

# Transilvania University of Braşov, Romania

## Study program: Compositional Techniques and Musical Art in the 20<sup>th</sup> Century

Faculty of Music

Study period: 2 years (master)

1st Year

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Conducting Stylistics 1	SDIR_IF	5	1	1	-	-

**Course description (Syllabus):** This course aims to provide for a choir-performer an efficient instrument for conducting, to introduce him in the language of conducting's technique. It is focused primarily on choral conducting, without being excluded the vocal-symphonic one. Taught gradually and assimilated, the conducting gestures become reflexes; with a vocabulary of gestures the student will be able to point out his specific, intentional expression in the working-process with the choir. Questions of interpretation and stylistics will also become a target of conductor's preparation. Choir rehearsal techniques will also be discussed, in order to improve the communication between the conductor and the choir, the performance-results connected with this, so complex vocal device.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Conceptualisations Degree in Music Theory 1	CSTM_IF	4	1	1		

**Course description (Syllabus):** The extended tonality in the XX<sup>th</sup> century. Synthesis intonational musical systems: integrated tonal-modal systems; the hexatonal system; polytonal/ polymodal stratifications; atonalism and serialism; the modes with limited transposition; the symmetry axes system. New concepts of musical thinking and composition. New expressions in the music of religious origins. Aspects of the harmonic dimension of the XX<sup>th</sup> century music. Timbrality and the noise – resources of developing the musical thinking of the XX<sup>th</sup> century. The electronic and electro-acoustic; the computer and the music. Mathematical principles in the musical thinking of the XX<sup>th</sup> century – the intonational dimension. Interferences of the contemporary European musical thinking with the traditional extra European music. Spatialisation and the visualisation of the sound in the XX<sup>th</sup> century music.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Repertoire music history in the 20th century 1	IMR_IF	4	1	1		

**Course description (Syllabus):** The course aims to develop the capacity of analyzing the musical phenomenon in the context of stylistic eras, by knowing the musical styles, the languages that customize them, the genres, composers and representative creations of the 20<sup>th</sup> and 21<sup>st</sup> century. The course covers the following topics: Introductory aspects of modernity; The Musical Concepts, Masterpieces and Styles from 1890 to 1920, and 1920 to 1945; The Musical Concepts, Masterpieces and Styles from the second half of the 20th century; Music of the 21st Century.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Ethics and academic integrity 1	EIA_IF	5	1	1		

**Course description (Syllabus):** This course aims to provide the informations about Ethics and Academic Integrity. The topics this course propose are related to the notion of morality and its principles, the notion of ethics and its values in action, the idea of integrity. All of the above are debated in order to understand the application of the principles in the academic environment, especially in scientific research. Another important topic is the one regarding the phenomenon of plagiarism in scientific research.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Principles of Musicological Research	PCM_IF	4	1	2		

**Course description (Syllabus):** The science of music – the science of musicology: definition of the field, Romanian and foreign musiologists. The purpose and principles of the musicological research, delimitation of the research area. The instruments of the musicological research. Methodology of the scientific research. The documentation sources, selection, analysis and their capitalisation. The musical genres – a means of scientific expression: The lexicon; The essay; The study; The monograph. Scientific norms in the musicological design. Linguistical and terminological norms in the musicological design. The capitalisation of the results of musicological research. The deontology of the scientific research and the legislation of copyright. The power point presentation and preparation of its delivery.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Creation and improvisation in Traditional/ jazz music 1,2	CIVI_IF	4	1	2		

**Course description (Syllabus):** This course aims to talk about: pop music genre, jazz music, traditional music genre; Comparative elements of singing pop, traditional and jazz music; The rhythm of pop, jazz and traditional music-comparative analysis; The instrumental accompaniment of pop, jazz and traditional music; The art of improvisation – improvisation rules; Singing and playing styles in the 20<sup>th</sup> century – personalities of pop, jazz and traditional music.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Vocal/instrumental educational repertoire 1,2	CMT_IF	4	1	2		

**Course description (Syllabus):** 1. The premises of the "active musical school" of the 20th century: ideas, theoretical concepts, organization of the first modern European education system; 2. The didactic repertoire in the context of the changes made by the active music school; 3. Classification on the quantitative and qualitative criterion of the sound and rhythmic systems, of the didactic musical repertoire used according to the age and the level of the musical aptitudes; 4. The issues of the correspondence between the ambitus of the musical pieces and the ones of the children's voices; 5. New resources in music education. The musical play as an ideal; 6. New strategies determined by the orientations of the experimental pedagogy in music, the social pedagogy and the organization of the group of students at the time of musical education, the culture pedagogy, consequences in the making of school programs; 7. The vocal-instrumental repertoire according to the modern methods of music education (Carl Orff, Kodály Zoltán, Shinichi Suzuki); 8. Features of the active school of the 20th century; 9. Features and personalities of new methods of music education from the 20th century; 10. The current reform of music education in Romania. Modern strategies of

the 20th century: organization, music education curriculum, training of trainers; 11. The contribution of Romanian music teachers to the modernization of music education in Romania; 12. Multimedia applications used in music teaching. Computer in music education.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Conducting Stylistics 2	SDIR_IF	5	1	1	-	-

