

Transilvania University of Brașov, Romania

Study program: Style and Performance in Instrumental and Vocal Interpretation

Faculty of Music

Study Period: 2 years Prerequisite: Entrance exam

COMPULSORY DISCIPLINES

I. Course title: INDIVIDUAL INSTRUMENTS

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Individual instrument, 1	5	1		1	Exam recitals
Individual instrument, 2	5	1		1	Exam recitals
Individual instrument, 3	5	1		1	Exam recitals
Individual instrument, 4	5	1		1	Exam 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; 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; 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 student. Deepening technical-stylistic elements, superior understanding of their role in interpretation. Improving interpretive expression and craftsmanship, development of interpretive personality; Developing technical and interpretative skills in order to achieve performance in interpretation; Acquiring useful knowledge for developing the creative spirit; Developing the ability to understand the contents of the approached scores. Learning the art of conveying own emotions to the audience; Accumulation of substantial amounts of new knowledge; Knowledge, understanding and use of methods in order to attain performance in interpretation; Deepening processes of knowledge, understanding and public performance.

II. Course title: CANTO

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Canto, 1	5	1		1	Exam recitals
Canto, 2	5	1		1	Exam recitals
Canto, 3	5	1		1	Exam recitals
Canto, 4	5	1		1	Exam 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 45 minute solo recital of the repertoire chosen, which will be also analysed 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.

III. Course title: CHAMBER MUSIC

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Chamber Music, 1	5	1		1	Exam recitals
Chamber Music, 2	5	1		1	Exam recitals
Chamber Music, 3	5	1		1	Exam recitals
Chamber Music, 4	5	1		1	Exam recitals

Course description (Syllabus): 1. Developing the ability to identify the criteria for selecting chamber music repertoire, favouring an upward path of personal artistic development, taking into account both performer's technical level and personality. 2. Developing the capacity to play together, to listen to each other and to perform a piece at their highest artistic level. 3. Accumulating substantial amounts of new knowledge in order to identify, address and resolve complex cognitive and professional issues in ensemble playing. 4. Developing the capacity of properly decoding the meaning of musical language elements while playing in chamber music ensembles. 5. Developing a creative ability in using the instrumental technique adapted to playing in ensembles formed by 2 to 8 musicians, to achieve interpretations, depending on the intention of artistic-musical expression. 6. Accumulating a body of knowledge in order to obtain professional performance in chamber music playing, regarding both personal and professional development. 7. Interpretation of a representative selection of the instrumental chamber music repertoire.

IV. Course title: CANTO LIED ORATORY

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Canto lied oratory, 1	4	1			Exam recitals
Canto lied oratory, 2	4	1			Exam recitals
Canto lied oratory, 3	4	1			Exam recitals
Canto lied oratory, 4		1			Exam 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.

V. Course title: ACCOMPANIMENT INSTRUMENT / PIANO

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Accompaniment instrument/piano, 1	4			1	Exam
Accompaniment instrument/piano, 2	4			1	Exam
Accompaniment instrument/piano, 3	4			1	Exam
Accompaniment instrument/piano, 4	4			1	Exam

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.

VI. Course title: ARTISTICAL PRACTICE

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Artistical Practice, 1	4			2	1 Recital per sem.
Artistical Practice, 2	4			2	1 Recital per sem.
Artistical Practice, 3	4			2	1 Recital per sem.
Artistical Practice, 4	4			2	1 Recital per sem.

Course description (Syllabus): This course provides university-level students with a structured framework for developing their individual artistic practice. Through guided studio work, experimentation, and critical reflection, students explore creative processes, techniques, and conceptual approaches relevant to their chosen artistic field. Emphasis is placed on originality, artistic research, and the integration of theory and practice. Students are encouraged to develop personal projects, refine technical skills, and articulate their artistic intentions through presentations, critiques, and written reflections. The course fosters critical thinking, self-evaluation, and professional discipline, preparing students for advanced artistic work and independent creative practice within contemporary artistic contexts.

VII. Course title: SYMPHONIC ORCHESTRA

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Symphonic Orchestra, 1	4	2		2	Exam 1 Concert per sem.
Symphonic Orchestra, 2	4	2		2	Exam 1 Concert per sem.
Symphonic Orchestra, 3	4	2		2	Exam 1 Concert per sem.
Symphonic Orchestra, 4	4	2		2	Exam 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 perform 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.

VIII. Course title: GUITAR ENSEMBLE

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Guitar Enesemble, 1	4	2		2	Exam 1 Concert per sem.
Guitar Enesemble, 2	4	2		2	Exam 1 Concert per sem.
Guitar Enesemble, 3	4	2		2	Exam 1 Concert per sem.
Guitar Enesemble, 4	4	2		2	Exam 1 Concert per sem.

Course description (Syllabus): This course focuses on the development of ensemble performance skills through participation in a guitar ensemble. Students work on a diverse repertoire spanning different musical styles and historical periods, with an emphasis on balance, intonation, rhythm, articulation, and expressive interpretation. The course develops listening skills, coordination, and musical communication within a group setting. Through regular rehearsals and public performances, students gain experience in collaborative music-making, score reading, and ensemble discipline. Attention is also given to stylistic awareness, rehearsal techniques, and stage presence, preparing students for professional ensemble performance and cooperative artistic work.

