



“Gh. Dima” Music Academy – Cluj-Napoca
Faculty of Musical Performance

MARIUS SUĂRĂȘAN

INSTRUMENT – VIOLA

SYLLABUS

FOR

the first cycle of studies

CNFIS-FDI-2018-0161

INTRODUCERE

At an academic level, the viola music performance course is meant to train highly qualified specialists in the performance and vocal education fields.

To serve this purpose, theoretical and practical skills acquired over the course of the instructive-educative process in specialized secondary school institutions, are developed and perfected at a higher level of academic musical education, both through repertoire selection and specialized theoretical and broad cultural spectrum courses.

The music performance course has an extremely complex role from an educational standpoint, contributing to the development and fulfillment of students' vocal-musical personality, training Music Academy graduates for the superior requirements of contemporary musical culture. .

Skills/Competencies:

- a) knowledge-based: a superior valorization of students' interpretative abilities and qualities through the assimilation of representative pieces from the vocal musical repertoire, of high stylistic level. The courses and practical workshops from this discipline aim to open new aesthetic horizons in the cultural landscape.
- b) professional – practical skills: graduates of this specialization will have the necessary training to fill positions as instrumental soloists, ensemble instrumentalists and teaching positions, as long as they have also graduated from the Department for Teacher Training and Education Department.

1st YEAR

1st SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Scales and etudes	4	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin by J. S. Bach (transcription)	4	Assimilating the traits specific to the baroque repertoire and technical-interpretative means required by its performance.
III. Etudes from the Classical period orchestral literature	2	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the baroque and classical repertoire for viola	3	Convergence between virtuosity and expression in a faithful rendition of the musical text
V. Thinking, focusing and self-control techniques required by a public performance.	1	Psychological training in preparation for the public presentation of prepared works

Repertoire:

1) Scales and etudes:

A. Alexeev – *Scales and Arpeggios*

K. Flesh - *Scales and Arpeggios*

O. Ševčík – *Technical Exercises for the Right Hand*

P. Rode – *Violin Caprices* (1st book- transcription)

R. Kreutzer – *Violin Etudes* (1st book- transcription)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

3) Baroque and classical works with accompaniment:

A. Vivaldi – *Sonata in g-min for viola and piano*

P. Nardini – *Sonata in f-min for viola and piano*

J. Cr. Bach – *Concerto for violin and orchestra in c-min*

P. Rolla – *Concerto for viola and orchestra in Eb*

F. A Hoffmeister – *Concerto for viola and orchestra in D*

4) Pieces:

J. Massenet – *Elegy for viola and piano*

Cl. Debussy – *Minuet for viola and piano*

5) Orchestral excerpts from the classical repertoire

LESSON 1

A general overview of the viola literature. Selecting repertoire in accordance with the technical and interpretative qualities of the student (observed in the entrance audition).

LESSON 2

Suggesting exercises and technical etudes meant to correct issues with the instrumentalist's position, as well as the grip on the bow.

LESSON 3

Scales and arpeggios: the focus will be on a uniform execution as well as correct position changes.

LESSON 4

When playing double stop scales, we will pursue the achievement of a near-perfect intonation, a prerequisite for performing works from specialized literature.

LESSON 5

Presenting and sight-reading the *Partita no. 1* by J. S. Bach.

LESSON 6

An analysis of means specific to baroque musical language.

LESSON 7

From a technical point of view, deciding on finger placements and bow directions in the selected baroque works.

LESSON 8

Assimilating baroque specific characters and phrasing tools/methods.

LESSON 9

Presenting and reading classical works; understanding them from a stylistic point of view.

LESSON 10

On *vibrato* as a means for musical expression; differences in its execution based upon stylistic currents.

LESSON 11

We will focus on the approach of bow placement and directions, as well as right hand execution characters specific to classicism.

LESSON 12

Sight-reading classical repertoire orchestral excerpts; focusing on extreme ease in playing these passages to facilitate a complete integration of the instrumentalist in the orchestral ensemble.

LESSON 13

Musical-psychological training in preparation for the public performance of the selected repertoire.

LESSON 14

On thinking, focusing and self-control techniques. During this stage, we recommend scheduling the repertoire in class meetings and recitals, as well as discussing the performance for future improvement.

