

Transilvania University of Braşov

Study program: Music

Faculty : 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	TSD 1	3	1	1		
Music Theory and Aural Skills 2	TSD 2	3	1	1		

Course description (Syllabus): The course explores tonality as a fundamental framework for musical thinking, tracing its evolution from the Baroque period to the twentieth century. It provides an in-depth examination of the concept of tonality and its structural components, including the intonational, metro-rhythmic, harmonic, and timbral subsystems. Key governing principles of tonality are analyzed, such as the principle of tempered sound, tonal gravitation, energetic balance, and numerical organization. The course further addresses functional harmony within the tonal system and examines core musical concepts including scale, chord, and mode.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Music Theory and Aural Skills 3	TSD 3	3	1	1		
Music Theory and Aural Skills 4	TSD 4	2	1	1		

Course description (Syllabus): This course offers an in-depth study of folk and modal intonational musical systems, providing both a historical and analytical perspective on modal theory. It begins with an overview of folk intonation systems and the development of modal research, followed by the classification and defining characteristics of musical modes. Emphasis is placed on modal expressiveness and the functional organization specific to modal systems. The course examines modal intonational systems of folk origin, including oligophonic, pentatonic, hexatonic, and heptatonic structures. It further explores modal systems within selected traditional musical cultures, with a focus on Ancient Greek music, Byzantine chant, and Western European medieval music.

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): This course focuses on the study of musical rhythm as a structural and expressive component, examining its relationship with the physiological dimensions of sound. It addresses rhythmic morphology, categories of rhythm (binary, ternary, and heterogeneous), and exceptional rhythmic structures, including irregular divisions and complex rhythmic formulae. The curriculum explores specific rhythmic patterns from Romanian folk music and Ancient Greek–Latin poetic traditions, as well as the development of rhythm, meter, tempo, agogics, and dynamics in tonal music from the Renaissance through the early twentieth century.

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

Course description (Syllabus): This course develops students' ability to interpret representative works from major historical periods, fostering a deep understanding of musical language and its expressive meanings. Emphasis is placed on refining technical, auditory, and interpretative skills in order to achieve a high level of artistic performance, as well as on cultivating creative and stylistically informed approaches to interpretation. The course also aims to

enhance students' capacity to select appropriate repertoire aligned with their technical abilities and artistic identity, while expanding their knowledge base to address and resolve complex cognitive and professional challenges.

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): This course continues the study of representative musical works from major historical periods, enhancing students' ability to decode and interpret the elements of musical language in a stylistically informed manner. It emphasizes the advancement of technical, auditory, and expressive skills in support of high-level performance, as well as the development of creative interpretative approaches aligned with artistic intent. The course further fosters the capacity to select appropriate repertoire based on technical proficiency and individual artistic identity, while consolidating a substantial body of knowledge necessary for achieving professional performance standards and addressing complex cognitive and professional challenges.

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	3	1	1		

Course description (Syllabus): This course provides a systematic study of musical form, focusing on both structural elements and genre classification. It examines microformal components such as motif, phrase, and period, as well as principal formal types including strophic forms (song, minuet, scherzo), alternation-based forms (rondo), variational forms (theme and variations), and complex forms such as the fugue and the sonata. The course also addresses musical genre as a conceptual framework, exploring its definition and classification through the study of major genres including the suite, sonata, opera, instrumental concerto, and 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	3	1	1		

Course description (Syllabus): This course introduces fundamental concepts of aesthetic value and examines their significance within Romanian and European aesthetic thought. It focuses on the analysis of the work of art as an aesthetic configuration, addressing principles of artistic structure and meaning. The course further explores major aesthetic categories through the critical analysis of representative artistic works.

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

Course description (Syllabus): This course develops students' analytical and practical skills through the study of harmonic structures in Bach chorales and the harmonization of choral melodies in the Bach style. It addresses the tonal-functional system, the circle of functions, and major and harmonic minor tonalities, as well as three- and four-part harmonies, their functions, doublings, and hierarchical relationships. The course examines melodic line construction, rhythmic organization, and characteristic note values in chorales, alongside the study of authentic and plagal cadences, the use of dissonance through non-harmonic tones and suspensions, and principles of diatonic and chromatic modulation, including altered chords and alteration harmonies.

