

Transilvania University of Braşov, România

Study program: Music

Faculty of Music

Study period : 3 years (bachelor)

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Music Theory and Aural Skills 1	TSDS 1	4	1	2		
Music Theory and Aural Skills 2	TSDS 2	4	1	2		

Course description (Syllabus):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; 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 3	TSDS 3	3	1	1		
Music Theory and Aural Skills 4	TSDS 4	3	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.

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	3	1	1		

Course description (Syllabus):The musical rhythm. The relation between the musical rhythm and the physiological dimensions of the sound; 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.

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	2	1	1		

Course description (Syllabus):Interpretation of a relevant selection of the historical epochs. Developing the capacity of properly decoding the meaning of musical language elements. Reaching the highest possible level of performance by developing technical and auditory skills. Developing a creative ability in using the instrumental technique to achieve interpretations, depending on the intention of artistic-musical expression. Developing the ability to identify the criteria

for selecting an musical repertoire, favouring an upward path of personal artistic development, taking into account both performer's technical level and personality. Accumulating substantial amounts of new knowledge in order to identify address and resolve complex cognitive and professional issues.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
History of Music 3	ISMZ 3	2	1	1		
History of Music 4	ISMZ 4	2	1	1		

Course description (Syllabus): Interpretation of a relevant selection of the historical epochs. Developing the capacity of properly decoding the meaning of musical language elements. Reaching the highest possible level of performance by developing technical and auditory skills. Developing a creative ability in using the instrumental technique to achieve interpretations, depending on the intention of artistic-musical expression. Developing the ability to identify the criteria for selecting an musical repertoire, favouring an upward path of personal artistic development, taking into account both performer's technical level and personality. Accumulating substantial amounts of new knowledge in order to identify address and resolve complex cognitive and professional issues. Accumulating a body of knowledge in order to obtain professional performance regarding both personal and professional development.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical Forms and Analysis 5	FAM 5	3	1	1		
Musical Forms and Analysis 6	FAM 6	2	1	1		

Course description (Syllabus): 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.

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): 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

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Introduction to artistic management 5	IMA 5	2	1	1		
Introduction to artistic management 6	IMA 6	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.

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

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

Course description (Syllabus): 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.

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

Course description (Syllabus): 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.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Chorus conducting 1	DCCO 1	3	2		1	
Chorus conducting 2	DCCO 2	3	2		1	

Course description (Syllabus): Artistic communication, especially music communication is the most delicate way of expressing the deepest and the most subtle emotions of social- human individual and collective existence. This way, choral singing is one of the first manifestations of social communication of human being where the soul delicacy and spirituality of the individual resonates with the other participants in the artistic act. The expressive and social – community valences of choir singing; The choir – organization, composition; criteria for the voices selection; types of choirs; Human voice – typological features; classification of the choir voices; vocal ranges; Physical exercise and vocalizing exercises used in the vocal training for the approached repertoire; Breath – physiologic and artistic considerations, determining role in choir singing; Vocal technique– the role of breath in the emission of sound and the performance of tone colour; Timing technique – the decisive role of the conducting gesture in obtaining work expressivity.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Chorus conducting 3	DCCO 3	3	2		1	
Chorus conducting 4	DCCO 4	3	2		1	

Course description (Syllabus): The personality of the conductor – musical abilities, skills, knowledge; The supreme role of the conductor in the re-creation of the musical image of the score by means of the choir; Criteria of choir expressivity: homogeneity, versatility, agility and rhythmic synchronization; Ways of obtaining homogenous colour tone in the emission of sounds on different homogenous vocals – groups of vocals; The expressive functions of the conducting beating time; specific ways and techniques of voice conducting and of musical – poetic phrasing; the

amplitude and altitude of beating time; the attack and the conclusion of the musical act; beating time by subdivision and accumulation; crasis, anacrusis and pause; interior and beat agogic; The syncretism of the music and poetic language; the way of thinking and performance of diction; initial and final consonants; dynamic, rhythmic and expressive stresses; The expressive role of the look, the head and mimics in rendering the content of ideas of the libret.

