

# Transilvania University of Brașov, Romania

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

Faculty of Music

Study period: 2 years (master)

1<sup>st</sup> 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 conductors 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.

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|---|---------|----------------|--------------------------|---------|------------|---------|
|   |         |                | course                   | seminar | laboratory | project |
| Conceptualisations Degree in Music Theory 1 | CSTM_IF | 5              | 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.

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|-----------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                             |        |                | course                   | seminar | laboratory | project |
| Stylistics of Melodic Art 1 | SMA_IF | 4              | 1                        | 1       |            |         |

**Course description (Syllabus):** The course examines the evolution of melodic styles from the Middle Ages to the second half of the 20th century, focusing on the fundamental elements of musical discourse: melody, harmony, form, meter and rhythm, agogics, dynamics, expressivity, and specific aspects of orchestration/registration. It emphasizes comparison and critical understanding of the melodic characteristics specific to each historical period, developing students' ability to identify and interpret stylistic features in various musical works. The style can be thought of in several contexts, in the case of melodic analysis it will refer to the personal style of each author, which allows the observation of the transformations of the most important dimension of the sound act: the melody.

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|---|--------|----------------|--------------------------|---------|------------|---------|
|   |        |                | course                   | seminar | laboratory | project |
| Musical Forms and Genres in the Twentieth Century 1,2 | FGM_IF | 4              | 1                        | 1       |            |         |
| Musical Forms and Genres in the Twentieth Century 2   | FGM_IF | 4              | 1                        | 1       |            |         |

**Course description (Syllabus):** This course explores the major transformations in musical forms and genres throughout the twentieth century, a period marked by innovation, diversity, and the redefinition of traditional musical language. Students will examine the evolution of compositional techniques, structural models, and stylistic orientations across various movements such as impressionism, expressionism, neoclassicism, serialism, avant-garde, minimalism, and experimental music. The discipline aims to develop students' ability to understand, contextualize, and critically evaluate the stylistic diversity of twentieth-century music, preparing them for advanced research, interpretation, and pedagogical work.

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, Shostakovich; 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.

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|--------------------|-------|----------------|--------------------------|---------|------------|---------|
|                    |       |                | course                   | seminar | laboratory | project |
| Choral Arranging 1 | CA_IF | 4              | 1                        |         | 1          |         |
| Choral Arranging 2 | CA_IF | 4              | 1                        |         | 1          |         |

**Course description (Syllabus):** This course provides an in-depth exploration of techniques and principles essential for creating effective arrangements for choral ensembles. Students study vocal ranges, timbral characteristics, balance, and blend, as well as the practical aspects of writing for mixed, equal, and specialized choirs. The course focuses on adapting melodic, harmonic, and rhythmic materials for various choral formats, taking into account stylistic context, text setting, and expressive intent. Through score analysis, creative exercises, and guided composition projects, students learn to transform musical ideas into coherent and idiomatic choral textures. Emphasis is placed on voice leading, harmonic planning, choral orchestration, and the integration of supportive accompaniment when required.

By the end of the course, students develop the skills necessary to produce stylistically informed, singable, and artistically compelling choral arrangements suitable for both educational and performance settings.

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|---|-------|----------------|--------------------------|---------|------------|---------|
|   |       |                | course                   | seminar | laboratory | project |
| Speciality training/Artistic Practice 1 | ST_IF | 4              |                          |         | 2          |         |
| Speciality training/Artistic Practice 2 | ST_IF | 4              |                          |         | 2          |         |
| Speciality training/Artistic Practice 3 | ST_IF | 4              |                          |         | 2          |         |
| Speciality training/Artistic Practice 4 | ST_IF | 4              |                          |         | 2          |         |

**Course description (Syllabus):** This course focuses on developing students' artistic abilities and professional competencies through individualized training and practical performance activities. It provides a structured framework for refining technical skills, interpretative depth, stylistic understanding, and personal artistic expression within the student's chosen musical specialization. By the end of the course, students will demonstrate enhanced technical mastery, interpretative maturity, and the ability to apply artistic concepts confidently in both rehearsal and performance contexts.

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|------------------------------------|-------|----------------|--------------------------|---------|------------|---------|
|                                    |       |                | course                   | seminar | laboratory | project |
| Genres and forms of choral music 1 | GM_IF | 4              | 1                        |         | 1          |         |
| Genres and forms of choral music 2 | GM_IF | 4              | 1                        |         | 1          |         |

**Course description (Syllabus):** This course aims to provide information about the choral music in the history of music. With specific genres, choral music has had a specific evolution. This course follows the general evolution of choral music, with an emphasis on the twentieth century music (and the composers that wrote choral pieces) – analysing the genres and forms.