Evaluation Method: Exam

Minimal repertoire:

- K. Flesh – Three scales and arpeggios up to one alteration
(C, a minor, F)
- 5 orchestral excerpts – random selection
- J. S. Bach – 2 movements from a *Sonata* or *Partita*
- First movement from a baroque or classical concerto

1st YEAR

2nd SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Scales and etudes	5	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin by J. S. Bach (transcription)	3	Assimilating the traits specific to the baroque repertoire and technical-interpretative means required by its performance.
III. Etudes from the Classical period orchestral literature	2	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the baroque and classical repertoire for viola	4	Convergence between virtuosity and expression in a faithful rendition of the musical text

Repertoire:

2) Scales and etudes:

K. Flesh - *Scales and Arpeggios*

O. Ševčík – *Technical Exercises for the Right Hand*

P. Rode – *Violin Caprices* (1st book- transcription)

R. Kreutzer – *Violin Etudes* (1st book- transcription)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

– *6 Suites for solo violoncello* (transcription)

3) Baroque and classical works with accompaniment:

A. Vivaldi – *Sonata in g-min for viola and piano* (2nd and 3rd mvmts.)

P. Nardini – *Sonata in f-min for viola and piano* (2nd and 3rd mvmts.)

J. Cr. Bach – *Concerto for violin and orchestra in c-min* (2nd and 3rd mvmts.)

P. Rolla – *Concerto for viola and orchestra in Eb* (2nd and 3rd mvmts.)

F. A Hoffmeister – *Concerto for viola and orchestra in D* (2nd and 3rd mvmts.)

4) Orchestral excerpts from classical and romantic repertoire

LESSON 1

Selecting the repertoire to be studied over the course of the 2nd semester, adding new works to the ones that must be continued by learning the following movements (2nd, 3rd mvmts.).

LESSONS 2 and 3

Reading and discovering the structure and character of the movements that continue the process begun in the first semester of learning the whole piece selected at the beginning of the academic year.

LESSON 4

Deciding on matters of bow placement and directions, according to each individual student's technical abilities, whilst also pursuing expressivity in performance

LESSONS 5 and 6

Will be of a technical nature, focusing on the practice of scales and arpeggios, a factor of utmost importance in developing technical-instrumental skills.

LESSON 7

Virtuosity etudes will complete scale practice, through different exercises, both for the left and right hand.

LESSON 8

Trill practice will focus on its execution based upon the different tempos, as well as stylistic current of the performed work.

LESSON 9

On *vibrato* as a means for musical expression and learning tools, practicing the two mechanical movements: a) linear movement and b) rotation movement, until achieving mechanical automation.

LESSON 10

Completing the musical repertoire with transcriptions from baroque literature (*Suites for solo violoncello* by J. S. Bach).

LESSON 11

An analysis of the *1st Suite for solo violoncello* by J.S Bach, as well as deciding on bow placement and directions.

LESSON 12

Will focus on executing dynamics and tempo changes specific to baroque music.

LESSON 13

On bowing technique in orchestral excerpts; selecting the simplest, but most secure, bowing techniques, appropriate to a group performance, often sacrificing color in favor of precision.

LESSON 14

Practical applications of the technical elements discussed in lesson 13 on L. van Beethoven J. Brahms' symphonies.

Evaluation Method: Exam

Minimal repertoire:

- K. Flesh – Three scales and arpeggios with one and two alterations

(d min, G, e min)

- 3 orchestral excerpts – random selection

- Obligatory etude - P. Rode, *Etude no. 17*

- J. S. Bach – 2 mvmts. from *Sonatas* or *Partitas* OR 2 mvmts. from a *Suite for*

solo violoncello

- 2nd and 3rd mvmts. from the concertos studied in the first semester

2nd YEAR

3rd SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Scales and etudes	5	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin and Suites for violoncello solo by J. S. Bach (transcription)	3	Assimilating the traits specific to the baroque repertoire and technical-interpretative means required by its performance.
III. Etudes from the Classical and Romantic period orchestral literature	2	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the classical, romantic and modern repertoire for viola	4	Viewing virtuosity as a means for musical expression, resulting from the musical language particularities
V. Thinking, focusing and self-control techniques required by a public performance.	1	Psychological training in preparation for the public presentation of prepared works

