

**“GHEORGHE DIMA” MUSIC ACADEMY – CLUJ**

**Faculty of Music Performance  
Piano – Organ Department**

**ADRIANA BERA**

**INSTRUMENT – PIANO**

**SYLLABUS  
UNDERGRADUATE STUDIES**

## INTRODUCTION

The Cluj piano school's tradition is deep rooted in the Transylvanian culture of the XIXth century. It represents a synthesis of the main European pianistical trends – French, German and Russian – a synthesis represented by the personalities that helped build it, musicians with studies in great European centers: Ana Voileanu-Nicoară, Ecaterina Negru-Fotino, Magda Kardos, Eliza Ciolan, Gheorghe Halmos, Gabriel Amiras.

Nowadays, with the alignment of Romanian education to the Bologna system, the primary objectives of the Cluj piano school have crystalized towards a complex training of the students from a technical and performance point of view, as required by the increased competitiveness resulted from the internationalization of the Romanian education system. It is envisaged that a student covers a vast repertoire that will include representative works for the major musical styles and pianistic languages, starting with the Baroque period and continuing through contemporary compositions.

The piano course also aims towards a synthesis of the knowledge and skills acquired by students in other theoretical disciplines as well as different ways to capitalize them through the study of piano scores. Another important objective is the psychological training of students for public performances of the studied material and participation in national and international competitions.

## METHODS OF EVALUATION

Students will be evaluated through exams at the end of each semester.

Please note: In structuring the present syllabus, the term *lesson* includes the course as well as seminar work. We believe that, given the specifics of vocational education, a strict delimitation between the two teaching methods is not possible.

**1<sup>st</sup> Year****1<sup>st</sup> Semester**

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I Harpsichord repertoire performed on the modern piano	1-4	Knowing the specific traits of Baroque musical language, the characteristics of the instruments for which it was composed and the technical requirements for its interpretation
II Orchestral writing in pianistic creation from the Romantic Era	5-7	Analyzing the given work and developing the technical skills necessary for its performance, insisting upon the polyphonic aspects of the pianistic language
III The Etude, a representative genre for the Romantic pianistic repertoire	8-9	Acquiring proficient technical and performing means
IV Virtuosity and expression in the Baroque and Romantic repertoire for the piano	10-11	Addressing pianistic virtuosity as a means of musical expression and technical realization of the selected works, starting from the particularities of the musical language
V Thinking, concentration and self-control techniques required by the public performance of prepared works	12-14	Implementing psychological training in view of presenting the practiced repertoire to an audience

**Repertoire:**

1. Etudes and preliminary technical exercises
  - Fr. Chopin: Etudes op.10, op.25
  - A. Cortot, M. Long: Technical Exercises
2. Works in Baroque style
  - D. Scarlatti, B. Galuppi, P. Soler: Sonatas
  - J. S. Bach: French Suites (no.1 d min, no.2 c min, no.3 and no.4 Eb, no.5 G, no.6 E)
  - English Suites (no.1 A, no.2 a min, no.3 g min, no.4 F, no.5 e min, no. 6 d min)
3. Romantic works
  - Fr. Chopin: Nocturnes, Polonaises, Ballads, Scherzos
  - R. Schumann: Papillons op.2
  - Fantasiestucke op.12
  - Noveletten op.21
  - J. Brahms: Scherzo op.4
  - 2 Rhapsodies op.79
  - Variations on an original theme op.21/1

Fr. Liszt: Ballads I-II  
 Legends I-II  
 Hungarian Rhapsodies  
 Pieces from “*Années de pèlerinage*”

## LEARNING UNIT I

### HARPSICHORD REPERTOIRE PERFORMED ON THE MODERN PIANO

#### Lesson 1

*An overview on the evolution of piano literature. Specific techniques for different musical styles*

An introductory lesson during which the repertoire and working methods will be selected.

#### Lesson 2

*Harpichord repertoire performed on the modern piano. How to obtain the adequate sound on the modern piano – required techniques*

The lesson will start by addressing general issues concerning the evolution of keyboard instruments and sound characteristics of instruments from the Baroque period, followed by an analysis of the practiced pieces.

#### Lesson 3

*Drawing a parallel between works from German, French and Italian Baroque. Specific forms and genres, characteristics of pianistic writing*

#### Lesson 4

*Analysis of the form and musical writing in the Scarlatti Sonatas/ Bach French Suites – the importance of articulation and ornamentation. Specific technical means*

Short incursion in the musical rhetoric and affect theory specific to this era.

## LEARNING UNIT II

### ORCHESTRAL WRITING IN PIANISTIC CREATION FROM THE ROMANTIC ERA

#### Lesson 5

*Reference points from romantic creations mirrored in the repertoire dedicated to the piano. Technical means required by romantic repertoire*

**Lesson 6*****Aspects of polyphonic writing in romanticism. Analyzing and memorizing technique***

A comparative study discussing the polyphonic writing specific to the Baroque Era versus Romantic Era will be elaborated, insisting on means to differentiate sound plains in varied esthetical contexts, from a dynamic and tone color point of view.

**Lesson 7*****Orchestral writing in pianistic creations from the Romantic Era***

Techniques used to differentiate between sonorities from a tone color stand point. Exercises involving the orchestration of the pianistic discourse.

**LEARNING UNIT III****THE ETUDE, A REPRESENTATIVE GENRE FOR THE ROMANTIC PIANISTIC REPERTOIRE****Lesson 8*****The etude, a representative genre for the romantic pianistic repertoire***

Aspects of pianistic writing in Chopin's etudes. Sound ideals and practice methods.

**Lesson 9*****Poetics and instrumental technique in Chopin's Etudes. Performance cues***

The Etudes by Chopin will be approached from the perspective of certain technical-expressive patterns in which instrumental virtuosity is a component of musical expression

**LEARNING UNIT IV****VIRTUOSITY AND EXPRESSION IN THE BAROQUE AND ROMANTIC REPERTOIRE FOR THE PIANO****Lesson 10*****Virtuosity and expression in the Baroque and Romantic repertoire for the piano***

The topic concerning the performance of works from the Baroque Era will be revisited, at a superior level, matching the technical and interpretative realization of the works. We will focus on micro-dynamic issues that result from a correct articulation of the musical discourse and the necessity of executing certain improvised ornaments.

**Lesson 11*****Virtuosity and expression in the Romantic repertoire for the piano***

We will work on the two pieces prepared for the exam, insisting on the importance of a consistency between the technical means used and the expressive universe of the pieces and on

solving potential technical issues beginning with the analysis of each moment and the whole respectively, from a musical - expressive perspective.

