

# Transilvania University of Braşov, Romania

## Study program: Style and Performance in Instrumental and Vocal Performance

Faculty of Music

Study Period: 2 years Prerequisite: Entrance exam

Course title: ORCHESTRA Course coordinator: ICHIM TRAIAN, [ichimtraian@yahoo.com](mailto:ichimtraian@yahoo.com)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 1	MZ.SPIIV.01.05	4	2		2	1 Concert per sem.
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 2	MZ.SPIIV.02.05	4	2		2	1 Concert per sem.
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores for pianists, 3	MZ.SPIIV.03.05	4	2		2	1 Concert per sem.
Orchestra / Ensemble guitar / Opera / 2 / Harpsichord and reading scores, 4	MZ.SPIIV.03.06	4	2		2	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 Händel, 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: OPERA CANTO Course coordinator: BUHAICIUC MIHAELA e-mail: [Buhaiciuc.mihaela@unitbv.ro](mailto:Buhaiciuc.mihaela@unitbv.ro)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Individual instrument /Opera canto, 1	MZ.SPIIV.01.01	5	1		1	recitals
Individual instrument /Opera canto, 2	MZ.SPIIV.02.01	5	1		1	recitals
Individual instrument /Opera canto, 3	MZ.SPIIV.03.01	5	1		1	recitals
Individual instrument /Opera canto, 4	MZ.SPIIV.04.01	5	1		1	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 analyzed 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: [Buhaiciuc.mihaela@unitbv.ro](mailto:Buhaiciuc.mihaela@unitbv.ro)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Chamber Music / Canto lied oratory, 1	MZ.SPIIV.01.02	5	1		1	recitals
Chamber Music / Canto lied oratory, 2	MZ.SPIIV.02.02	5	1		1	recitals
Chamber Music / Canto lied oratory, 3	MZ.SPIIV.03.02	5	1		1	recitals
Chamber Music / Canto lied oratory, 4	MZ.SPIIV.04.02	5	1		1	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 e-mail: [Buhaiciuc.mihaela@unitbv.ro](mailto:Buhaiciuc.mihaela@unitbv.ro)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 1	MZ.SPIIV.01.05	4	2		2	Exam.
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 2	MZ.SPIIV.02.05	4	2		2	Performance
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores for pianists, 3	MZ.SPIIV.03.05	4	2		2	Exam.
Orchestra / Ensemble guitar / Opera / 2 / Harpsichord and reading scores, 4	MZ.SPIIV.03.06	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: FUNDAMENTALS OF MANAGEMENT FOR CULTURAL ORGANIZATIONS**

**Course coordinator: CALEFARIU EMILIA e-mail: emiliacalefariu@yahoo.com**

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Fundamentals of management for cultural organizations, 1	MZ.SPIIV.01.10	4	1	2		
Fundamentals of management for cultural organizations, 2	MZ.SPIIV.01.11	4	1	2		

**Course description (Syllabus):** The concept of organizational management: terminology and etymology, content of the domain and notion; Fundamental principles of management customized in Music and applied on cultural organizations; Management and organization: vision for the artistic organizations' 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: MUSICAL SEMANTICS Course coordinator: COROIU MĂNIUȚ PETRUȚA e-mail: maniutpetruta@yahoo.com**

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Musical semantics, 3	MZ.SPIIV.03.09	4	1	2		
Musical semantics, 4	MZ.SPIIV.03.10	4	1	2		

**Course description (Syllabus):** In the Musical Semantics course analyze 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: SCHENKERIEN ANALYSIS Course coordinator: DRĂGULIN STELA DOINA e-mail: steladragulin@yahoo.com**

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Schenkerien analysis, 1	MZ.SPIIV.01.06	4	1	2		
Schenkerien analysis, 2	MZ.SPIIV.01.07	4	1	2		

