

“GHEORGHE DIMA” MUSIC ACADEMY – CLUJ

**Faculty of Music Performance
String and Wind Instruments Department**

IOAN GOILĂ

INSTRUMENT – CLARINET

**SYLLABUS
UNDERGRADUATE STUDIES**

1st Year, 1st Semester

Learning Units	Objectives/Skills
I. Development of technical-instrumental skills required by the selected repertoire.	Gaining knowledge on techniques specific to the clarinet: tone quality, articulation, breathing, through: etudes, scales, exercises, etc., necessary to the performance of the selected repertoire to be practiced over the course of the semester.
II. Baroque repertoire in transcriptions for the clarinet. Baroque ornamentation.	Aspects concerning the correct rendition of Baroque style musical text. Elements involving Baroque ornamentation.
III. Dynamics and musical expression in the classical repertoire.	Attaining techniques specific to the writing style of classical concertos composed up until Viennese Classicism.
IV. Musical expression and virtuosity in “character” pieces (and solo works).	Instrumental virtuosity as a tool for musical expression.
V. Building of performance specific way of thinking.	Psychological training in preparation for public performances.

REPERTOIRE

1. Etudes, exercises, orchestral excerpts:

I. Goilă – “*Manualul Clarinetistului*” (*Clarinetist’s Manual*) Vol. I

G. Klose – *Etudes vol. I*

Orchestral Excerpts – **L.V. Beethoven** – *Symphonies*

2. Sonatas: Preclassical Sonatas (transcriptions)

A. Vivaldi /I. Goilă – *Sonata in c minor*

G. F. Telemann/I. Goilă – *Sonata nr. 1*

3. Concertos :

K. Stamitz – *Concerto No 10*

Rosetti – *Concerto*

B. Crusell – *Concerto op. 5*

4. Pieces:

C.M.v. Weber – *Variations op. 33*

E. Bozza – *Italian Fantasia*

J. Pauer – *Monolog (I-II)*

Lesson 1 (with piano)

Introductory lesson including elements of organology: the construction and evolution of the clarinet from a construction perspective.

Choosing the repertoire for the 1st semester.

Lesson 2

Technical means employed in the performance of baroque and classical style repertoire.

Lessons 3, 4, 5, 6, 7

Stylistic reference points in the performance of musical styles, baroque and classicism (until Viennese classicism). Analysis of the selected works focusing on aspects of musical form and harmonic/polyphonic structures.

Acquiring knowledge on proper phrasing and dynamics. Collaborating with the pianist.

Lessons 8, 9, 10, 11, 12, 13, 14

Working on virtuosity pieces from the repertoire for clarinet and piano as well as for solo clarinet.

Instrumental virtuosity as a tool for musical expression and conveying musical character.

Psychological training in preparation for performing in recitals and exams.

Consolidation of interpretative skills.

Practical Workshops:

- Developing technical-instrumental skills through: scales, etudes and specific exercises.
- Gaining and developing sight-reading skills
- Developing aural skills through orchestral repertoire
- Developing and consolidating musical memory
- Psycho-physiological fundamentals of simple and complex movements involved in instrumental performance

1st Year, 2nd Semester

Learning Units	Objectives/Skills
I. Introduction in the musical style in the Romantic Era. Aesthetics of Romanticism.	Techniques and musical expression in the romantic repertoire for clarinet.
II. Aesthetics of the romantic sonata.	Analyzing the different movements with a focus on structure and character differentiation.
III. Clarinet concertos in the Romantic Era.	Acquiring instrumental technical skills and aesthetical knowledge in the rendition of romantic scores.
IV. Self-control principles and thinking strategies required by a public performance.	Psychological-Physical-Physiological training in preparation for the performance of practiced repertoire on concert stages.

REPERTOIREI. Etudes, exercises, scales, intervals, orchestral excerpts:

I. Goilă – “*Manualul Clarinetistului*” vol. I (further) vol. II

L. Capelle – *Etudes vol. I (10 etudes)*

Orchestral Excerpts – **Beethoven** -9th *Symphony*

J. Brahms – *Symphonies*

Fr. Schubert – *Symphonies*

II. Sonatas:

C. Saint – Saens – *Sonata op. 167*

III. Concertos:

L. Spohr – *Concerto op. 26 no. 1*

K. Kurpinsky – *Concerto*

IV. Pieces:

W. Lutoslawsky – *Dance Preludes*

C. Baermann – *Fantasia*

R. Schumann – *Romances op. 94*

Lessons 1, 3, 7, 9

Learning the **C. Saint – Saens** Sonata op. 167 from a technical-instrumental point of view.

Analyzing the sonata from a structure and performance techniques perspective.

Diversification of the expressive means and affect content of all sonata components.

Highlighting stylistic elements specific to **C. Saint – Saens**'s work.