Repertoire:

3) Scales and etudes:

K. Flesh – *Scales and Arpeggios*

O. Ševcik – *Technical Exercises for the Right Hand*

P. Rode – *Violin Caprices* (book I – transcription)

P. Gavinies – *24 Caprices for violin* (transcription)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

– *6 Suites for solo violoncello* (transcription)

3) Classical, romantic and modern works with accompaniment:

J. Hummel – *Sonata in Eb for violin and piano*

M. Glinka – *Sonata in d min for violin and piano*

W. A. Mozart – *Concerto for clarinet and orchestra in Bb*
(transcription)

C. Forsyth – *Concerto for viola and orchestra*

G. David – *Concerto for viola and orchestra*

4) Pieces:

P. I. Ceaikovski – *Sentimental Waltz for violin and piano* (transcription)

Fr. Schubert – *Scherzo*

5) Orchestral excerpts from the classic and romantic repertoire

LESSON 1

Introductory lesson during which we will select the repertoire for the semester.

LESSON 2

Practicing scales, arpeggios and double stops; pursuing uniform and correct position changes, accuracy in intonation.

LESSON 3

Will include ideas on the correct learning of bowing types: basic modes - *detaché* and *legato*.

LESSON 4

Directions in learning and executing derived bowings: *martellato*, *staccato*, *spiccato*, *louré* (derived from *detaché*).

LESSON 5

Directions on learning and executing the mixed types: *portato* (derived from *detaché* and *legato*), *gettato*, *tremolo*.

LESSON 6

Deciding bow placement and directions in the classical, romantic and modern works.

LESSON 7

On dynamics and tempo changes in the works from lesson 6.

LESSON 8

Audition and analysis of the studied works with the purpose of gaining deeper and more thorough understanding and knowledge.

LESSONS 9 and 10

Establishing bowings, tempos and dynamics in the classical and romantic repertoire orchestral excerpts.

LESSON 11

Analysis of the structure and writing in the 2nd *Partita for solo violin*, as well as in the 2nd *Suite for solo violoncello* by J. S. Bach.

LESSON 12

On character, bowing techniques and placements for a faithful rendition of the musical text.

LESSON 13

The focus will be on accuracy in the passages with doubles and chords, in the case of the latter, pursuing the achievement of a warm tone without impurities.

LESSON 14

On memorizing and focusing function: pillars and reference points.

Evaluation Method: Exam

Minimal repertoire:

- K. Flesh – Three scales and arpeggios with two alterations
(Bb, g minor, D)
- 5 orchestral excerpts – random selection
- J. S. Bach – 2 mvmts. from *Sonatas* or *Partitas* OR 2 mvmts. from a *Suite for solo violoncello*
 - First movement of the studied concerto
 - One piece

2nd YEAR

4TH SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Scales and etudes	6	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin and Suites for violoncello solo by J. S. Bach (transcription)	3	Assimilating the traits specific to the baroque repertoire and technical-interpretative means required by its performance.
III. Excerpts from the Classical, Romantic and Modern period orchestral literature	1	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the classical, romantic and modern repertoire for viola	4	Convergence between virtuosity and expression in a faithful rendition of the musical text

Repertoire:

1) Scales and etudes:

K. Flesh – *Scales and Arpeggios*

O. Ševčík – *Technical Exercises for the Right Hand*

C. Dancla – *32 Etudes*

J. Dont – *24 Etudes*

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

– *6 Suites for solo violoncello* (transcription)

3) Classical, romantic and modern works with accompaniment:

J. Hummel – *Sonata in Eb for violin and piano* (2nd and 3rd mvmts.)

M. Glinka – *Sonata in d min for violin and piano* (2nd mvmt.)

W. A. Mozart – *Concerto for clarinet and orchestra in Bb*
(transcription, 2nd and 3rd mvmts.)

C. Forsyth – *Concerto for viola and orchestra* (2nd and 3rd mvmts.)

G. David – *Concerto for viola and orchestra* (2nd and 3rd mvmts.)

4) Pieces:

R. Korsakov – *Flight of the Bumblebee for cello and piano* (transcription)

H. Vieuxtemps – *Elegy op. 30*

5) Orchestral excerpts from the classical, romantic and modern repertoire

LESSON 1

Selecting the repertoire to be studied over the course of the 2nd semester, adding new works to the ones that must be continued by learning the following movements (2nd, 3rd mvmts.).