**Course description (Syllabus):** The purpose of this course is to present Schenkerian analyzes 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 analyzed. 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: INDIVIDUAL INSTRUMENT - PIANO Course coordinator: DRĂGULIN STELA DOINA e-mail: steladragulin@yahoo.com

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Individual instrument /Opera canto, 1	MZ.SPIIV.01.01	5	1		1	recitals
Individual instrument /Opera canto, 2	MZ.SPIIV.02.01	5	1		1	recitals
Individual instrument /Opera canto, 3	MZ.SPIIV.03.01	5	1		1	recitals
Individual instrument /Opera canto, 4	MZ.SPIIV.04.01	5	1		1	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: CHAMBER MUSIC Course coordinator: HANKE MARIA ECATERINA e-mail: hankekati@yahoo.com.au

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Chamber Music / Canto lied oratory, 1	MZ.SPIIV.01.02	5	1		1	recitals
Chamber Music / Canto lied oratory, 2	MZ.SPIIV.02.02	5	1		1	recitals
Chamber Music / Canto lied oratory, 3	MZ.SPIIV.03.02	5	1		1	recitals
Chamber Music / Canto lied oratory, 4	MZ.SPIIV.04.02	5	1		1	recitals

**Course description (Syllabus):** Developing the ability to identify the criteria for selecting an 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 addapted 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 - CELLO Course coordinator: NEAGOE ȘTEFAN e-mail: stefneagoe@gmail.com

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Individual instrument /Opera canto, 1	MZ.SPIIV.01.01	5	1		1	recitals
Individual instrument /Opera canto, 2	MZ.SPIIV.02.01	5	1		1	recitals

Individual instrument /Opera canto , 3	MZ.SPIIV.03.01	5	1		1	recitals
Individual instrument /Opera canto, 4	MZ.SPIIV.04.01	5	1		1	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 Šostakovič, 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, Čaikovsky), post-romantic (composite symphonic poems by Richard Strauss), modern (Šostakovič, Mahler).

**Course title:** INDIVIDUAL INSTRUMENT - VIOLIN **Course coordinator:** PEPELEA DAN **e-mail:** dan\_pepelea88@yahoo.com

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Individual instrument /Opera canto, 1	MZ.SPIIV.01.01	5	1		1	recitals
Individual instrument /Opera canto, 2	MZ.SPIIV.02.01	5	1		1	recitals
Individual instrument /Opera canto , 3	MZ.SPIIV.03.01	5	1		1	recitals
Individual instrument /Opera canto, 4	MZ.SPIIV.04.01	5	1		1	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 - CONTRABASS **Course coordinator:** POP NICOLAE **e-mail:** npop60@yahoo.com

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Individual instrument /Opera canto, 1	MZ.SPIIV.01.01	5	1		1	recitals
Individual instrument /Opera canto, 2	MZ.SPIIV.02.01	5	1		1	recitals
Individual instrument /Opera canto , 3	MZ.SPIIV.03.01	5	1		1	recitals
Individual instrument /Opera canto, 4	MZ.SPIIV.04.01	5	1		1	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, agogica) its expressive function, intentional variations in expressive purpose;

**Course title:** INSTRUMENT / PIANO ACCOMPANIMENT,

**Course coordinator:** PREDA ANCA e-mail: [ancapreda30@yahoo.com](mailto:ancapreda30@yahoo.com)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Instrument / piano accompaniment, 1	MZ.SPIIV.01.03	4			1	
Instrument / piano accompaniment, 2	MZ.SPIIV.02.03	4			1	
Instrument / piano accompaniment, 3	MZ.SPIIV.03.03	4			1	
Instrument / piano accompaniment, 4	MZ.SPIIV.04.03	4			1	