## LEARNING UNIT V

### THINKING, CONCENTRATION AND SELF-CONTROL TECHNIQUES REQUIRED BY THE PUBLIC PERFORMANCE OF PREPARED WORKS

#### Lessons 12, 13, 14

#### *Psychological and musical training in view of presenting romantic repertoire to an audience. Specific thinking, concentration and self-control techniques*

During this stage, it is recommended to schedule the performance of prepared pieces within department and class level recitals, followed by discussions and critical analysis aiming to improve results.

#### Evaluation method: Exam

#### Obligatory repertoire:

- Fr. Chopin – One Etude from op.10 or op.25
- Works in Baroque style (Bach – French Suite / 2 Scarlatti  
Sonatas / 2 pieces by a French harpsichordist)
- One romantic piece

#### 2<sup>nd</sup> Semester

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I. The Piano sonata during Viennese Classicism – Haydn-Beethoven	1-4	Gaining the theoretical knowledge and instrumental-technical skills required in order to tackle a wide pianistic repertoire that is based on the patterns of the classical sonata.
II. A new sound aesthetic– Liszt and the revolutionizing of piano technique	5-8	Obtaining orchestral sonorities on the piano, acquiring the technical means to differentiate between tone colors specific to Liszt's writing style
III. The Impressionist movement in music for the piano – writing characteristics	9-11	Acquiring the knowledge on aesthetics and developing the technical skills indispensable to the performance of impressionist pieces
IV Thinking, concentration and self-control techniques required by the public performance of prepared works	12-14	Implementing psychological training in view of presenting the practiced repertoire to an audience

**Repertoire:**

1. Etudes and preliminary technical exercises
  - Fr. Liszt: Etudes after Paganini, Concert Etudes
  - A. Voileanu Nicoară, Dratan: Technical Exercises
2. Classical works
  - J. Haydn: Sonatas c min Hob 2, e min Hob 34, D Hob 37, Ab Hob 46, C Hob 48, Eb Hob 49, Eb Hob 52  
Variations in f min Hob XVII/ 6
  - L.van Beethoven: Sonatas op.2 (no.1 f min, no.2 A, no.3 C), op.7 Eb, op.10 (no. 1 c min, no.2 F, no.3 D), op.13 c min, op.14 (no.1 e min, no.2 G), op. 22 Bb, op.26 Ab, op.27 (no.1 E, no. 2 c# maj), op.28 D.
3. Works from the XXth century universal repertoire for the piano
  - Cl. Debussy: Suite “Pour le piano”  
Preludes (Books I-II)  
Estampes
  - S. Prokofiev: Sarcasme op.17, Toccata op.11  
Suite “*Romeo si Julieta*” (fragments)
  - S. Rachmaninov: Musical Moments op.16  
Preludes op.23
  - M. Ravel: Pavana  
Sonatina
  - A. Scriabin: Preludes op.11
  - D. Shostakovich: Preludes and Fugues

**LEARNING UNIT I****THE PIANO SONATA DURING VIENNESE CLASSICISM****Lesson 1*****The Piano sonata during Viennese Classicism – Haydn-Beethoven***

Introductory lesson in which characteristics of the classical musical language as well as form and writing patterns will be presented. The sonata chosen for study will be analyzed, in relation to other similar creations from the Classical Era.

**Lesson 2*****The classical sonata performed on the modern piano***

Sound aesthetics and technical means required to obtain the appropriate sonority on the modern piano.

**Lesson 3*****Dynamics and articulation in the classical sonata***

The issues will be addressed from a historical stand point, tracing the evolution of these parameters from the Baroque Era towards the Classical one.

## Lesson 4

### *Orchestral patterns in the pianistic writing of the classical sonata*

The main focus will be on gaining the appropriate technical means to imply orchestral sonorities specific to the classical symphony – drawing a parallel between the symphonic and pianistic style present in the creation of the studied composers.

## LEARNING UNIT II

### A NEW SOUND AESTHETIC – LISZT AND THE REVOLUTIONIZING OF PIANO TECHNIQUE

## Lesson 5

### *Liszt and the revolutionizing of piano technique*

Introductory lesson focusing on the analysis of the musical language of Liszt from a historical and aesthetical perspective.

## Lesson 6

### *The piano etude in Liszt's creation*

The analysis of technical-interpretative means required by the performance of a Liszt piano etude, of elements specific to his pianistic writing and the necessary practice methods.

## Lesson 7

### *Dynamics and tone color in Liszt's pianistic style*

The focus will be on the means of tone color differentiation, on utilizing the pedal as a tool of expression and on accomplishing a wide range of dynamics, all specific to Liszt's works.

## Lesson 8

### *Orchestral patterns in Liszt's pianistic writing*

The Etudes by Liszt will be treated as tools useful in assimilating pianistic writing of orchestral style, specific to romanticism, a gate towards tackling the great romantic works.

## LEARNING UNIT III

### THE IMPRESSIONIST MOVEMENT IN MUSIC FOR THE PIANO – WRITING CHARACTERISTICS

## Lesson 9

### *The Impressionist movement in music for the piano – writing characteristics*

The work/works chosen to be studied will be analyzed from a historical and aesthetical point of view.

**Lesson 10*****Lisztian lineage in impressionist pianistic writing***

Similarities and differences between the harmonic and timbre languages of the two styles as mirrored in the technical-interpretative means necessary for their performance.

**Lesson 11*****Dynamics and tone color in impressionist piano music***

Technical means of tone color differentiation. The main focus will be on drawing a parallel with orchestral sonorities and on utilizing the pedal as a tool for musical expression.

**LEARNING UNIT V****THINKING, CONCENTRATION AND SELF-CONTROL TECHNIQUES  
REQUIRED BY THE PUBLIC PERFORMANCE OF PREPARED WORKS****Lessons 12, 13, 14*****Training for the public performance of the works prepared over the course of the semester***

The three lessons represent a brief retracing of the training stages for the repertoire prepared over the course of the semester. During this teaching stage, it is recommended to schedule the performance of prepared pieces within department and class level recitals, followed by discussions and critical analysis aiming to improve results.