IX. Course title: OPERA

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Opera, 1	4	2		2	Exam.
Opera, 2	4	2		2	Performance
Opera, 3	4	2		2	Exam.
Opera, 4	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.

X. Course title: LIGHT MUSIC ENSEMBLE/TRADITIONAL MUSIC

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Light music ensemble/Traditional music, 1	4	2		2	Exam 1 Concert per sem.
Light music ensemble/Traditional music, 2	4	2		2	Exam 1 Concert per sem.
Light music ensemble/Traditional music, 3	4	2		2	Exam 1 Concert per sem.
Light music ensemble/Traditional music, 4	4	2		2	Exam 1 Concert per sem.

Course description (Syllabus): This course introduces students to the fundamental characteristics of light music and traditional music, exploring their stylistic features, forms, and cultural contexts. Students study a variety of genres, focusing on melody, harmony, rhythm, and performance practices specific to each musical tradition. Through listening, analysis, and practical activities, the course highlights the social and historical roles of light and traditional music, as well as their influence on contemporary musical expression. Emphasis is placed on stylistic interpretation, authenticity, and creative adaptation, enabling students to understand and perform music from diverse light and traditional music repertoires.

XI. Course title: HISTORICAL INSTRUMENTS

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Historical instruments, 1	4	2		2	Exam
Historical instruments, 2	4	2		2	Exam
Historical instruments, 3	4	2		2	Exam
Historical instruments, 4	4	2		2	Exam

Course description (Syllabus): This course offers an in-depth study of historical musical instruments and their role in the development of Western music. Students explore the construction, sound characteristics, and performance techniques of instruments from different historical periods, including Medieval, Renaissance, Baroque, and Classical eras. The course emphasizes historically informed performance practice, stylistic interpretation, and the relationship between instruments, repertoire, and musical aesthetics of each period. Through listening, demonstrations, and practical engagement, students gain an understanding of how historical instruments shaped musical language and performance traditions, fostering a deeper awareness of musical heritage and authenticity.

XII. Course title: READING SCORES

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Reading scores, 1	4	2		2	1 Concert per sem./equivalent repertory
Reading scores, 2	4	2		2	1 Concert per sem./equivalent repertory
Reading scores, 3	4	2		2	1 Concert per sem./equivalent repertory

Reading scores, 4	4	2		2	1 Concert per sem./equivalent repertory
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Course description (Syllabus): The purpose of the READING SCORES 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 repertory from the conducting perspective, studying the accompaniment of piano and orchestra concerts. Through the READING SCORES 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.

XIII. Course title: MUSICAL FORMS AND GENRE IN 20th CENTURY

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Musical Systems in 20 th century, 1	4	1	1		Exam
Musical Systems in 20 th century, 2	4	1	1		Exam

Course description (Syllabus): This course examines the evolution of musical forms and genres throughout the 20th century, a period marked by stylistic diversity and innovation. Students explore how traditional forms were transformed and how new genres emerged in response to social, cultural, and technological changes. The course covers a wide range of styles, including Impressionism, Expressionism, Neoclassicism, serialism, minimalism, jazz-influenced music, and experimental and electronic music. Through analytical listening, score study, and contextual discussion, students investigate formal structures, genre characteristics, and compositional strategies used by major 20th-century composers. Emphasis is placed on understanding the relationship between form, genre, and musical language, enabling students to critically analyze and contextualize representative works of the 20th-century repertoire.

XIV. Course title: ETHICS AND ACADEMIC INTEGRITY

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Ethics and academic Integrity, 2	4	1	1		Exam

Course description (Syllabus): The competence to process given information (content) destined to develop into BA/MA/Doctoral thesis (with extensions of discourse processing: text, article, critical paper); Constant activation of acquired information through practical endeavors (writing of essays, texts); Devising a logical edifice for the placement of ideas, notions, concepts regarding discourse; Encouraging the student to approach reading materials that will clarify the meaning and content of the chosen topic; Reaching the final form of a BA/MA paper (dissertation), which is accurate and coherent

OPTIONAL DISCIPLINES

I. Course title: MUSICAL SYSTEMS IN THE 20th CENTURY

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Musical Systems in the XXth century, 1	4	1	1		Exam
Musical Systems in the XXth century, 2	4	1	1		Exam

Course description (Syllabus): This course explores the major musical systems and compositional approaches that shaped music in the 20th century. Students will study the transition from traditional tonality to new organizational principles, including modal, atonal, and serial techniques. The course examines key movements such as Impressionism, Expressionism, Neoclassicism, and Experimental music, with a focus on composers like Claude Debussy, Arnold Schoenberg, Igor Stravinsky, Béla Bartók, and John Cage.

Through listening, score analysis, and practical exercises, students will gain an understanding of pitch organization, rhythm, texture, timbre, and form in 20th-century music. The course also addresses the impact of technology, jazz, and non-Western influences on musical systems. By the end of the course, students will be able to identify, analyze, and contextualize the principal musical languages of the 20th century.