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

Course description (Syllabus): Choral creation and interpretation in the historic evolution of the universal music art; Short history of the conducting art – the role of the conductor in different historic – stylistic ages; Stylistic considerations on the specific character of choir music during the Renaissance, Baroque, Classicism and Romanticisms – compared approach; The formal structure of the choir repertoire, analysis principles of the formal microstructure; specific features of different genres; Priorities in studying the libret wit the choral group; the plan of a rehearsal, difficult parts in the study of choral score– ways of solving; Organization and psychological moments in preparing and performing of the choir concert.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Chorus Ensemble 1	ANSC 1	2			3	
Chorus Ensemble 2	ANSC 2	2			3	

Course description (Syllabus): The Choral Assembly Courses are practical activities of vocal interpretation (with or without accompaniment) with the aim of assimilating a diverse repertoire and gradually in what the difficulty is concerned. The capitalization of the voice in a correct manner and the development of the interpretative technique capacities; The achievement of a correct correlation between the musical text and the sound configuration. Assimilation and completion of the repertoire is realised through a gradual approach of the study, from the score descifring towards the completion of the interpretative expressiveness elements;

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Chorus Ensemble 3	ANSC 3	2			3	
Chorus Ensemble 4	ANSC 4	2			3	

Course description (Syllabus): Interpretation – in assembly and individually – of a repertoire selection, in accordance with the individual and colective interpretative level of the vocal formation; Interpretation, as a choral formation member, of the repertoire pieces, belonging to different genres and creation eras.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Chorus Ensemble 5	ANSC 5	2			3	
Chorus Ensemble 6	ANSC 6	2			3	

Course description (Syllabus): The specialized utterance through the artistic language of the sentiments and ideas; sensitivity training, of the imagination and musical creativity; The capitalization of the creative potential of the musical art for the purpose of structuring one's personality, with artistic identity-in the context of cultural diversity.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Training of choral voice 1	CCOR 1	2			1	
Training of choral voice 2	CCOR 2	2			1	

Course description (Syllabus): Choral voice training is aimed at achieving musical sonority of unique intonation and dynamic accuracy, with a homogeneous timbre and an expressive interpretation; An adequate emission is conditioned by an adequate audio control of the intonation, ambitus, and vocal texture; Physical training exercises lead to the development of flexibility and gracefulness of the organism, providing availability for effort and a body posture proper for singing; Via the total respiration exercises, ribs-diaphragm, performed during rehearsals, the dynamic stereotypes of singing are developed; Vocalizations pursue the preparation of the entire organism and especially of the vocal chords, for the interpretation itself; The position of the mouth during sound emission – impostation; Applying the most adequate voice study and training techniques implies good knowledge of the anatomical and physiological features of the human voice, as well as of the psychological and temperamental structure of humans; performing experience, intelligence, and culture.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Easy Music / Traditional music 2	AMZU/MZT 2	2	1		1	
Easy Music / Traditional music 3	AMZU/MZT 2	2	1		1	
Easy Music / Traditional music 4	AMZU/MZT 2	2	1		1	
Easy Music / Traditional music 5	AMZU/MZT 2	2	1		1	
Easy Music / Traditional music 6	AMZU/MZT 2	2	1		1	

Course description (Syllabus): With the modernization of University education and the diversity concerning young musicians emerged classes that connect classical music and the modern music, in order to attract as much students to the musical art. This Course has three distinct parts: Knowledge of creators and performers in the folklore music and the local cultural music of pop music and pop music sight-reading; Knowledge's of classic jazz, modern jazz and decoding a jazz score and an introduction to the art of improvisation; The practical part of the course through participation in instrumental folklore bands, the University band, Young Rumanian Artist with projects related to local music; The fact that every student will be able to play an instrument while singing, leads students to develop a harmonica hearing.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical Folklore 1	FLMZ 1	3	1	1		

Course description (Syllabus): 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/

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

Course description (Syllabus): 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: *Lăzărelul, Scaloianul, Paparuda, Drăgaica, Cununa, Lioara, Călușul, Toconecele*, etcThe winter habits repertoire: the carols, the masked and disguised dances: *Brezaia, Capra, Ursul*, The New Year's wishes: *Plugușorul, Sorcova, Vergelul, Vasilcă*. The folklore and religious theatre: *Vicleiul, Mocanii, Haiducii, Constantin Brâncoveanu, Irozi*.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical Folklore 3	FLMZ 3	2	1	1		