**Course description (Syllabus):** This course is oriented to the application of the conducting-techniques on the choral repertoire. The selected choral pieces include specific problems to solve, both technical and performative for the conductor. Thus the conductor will be able to solve technical problems in choir-conducting, voice emission and breathing, on the repertoire belonging to Renaissance, classical, romantic styles and modern idioms (sec. XX). Technical rehearsal with the ensemble will be the final target of the preparation; it includes the sets of "subrepertoires" of techniques like the conducting-one, the vocal one, the text-interpretation (aiming the hermeneutics of the musical text). The focal point is the preparation of a concert .

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical rhythm, metrics, agogics and dynamics in the 20th Century 2	RMAD_IF	4	1	1		

**Course description (Syllabus):** Proceedings of developing the forms of the rhythm specific to the 20<sup>th</sup> century and contemporaneity. The impact of the rhythmic of the extra European cultures on the musical language of the 20<sup>th</sup> century. Graphic forms of rhythm marking in the musical score of the 20<sup>th</sup> music. New and complex planning of the metrical frame. New aspects of the tempo and agogic in the concept of the contemporary music: the varying tempo, tempo interferences, the theory of the poly-modular time. The musical dynamics in the 20<sup>th</sup> century music.

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

**Course description (Syllabus):**

The folklore from its discovery until the scientific research conducted on it. The Romanian folklore music morphology compared to the neighbouring countries: Aspects regarding the sound structures; rhythm comparative analysis exercises . The English Anthropologic School: Classic Evolutionism, Diffusionism, the Functionalism School. The English Anthropologic School: James George Frazer, Andrew Lang, Alice B. Gomme, Robert Ranulph Marett. Anthropology in Germany and France - The historico-cultural school, Arnold van Gennep. The main elements of structuralist theory and representatives. Aspects of folklore in the second half of the 20<sup>th</sup> century – Folklore eulogy.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical psychosomatics 2	PSIM_IF	5	1	1		

**Course description (Syllabus):** 1. Musical education from the psychosomatic perspective. 2. Sound and sensibility. 3. The world of sounds and their effect on human body and mind. 4. Motivation and success in musical activity. 5.

Creativity – important factor of success in music. 6. The importance of self-confidence in the musical activity.  
7. Breathing exercises to get rid of stage fright.

## 2<sup>nd</sup> Year

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Conducting Stylistics 3	SDIR_IF	5	1	-	1	-

**Course description (Syllabus):** 1. Modernism and postmodernism in 20<sup>th</sup> century music – trends and styles. 2. Stylistic issues regarding the crystallization of the creator-conductor relationship in 20<sup>th</sup> century art. 3. The dissolution of the Classical style – new perspectives in the 20<sup>th</sup> century art. 4. Significant composers for the new stylistic features of the 20<sup>th</sup> century; individual stylistic orientations. 5. Heterogeneous national musical cultures; the new French music and "The Group of Six". 6. E. Satie, A. Honegger, F. Poulenc, O. Messiaen, E. Varese, P. Boulez, P. Schaeffer. 7. German national music – P. Hindemith, C. Orff, K. Stockhausen. 8. Italian national music – F. Busoni, O. Respighi, L. Nono, B. Maderna. 9. English national music – R. V. Williams, B. Britten, J. Rutter. 10. American national music – Ch. Ives, G. Gerswin, L. Bernstein. 11. Russian national music – S. Prokofiev, I. Stravinski, D. Sostakovici. 12. Hungarian national music – B. Bartok, Z. Kodaly. 13. Polish national music – K. Szymanowski, W. Lutoslawski, K. Penderecki.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Professional skills training focused on emotional development	TAP_IF	4	1		1	-

**Course description (Syllabus):** Social emotional learning is the process through which students acquire the knowledge, attitudes and skills they need to recognize and manage their emotions, demonstrate caring and concern for others, establish positive relationships, make responsible decisions, and handle challenging situations constructively. During this course, participants will learn strategies to assist others and themselves with self-management, the ability to regulate emotions, control impulses, thoughts and behaviors successfully in different situations. They will also learn specific activities to foster self-management skills for their professional life.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Principles of Contemporary Modal Harmony 3	PAMC_IF	4	1	1	-	-