LESSON 2

Directions on sustained tones through economizing the bow-length and string hopping bowing styles based upon the O. Ševčík method.

LESSONS 3 and 4

Practicing scales, arpeggios and double stops, pursuing evenness, precision of position changes and accurate intonation.

LESSON 5

Selecting technical etudes meant to develop the instrumentalist's velocity.

LESSON 6

Etudes for a better support.

LESSON 7

Sight-reading and familiarization with the selected piece.

LESSONS 8 and 9

Reading and establishing placements and bowing directions in the selected concerto and sonata movements.

LESSON 10

On character, dynamics and tempo changes in the aforementioned works.

LESSON 11

Analysis, reading and establishing technical-interpretative means in performing the *2nd Suite for solo cello* by J. S. Bach.

LESSON 12

Technical-interpretative modes in the *1st* and *2nd Partitas for solo violin* by J. S. Bach.

LESSON 13

Establishing tempos and bowings in the orchestral excerpts.

LESSON 14

Memorizing techniques for J.S. Bach's solo works.

Evaluation Method: Exam

Minimal repertoire:

- K. Fleisch – Three scales and arpeggios with two and three alterations

(b minor, Eb, c minor)

- 3 orchestral excerpts – random selection

- obligatory etude - J. Dont, *Etude no. 3*

- J. S. Bach – - J. S. Bach – 2 mvmts. from the *1st* or *2nd* *Partita for solo violin*

OR 2 mvmts. from the *2nd* *Suite for solo violoncello*

- 2nd and 3rd mvmts. from the concertos studied in the first semester

3rd YEAR

5th SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Scales and etudes	3	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin, Suites for violoncello solo by J. S. Bach (transcription) and Max Reger's Suites for solo viola	4	Assimilating the traits specific to the baroque and neo-baroque repertoire and technical-interpretative means required by its performance.
III. Excerpts from the Romantic and Modern period orchestral literature	1	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the classical, romantic and modern repertoire for viola	5	Convergence between virtuosity and expression in a faithful rendition of the musical text
V. Thinking, focusing and self-control techniques required by a public performance.	1	Psychological training in preparation for the public presentation of prepared works

Repertoire:

1) Scales and etudes:

K. Fleisch – *Scales and Arpeggios*

O. Ševčík – *Technical Exercises for the Right Hand* (books II and III)

P. Rode – *Violin Caprices* (book I – transcription)

P. Gaviniès – *24 Violin Caprices* (book I – transcription)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

– *6 Suites for solo cello* (transcription)

M. Reger – *3 Suites for solo viola*

3) Classical, romantic and modern works with accompaniment:

Fr. Schubert – *Sonata Arpeggione for cello and piano* (transcription)

A. Rubinstein – *Sonata for viola and piano*

W. A. Mozart – *Sinfonia Concertante for violin, viola and orchestra in*

W. Walton – Concerto for viola and orchestra

E. Terényi – “*Rapsodisme Händeliene*” for viola, percussion and chamber orchestra (1st-4th mvmts.)

4) Pieces:

S. Prokofiev – *Suite from Romeo and Juliet Ballet* (transcription)

C. M. von Weber – *Andante and Rondo Hungarese for viola and piano*

S. Golestan – *Arioso and Concert Allegro for viola and piano*

5) Orchestral excerpts from the classical, romantic and modern repertoire

LESSON 1

Selecting repertoire for each student based on past performance.

LESSON 2

Information and indications concerning Max Reger’s neo-baroque style suites.

LESSON 3

Establishing bowing placements and directions in the selected movements from Reger’s *Suites*.

LESSONS 4 and 5

A comparison between the neo-baroque *Suites* written by M. Reger and J.S.Bach’s *Suites for solo cello*: dynamics, phrasing.