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|-----------------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                                   |        |                | course                   | seminar | laboratory | project |
| Contemporary Techniques in Jazz 1 | CTJ_IF | 4              | 1                        |         | 1          |         |

**Course description (Syllabus):** This course introduces students to modern approaches, concepts, and performance practices that define contemporary jazz. Emphasis is placed on developing advanced rhythmic flexibility, harmonic awareness, melodic invention, and improvisational skills within current jazz styles. Through guided practice, ensemble work, and analysis of influential contemporary jazz artists, students explore extended harmonic structures, modal and scalar concepts, groove-based patterns, metric modulation, and non-traditional improvisational strategies. The course encourages creative experimentation while strengthening technical precision and stylistic authenticity.

By the end of the course, students will be able to apply contemporary jazz techniques with confidence, integrate innovative ideas into their improvisation and performance, and demonstrate a deeper understanding of the evolving language of modern jazz.

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|-------------------------|---------|----------------|--------------------------|---------|------------|---------|
|                         |         |                | 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.

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|---|---------|----------------|--------------------------|---------|------------|---------|
|   |         |                | course                   | seminar | laboratory | project |
| Musical rhythm, metrics, agogics and dynamics in the 20th Century 2 | RMAD_IF | 5              | 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 rhythmics 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 20th <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, the theory of the poly-modular time. The musical dynamics in the 20<sup>th</sup> century music.

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|-----------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                             |        |                | course                   | seminar | laboratory | project |
| History of Romanian Music 2 | HRM_IF | 5              | 1                        | 1       |            |         |

**Course description (Syllabus):** This course provides an in-depth overview of the development of Romanian music throughout the 20th century, a period marked by significant aesthetic transformations and the emergence of a modern national musical identity. Students explore major composers, stylistic trends, and representative works that shaped Romanian art music during this era. Topics include the rise of national schools of composition, the influence of folklore and ethnomusicological research, the adoption of European modernist techniques, and the evolution of genres such as symphonic music, chamber music, opera, and choral repertoire. The course also examines the cultural and political contexts that influenced musical creation and institutional development in Romania.

Through listening analysis, score study, and critical discussion, students gain an understanding of the stylistic diversity and artistic innovation that characterize Romanian music of the 20th century, as well as its contribution to the wider European musical landscape.

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|--------------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                                |        |                | course                   | seminar | laboratory | project |
| Pop/Rock-Specific Techniques 2 | PRSTIF | 4              | 1                        |         | 1          |         |

**Course description (Syllabus):** This course focuses on the advanced study and application of performance, compositional, and production techniques specific to pop and rock music. Students explore contemporary stylistic features, instrumental and vocal approaches, rhythmic patterns, harmonic progressions, and textural arrangements characteristic of modern popular music genres. Through practical exercises, ensemble work, and analysis of recordings, students develop skills in improvisation, song arrangement, sound layering, and performance interpretation. The course emphasizes creative expression, technical mastery, and stylistic authenticity in both individual and group settings. By the end of the course, students are able to apply contemporary pop and rock techniques confidently, adapt musical ideas to different contexts, and create coherent, expressive performances within these genres.

## 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 | 4              | 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. Gershwin, L. Bernstein. 11. Russian national music - S. Prokofiev, I. Stravinski, D. Shostakovich. 12. Hungarian national music - B. Bartok, Z. Kodaly. 13. Polish national music - Szymanowski, W. Lutoslawski, Penderecki.

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|------------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                              |        |                | course                   | seminar | laboratory | project |
| Comparative Musical Folklore | FMC_IF | 5              | 2                        | 1       |            | -       |

**Course description (Syllabus):** This course explores the intersections and exchanges between folk music traditions from different cultures, emphasizing comparative analysis, performance practice, and the study of stylistic features. Students examine how melodic, rhythmic, harmonic, and textual elements are shaped by cultural contexts, and how folk music evolves through cross-cultural influences.

Our case studies cover a range of cultural and historical contexts and include the traditional music of Balkan people. Course work emphasises the value of fieldwork coupled with a strong theoretical grounding. It supports both continued research and teaching at tertiary and secondary education levels, as well as having application in a variety of other institutional settings. By the end of the course, students are able to recognize, interpret, and perform folk music from various cultural contexts, integrating intercultural awareness into both scholarly and artistic practice.

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|---|--------|----------------|--------------------------|---------|------------|---------|
|   |        |                | course                   | seminar | laboratory | project |
| Trends, Styles and Languages in the music of XX century 3 | TSL_IF | 4              | 1                        | 1       |            |         |

**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.

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|-----------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                             |        |                | course                   | seminar | laboratory | project |
| Research Methods in Music 3 | RMM_IF | 4              | 1                        |         | 1          |         |

**Course description (Syllabus):** This course introduces students to the theoretical foundations and practical approaches of music research. It covers methodologies for analysing, interpreting, and presenting musical phenomena across various genres, periods, and cultures.

Students learn how to formulate research questions, conduct literature reviews, apply analytical and ethnomusicological methods, and critically evaluate sources. Emphasis is placed on both qualitative and quantitative research techniques, including score analysis, fieldwork, interviews, and data organization.