Pianist-soloist collaboration.

Lessons 2, 5, 8

L. Spohr – *Concerto op. 26 no. 1*

Romantic language in the concerto repertoire for clarinet.

Analysis of the form and internal structures of components.

Familiarizing with the musical text from a technical-instrumental point of view.

Highlighting stylistic elements specific to **L. Spohr**'s concertos for clarinet and collaboration with the orchestra.

Lessons 4, 10, 11, 12, 13, 14

Character pieces in clarinet repertoire: **W. Lutoslawsky, Schumann, Baermann,**

Kurpinsky.

Stylistic and character diversity.

Virtuosity and expressivity in these works.

Fantasy and creativity in performance.

Elements of structure in the selected works.

Continuous development of embouchure and digitation techniques

- Achieving a consistent intonation on the clarinet
- Developing sound quality and richness
- Consolidating musical memory and aural skills
- Diversifying sight-reading material
- Fundamentals of simple and complex “movements”
- Orchestral excerpts, an important link in the approach of musical styles
- Learning new aspects of musical notation

2nd Year, 1st Semester

Learning Units	Objectives/Skills
I. J. Brahms and chamber music for clarinet	Specific traits of the romantic musical language in the Sonatas op. 120 for clarinet.
II. R. Schumann and J. Brahms : Composing methods. Common stylistic elements	Comparative analysis of the <i>Sonata op. 120 no. 1</i> clarinet and piano, J. Brahms și R. Schumann – <i>Romances op. 94</i> and <i>Phantasiestucke op. 73</i>
III. Comparative performance reference points in the concerto repertoire for the clarinet by L. Spohr (the four concertos)	Issues concerning instrumental technique and musical expression in the clarinet concertos by L. Spohr .
IV. Introduction in 20 th century literature for solo clarinet: J. Stravinsky (three solo pieces)	Technical particularities and specific means of musical expression in works for clarinet alone.

REPERTOIRE

- I. Etudes, exercises, scales, intervals, orchestral excerpts:
 - I. Goilă** – “*Manualul Clarinetistului*“ Vol I – II
 - A. Uhl** – *Etudes vol. I*
 - Orchestral Excerpts – **P.I. Ceaikovsky** – *Symphonies*

- II. Sonatas:
 - J. Brahms** – *Sonata op. 120 no. 1 f-min*

- III. Concertos:
 - L. Spohr** – *Concerto no. 2*
 - B. Crusell** – *Concerto*

- IV. Pieces:
 - M. Negrea** – *Suite*

R. Wagner – H. Baermann – *Adagio*

J. Stravinsky – *Three Solo Pieces*

B. Kovacs – *Homage to R. Strauss*

J. Brahms – *Sonata op. 120 no. 1*

Lessons 1, 4, 6, 8

Chamber music creation for clarinet.

Stylistic traits.

Thoughts on issues concerning instrumental technique, in Brahms' creation.

Architectonic and interpretative analyses.

Auditions and comparative analyses.

Soloist-pianist collaboration.

Lessons 2, 5, 7

Integrating elements of sound production, rhythm, motility and dynamics, in the context of romantic stylistic characteristics in German composer **L. Spohr**'s works.

Comparative auditions of different remarkable performances.

Collaborating with the orchestra.

Lessons 3, 13, 14

Expressive and character diversity in miniature type pieces composed by:

R. Schumann, M. Negrea and C. Baermann.

Thoughts on instrumental technique issues.

Lessons 9, 11 will focus on furthering knowledge on the different "stylistic directions" developed in the Romantic Era.

Concertos for clarinet by composer **B. Crusell** and the role of his creation in attaining a wholesome solo repertoire dedicated to the instrument.

This semester's practical workshops will be directed towards:

- Resolving general instrumental technique issues
- Taking new steps towards self-control and thinking strategies required by a public performance

- Diversifying the repertoire which will be useful to the future performer in a symphonic or opera orchestra.
- Trends in clarinet teaching methods.
- Auditions and demonstrative practices.
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2nd Year, 2nd Semester

Learning Units	Objectives/Skills
I. Introduction in German composer C.M. v. Weber 's works for clarinet	Stylistic traits of C.M. v. Weber 's works for clarinet. Elements of instrumental virtuosity. Structures
II. Introduction in the creation of neoclassical composers FR. Busoni and B. Martinu	Recognizing the different stylistic and musical language traits specific to neoclassical composers.
III. French music for the clarinet as represented by character pieces of the "concert pieces" type	Structural components of "concert pieces": a) Free form, improvisational b) Slow, evocative movement c) Fast movement in „Scherzo" style
IV. Performance creativity and means of developing it	Explaining notions and means of a tackling performance "creative liberties"