Course description (Syllabus): Folklore musical categories linked to the year-long customs; The shepherd's repertoire; The evening sitting repertoire; The repertoire of the ages and of the family life; Children's folklore; Lullabies; The wedding instrumental repertoire; The funeral instrumental repertoire; Categories of the music folklore not related to a specific occasion – The fiddler's ballad.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical Folklore 4	FLMZ 4	2	1	1		

Course description (Syllabus): Categories of the music folklore not related to a specific occasion; The melancholy song general features and types of melancholy songs; the melancholy song from the north of Transylvania, Năsăud, from the Sub-Carpathian Oltenia, from Muntenia and south Moldavia; the love melancholy song and the instrumental melancholy song; The old-style song proper: the Transylvania, Oltenia, Muntenia and Moldavia subdialects. The modern-style song; The town song; The vocal dancing song; The music for folklore dances: Systematization and analysis criteria; the music for the folklore dances from Transylvania, Banat, Oltenia, Muntenia, Dobrogea, Moldavia and Bucovina; The south Danube music dialects; The Romanian music folklore nowadays (the folklore music and the local cultural music – *ballad, the song proper, the town song, the vocal dancing song*); Variation and improvisation within the folklore creative act.

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	

Course description (Syllabus): 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.

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

Course description (Syllabus): 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; Training of specialized teachers for music education qualification in music schools; The work of art and the public.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Canto jazz, light music / Folk music 1	CJMZU / CP 1	2	1		1	
Canto jazz, light music / Folk music 2	CJMZU / CP 2	2			1	

Course description (Syllabus): The course includes preparation activities for concerts, rehearsals and the carry of concerts with the Faculty's Folklorik Ensemble and Pop Music, Jazz Ensemble. In the week of every exam session are being organized 5-6 daily rehearsals and at the end of the week 1-2 public concerts.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Canto jazz, light music / Folk music 3	CJMZU / CP 3	2			1	
Canto jazz, light music / Folk music 4	CJMZU / CP 4	2			1	

Course description (Syllabus): The course includes preparation activities for concerts, rehearsals and the carry of concerts with the Faculty's Folklorik Ensemble and Pop Music, Jazz Ensemble. In the week of every exam session are being organized 5-6 daily rehearsals and at the end of the week 1-2 public concerts.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Canto jazz, light music / Folk music 5	CJMZU / CP 5	2			1	
Canto jazz, light music / Folk music 6	CJMZU / CP 6	2			1	

Course description (Syllabus): The course includes preparation activities for concerts, rehearsals and the carry of concerts with the Faculty's Folklorik Ensemble and Pop Music, Jazz Ensemble. In the week of every exam session are being organized 5-6 daily rehearsals and at the end of the week 1-2 public concerts.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Score Reading 3	CITP 3	2			0,5	
Score Reading 4	CITP 4	2			0,5	

Course description (Syllabus): Correct technical training in key reading; Developing skills to synthesize themes from music literature; Development of musical hearing and memory based on a musical logical thinking; Getting practical knowledge by exploring a wide repertoire; Training of specialized teachers for music education qualification in music schools and high-schools. Specific skills. The ability of understanding and currently reading in all seven main clefs. The skill of reading 2, 3 or 4 voices scores. Choral scores reading. The knowledge of the (instrumental) transposition species. The capacity of playing orchestral scores at the piano.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Artistic Practical Training 1**	PART 1	3			2	
Artistic Practical Training 2**	PART 2	2			2	

Course description (Syllabus): Student assessment will be made by tracking the entire semester practical activities with the faculty chorus ensemble, but also by attending concerts and watching debates within specialty classes. For active participation in all practical activities - note 10 (ten); Lack of practical activities lead to failure in the colloquium. The notes are determined by quantifying the student's personal contribution to the practical activities. The classes of artistic practical training can be completed during the semester, the exam session or during the practice periods signed in the University's schedule.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Artistic Practical Training 3**	PART 3	3			2	
Artistic Practical Training 4**	PART 4	3			2	

Course description (Syllabus): Student assessment will be made by tracking the entire semester practical activities with the faculty chorus ensemble, but also by attending concerts and watching debates within specialty classes. For active participation in all practical activities - note 10 (ten); Lack of practical activities lead to failure in the colloquium. The notes are determined by quantifying the student's personal contribution to the practical activities. The classes of artistic practical training can be completed during the semester, the exam session or during the practice periods signed in the University's schedule.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Artistic Practical Training 5**	PART 5	3			2	
Artistic Practical Training 6**	PART 6	3			2	