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

Course description (Syllabus): This course deepens students' understanding of vertical compositional techniques characteristic of the Classical style, with a focus on functional gravitation and advanced harmonic relationships. Topics include passing and changing six-four chords, cadential double and triple suspensions, figurative resolutions, and the use of ornamental melodic tones. The course further examines dominant ninth harmony, altered and contra-dominant harmonies, the Neapolitan sixth, and other altered chordal structures, as well as chromatic and enharmonic modulation achieved through altered harmonies.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Polyphony 5	POL 5	3	1	1		
Polyphony 6	POL 6	3	1	1		

Course description (Syllabus): This course develops students' ability to decode and interpret the elements of musical language through the study of polyphonic writing. It focuses on the formation of analytical and compositional skills, fostering creative and stylistically informed use of polyphonic techniques and forms. Emphasis is placed on achieving a high level of technical and stylistic proficiency in contrapuntal and imitative writing, while consolidating a substantial body of knowledge necessary for professional artistic development.

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

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	3			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			2	
Chorus Ensemble 4	ANSC 4	2			2	

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			2	
Chorus Ensemble 6	ANSC 6	3			2	

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	3			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
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*, etc The 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, Irozii*.

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			0.5	
Canto jazz, light music / Folk music 2	CJMZU / CP 2	2			0.5	

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
Artistic Practical Training 1**	PART 1	2			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	2			2	
Artistic Practical Training 4**	PART 4	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 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 3	SEM 3	2	1	1		

Course description (Syllabus): This course examines major music education systems, defining the core concepts that frame the discipline and highlighting the role of music education in achieving educational objectives. It emphasizes interdisciplinary connections with psychology, general pedagogy, and specialized music studies, while analyzing the educational and functional dimensions of music, including anatomical-physiological, hedonic, psychological, therapeutic, cognitive, axiological-cultural, educational, cathartic, social, intellectual, and religious functions. The course further addresses the classification of music education systems and explores contemporary methods aimed at improving accessibility to written music reading.

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

Course description (Syllabus): This course offers a historical overview of music education systems from Antiquity to the modern era, examining key pedagogical models and their representative figures. It traces music education practices from Ancient Greek and Latin cultures through the Middle Ages and the Renaissance, with reference to influential educators such as Johannes Honterus and Jan Amos Comenius, and continues with eighteenth- and nineteenth-century pedagogical thought represented by Jean-Jacques Rousseau, Johann Heinrich Pestalozzi, Friedrich Fröbel, Wilhem, Glover, and Curwen. The course further explores twentieth-century developments and modern concepts of music education, including the contributions of Orff, Kodály, Bernstein, Suzuki, Kabalevski, Willems, and others, while also addressing the historical evolution of religious and secular music education in the territory of present-day Romania through the work of notable Romanian musicologists and educators.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Vocal repertoire and didactic instrumental practice 2	VRDIP2	2		2		

Course description (Syllabus): Vocal and instrumental music education involves approaching a complex and diverse repertoire; The supreme role of the conductor in the re-creation of the musical image of the score by means of the choir; 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; Stylistic considerations on the specific character of choir music during the Renaissance, Baroque, Classicism and Romanticisms – compared approach;

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Comparative musical interpretations 3,4	IMZC 2	2			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. 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.

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		

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
Physical Training 3	EDF 3	3		1		
Physical Training 4	EDF 4	3		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
Computer Use of Music Related Software 1	IMZC1	2			2	

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

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Academic writing 1	SCA1	2			2	

Course description (Syllabus): The subject aims to familiarize students with the main types of scholarly texts in the field of music, with an emphasis on some applied dimensions of academic writing. Norms and values in scientific research; Principles of good practice in scientific research; Plagiarism and scientific integrity; Turnitin software.