**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 e-mail: [steffen.schlandt@gmail.com](mailto:steffen.schlandt@gmail.com)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 1	MZ.SPIIV.01.05	4	2		2	1 Concert per sem./repertory equivalent
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 2	MZ.SPIIV.02.05	4	2		2	1 Concert per sem./repertory equivalent
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores for pianists, 3	MZ.SPIIV.03.05	4	2		2	1 Concert per sem./repertory equivalent
Orchestra / Ensemble guitar / Opera / 2 / Harpsichord and reading scores, 4	MZ.SPIIV.03.06	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: STRATEGIC MANAGEMENT FOR CULTURAL ORGANIZATIONS** Course coordinator: SOARE ALICE  
e-mail: alicesoare999@yahoo.co.uk

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Strategic management for cultural organizations	MPC.03	3	1	1		

**Course description (Syllabus):** Knowledge and development of managerial abilities with the aim of initiating in the complexity of the problems of the modern management. Formation and application of managerial skills learned in cultural organizations. Knowing the principles and functions of organizational management for cultural purposes. Knowing the driving process and the characteristics of the main driving styles. Skills training in approaching management in market economy conditions and the possibility of operating with notions in the field of management. General principles of management as the basis of the organization for cultural purposes. Managerial skills in assessing the efficiency of organizational structures and leadership styles, as well as creating a new way of thinking and perceiving economic and social phenomena. The system as a defining concept in the functioning of an organization with a cultural purpose that has the pillar as the manager

**Course title: FUNDAMENTALS OF MANAGEMENT FOR CULTURAL ORGANIZATIONS** Course coordinator: SOARE ALICE e-mail: alicesoare999@yahoo.co.uk

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Fundamentals of management for cultural organizations, 1	BMC03	3	1	1		

**Course description (Syllabus):** Knowledge and development of managerial abilities with the aim of initiating in the complexity of the problems of the modern management. Formation and application of managerial skills learned in cultural organizations. Knowing the principles and functions of organizational management for cultural purposes. Knowing the driving process and the characteristics of the main driving styles. Skills training in approaching management in market economy conditions and the possibility of operating with notions in the field of management. General principles of management as the basis of the organization for cultural purposes. Managerial skills in assessing the efficiency of organizational structures and leadership styles, as well as creating a new way of thinking and perceiving economic and social phenomena. The system as a defining concept in the functioning of an organization with a cultural purpose that has the pillar as the manager.

**Course title: READING SCORES** Course coordinator: ȚUȚU CIPRIAN e-mail: tutuciprian@yahoo.com

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 1	MZ.SPIIV.01.05	4	2		2	1 Concert per sem./equivalent repertory
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores (pianists), 2	MZ.SPIIV.02.05	4	2		2	1 Concert per sem./equivalent repertory
Orchestra / Ensemble guitar / Opera / Harpsichord, reading scores for pianists, 3	MZ.SPIIV.03.05	4	2		2	1 Concert per sem./equivalent repertory
Orchestra / Ensemble guitar / Opera / 2 / Harpsichord and reading scores, 4	MZ.SPIIV.03.06	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 repertoire 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:** INDIVIDUAL INSTRUMENT – GUITAR **Course coordinator:** VOICESCU CORNELIU GEORGE **e-mail:** [cg\\_voicescu@unitbv.ro](mailto:cg_voicescu@unitbv.ro)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Individual instrument /Opera canto, 1	MZ.SPIIV.01.01	5	1		1	recitals
Individual instrument /Opera canto, 2	MZ.SPIIV.02.01	5	1		1	recitals
Individual instrument /Opera canto, 3	MZ.SPIIV.03.01	5	1		1	recitals
Individual instrument /Opera canto, 4	MZ.SPIIV.04.01	5	1		1	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:** COMPUTERIZED MUSICAL INFORMATION [cg\\_voicescu@unitbv.ro](mailto:cg_voicescu@unitbv.ro)

Course	Code	No of credits	Number of hours per week			
			Course	Seminary	Laboratory	Project
Computerized musical information, 1	MZ.SPIIV.02.11	-	-		-	-
Computerized musical information, 2	MZ.SPIIV.02.01	4	1		1	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;