LESSON 6

On the practice methods for scales and arpeggios; this time, the focus will be, not only on evenness and fluency, but also on correct position changes, intonation and gaining speed in execution tempo.

LESSON 7

Tackling technical etudes with a high difficulty level (Dont, Gavinies).

LESSON 8

Initiation in and familiarization with the style of the romantic sonata: structural analysis of the first movement of the *Arpeggione Sonata* by Fr. Schubert.

LESSON 9

Initiation in and familiarization with the modern concerto: structural analysis of the first movement of the *Concerto* by W. Walton.

LESSON 10

Classicism or Romanticism in *Sinfonia Concertante* by W. A. Mozart: an analysis of the first movement.

LESSONS 11 and 12

Establishing characters (extremely important in *Sinfonia Concertante*), the placements and bowing directions in the first movement of the W. Walton Concerto; focusing on respecting dynamics and determining phrasing for each section and each stylistic movement.

LESSON 13

Determining bowing and tempos for the orchestral excerpts.

LESSON 14

Long-term focusing techniques; listening sessions of the studied pieces.

Evaluation Method: Exam

Minimal repertoire:

- K. Flesh – three scales and arpeggios with three and four alterations
(A, f# minor, Ab)
- 4 orchestral excerpts – random selection
- J. S. Bach – 2 mvmts. from the *Partitas for Solo violin* or the *Fugue in c minor for violin* from the *1st Sonata for solo violin* by J.S. Bach (transcription) or 2 movements from the *Suites for solo viola* by M. Reger
- 1st movement of the studied concerto
- 1st movement of the studied sonata

3rd YEAR

6th SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Scales and etudes	4	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin, Suites for violoncello solo by J. S. Bach (transcription) and Max Reger's Suites for solo viola	2	Assimilating the traits specific to the baroque and neo-baroque repertoire and technical-interpretative means required by its performance.
III. Excerpts from the Romantic period orchestral literature	2	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the romantic and modern repertoire for viola	6	Convergence between virtuosity and expression in a faithful rendition of the musical text

Repertoire:

1) Scales and etudes:

K. Flesh – *Scales and Arpeggios*

O. Ševčík – *Technical Exercises for the Right Hand* (books III and IV)

N Paganini – *24 Violin Caprices* (transcription)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

M. Reger – *3 Suites for solo viola*

3) Classical, romantic and modern works with accompaniment:

Fr. Schubert – *Sonata Arpeggione for cello and piano* (transcription)

(2nd and 3rd mvmts.)

A. Rubinstein – *Sonata for viola and piano* (2nd and 3rd mvmts.)

W. A. Mozart – *Sinfonia Concertante for violin, viola and orchestra* in (2nd and 3rd mvmts.)

A. Dvorak – *Sonatina in G for viola and piano*

W. Walton – *Concerto for viola and orchestra* (2nd and 3rd mvmts.)

E. Terényi – *“Rapsodisme Händeliene” for viola, percussion and chamber orchestra* (5th -8th mvmts.)

4) Orchestral excerpts from the romantic repertoire

LESSON 1

Selecting the repertoire for the semester, pursuing the continuous assimilation of the works studied during the first semester; new scales and etudes.

LESSON 2

Sight-reading of the scales and arpeggios with 4 alterations.

LESSON 3

Tackling etudes with a high level of difficulty: *Caprices for violin* by N. Paganini (transcription).

LESSON 4

Controlling the intonation in double stop scales, by using open strings and base notes.

LESSON 5

Reading through the 3rd and 4th movements of the *Suites for solo viola* by M. Reger, determining placement and bowing directions; the focus will be on intonation control, dynamics, phrasing, as well as highlighting the different characters.

LESSON 6

Adopting purposefully and consistently certain solutions for the rendition of configurations which define modern music: effects and tone colors.

LESSON 7

Indicating solutions to technical issues which arise from performing the 2nd movement of the *Concerto* by W. Walton (a very difficult movement, due to its *veloce* tempo).

LESSONS 8 and 9

Establishing bowing placements and tempo in the orchestral passages from Brahms' 3rd Symphony and Ceaikovski's 6th Symphony.

LESSON 10

Involved reading and solving technical-interpretative issues discovered in the 2nd and 3rd movement of the *Sinfonia Concertante* by W. A. Mozart.