**Evaluation method: Exam****Obligatory repertoire:**

- One etude by Fr. Liszt
- One classical sonata (Haydn, Beethoven – op.2-22)
- One XXth century piece (Impressionism)

**2<sup>nd</sup> Year****1<sup>st</sup> Semester**

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I Dramatic dialogue in Mozart's works for the piano	1-4	Familiarizing oneself with the particularities of the mozartian style and gaining the theoretical knowledge and instrumental-technical skills required in order to tackle Mozart's pianistic repertoire on the modern piano.
II Chopin's etudes – a quintessence of romantic piano music	5-7	Varying and polishing pianistic virtuosity in romantic style as a specific tool for musical expression.
III Stylistic confluences in the works for piano by Enescu	8-11	Distinguishing the particularities of Enescu's musical language, developing technical-interpretative skills required by the performance of his works.
IV Thinking, concentration and self-control techniques required by the public performance of prepared works	12-14	Implementing psychological training in view of presenting the practiced repertoire to an audience

**Repertoire:**

## 1. Etudes

Fr. Chopin: Etudes op.10, op.25  
 Schumann-Paganini: Etudes op.3, op.10  
 Fr. Liszt: Concert etudes

## 2. Classical works

W. A. Mozart: Sonatas D KV 284, C KV 309, a min KV 310, d min KV 311,  
 C KV 330, A KV 331, F KV 332, Bb KV 333,  
 c min KV 457, F KV 533, Bb KV 570, D KV 576  
 Fantasy c KV 475  
 Variations

## 3. Native works

G. Enescu: Suite op.10, Suite op.18, Sonata op.24  
 C. Silvestri: Concert Pieces ("Piese de concert"), Sonata op.25  
 S. Toduța: Prelude – Coral – Toccata  
 C. Țăranu: Sonata ostinato, "Contraste" I, II  
 D. Voiculescu: Sonanțe

## LEARNING UNIT I

### DRAMATIC DIALOGUE IN MOZART'S WORKS FOR PIANO

#### Lesson 1

##### *Dramatic dialogue in Mozart's works for the piano*

Introductory lesson in which the main stylistic traits of Mozart's works for the piano as well as the characteristics of the instruments it was written for will be presented. The pieces chosen for study will be analyzed (sonatas or concertos).

#### Lesson 2

##### *Musical rhetoric and its implications in mozartian piano music*

The work/-s will be analyzed in light of a set of principles enunciated in XVIIIth century treatises aiming to select the appropriate means of expression, the focus being on attaining the correct articulation and micro-dynamics that result from these.

#### Lesson 3

##### *Vocal and orchestral patterns in mozartian writing*

Throughout the lesson, we will pursue how to obtain, on the piano, sonorities that imitate an orchestra or the human voice as they appear from Mozart's writing style.

#### Lesson 4

##### *Concertante style in Mozart's pianistic writing*

The sonata may be replaced with a concerto but the dramaturgical and pianistic virtuosity elements specific to the concertante style must be treated as emblematic components of the mozartian pianistic writing manner.

## LEARNING UNIT II

### CHOPIN'S ETUDES – A QUINTESSENCE OF ROMANTIC PIANO MUSIC

#### Lesson 5

##### *The diversity of instrumental technique elements present in Chopin's etudes*

The aim is a continuation and development of piano technique and expression elements acquired in the previous year, by selecting different etudes that address other issues, taking into consideration the higher level of musical understanding and technical abilities.

#### Lesson 6

##### *Cantabile style in Chopin's etudes*

Developing a culture of the sound, of vocal lyricism which is usually referred to as pianistic *bel canto*.

**Lesson 7*****Virtuosity as a means of musical expression in Chopin's etudes***

Elements of piano technique will be explored for their expressive potential. We will look at different ways of surpassing technical difficulties and realizing the elements of virtuosity.

**LEARNING UNIT III****STYLISTIC CONFLUENCES IN THE WORKS FOR PIANO BY ENESCU****Lesson 8*****George Enescu – an overview of his pianistic creation***

An analysis of the work/-s to be learned and their place within enescian creation. Characteristics of Enescu's musical language.

**Lesson 9*****Stylistic confluences in the works for piano by Enescu***

The enescian writing style will be analyzed through highlighting the diverse nature of his stylistic roots and the complexity of the technical and interpretative tools required by the performance of one of his works.

**Lesson 10*****Polyphony and polyrhythm in enescian writing***

Practice methods necessary to the rendition of the complex enescian writing.

**Lesson 11*****Dynamics and timbre in Enescu's music for the piano***

The focus will be on the impressionist elements found in Enescu's compositional style, the multiple indications of the author concerning dynamics and pedal use as well as their implication on the audio and expressive result.

**LEARNING UNIT IV****THINKING, CONCENTRATION AND SELF-CONTROL TECHNIQUES REQUIRED BY THE PUBLIC PERFORMANCE OF PREPARED WORKS****Lessons 12, 13, 14*****Psychological and musical training in view of presenting romantic repertoire to an audience. Specific thinking, concentration and self-control techniques***

During this stage, it is recommended to schedule the performance of prepared pieces within department and class level recitals, followed by discussions and critical analysis aiming to improve results.

**Evaluation method: Exam****Obligatory repertoire:**

- Fr. Chopin – One etude op.10 or op.25  
 W. A. Mozart – One sonata or a Variation cycle  
 G. Enescu – Suite op.10 (1 mvt.) or  
 Suite op.18 (2-3 mvts.)  
 Sonata op.24 (1 mvt.)

**2<sup>nd</sup> Semester**

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I Bachian polyphony – specific traits	1-3	Furthering knowledge concerning the study and pianistic realization of Bach’s polyphonic writing.
II Defining stylistic traits of romanticism in the repertoire for piano	4-7	Developing the necessary technical-interpretative skills for the rendition of ample creations from the romantic piano repertoire.
III XXth century movements in pianistic literature – Expressionism	8-11	Developing the necessary technical-interpretative skills for the rendition of ample creations from the 20 <sup>th</sup> century.
IV Training for the public presentation of prepared works	12-14	Developing concentration and expressiveness capacity for performing under stress.