REPERTOIRE

I. Etudes, exercises, scales, intervals, orchestral excerpts:

I. Goilă – *“Manualul Clarinetistului” Vol. I – II*

E. Bozza – *Etudes vol. I*

Orchestral Excerpts – **G. Mahler, A. Bruckner** – *Symphonies*

II. Sonatas:

B. Martinu – *Sonatina*

III. Concertos :

C.M. v. Weber – *Fantasy, Capriccio and Rondo*

Fr. Hoffmeister – *Concerto*

IV. Pieces:

Fr. Busoni – *Suite*

E. Bozza – *Bucolique*

J. Stravinsky – *Three Pieces*

K. Baermann – *Fantasia*

Lessons 1, 3

B. Martinu – *Sonatina*, a work which combines classical composition tradition with elements of national origin (mostly Czech).

An in-depth study of the musical text which presents a series of high-difficulty elements of instrumental technique.

A correct rendition of dynamics, rhythms and metrics, as well as of the differences in content.

Lessons 2, 4, 6, 8 are dedicated towards one of **C.M.v.Weber's** works with a triple instrumentation:

Piece for clarinet and piano.

Piece for clarinet and orchestra.

Piece for clarinet quintet.

Methods of approaching issues of solo and ensemble playing.

Lessons 5, 7 (Heinrich and Carl)

The **Baermann** family and its contribution in the areas of pedagogy, solo performance and composition to the evolution of the clarinet school through the creation of teaching materials (etudes, exercises, etc.), which are still used today by instrumentalists. These works also inspired “top tier” composers such as **C.M.v.Weber** or **F. Mendelssohn-Bartholdy** to write music for the clarinet.

Lessons 11, 12

Fr. Hoffmeister, who lived in the same time period as **W. A Mozart** and whose clarinet creation is enlightening.

Technical issues to be resolved: articulation, dynamics, phrasing, etc. specific to Viennese Classicism.

Lessons 10, 13, 14

Miniature pieces by **R. Schumann** and **Fr. Busoni**.

Stylistic reference points. Technical- interpretative reference points. Structures.

Lesson 9

E. Bozza – *Bucolique* and an introduction in the clarinet repertoire of the French composition school from the first half of the 20th century.

Impressionist elements, together with an exotic, visual atmosphere.

Resolving instrumental technique issues on: virtuosity, tone color and improvisation.

The practical workshops will focus on:

- Continuing the development and diversification of instrumental techniques such as: breathing, sound production, articulation, dynamics, tone quality, etc.
- Clarinet teaching methods, reflected in a theoretical approach to technical and interpretative "movements" as well as methods of achieving them.
- Audition – demonstrative tool. "Direct demonstration".
- Introduction in post-romantic orchestral repertoire and going through the texts proposed by the curriculum.

3rd Year, 1st Semester

Learning Units	Objectives/Skills
I. Viennese Classicism – musical language traits. Concerto in A <i>K.V. 622 I</i> by W.A. Mozart	Resolving interpretative and stylistic issues. Acquiring skills required by the performance of Mozart’s concertante masterpieces.
II. Musical Impressionism as mirrored in clarinet literature through C. Debussy’s <i>Rhapsody I</i> for clarinet and orchestra.	Achieving impressionist colors through special tone production techniques. Dynamics and poetical fantasy.
III. Johannes Brahms and his last chamber composition: <i>Sonata op. 120 No. 2</i>	Stylistic traits. Evocation character of the specific tone color of the clarinet.
IV. Self-control, rationalization and “intellectualization” techniques required by a performer	Performance psychology Psychological training in preparation for a public appearance.
V. Introduction in Romanian avant-garde and contemporary music	T. Olah – <i>Sonata Solo</i> and new means of musical expression.

REPERTOIRE

I. Etudes, exercises, orchestral excerpts:

I. Goilă – “*Manualul Clarinetistului “Vol. I – II – III*”

I. Goilă – *Chromatic Etudes*

A. Gabucci – *Modern Etudes*

Orchestral Excerpts –from **R. Strauss’s** creation

II. Sonatas:

Johannes Brahms - *Sonata op. 120 No. 2*

M. Reger - *Sonata op. 49 No. 2*

III. Concertos, Concert Pieces :

Mozart – *Concerto La K.V. 622*

Debussy – Rhapsody I a

IV. Pieces:

Fr. Danzi – *Concert Piece 3*

S. Golestan – *Egloga*

Lessons 1, 3, 5

Johannes Brahms and his creation dedicated to the clarinet: *Trio op. 114, Quintet with Clarinet op. 115, Sonata op. 120 no. 1 f-mi* and *Sonata op 120 no. 2 Eb*. These works excellently showcase the clarinet and its sound and technical possibilities.

- Elegiac beauty, poetical reverie.
- Schubertian and Mozartian serenity.
- Achieving them through the clarinet's expressive capabilities.
- Soloist-pianist collaboration.