II. Course title: COMPUTERIZED MUSICAL INFORMATION

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Computerized musical information, 1	4	1	1	-	Exam Different scores/writing
Computerized musical information, 2	4	1	1		Exam 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.

III. Course title: MUSICAL SEMANTICS

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Musical semantics, 3	4	1	1		Exam
Musical semantics, 4	4	1	1		Exam

Course description (Syllabus): In the Musical Semantics course we 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.

IV. Course title: STRATEGIC MANAGEMENT OF CULTURAL ORGANIZATIONS

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Strategic management of cultural organizations, 3	4	1	1		Exam
Strategic management of cultural organizations, 4	4	1	1		Exam

Course description (Syllabus): This course introduces students to the principles and practices of strategic management applied to cultural organizations such as theaters, orchestras, museums, festivals, and cultural NGOs. Students explore how mission, vision, and cultural values are translated into effective strategies within artistic and creative

environments. The course covers strategic planning, organizational structures, leadership, marketing and audience development, financial management, fundraising, and cultural policy. Through case studies, discussions, and applied projects, students develop analytical and decision-making skills necessary for managing cultural organizations in a dynamic social, economic, and cultural context. The course prepares students for leadership roles and sustainable management in the cultural sector.

V. Course title: CONTEMPORARY TECHNIQUES IN JAZZ

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Contemporary Techniques in Jazz, 3	4	1	1		Exam
Contemporary Techniques in Jazz, 4	4	1	1		Exam

Course description (Syllabus): This course explores contemporary approaches and techniques in jazz performance and composition. Students study advanced improvisational methods, extended instrumental techniques, modern harmonic and rhythmic concepts, and genre-blending practices that characterize 20th- and 21st-century jazz. Through practical exercises, ensemble work, and analysis of key recordings, students develop their individual voice while mastering collaborative performance skills. The course emphasizes creativity, stylistic versatility, and the application of contemporary jazz practices in both performance and composition, preparing students for professional artistic work in modern jazz contexts.

VI. Course title: CULTURAL MARKETING

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Cultural marketing, 3	4	1	1		Exam
Cultural marketing, 4	4	1	1		Exam

Course description (Syllabus): This course introduces music students to the principles and practices of marketing within the cultural and musical sectors. It covers strategies for promoting concerts, festivals, ensembles, recordings, and other musical projects, with an emphasis on audience engagement, branding, and communication in the arts. Students learn to analyze target audiences, develop marketing plans, utilize digital and social media platforms, and implement promotional campaigns tailored to cultural and musical contexts. Through case studies, practical projects, and discussions, the course equips students with the skills to effectively connect music organizations and artists with their audiences, enhancing visibility, impact, and sustainability in the cultural field.

VII. Course title: POP-ROCK – SPECIFIC TECHNIQUES

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Pop/Rock-Specific techniques, 3	4	1	1		Exam
Pop/Rock-Specific techniques, 4	4	1	1		Exam

Course description (Syllabus): This course focuses on the specialized techniques and performance practices of pop and rock music for music students. It covers instrumental and vocal styles, stage performance, improvisation, arrangement, and sound production specific to these genres. Students explore genre-specific rhythms, harmonies, phrasing, and stylistic nuances, while developing skills in ensemble playing, solo performance, and collaborative creativity. Through practical exercises, rehearsals, and analysis of influential recordings, the course aims to enhance technical proficiency, stylistic authenticity, and artistic expression in pop and rock music contexts, preparing students for professional performance and creative projects.

FACULTATIVE DISCIPLINES

I. Course title: EARLY MUSIC

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Early Music, 1	2			1	V
Early Music, 2	2			1	V
Early Music, 3	2			1	V
Early Music, 4	2			1	V

Course description (Syllabus): This course introduces music students to the study and performance of early music, focusing on Medieval, Renaissance, and Baroque periods. Students explore historical contexts, performance practices, and stylistic characteristics of early repertoire, including chant, vocal polyphony, and instrumental music. The course emphasizes historically informed performance, interpretation of original scores and manuscripts, and the use of period-appropriate techniques and instruments. Through listening, analysis, and practical performance, students develop a deeper understanding of early music aesthetics, enriching their technical and expressive skills while fostering an appreciation of musical heritage.

II. Course title: CULTURAL ENTREPRENEURSHIP

Course	No of credits	Number of hours per week			
		Course	Seminary	Laboratory	Project
Cultural Entrepreneurship, 1	2			1	V
Cultural Entrepreneurship, 2	2			1	V

Course description (Syllabus): This course introduces music students to the principles of entrepreneurship within the cultural and artistic sectors. It focuses on developing the skills necessary to create, manage, and promote innovative musical projects, ensembles, festivals, or cultural initiatives. Students learn about business planning, fundraising, audience development, project management, branding, and marketing tailored to cultural and musical contexts. Through case studies, practical projects, and collaborative exercises, the course encourages creativity, strategic thinking, and problem-solving, preparing students to become proactive leaders and entrepreneurs in the music and broader cultural industries.