**Repertoire:**

## 1. Works in Baroque style

- J. S. Bach: Preludes and Fugues for 4 voices from the “Well-Tempered Clavier”  
 English Suites (no.1 A, no.2 a min, no.3 g min, no. 4 F, no.5 e min,  
 no.6 d min)

## 2. Romantic works

- Fr. Chopin: Ballad, Scherzos  
 Fr. Schubert: Sonatas op.143 a min, op.120 A  
 Fr. Liszt: “*Années de pèlerinage*”  
 Ed. Grieg: Ballad in g min op.24  
 Sonata op.7  
 J. Brahms: Schumann Variations op.23  
 Intermezzi op.117  
 R. Schumann: Toccata op.7  
 Viennese Carnival op.26

3. 20<sup>th</sup> century works

- B. Bartok: Suite op.14  
 A. Berg: Sonata op.1  
 F. Busoni: Sonatina  
 A. Casella: 2 Ricercari B.A.C.H., Toccata  
 G. Gershwin: Preludes  
 P. Hindemith: 3<sup>rd</sup> Sonata, Suite op.26 “1922”  
 Fr. Martin: Preludes dedicated to D. Lipatti  
 O. Messiaen: 8 Preludes  
 S. Prokofiev: Sonata no.2, 3  
 A. Roussel: Sonata  
 A. Scriabin: Poeme op.32  
 A. Schonberg: Pieces for piano op.11, op.19, op.23, op.33a, op.33b  
 Suite op.25

## LEARNING UNIT I

### BACHIAN POLYPHONY – SPECIFIC TRAITS

#### Lesson 1

##### *Bachian polyphony – specific traits*

The selected work/-s will be analyzed in the context of German Baroque. The analysis will target the following parameters: form, theme structure and counterpoint theme rearrangement. Recommendation of audio recordings.

#### Lesson 2

##### *Polyphonic writing practice and memorization methods*

The focus will be on the awareness of the discourse of each individual voice, on the means of tone and dynamic differentiation between them and the capacity to execute simultaneously voices with different melodic shapes.

#### Lesson 3

##### *Dynamics and articulation in Bach’s musical creation*

Performance parameters will be established based upon the principles of musical rhetoric specific to the late Baroque Era. To be considered: sonorities of period instruments.

## LEARNING UNIT II

## **DEFINING STYLISTIC TRAITS OF ROMANTICISM IN THE REPERTOIRE FOR PIANO**

### **Lesson 4**

#### ***Romanticism in pianistic literature***

The selected work/-s will be analyzed in the context of changes made to construction of the instrument as well as new ideas brought by romanticism in ways of expressing emotion and development of piano technique. Necessary bibliography and discography will be indicated.

### **Lesson 5**

#### ***Evolution of piano technique in the Romantic Era***

We will focus on obtaining the necessary volume for this type of sound expression, force and flexibility that it demands.

### **Lesson 6**

#### ***Dynamics and timbre in romantic piano music***

The complexity of the musical language demands an incredibly varied dynamic and tone color palette both in the horizontal development of the discourse and in the superposition of the different soundscapes. The focus will be on using the pedal in order to obtain dynamic and tone color effects.

### **Lesson 7**

#### ***Aspects concerning the concertante style in piano literature from the Romantic Era***

In the execution of romantic works, we will pursue virtuosity, a concerto type expressiveness involving all parameters of the performing act.

## **LEARNING UNIT III**

### **20<sup>th</sup> CENTURY MOVEMENTS IN PIANISTIC LITERATURE – EXPRESSIONISM**

### **Lesson 8**

#### ***Expressionism in piano literature – from Scriabin to the representatives of serialism***

A presentation of the expressive means specific to the Expressionist movement. Analysis of the piece selected for study.

### **Lesson 9**

#### ***Modern works: reading and memorizing techniques***

The lesson content will be adapted to the chosen work given the great diversity of writing styles utilized in the 20<sup>th</sup> century, even within the same movement.

**Lesson 10*****20<sup>th</sup> century music: innovation at form and harmonic language level***

Defining the musical language characteristics for the studied piece and the expressive means necessary for its rendition, by comparison to previous epochs and contemporary aesthetical movements.

**Lesson 11*****Diversity of pianistic writing in pieces written during the first half of the 20<sup>th</sup> century***

The main focus will be on the diversity of pianistic tools necessary for the performance of these works.

**LEARNING UNIT IV****TRAINING FOR THE PUBLIC PRESENTATION OF PREPARED WORKS****Lessons 12, 13, 14*****Training for the public presentation of the repertoire prepared over the course of the semester***

To be considered: competitions, individual recitals and preparation for prospective concerts with an orchestra.

**Evaluation method: Exam****Obligatory repertoire:**

- J. S. Bach – One Prelude and Fugue or English Suite
- One representative romantic work
- One piece from the 20<sup>th</sup> century (expressionism, serialism, etc.)

**1st Semester**

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I Partitas and English Suites by J. S. Bach	1-5	Furthering knowledge regarding the bachian musical language and its rendition on the modern piano.
II Beethoven and the culmination of the classical sonata	6-9	Furthering of the knowledge concerning the beethovenian style and the language used in the piano sonatas.
III The concerto for piano and orchestra in Beethoven's portfolio	10-11	Genre development – innovations in the areas of cycle structure and movement form. Performance issues that arise from the performance of the great beethovenian concertos – soloist-orchestra relationship.
IV Training for the public presentation of prepared works	12-14	Developing concentration and expressiveness capacity for performing under stress.

**Repertoire:**

## 1. Etudes

Fr. Liszt: Transcendental Etudes

## 2. Works in Baroque style

J. S. Bach: Italian Concert  
Partitas (no.1 Bb, no. 2 c min, no.3 a min, no.4 D, no.5 G)

## 3. Classical works

L.van Beethoven: Sonatas op.31 (no.1 G, no.2 d min, no.3 Eb),  
op. 53 C "Waldstein", op.54 F, op.57 f min  
"Appassionata", op.81a "Les adieux" Eb, op. 90 e min  
32 Variations in c min**LEARNING UNIT I****PARTITAS BY J. S. BACH****Lesson 1*****The English Suites and Partitas by Bach – a general overview***

Introductory lesson. An analysis of the musical language, specific dances and forms. An analysis of the chosen work complete with bibliographic and discographic suggestions.

**Lesson 2**

***The different tempos of the stylized dances from partitas and suites***

An analysis of the tempo – character relationship and its effect on performance parameters.

**Lesson 3**

***Dynamic and articulation issues in the bachian suite***

The interpretative parameters will be treated from the perspective of period treatises and characteristics of baroque instruments. We will focus on the technical means capable of representing the character of this music on the modern instrument.

**Lesson 4**

***The art of melodic discourse ornamentation in bachian suites***

Ornamentation related issues will be addressed also from the perspective of period treatises, using as examples works where the ornaments were written by the composer (second movement, *Andante*, from the Italian Concerto BWV 971 or *Agrements* from the English Suites).

**Lesson 5**

***The polyphony of bachian writing – practice methods***

We will focus on the awareness of each voice's trajectory and the differentiation between them, memorizing methods through mental practicing, without the piano.

