescu, Paul

Constantinescu, Anatol Vieru. Preparing for the future profession of instrumentalist orchestra, by studying technically and stylistically important passages from the classical symphonies (Haydn, Mozart, Beethoven), romantic (Schumann, Brahms, Ceaikovsky), post-romantic (composite symphonic poems by Richard Strauss), modern (Şostakovici, Mahler).

Course title: INDIVIDUAL INSTRUMENT – DOUBLE BASS, Course coordinator: HĂŞFĂLEANU IULIAN

E-mail: julianhasfaleanu@yahoo.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument double bass, 1	5	1		1	Exam: recitals
Individual instrument double bass, 2	5	1		1	Exam: recitals
Individual instrument double bass, 3	5	1		1	Exam: recitals
Individual instrument double bass, 4	5	1		1	Exam: recitals

Course description (Syllabus): Interpretation of a significant selection of musical works that demonstrate accuracy, expressiveness and creativity Addressing the basic problems of instrumental and interpretative expressions: coordinated, judicious and unitary use of the arc, coordination between the hands. Correcting any technical deficiencies. Getting a good intonation. Factors of expression and their use according to the aesthetic aim pursued; the intonation between equal temperament and functionality; the musical movement (tempo, agogic) its expressive function, intentional variations in expressive purpose;

Course title: INDIVIDUAL INSTRUMENT– GUITAR, Course coordinator: VOICESCU CORNELIU GEORGE

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument guitar, 1	5	1		1	Exam: recitals
Individual instrument guitar, 2	5	1		1	Exam: recitals
Individual instrument guitar, 3	5	1		1	Exam: recitals
Individual instrument guitar, 4	5	1		1	Exam: recitals

Course description (Syllabus): The classical guitar instrument course is centered on the accumulation of a set of musical knowledge to achieve professional performance on personal and professional development in this direction; The following objectives are considered: Improving expressive expression in the competitive context of the established instruments, basic components of the symphonic orchestra. Finding means of expression focused on scientific research and artistic creation, in line with European development concepts. Creation of the repertoire through the selective decision focused on the knowledge of the repertoires of value, approached in the chamber recitals, at national and international level, within the recitals and master classes supported by prestigious performers and professors at festivals, competitions and workshops in interdisciplinary and interdisciplinary exchanges in the country and abroad.

Course title: INDIVIDUAL INSTRUMENT– Wind instruments (flute, clarinet, tuba, trombone, horn, trumpet) and Percussion, Course coordinator: FILIP IGNAC

E-mail: filipignac@yahoo.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument (wind instruments and percussion), 1	5	1		1	Exam: recitals
Individual instrument (wind instruments and percussion), 2	5	1		1	Exam: recitals
Individual instrument (wind instruments and percussion), 3	5	1		1	Exam: recitals
Individual instrument (wind instruments and percussion), 4	5	1		1	Exam: recitals

Course description (Syllabus): Developing technical and interpretative skills in order to achieve performance in interpretation. Acquiring useful knowledge for developing the creative spirit. Developing the ability to understand the contents of the approached scores. Learning the art of conveying own emotions to the audience. Accumulation of substantial amounts of new knowledge. Knowledge, understanding and use of methods in order to attain performance in interpretation. Deepening processes of knowledge, understanding and public performance.

Course title: INSTRUMENT / PIANO ACCOMPANIMENT, **Course coordinator:** PREDA ANCA

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Instrument/piano accompaniment, 1	4			1	Colloquy
Instrument/piano accompaniment, 2	4			1	Colloquy
Instrument/piano accompaniment, 3	4			1	Colloquy
Instrument/piano accompaniment, 4	4			1	Colloquy

Course description (Syllabus):The technical-interpretive problems will be solved punctually in the rendering of a student accompaniment. Achieving the factors of superior instrumental technique and artistic craftsmanship, by judicious and unitary use of biomechanical and psychological resources. Formation, consolidation and improvement of coding skills - decoding of the sound configuration in / from the graphic image. Knowing and deepening the complete score with piano accompaniment Sound balance of the two instruments Organic means of artistic expression. Tandem refinement of all interpretation parameters the *curriculum* of the study program has a flexible structure that allows students to choose a personal path according to their own learning interests and skills. The curriculum is continuously improved by adapting to new requirements of the national and international context and use of research results.