**Course description (Syllabus):** This course aims to address topics related to modal harmony. Because modal language is a real alternative to 20<sup>th</sup>-century compositional language, a knowledge of modal harmony is essential for valid analyzes and vocal-instrumental interpretations of scores that do not fit into the tonal system. The modal harmony proposes another understanding of the concept of chord, that is why the non-tonal harmonization variants are numerous and attractive. A real understanding of the modern music is only possible after learning the Principles of Contemporary Modal Harmony.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project

Trends, Styles and Languages in the in the music of XX century 3	CSLMI_IF	5	1	1		
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**Course description (Syllabus):** Recognition of terms – specific characteristics, areas of inclusion and practice; Musical style components; Stylistic periods, groups, developments; Comparative analysis in defining elements of musical style in different historical periods and composers; Choral works in the: Renaissance, Baroque, Classical, Romantic, Nationalist, Neoclassical, Modalism – style characteristics, schools, genres, leading composers; Choral works in Opera – historical development, style characteristics, leading composers; Romanian choral works – historical development, style characteristics, leading composers.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Conducting Stylistics 4	SDIR_IF	4		1	-	-

**Course description (Syllabus):** The course aims to talk about the next topics: 1. Trends regarding the renewal of modern musical language. 2. Bruitism and Futurism; Concrete music. 3. 12 tone system-serialism; classical symmetry - romantic and modern asymmetry. 4. Polimetry and polirhythmia; micro-intervals; bitonality-politonicity. 5. Melodic systems in 20th century music, between modern and traditional. 6. The phenomenon of natural resonance; Organizing the extended tonality; Micro-intervals. 7. Stylistic references of the Romanian music in the 20<sup>th</sup> century. 8. Modern elements of expression in archaic inspired music. 9. Stylistic references of the liturgical music of the 20<sup>th</sup> century.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Stress management in musical activity 4	MSAM_IF	4	1	1	-	-

**Course description (Syllabus):** This course investigates the nature, causes, and effect of stress on the human body, and presents an approach to living with stress through a combination of lecture and experiential activities, including cognitive behavioral techniques, mindfulness, and relaxation approaches. Methods include deep breathing, mental imagery, sensory awareness, progressive muscle relaxation, art therapy, guided imagery, value assessment. Students will be able to experience states of relaxation in their musical activity and learn to regulate physiological stress responses. Students are expected to practice skills learned in class on stage and to evaluate and document the effectiveness of the techniques with respect to stress in their personal life.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Contemporary music education 4	EMC_IF	5	2	1	-	-

**Course description (Syllabus):** 1) The methods of musical notation learning in the active musical school of the 20<sup>th</sup> century. General presentation. 2) Methods of the active school in France and Switzerland. 3) Chevais's method of preparing the student for choral singing. 4) Modern Concepts in Music Education (Carl Orff, Kodály Zoltán Leonard Bernstein, Shinichi Suzuki); 5) The Kodaly method. 6) Edlund method of atonal solfege. 7) The impact of education through technology in the development of the student. 8) Computer and music education

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Principles of Contemporary Modal Harmony 4	PAMC_IF	5	1	1	-	-

**Course description (Syllabus):** Specific rules for modal harmonization – 1. Unison, musical dialog, canon. 2. The pedal point. 3. Ostinato. 4. The mixture of 4<sup>th</sup> and 5<sup>th</sup> 5. Heterophony

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Dissertation Project 4*(56 hours)	ELABD_IF	10	1	1		

**Course description (Syllabus):** The science of music – the science of musicology: definition of the field, Romanian and foreign musicologists. The purpose and principles of the musicological research, delimitation of the research area. The instruments of the musicological research. Methodology of the scientific research. The documentation sources, selection, analysis and their capitalisation. The musical genres – a means of scientific expression: The lexicon; The essay; The study; The monograph. Scientific norms in the musicological design. Linguistical and terminological norms in the musicological design. The capitalisation of the results of musicological research. The deontology of the scientific research and the legislation of copyright. The power point presentation and preparation of its delivery.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical Forms and Genres in the Twentieth Century 3,4	GM_IF	4	1	1		

**Course description (Syllabus):** 1) The Evolution of Lied Form in the Twentieth Century; 2) Evolution of classical forms of: sonata, concert and symphony in neoclassicism: Stylistic directions in creation of Prokofiev, Hindemith, Ravel, Bartok, Stravinski, Reger, Sostakovich; 3) Musical forms and genres in the creation of the composers of the second Viennese School: Arnold Schönberg, Alban Berg and Anton Webern; 4) New musical orientations to the composers of the 6th Group; 5) Open form, minimalism and archetypal concept in modern universal music and in Romanian music after the Second World War; 6) Forms and genres in Enescu's creation.