**LEARNING UNIT II**

**BEETHOVEN AND THE CULMINATION OF THE CLASSICAL SONATA**

**Lesson 6**

***Beethoven and the culmination of the classical sonata***

An analysis of the selected sonata in the context of beethovenian piano literature. Overview of the characteristics of the works from the second creation period.

**Lesson 7**

***Beethovenian Sonata – instrumental musical drama***

Architectural analysis of the beethovenian sonata, of the interpretative parameters necessary to highlight the structure. Innovative elements in the second creation period.

**Lesson 9**

***The different characters of the sonata themes and their instrumental rendition***

We will focus on the details involved in the instrumental rendition of the language particularities, on elements that describe the character of the themes and their evolution.

**Lesson 9**

***The symphonic character of Beethoven's pianistic writing***

The lesson will aim to perfect skills involved in the suggestion of orchestral sonorities specific to the beethovenian language. We will tap into comparisons with the language used in the composer's symphonies, both from a piece architecture and orchestration standpoint.

**LEARNING UNIT III****THE CONCERTO FOR PIANO AND ORCHESTRA IN BEETHOVEN'S PORTFOLIO****Lesson 10*****The concerto in Beethoven's portfolio***

Even in the situation where the chosen work is a sonata or a variation cycle, we consider it absolutely necessary to have an incursion into Beethoven's concertos, a foundation rock for the evolution of this genre in the Romantic and Modern era.

**Lesson 11*****Genre evolution – innovations at a cycle structure and movement form level***

Performance issues that arise from the performance of the great beethovenian concertos – soloist-orchestra relationship.

The focus will be on the relationship between form elements and the manner in which the internal dramaturgy of the sonata or concerto is to shine through. It is a polishing phase of the musical discourse and clarification of performance strategies.

**LEARNING UNIT IV****TRAINING FOR THE PUBLIC PRESENTATION OF PREPARED WORKS****Lessons 12, 13, 14*****Training for the public presentation of the repertoire prepared over the course of the semester***

To be considered: competitions, individual recitals and preparation for prospective concerts with an orchestra.

**Evaluation method: Exam****Obligatory repertoire:**

- J. S. Bach – One work (Partita, English Suite, Italian Concert)
- L. van Beethoven – One Sonata (op.27-90) or one Variation cycle

**2<sup>nd</sup> Semester**

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
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I The etude – a training ground for the pianistic language used by composers from the 20 <sup>th</sup> century	1-4	Developing complex skills, necessary when approaching piano literature from the 20 <sup>th</sup> and 21 <sup>st</sup> century
II Great romantic creations from the literature for piano	5-8	Performing large-scale works from the romantic repertoire – sonatas, concertos, piece and variation cycles – fathoming aspects that are characteristic to the romantic style
III Renewal of the musical language in the 20 <sup>th</sup> century	9-12	Acquiring new means of expression, characteristic to the musical languages of the 20 <sup>th</sup> and 21 <sup>st</sup> century
IV Training for the public presentation of prepared works	13-14	Developing concentration and expressiveness capacity for performing under stress.

### Repertoire:

#### 1. Etudes

- Cl. Debussy: Etudes  
 S. Rachmaninov: Études-Tableaux op.33  
 Études-Tableaux op.39  
 A. Scriabin: Etudes op.8, op.42 and op.65  
 Prelude and Nocturne for the Left Hand op.9  
 B. Bartok: Etudes op.18

#### 2. Romantic works

- Fr. Chopin: Andante Spianato and Grande Polonaise  
 Barcarolla op.60  
 Polonaise Fantaisie op.61  
 Sonatas (no.1 op.4 c min, no.2 op.35 bb min, no.3 op.58 b min)  
 Preludes (books I-II)  
 Fr. Liszt: “Après une lecture du Dante” - Fantasia quasi Sonata  
 Sonata in b min  
 J. Brahms: Variations on a Theme by Haendel op.24  
 Variations on a Theme by Paganini op.35 (I, II)  
 Fantasien op.116  
 Intermezzi op.117  
 Pieces op.118, op.119  
 C. Franck: Prelude, Aria and Fugue  
 Fr. Schubert: Posthumous Sonatas  
 Wanderer-Fantaisie  
 R. Schumann: Carnival op.9  
 Symphonic Etudes op.13  
 Humoresque op.20  
 Sonata op.22 sol  
 Romanzen op.28

#### 3. Native works (a) and 20<sup>th</sup> century (b)

- a) S. Toduță: “Sonatina”  
 M. Jora: Preludes  
 C. Silvestri: “Bacanale”  
 Concert pieces (“Piese de concert”)  
 “Cântece de pustiu”  
 C. Țăranu: Sonata Ostinato, “Contraste” I, II  
 L. Glodeanu: Variations  
 E. Tereny: Sonata “Aforistică”  
 D. Voiculescu: Sonatas  
 V. Timaru: Sonata no.1  
 V. Spătăreanu: Meditations on Enescu (“Meditații la Enescu”)
- b) B. Bartok: Sonata (1926)  
 Gilbert Amy: Epigrammes  
 Sonatas no. 1, 2  
 Cl. Debussy: Images I, II  
 J. Fontyn: Mosaici (1968)  
 D. Milhaud: Sonata no.1 (1916)  
 P. Boulez: Sonatas no. 1, 2  
 J. Casterede: Variations  
 A. Jolivet: Sonata no.2  
 Nana  
 O. Messiaen: “Canteyodjaya”  
 Vingt regards sur l’Enfant-Jésus  
 Catalogue d’oiseaux  
 Ch. Ives: Sonata no.2 “Concord” (1909/15)  
 A. Berg: Sonata op.1
- M. Ravel: “Le tombeau de Couperin”  
 “Gaspard de la nuit”  
 A. Webern: Variations op.27  
 S. Rachmaninov: 2<sup>nd</sup> Sonata op.36  
 S. Prokofiev: Sonatas  
 A. Scriabin: Sonatas  
 K. Szymanowski: Sonatas op.21 and op.36 (1911, 1917)  
 I. Stravinsky: Trois mouvements de Petrouchka – “Danse russe”, “Chez Petrouchka”,  
 “La semaine grasse”  
 Stravinsky-M. Mirkin-S. Pavcinski: “Petrouchka” (complete version)  
 P. Mercu: Phillobolia (1963)  
 W. Steffen: Introversion (1982)  
 J. Soproni: Quatro Intermezzi (1976)  
 Takemitsu: “Les yeux clos”  
 I. Xenakis: “Herma”  
 T. Baynov: 3 Etudes (1976, 1977, 1991)

## LEARNING UNIT I

### THE ETUDE – A TRAINING GROUND FOR THE PIANISTIC LANGUAGE USED BY COMPOSERS FROM THE 20<sup>th</sup> CENTURY

### **Lesson 1**

#### ***The etude – a training ground for the pianistic language used by composers from the 20<sup>th</sup> century***

The etude/-s selected will be analyzed in light of language and pianistic writing renewal. The student will receive suggestions concerning practice, memorization and technical problem solving methods.