Course title: HARPSICHORD **Course coordinator:** SCHLANDT STEFFEN

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Harpsichord, 1	4	2		2	1 Concert per sem./repertory equivalent
Harpsichord, 2	4	2		2	1 Concert per sem./repertory equivalent
Harpsichord, 3	4	2		2	1 Concert per sem./repertory equivalent
Harpsichord, 4	4	2		2	1 Concert per sem./repertory equivalent

Course description (Syllabus):The Master's degree course for Master students wishes to familiarize students with the

main piano with specific clavier techniques (articulation, digitization, pronunciation and *rubato*). The songs chosen will enrich the repertory of the pianists for at least 200 years, proposing songs from the 16th century. The various harpsichord schools will be studied (Iberica Peninsula, England, Germany, Italy, France). The technique of historical tuning will be part of the course - the students will go through the stages of the various historical tunnels (Pythagorean, Mesotonic, 18th-18th). Chamber music with harpsichord will be integrated in the course - following, as the student / student to form a formation with which to present works specific to the 16th-18th centuries.

Course title: READING SCORES, Course coordinator: ȚUȚU CIPRIAN

E-mail: tutuciprian@yahoo.com

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Harpsichord, reading scores (pianists), 1	4	2		2	1 Concert per sem./equivalent repertory
Harpsichord, reading scores (pianists), 2	4	2		2	1 Concert per sem./equivalent repertory
Harpsichord, reading scores (pianists), 3	4	2		2	1 Concert per sem./equivalent repertory
Harpsichord, reading scores (pianists), 4	4	2		2	1 Concert per sem./equivalent repertory

Course description (Syllabus): The purpose of the READING PARTIES discipline contributes to the professional training of the master student in the piano specialization in order to pass the stages in order to be able to read the various keys and transpositions in the score sheets. Extend the visual field from two systems to at least 5-6 and later approx. 10 to be able to play the great romantic and modern works. The student will also approach the repertory from the conducting perspective, studying the accompaniment of piano and orchestra concerts. Through the READING PARTIES discipline the student can develop skills and develop new knowledge: the ability to read a choral musical score, chamber music or symphonic orchestra on the piano, key reading and transposition as an independent exercise as well as practical application on the symphony orchestra score, Knowing the great musical literature directly through direct contact with the score.

Course title: COMPUTERIZED MUSICAL INFORMATION,

Course coordinator: VOICESCU CORNELIU GEORGE

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Computerized musical information, 1	4	1	1	-	Exam Different scores/writing
Computerized musical information, 2	4	1	1		Exam Different scores/writing

Course description (Syllabus): acquiring the ability to adapt computerized musical notation to their own professional needs, in accordance with the specificity of the instruments used in the musical experiments generating experience and in-depth knowledge of the musical sound phenomenon. deepening the means of musical analysis offered by the Sibelius program; valorisation of the IT technology regarding the interdependence between the musical notation and the graphic image, the correlation and the importance of the human receiving coordinates (audio-video); computer integration through software specialized in understanding musical phenomenology through sound decomposition and recompose of sound images as a whole musical - perceptive.

Course title: ETHICS AND ACADEMIC INTEGRITY, Course coordinator: BELDEAN LAURENȚIU

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Ethics and academic Integrity, 1	4	1	1		Colloquy

Course description (Syllabus): The competence to process given information (content) destined to develop into BA/MA/Doctoral thesis (with extensions of discourse processing: text, article, critical paper); Constant activation of acquired information through practical endeavors (writing of essays, texts); Devising a logical edifice for the placement of ideas, notions, concepts regarding discourse; Encouraging the student to approach reading materials that will clarify the meaning and content of the chosen topic; Reaching the final form of a BA/MA paper (dissertation), which is accurate and coherent

Course title: MUSICAL STYLES IN THE XX th CENTURY, **Course coordinator:** SZALAY ZOLTAN KISKAMONY

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Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Musical Styles in the XXth century, 1	4	1	1		Exam
Musical Styles in the XXth century, 2	4	1	1		Exam
Musical Styles in the XXth century, 3	4	1	1		Exam
Musical Styles in the XXth century, 4	4	1	1		Exam

Course description (Syllabus): The purpose of the Musical Styles in the XXth Century is to study and recognize the stylistic period of the XXth century, by knowing the musical styles, the languages that they customize, the composers and the representative creations.