By the end of the course, students will be able to design and execute independent research projects in music, develop rigorous analytical and critical skills, and communicate their findings effectively in written and oral formats suitable for academic and professional contexts.

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|---|----------|----------------|--------------------------|---------|------------|---------|
|   |          |                | course                   | seminar | laboratory | project |
| Traditional/Jazz Vocal and Instrumental Improvisation 3 | T_JVI_IF | 4              | 1                        |         | 1          |         |
| Traditional/Jazz Vocal and Instrumental Improvisation 4 |          |                |                          |         |            |         |

**Course description (Syllabus):** This course focuses on the development of improvisational skills in both traditional and jazz music contexts, for vocalists and instrumentalists. Students explore the theoretical foundations, stylistic conventions, and practical techniques required to create spontaneous musical expressions.

The course covers melodic, harmonic, and rhythmic improvisation, as well as phrasing, ornamentation, and interaction within ensembles. Emphasis is placed on listening, transcription, and practical experimentation to cultivate creativity, stylistic authenticity, and individual musical voice.

By the end of the course, students will be able to improvise confidently in diverse musical settings, integrating elements of traditional folk and jazz idioms into expressive and coherent performances.

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|---|--------|----------------|--------------------------|---------|------------|---------|
|   |        |                | course                   | seminar | laboratory | project |
| Computer-Based Information Technologies in Music Instructional Design 3 | CTM_IF | 4              | 1                        | 1       |            |         |
| Computer-Based Information Technologies in Music Instructional Design 4 | CTM_IF | 4              | 1                        | 1       |            |         |

**Course description (Syllabus):** The general objective of the course is acquiring digital skills in the music field for music education. This goal will be achieved by completing the following steps: having knowledge of the main types of digital software used in the music field, understanding the process of digital music writing, assimilation of techniques and methods of individual and group work for digital music writing, and also using the digital skills in didactic music design.

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|--|---------|----------------|--------------------------|---------|------------|---------|
|  |         |                | course                   | seminar | laboratory | project |
| Principles of Contemporary Modal Harmony 4 | PAMC_IF | 4              | 1                        | 1       | -          | -       |
| Principles of Contemporary Modal Harmony 4 | PAMC_IF | 4              | 1                        | 1       |            |         |

**Course description (Syllabus):** This course focuses on the study and application of modal harmony in contemporary music. Students explore the structure and characteristics of various modes, their harmonic possibilities, and their role in shaping melody, chord progressions, and musical texture. The course emphasizes analytical and compositional approaches, including the use of modal interchange, extended tertian and non-tertian harmonies, and the integration of modal concepts in different musical styles. Through exercises, score analysis, and composition projects, students learn to apply modal harmony creatively and effectively in both instrumental and vocal music. By the end of the course, students will be able to understand, analyze, and employ contemporary modal harmonic techniques, enhancing their compositional, arranging, and improvisational skills.

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|-------------------------|---------|----------------|--------------------------|---------|------------|---------|
|                         |         |                | 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-politonality. 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.

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|--|--------|----------------|--------------------------|---------|------------|---------|
|  |        |                | course                   | seminar | laboratory | project |
| Basics of Byzantine/Gregorian Musical Palaeography 4 | BBP_IF | 5              | 1                        | 1       |            |         |

**Course description (Syllabus):** This course introduces students to the study and interpretation of early musical notation systems, focusing on Byzantine and Gregorian chant traditions. Students learn to read, transcribe, and analyse neumatic notations, understanding their rhythmic, melodic, and liturgical functions. The course covers historical development, notation types, and the principles of chant performance, emphasizing the connection between notation, musical structure, and liturgical context. Practical exercises include transcription, sight-reading, and comparative analysis of manuscripts.

By the end of the course, students will be able to interpret original chant manuscripts, understand the historical and theoretical foundations of early musical notation, and apply this knowledge to research, performance, and teaching contexts.

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|------------------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                                    |        |                | course                   | seminar | laboratory | project |
| Cultural and Artistic Management 4 | CAM_IF | 5              | 1                        | 1       |            |         |

**Course description (Syllabus):** This course introduces students to the principles and practices of managing cultural and artistic organizations. It covers strategic planning, project management, fundraising, marketing, audience development, and organizational leadership within the context of arts and culture. Students learn to analyse the operational, financial, and legal aspects of cultural institutions, as well as the dynamics of programming, event organization, and community engagement. The course emphasizes the development of practical skills for managing performances, exhibitions, festivals, and educational projects. By the end of the course, students will be equipped to plan, implement, and evaluate cultural initiatives effectively, combining artistic vision with professional management strategies.

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|---------------------------------|--------|----------------|--------------------------|---------|------------|---------|
|                                 |        |                | course                   | seminar | laboratory | project |
| Ethics and academic integrity 4 | EIA_IF | 4              | 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.

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|-----------------------------------|----------|----------------|--------------------------|---------|------------|---------|
|                                   |          |                | 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 capitalization. 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 capitalization 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.