

Transilvania University of Braşov, Romania

Study program: Compositional Techniques and Musical Art in the 20th Century

Faculty of Music

Study period: 2 years (master)

Ist 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	5	2	1		

Course description (Syllabus): The extended tonality in the XXth 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 XXth century music. Timbrality and the noise – resources of developing the musical thinking of the XXth century. The electronic and electro-acoustic; the computer and the music. Mathematical principles in the musical thinking of the XXth 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 XXth 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 20th and 21st 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	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.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Contemporary music education2	CMT_IF	4	2	1		

Course description (Syllabus): 1) The methods of musical notation learning in the active musical school of the 20th 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
Fundamental elements of musical language1	GM_IF	4	1	1		

Course description (Syllabus): This course aims to provide informations about the artistic language - a form of socio-cultural communication specific to each art; semantics of the musical language of nonverbal social communication; the musical sound, intonation systems - the message of the melodic theme, a formal-harmonic synchronization between its vertical-spatial dimension and the horizontal-diachronic one; the musical intervals, consonant relations, dissonance and enarmony; harmony - fundamental concept of musical thinking with strong theoretical, philosophical and social implications based on dissonant consonant relations; polyphony or the art of musical and social conversation and communication; the interdependence relations between creator-creation-performer-receiver; musical creation - formal structure, aesthetic virtues, stylistic values

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Genres and forms of choral music 1	GM_IF	4	1	1		

Course description (Syllabus): This course aims to provide informations 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) - analyzing the genres and forms.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Computer use in didactic music design2	GM_IF	4	2	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.

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		

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 20th century - personalities of pop, jazz and traditional music.

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 20th century and contemporaneity. The impact of the rhythmic of the extra European cultures on the musical language of the 20th century. Graphic forms of rhythm marking in the musical score of the 20th 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 20th century music.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Musical anthropology 2	ANTM_IF	4	2	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 20th century – Folklore eulogy.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Stylistics of Melodic Art	SMA_IF	5	1	1		

Course description (Syllabus): 1. The stylistics of melodic art is a discipline of synthesis, which analyzes the idea of melodic style, but also its evolution in the great eras of sound art (from the medieval period and the Renaissance to the twentieth century). Although 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.

2nd 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 20th century music – trends and styles. 2. Stylistic issues regarding the crystallization of the creator-conductor relationship in 20th century art. 3. The dissolution of the Classical style – new perspectives in the 20th century art. 4. Significant composers for the new stylistic features of the 20th 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. Sostakovic. 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

The history of musical folklore in the twentieth century	TAP_IF	4	1		1	-
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Course description (Syllabus): This course is about knowledge (from the artistic and documentary point of view) and the analytical interpretation of the different conceptions and theories that belonged to the representatives of the Romanian and Universal Folklor in the 20th century, as well as the elaboration of some synthesis works on the evolution of Folklor as a science in the 20th century

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

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 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
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-politonal. 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 20th century. 8. Modern elements of expression in archaic inspired music. 9. Stylistic references of the liturgical music of the 20th 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
Trends, Styles and Languages in the in the music of XX century 3	CSLMI_IF	5	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.

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 4th and 5th 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
Creation and Improvisation in Traditional/ Jazz Music 3,4	CMT_IF	4		1		

Course description (Syllabus): 1. Presentation of the jazz music genre – rhythm, melody, harmony, performing characteristics. 2. Presentation of the traditional music genre - rhythm, melody, harmony, performing characteristics. 3. The concept of improvisation. Principles and rules in improvisation. 4. Improvisation in jazz music. 5. Improvisation in traditional music.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
Romanian folk music / pop music – jazz 3,4	CMT_IF	4		1		

Course description (Syllabus): 1. Comparative perspective over the Romanian folk music, pop music and jazz music - rhythm, melody, harmony, performing characteristics, 2. Performing a selected repertoire of folk music, pop music and jazz music.

Course title	Code	No. of credits	Number of hours per week			
			course	seminar	laboratory	project
History of jazz / pop music culture	CMT_IF	4	1	1		

Course description (Syllabus): This course is a survey history of jazz from its origins in New Orleans to the present. In this course they will be studied each segment of jazz evolution — the pre-jazz source musics (ragtime, blues, gospel, march), the sub-styles of early New Orleans jazz (the collective improvisation of King Oliver, the tight patterned arrangements of Jelly Roll Morton, the brilliant soloistic jazz of Louis Armstrong), Big Band Swing (Basie, Ellington, Goodman), Be-Bop, Cool Jazz, Coltrane, Jazz Fusion, Free Jazz.