### **Lesson 2**

#### ***Expressivity and virtuosity in the modern etude***

The main focus will be on the means employed in the pianistic rendition of the etude from a musical expression – pianistic writing relationship perspective.

### **Lesson 3**

#### ***Innovations in piano technique – a comparison between piano etudes from different stylistic periods***

The writing style of the etudes will be analyzed side by side with 21<sup>st</sup> century etudes, both from the perspective of the composer's objectives and the language characteristics and tools they require.

### **Lesson 4**

#### ***Dynamic and timbre diversity in the modern etude***

The lesson will focus on further developing tone color and dynamic differentiation methods as since the timbre becomes the main tool of musical expression in the music of the 20<sup>th</sup> century.

## **LEARNING UNIT II**

### **GREAT ROMANTIC CREATIONS FROM THE LITERATURE FOR PIANO**

### **Lesson 5**

#### ***Great romantic creations from the literature for piano***

Introductory lesson focusing on the analysis of the chosen work within the context of momentum in the pianistic creation during the Romantic Era. The student will receive reading and listening recommendations.

### **Lesson 6**

#### ***Programmatic music in the portfolio of romantic composers and its consequences on pianistic language***

The lesson will evolve around the cultural and literary context and its impact on the creation of the great romantic composers.

### **Lesson 7**

#### ***Means of expression specific to romantic piano literature***

Issues will be discussed pertaining to the particularities of the selected work – sonata, variations, concerto, etc.

### **Lesson 8**

#### ***Complexity of the instrumental technique elements from the great romantic works***

The lesson content will be established, as in the previous lesson, according to the particularities of the selected work.

## **LEARNING UNIT III**

### **RENEWAL OF THE MUSICAL LANGUAGE IN THE 20<sup>th</sup> CENTURY**

#### **Lesson 9**

#### ***Renewal of the musical language in the 20<sup>th</sup> century***

An analysis of the chosen work and the means of expression necessary for its rendition along with the recommendation of appropriate reading and listening material.

#### **Lesson 10**

#### ***Issues of piano technique specific to the music of the 20<sup>th</sup> century***

Pertaining to the issues presented by the selected work, the student will practice new techniques of sound emission, pedal work and utilizing the instrument's resonating body.

#### **Lesson 11**

#### ***Complexity of the harmonic language in 20<sup>th</sup> century music***

The lesson content will be established according to the language particularities of the selected work.

#### **Lesson 12**

#### ***Sound architecture and color in the 20<sup>th</sup> century music for the piano***

Synoptic lesson in which particularities regarding form, writing style and piano technique elements will be discussed in interdependent relationships.

## **LEARNING UNIT IV**

### **TRAINING FOR THE PUBLIC PRESENTATION OF PREPARED WORKS**

#### **Lessons 13, 14**

#### ***Training for the public presentation of the repertoire prepared over the course of the semester***

Recapitulative lessons focusing on perfecting the pieces for the upcoming evaluation and their performance in recitals and concerts.

**Evaluation method: Exam**

**Obligatory repertoire:**

- One etude by Rachmaninov, Scriabin or Debussy
- One work representative for the Romantic Era
- One sonata, suite or piece cycle from the 20<sup>th</sup> century

**4th Year****1st Semester**

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I The great polyphonic works of J.S. Bach	1-4	Furthering and developing the knowledge and skills required by the performance of ample late baroque works.
II Beethoven's last creations – renewal of the musical language	5-8	Furthering and developing the knowledge and skills required by the performance of works from Beethoven's last composition period.
III Lisztian symphonism as mirrored in the writing of the transcendental etudes	9-11	Furthering and developing the skills necessary in order to obtain the orchestral sonorities and different means of tone color differentiation specific to Liszt's composition style
IV Training for the public presentation of prepared works	12-14	Developing concentration and expressiveness capacity for performing under stress.

### Repertoire:

#### 1. Works in baroque style

J. S. Bach: Preludes and Fugues for 4-5 voices  
 (Book I- c#, eb, f, a, bb and b min;  
 Book II- b, f# and g# min, Bb, bb min)  
 Partita no.6 e min  
 Chromatic Fantasy and Fugue

#### 2. Transcriptions and arrangements

Bach-Liszt: Preludes and Fugues  
 Bach-Busoni: Toccatas and Fugues in e, f#, c and d min  
 Chaconne in d min

#### 3. Classical works

L.van Beethoven: Sonatas (except op.49 and op.79)  
 "Eroica" Variations op.35  
 Bagatelle op.126

#### 4. Etudes

F.Liszt: Transcendental Etudes

## LEARNING UNIT I

### THE CULMINATION OF INSTRUMENTAL POLYPHONY IN BACH'S FUGUES

**Lesson 1*****The culmination of instrumental polyphony in Bach's fugues***

An analysis of the chosen work – prelude and fugue or partita – followed by a recommendation of appropriate reading and listening materials.

**Lesson 2*****Bachian affect theory and rhetoric***

Synoptic lesson concerning the specific language employed by Bach's great creations. Analysis of the bachian language from the perspective of musical rhetoric principles viewed as a key to understanding the structure and meanings of these works.

**Lesson 3*****The dynamic construction of a fugue in close relation to the character of the theme and countersubjects***

Issues of macro and micro-dynamics, starting from the melodic-harmonic structure of the theme and countersubject. Means of pianistic rendition of the bachian writing, necessary technical tools used to convey bachian musical idioms on the modern piano.

**Lesson 4*****The Prelude-Fugue relationship, different or harmonious characters***

According to the selected piece, we may treat the relationship between the different movements of a partita. This subject will also be approached from the perspective of Bach's musical rhetoric principles.

**LEARNING UNIT II****BEETHOVEN'S LAST CREATIONS – RENEWAL OF THE MUSICAL LANGUAGE****Lesson 5*****Beethoven's last creations – renewal of the musical language***

Analysis of the selected work from a historical and aesthetical standpoint, followed by the recommendation of appropriate reading and listening material.

**Lesson 6*****Classicism and romanticism in Beethoven's late work***

Traits of form, harmonic language and pianistic persuasion – elements of stylistic transition. Vocal and orchestral elements.