Course description (Syllabus): Student assessment will be made by tracking the entire semester practical activities with the faculty chorus ensemble, but also by attending concerts and watching debates within specialty classes. For active participation in all practical activities - note 10 (ten); Lack of practical activities lead to failure in the colloquium. The notes are determined by quantifying the student's personal contribution to the practical activities. The classes of artistic practical training can be completed during the semester, the exam session or during the practice periods signed in the University's schedule.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Music Education Systems 5	SEM 3	3	2	2		

Course description (Syllabus): Music education systems: definition of the concepts that circumscribe discipline; the importance of music education course to achieve the objectives. Interdisciplinary aspects of school discipline with the fields of psychology, general pedagogy and music majors. Systems of music education and music functions: importance of knowing the educational functions of music; anatomic and physiologic function of music; hedonic function; psychological function; therapeutic function (music therapy and music therapy); cognitive function; axiological function – cultural; educational function; cathartic function; social function; Intellectual function; religious function. Classification systems of music education; New methods of accessibility wrote music reading.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Music Education Systems 6	SEM 4	2	1	1		

Course description (Syllabus): Music education systems in Ancient Greek and Latin; Music education systems in the Middle Ages; Music education systems in the Renaissance: Johannes Honterus, Jan Amos Comenius; Music education systems in sec. XVIII: Jean-Jacques Rousseau, Johann Heinrich Pestalozzi; Music education systems in sec. XIX: Friedrich Fröbel, Guillaum Bocquillon Wilhem, Elisabeth Glover, John Curwen; Music education systems in sec. XX: Maurice Chevais, P.Gallin, André Gédalge, Albert Lavignac, Ernst Weber, Emile Jaques-Dalcroze, Christian Manen, Howard Gardner, Roger Blin; Modern concepts of music education: Carl Orff, Kodály Zoltán, Leonard Bernstein, Shinichi Suzuki, Dmitri Kabalevski, Fritz Jöde, Shojiro Kawashuma, Edgar Willems; File of past musical education in the territory of present day Romania; religious and secular music education from antiquity to sec. XIX: George Breazul, Dumitru G.Kiriatic, Nicolae Lungu, Constantin Brăiloiu, ș.a.);

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

Course description (Syllabus): The noun; The article; The adjective; The pronoun; The numeral; The verb; Modal verbs;The adverb.

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

Course description (Syllabus): Oral Presentations; History and Heritage; Cross-Cultural Communication; Travelling the World; Meetings and Discussions; Famous Artists; Marketing in Showbiz; Culture and Tradition.

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

Course description (Syllabus): Order exercises and front – terminology, shares and motion, changes of achievements and bands, number in figures; Exercises EFG – the fundamental positions of the body and derivatives, positions and movements segmentation, the methodological rules of training and teaching exercises simple and compound; The foundations of the movement bodily.

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

Course description (Syllabus): The supreme role of the conductor in the re-creation of the musical image of the score by means of the choir; Stylistic considerations on the specific character of choir music during the Renaissance, Baroque, Classicism and Romanticisms – compared approach; The formal structure of the choir repertoire, analysis principles of the formal microstructure; specific features of different genres; Priorities in studying the libret wit the choral group; the plan of a rehearsal, difficult parts in the study of choral score– ways of solving;

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Transcriptions, reductions and musical arrangements 3	TRAMZ 3	2			1	
Transcriptions, reductions and musical arrangements 4	TRAMZ 4	2			1	

Course description (Syllabus): Sources of sound: voices; Musical ensembles: typologies, sound distribution plans; The choral creation choir. Children's choir; Choir of women / men; Mixed choir; Choir with instrumental accompaniment.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Comparative musical interpretations 1	IMZC 1	2	1		1	
Comparative musical interpretations 2	IMZC 2	2			1	

Course description (Syllabus): Forming and developing the capacity of properly decoding the meaning of musical language elements. mForming and developing analytical and compositional skills. Reaching a high level in developing auditory skills and imagination, in connection with stylistic features. Accumulating substantial amounts of knowledge in order to identify and handle the instrumental / orchestral mediums. Accumulating a body of knowledge in order to obtain professional development.