LESSONS 11 and 12

Insisting on phrasing and dynamics in the 2nd movement of Mozart's *Sinfonia Concertante* taking into consideration its romantic foreboding character; practicing the trills from the 3rd movement (a left hand issue); establishing practical solutions and applications to aid in solving the virtuosity passages from this movement.

LESSONS 13 and 14

A continued assimilation of the 2nd and 3rd movements from the romantic sonatas, through reading and solving technical and interpretative issues that arise from their performance.

Evaluation Method: Exam

Minimal repertoire:

- K. Flesch – Three scales and arpeggios with 4 alterations
(f minor, E, c# minor)
- 2 orchestral excerpts – random selection
- Obligatory etude - N. Paganini, *Caprice no. 16*
- J. S. Bach – 2 mvmts. from the *Partitas for Solo violin* or 2 movements from the *Suites for solo viola* by M. Reger
- 2nd and 3rd movements of the studied concerto
- 2 movements from the studied sonata

4th YEAR

7TH SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Technical etudes	2	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin, by J. S. Bach (transcription)	3	Assimilating the traits specific to the baroque repertoire and technical-interpretative means required by its performance.
III. Excerpts from the Romantic and Modern period orchestral literature	1	Instrumentalist's integration in an orchestral ensemble; developing technical and interpretative skills resulting from the musical language particularities
IV. Works and virtuosity pieces from the romantic and modern repertoire for viola	7	Executing the effects and achieving the timbre color palette specific to modern repertoire
V. Thinking, focusing and self-control techniques required by a public performance.	1	Psychological training in preparation for the public presentation of prepared works

Repertoire:

1) Etudes:

- P. Gavinies – *24 Caprices for violin* (transcription)
- O. Ševčík – *Technical Exercises for the Right Hand* (book V)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

3) Romantic and modern works with accompaniment:

- J. Brahms – *Sonata no. 1 and no. 2 op. 120 for clarinet/viola and piano*
- P. Hindemith – *Sonatas op. 11 no. 4 and no. 5 for viola and piano*
- D. Šostakovič – *Sonata op. 147 for viola and piano*
- P. Hindemith – *"Der Schwanendreher" Concerto for violin and orchestra*
- B. Bartók – *Concerto for violin and orchestra*

4) Romanian works:

- G. Enescu – *Concert Piece for viola and piano*
- P. Constantinescu – *"Sonata bizantină" (= Byzantine Sonata)* (solo)

5) Orchestral excerpts from the classical, romantic and modern repertoire

LESSON 1

Selecting repertoire for the current semester.

LESSON 2

Tackling technical etudes of the highest level of difficulty: *Caprices* by N. Paganini.

LESSON 3

Structural analysis as well as reading through the *Chaconne* from the *2nd Partita for solo violin* (transcription) de J. S. Bach.

LESSON 4

Moving forward to establishing bowing techniques and directions, developing skills necessary to conveying characters through the right hand, so important in this piece.

LESSON 5

Focus on studying dynamics and tempo changes in the Chaconne by J. S. Bach.

LESSON 6

Presentation and sight-reading of the *Concerto* by B. Bartok or the one by P. Hindemith.

LESSON 7

Given the high difficulty level of these concertos, selecting the appropriate finger placements will be of the utmost importance.

LESSON 8

The purpose of the lesson will be understanding the Hungarian folklore influence in Bartok's *Concerto*, differentiating between the different characters for the faithful rendition of these extremely important influences.

LESSON 9

Analyzing and reading through the *Sonata op. 11 no. 4* or *no. 5* (1st movement) by P. Hindemith; determining technical and interpretative reference points.

LESSON 10

Analyzing and sight-reading the romantic sonatas *op. 120 nr.1* or *2* (1st movement) by J. Brahms; discussions on placement, bowing directions, the desired tone, dynamics and phrasing.

LESSON 11

On Romanian music: G. Enescu – *Concert Piece* and P. Constantinescu – “*Sonata bizantină*”.

LESSON 12

Determining characters, sound effects and color palette in G. Enescu's *Concert Piece*.