**Lesson 7*****A comparative look at works from Beethoven's three creation periods***

The prepared piece will be analyzed side by side with works from the other creation periods, aiming to highlight the innovative elements and their pianistic execution.

### **Lesson 8**

#### ***Aspects of polyphony in Beethoven's last creations***

Elements of polyphonic writing, frequent in Beethoven's late creations, will be compared to those of Bach, aiming towards an expressive purposefulness of these sections in the general context of the work. Means of expression will be approached starting from the innovations in terms of writing that are apparent in the works produced by Beethoven during his last creation period.

## **LEARNING UNIT III**

### **LISZTIAN SYMPHONISM AS MIRRORED IN THE WRITING OF THE TRANSCENDENTAL ETUDES**

### **Lesson 9**

#### ***Transcendental etudes by Liszt – a general overview***

Analysis of the lisztian language in light of the three versions of the transcendental etudes, followed by an analysis of the chosen etude. The student will receive guidance concerning execution and practice methods as well as appropriate reading and listening material suggestions.

### **Lesson 10**

#### ***The culmination of romantic virtuosity – technical issues specific to the transcendental etudes***

The focus will be on attaining the orchestral sonorities, flexibility, force and momentum required by such a vast and diverse color palette as is specific to the lisztian virtuosity.

### **Lesson 11**

#### ***Lisztian symphonism as mirrored in the writing of the transcendental etudes***

Comparison to the symphonic poem. We will focus on developing the student's coloristic fantasy by providing analogies to Liszt's orchestral works and finding connections to the programme of the chosen piece.

## **LEARNING UNIT IV**

### **TRAINING FOR THE PUBLIC PRESENTATION OF PREPARED WORKS**

## Lessons 12, 13, 14

**Training for the public presentation of the repertoire prepared over the course of the semester**  
Recapitulative lessons focusing on perfecting the pieces for the upcoming evaluation and their performance in recitals and concerts.

### Evaluation method: Exam

#### Obligatory repertoire:

- Fr. Liszt – One transcendental etude
- J. S. Bach – Prelude and Fugue (4-5 voices) or a Partita
- L. van Beethoven – One sonata (except op.49 and op.79), preferably from the last creation period

## 2<sup>nd</sup> Semester

LEARNING UNITS	LESSONS	OBJECTIVES/SKILLS
I Post-Enescu Romanian literature for the piano	1-3	Gaining knowledge on the evolution and main stylistic trajectories of Romanian music composed for the piano
II The piano etude in the 20 <sup>th</sup> century – new means of expression, new piano techniques	4-6	Diversifying the expression means and technical tools required by the performance of a modern and contemporary piano repertoire
III Training for the public presentation of prepared works	7-8	Developing concentration and expressiveness capacity for performing under stress.
IV Preparing the repertoire for the Bachelor's degree exam	9-12	Musical, technical and psychological training for the Bachelor's degree exam

### Repertoire:

#### 1. Etudes 20<sup>th</sup> century

- |                |                    |
|----------------|--------------------|
| Cl. Debussy:   | Etudes             |
| A. Scriabin:   | Etudes op.65       |
| B. Bartok:     | Etudes op.18       |
| I. Stravinsky: | Etudes op.7        |
| O. Messiaen:   | 4 Etudes de rythme |

#### 2. Native works

- |            |                  |
|------------|------------------|
| M. Jora:   | Sonata           |
| M. Negrea: | Sonatina         |
| C. Țăranu: | “Contraste” I-II |

L. Glodeanu:	Sonata no.2
V. Gheorghiu:	Sonata
V. Herman:	Sonata no.2
D. Voiculescu:	Toccatas
V. Timaru:	Sonata no.2
D. Nemțeanu Rotaru:	Sonata
S. Toduță:	Prelude, Choral and Toccatas
C. Silvestri:	Sonata op.25
G. Enescu:	Sonatas op.24 no.1 f# min and no.3 D

## LEARNING UNIT I

### POST-ENESCU ROMANIAN LITERATURE FOR THE PIANO

#### Lesson 1

##### *Post-Enescu Romanian literature for the piano – a general overview*

An analysis of the selected work from a historical and aesthetical standpoint, followed by the suggestion of appropriate reading and listening materials.

#### Lesson 2

##### *Folkloric influences in Romanian pianistic compositions*

We will detect elements of folkloric inspiration in the melodic and harmonic language of the chosen piece and analyze the appropriate execution methods.

#### Lesson 3

##### *Stylistic diversity and new ways of viewing the musical instrument in Romanian music*

The lesson content will be adapted to the stylistic characteristics of the studied piece.

## LEARNING UNIT II

### THE PIANO ETUDE IN THE 20<sup>th</sup> CENTURY – NEW MEANS OF EXPRESSION, NEW PIANO TECHNIQUES

#### Lesson 4

##### *The piano etude in the 20<sup>th</sup> century – new means of expression, new piano techniques*

The lesson content will be adapted to the stylistic characteristics of the chosen etude.

#### Lesson 5

##### *Issues of instrumental technique specific to 20<sup>th</sup> century musical writing*

The lesson content will be adapted to the characteristics of the pianistic writing present in the chosen etude.

### **Lesson 6**

#### ***Dynamics and timbre in modern piano technique***

We will focus on matters of dynamics and tone color, given that their diversity is an essential characteristic of pianistic writing in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

## **LEARNING UNIT III**

### **TRAINING FOR THE PUBLIC PRESENTATION OF PREPARED WORKS**

#### **Lessons 7, 8**

#### ***Training for the public presentation of the repertoire prepared over the course of the semester***

Recapitulative lessons focusing on perfecting the pieces for the upcoming evaluation and their performance in recitals and concerts.

## **LEARNING UNIT IV**

### **PREPARING THE REPERTOIRE FOR THE BACHELOR'S DEGREE EXAM**

#### **Lessons 9, 10, 11, 12**

#### ***Preparing the repertoire for the Bachelor's degree exam***

The pieces selected to be performed in front of the examination committee will be revisited at a higher level of analysis, technical and performance level, including also the psychological training required by the recital assessment.