LESSON 13

Establishing placements and tempos in orchestral passages from the classical, romantic and modern repertoire.

LESSON 14

Memorizing deadlines and long-term memorizing techniques; scheduling the works in department recitals will be suggested.

Evaluation Method: Exam

Minimal repertoire:

- 5 orchestral excerpts – random selection
- J. S. Bach – *Chaconne* from the 2nd *Partita for solo violin* (transcription)
- 1st movement from one of the concertos by B. Bartok or P. Hindemith
- One Romanian work

4th YEAR

8th SEMESTER

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. Technical etudes	3	Practicing and acquiring complex technical and interpretative tools
II. Sonatas and Partitas for solo violin, Suites for violoncello solo by J. S. Bach (transcription) and Max Reger's Suites for solo viola	3	Assimilating the traits specific to the baroque and neo-baroque repertoire and technical-interpretative means required by its performance.
IV. Works and virtuosity pieces from the romantic and modern repertoire for viola	5	Executing the effects and achieving the timbre color palette specific to modern repertoire
V. Thinking, focusing and self-control techniques required by the performance of the selected repertoire in the Bachelor exam	1	Psychological training in preparation for the public presentation of prepared works

Repertoire:

1) Technical etudes:

O. Ševčík – *Technical Exercises for the Right Hand* (book V)

N Paganini – *24 Violin Caprices* (transcription)

2) J. S. Bach – *Sonatas and Partitas for solo violin* (transcription)

– *6 Suites for solo cello* (transcription)

M. Reger – *3 Suites for solo viola*

3) Romantic and modern works with accompaniment:

J. Brahms – *Sonata no. 1 and no. 2 op. 120 for clarinet/viola and piano*

(2nd – 4th mvmts.)

P. Hindemith – *Sonatas op. 11 no. 4 and no. 5 for viola and piano*

(2nd and 3rd mvmts.)

D. Šostakovič – *Sonata op. 147 for viola and piano*

(2nd and 3rd mvmts.)

P. Hindemith – *„Der Schwanendreher“ Concerto for violin and orchestra*

(2nd and 3rd mvmts.)

4) Romanian works:

D. Capoianu – *Sonata for viola and piano*

M. Jora – *Sonata for viola and piano*

LESSON 1

Selecting the repertoire for the current semester as well as the pieces to be performed in the Bachelor exam.

LESSON 2

Continuing the lessons on learning and performing the *Caprices* by N. Paganini.

LESSON 3

Practicing the most complex bowing techniques and rhythmic units from the *5th Book* by O. Ševcik.

LESSON 4

Reading the 2nd and 3rd movements from the concerto selected in the previous semester.

LESSON 5

Determining character, dynamic, tempo changes and bowing directions in the 2nd and 3rd movement of the studied concert.

LESSON 6

Same tools and elements mentioned in the 5th lesson will be discussed on the Romanian pieces; the focus will be on their folkloric character.

LESSON 7

Presenting and analyzing the 1st and 2nd movements from the *5th Suite for solo cello* by J. S. Bach; determining the necessary technical and interpretative means for their rendition; to be noted that this is a work that may be performed in the Bachelor exam.

LESSON 8

Training lesson for performing in the Bachelor exam with a focus on the selected baroque piece.

LESSON 9

Aiming towards the highest presentation level of the selected concerto movement (for the Bachelor exam), all subtleties concerning tempo changes and color palette will be discussed and practiced.

LESSON 10

On tone, nuances, tempo changes specific to the Romantic Movement.

LESSON 11

Tacking up the *Chaconne* from the 2nd *Partita for solo violin* by J. S. Bach again, polishing it by insisting on the accuracy of double stops, the different types of chords and the warmth and roundness of the tone during their rendition.

LESSON 12

Open lesson in which students will present works from the exam repertoire in front of their fellow graduates.

Evaluation Method: Exam

Minimal repertoire:

- Obligatory etude– N Paganini, *Caprice no. 20*
- J. S. Bach – 2 movements from the *Sonatas* and *Partitas for solo violin* or 2 movements from the *Suites for cello solo* OR 2 movements from the *Suites for solo viola* by M. Reger
- 2nd and 3rd movements from the concerto selected during the previous semester
- One Romanian work