#### **Evaluation method: Exam**

#### **Obligatory repertoire:**

- One 20<sup>th</sup> century etude
- One Romanian piece

**Please note:** Over the course of the four years of undergraduate studies, the student will study at least two concertos for piano and orchestra, to be chosen by the professor, which will replace the representative work in the semestrial exam. Please find enclosed a list of the recommended concertos:

W. A. Mozart:	Concertos Eb KV 271, D KV 357, G KV 453, d min KV 466, C KV 467, Eb KV 482, A KV 488, c min KV 491, C KV 503, Bb KV 595
L.van Beethoven:	Concertos no. 1 C, no. 2 Bb, no. 3 c min, no. 4 G, no. 5 Eb
Fr. Liszt:	Concertos no. 1 Eb, no. 2 A Dance Macabre
F. Mendelssohn:	Concertos no. 1 g min, no. 2 d min
J. Brahms:	Concertos no. 1 d min, no. 2 Bb
P. I. Ceaikovski:	Concerto no. 1 bb min
C. Saint-Saens:	Concerto no. 2 sol
Fr. Chopin:	Concertos no. 1 e min, no. 2 f min
R. Schumann:	Concerto in a min
Ed. Grieg:	Concerto in a min
C. Franck:	Symphonic Variations
S. Rachmaninov:	Concertos no. 1-3 Rhapsody on a Theme by Paganini
M. Ravel:	Concerto in G
B. Bartok:	Concertos no. 2, no. 3
A. Roussel:	Concerto
G. Gershwin:	Concerto in F Rhapsody for piano and orchestra
F. Martin:	Ballad for piano and orchestra
P. Bentoiu:	Concerto no. 2
B. Britten:	Concerto op. 13
V. Gheorghiu:	Concerto
L. Glodeanu:	Concerto
A. Jolivet:	Concerto
O. Messiaen:	Oiseaux exotiques Réveil des oiseaux
S. Prokofiev:	Concertos no. 1-5
S. Toduță:	Concerto (1987)
D. Șostakovici:	Concertos no. 1, 2.

### REQUIRED READING

- \*\*\* *Dicționar de termeni muzicali*, Ed. Științifică și Enciclopedică, București, 1984
- \*\*\* *Guide de la musique de piano et de clavecin*, Fayard, 1987
- \*\*\* *Konzertbuch Klaviermusik A-Z*, Ed. V. E. B., Leipzig, 1982

- \*\*\* *The New Grove Dictionary of Music and Musicians*, Ed. Macmillan Publishers Limited, Londra, 1980
- Bach, Carl Philipp Emanuel, *Versuch über die wahre Art das Clavier zu spielen*, Kassel, 1994
- Badura-Skoda, Eva & Paul, *L'art de jouer Mozart au piano*, Ed. Buchet Chastel, Paris, 1995
- Bentoiu, Pascal, *Capodopere enesciene*, Ed. Muzicală, București, 1984
- Bentoiu, Pascal, *Imagine și sens*, Ed. Muzicală, București, 1973
- Berger, Georg Wilhelm, *Teoria generală a sonatei*, Ed. Muzicală, București, 1987
- Berger, Georg Wilhelm, *Estetica sonatei baroce*, Ed. Muzicală, București, 1985
- Berger, Georg Wilhelm, *Estetica sonatei clasice*, Ed. Muzicală, București, 1981
- Biget, Michelle, *Essai sur l'écriture du piano entre 1800-1930*, Ed. Université de Rouen, 1986
- Billier, Sylvaine, *Descifrarea sau arta primei interpretări*, Ed. Leduc, Paris, 1990, trad. de Voichița Tiniș și Rodica Tulai
- Bughici, Dumitru, *Dicționar de forme și genuri muzicale*, Ed. Muzicală, București, 1978.
- Bourniquel, Camille, *Chopin*, Ed. du Seuil, Paris, 1960
- Cornea-Ionescu, Alma, *Pianul, arta și maeștrii lui*, Ed. Moravetz, Timișoara, 1937
- Cortot, Alfred, *Muzica franceză pentru pian*, Ed. Muzicală, București, 1966
- Couperin, François, *L'art de toucher le clavecin*, Breitkopf & Hartel, Leipzig, 1933
- Decaves, Lucette, *Un nouvel art du piano*, Ed. Fayard, Paris, 1966
- Delavrancea, Cella, *Dintr-un secol de viață*, Ed. Eminescu, București, 1987
- Firca, Clemansa Liliana, *Catalogul tematic al creației lui Enescu, 1886-1900*, Ed. Muzicală, București, 1985
- Gavoty, Bernard, *Amintirile lui George Enescu*, Ed. Muzicală, București, 1982
- Giesecking, Walter, *Așa am devenit pianist*, Ed. Muzicală, București, 1967
- Herman, Vasile, *Formă și stil în noua creație muzicală românească*, Ed. Muzicală, București, 1977
- Iliuț, Vasile, *De la Wagner la contemporani*, Ed. Muzicală, București, 1997
- Keller, Herman, *Die Klavierwerke Bachs*, Ed. Peters, Leipzig, 1950
- Leahu, Alexandru, *Domenico Scarlatti*, Ed. Muzicală, București, 1966
- Leahu, Alexandru, *Maeștrii claviaturii*, Ed. Muzicală, București, 1976
- Liszt, Franz, *Pagini romantice*, Ed. Muzicală, București, 1985
- Long, Marguerite, *La pian cu Claude Debussy*, Ed. Muzicală, București, 1968
- Long, Marguerite, *La pian cu Gabriel Fauré*, Ed. Muzicală, București, 1970
- Martienssen, C.A., *Schopferischer Klavierunterricht*, Ed. Breitkopf & Hartel, Leipzig, 1957
- Niculescu, Ștefan, *Reflecții despre muzică*, Ed. Muzicală, București, 1980
- Oșanu Pop, Ninuca, *Elemente specifice ale scriiturii pianistice enesciene*, Ed. MediaMusica, Cluj Napoca, 2003
- Paladi, Marta, *Florica Musicescu*, Ed. Muzicală, București, 1977
- Rosen, Charles, *The classical style. Haydn, Mozart, Beethoven*, Yale University Press, New Haven, London, 1988
- Spycket, Jerome, *Clara Haskil*, Ed. Muzicală, București, 1987
- Stravinski, Igor, *Poetica muzicală*, Ed. Muzicală, București, 1967
- Tănăsescu, Dragoș, Bărgăuanu, Grigore, *Dinu Lipatti*, Ed. Muzicală a Uniunii Compozitorilor, București, 1971
- Timaru, Valentin, *Compendiu de forme și analize muzicale*, Ed. Univ. Transilvania,

Brasov, 1997

- Toduță, Sigismund, *Formele muzicale ale barocului*, Ed. Muzicală a Uniunii Compozitorilor, București, 1973
- Țăranu, Cornel, *Enescu în conștiința prezentului*, Ed. pentru literatură București, 1969