Lessons 2, 4, 6

W.A. Mozart and his concertante masterpieces or his last “finished” work completed in 1791, 2 months before his controversial death.

- familiarizing oneself with the musical text from a melodic, rhythmic, specific Mozartian articulation, dynamic and metric point of view.
- clarinet-orchestra collaboration.
- performing a structural analysis of the three movements.
- phrasing and the role of breathing.
- phrase character within movements.
- emotional content.
- elements of motility technique.

Lessons 7, 8

C. Debussy – Rhapsody I a

- developing sound emission techniques used for the rendition of impressionist colors.
- an in-depth understanding of „tempo giusto” and „written dynamics” refer to – a mechanical performance of the diverse rhythms and intonation. Clarinetist – orchestra collaboration.

Lessons 10,11**M. Reger** - *Sonata op. 49 No. 2*

Stylistic traits in clarinet literature.

Similarities of an architectonic and affect content nature in the clarinet creation of **Reger** and **Brahms**.

Thoughts on instrumental technique, form and content analysis.

Stylistic differences in the creation of the two composers (**Brahms** and **Reger**).

Collaboration with the pianist.

Lessons 12, 13**Fr. Danzi** – *Concert Piece*

- the contribution of composer, conductor and teacher **Fr. Danzi** to the development of musical repertoire for wind instruments, especially clarinet.
- romantic stylistic elements.
- similar and different stylistic traits in the creation of composers: **Danzi** and **Weber**.

Lessons 2, 11, 12. Practical Workshops

Dedicated to the works for clarinet by Romanian composers: **S. Golestan**, **Tiberiu Olah** and **C. Țăranu**.

- avant-garde stylistic elements
- sound effects: types of vibrato, glissando, frullato, types of tremolo etc.

The practical workshops will focus on a further development of technical skills in all their aspects.

- widening stylistic knowledge by the inclusion of contemporary and avant-garde repertoire.
- familiarizing and technical-mechanical realization of emission techniques required by the new means of musical expression.
- learning and recognizing musical notation that marks the new means of expression in scores.
- sight-reading and its' diversification.

Learning Units	Objectives/Skills
I. Stylistic directions in 20 th century music	National composition schools and their role in enriching clarinet repertoire.
II. Brahms and Reger Stylistic traits. Architectonic similarities. Differences	Clarinet sonata written by the two composers. Quintets with clarinet.
III. Contemporary Romanian composers and clarinet literature	T. Olah, C. Țăranu, Donceanu, Timaru, Rîpă etc. composers of music for clarinet alone.
IV. Theoretical and practical teaching aspects when approaching new repertoire.	Harmonious interknitting of the technical training with one's personal emotional capabilities. Logical assimilation capability.

REPERTOIRE

I. Exercises, etudes, orchestral excerpts

I. Goilă – *Chromatic Etudes*

A. Uhl – *Etudes vol. II*

Orchestral Excerpts – **I. Goilă** – *Book of impressionist style excerpts from the musical creation of Debussy and Ravel*

G. Enescu - *Symphonies*

II. Sonatas:

Reger - *Sonata op. 107 No. 3*

Poulenc - *Sonata*

III. Concertos:

H. Tomasi – *Concerto*

F. Mendelssohn - Bartholdy – *Concert Pieces*

IV. Pieces:

E. Bozza – *Epithalame*

R. Schumann – *Three Fantasy Pieces*

F. Donceanu – *Sonata Solo „Glossă”*

C. Rîpă – *Magic Solo*

V. Timaru – *Solo Mediations*

Lessons 1, 3, 5

M. Reger - *Sonata op. 107 No. 3*

The contribution of post-romantic composer **M. Reger** to the stylistic diversification of chamber music for clarinet. Soloist-pianist collaboration.

Architectonical aspects of **Reger** and **Brahms'** chamber music creation. Harmonic colors in the music of the two composers.

Stylistic-interpretative analyses.

Lessons 2, 4, 7 are dedicated towards learning the clarinet concerto by **Henri Tomasi**, one of the representative concertos from the 20th century clarinet repertoire.

Interpretative reference points in clarinet concertos by **Tomasi – Bozza – Hindemith - Copland**.

Form analyses. Further technical development.

Lessons 8, 9, 10

Poulenc - *Sonata*

The 6 French Composers and their clarinet creation.

Poulenc's *Sonata* will be compared to the great romantic sonatas as well as other sonatas with a cyclic valence.

Solistic-interpretative familiarization and comparative performance. Clarinetist-pianist collaboration.

Lesson 6 will address one of the most complex pieces by **E. Bozza** – *Epithalame* which falls under the incantation “style”.

Resolving instrumental technique issues.

Resolving improvisational aspects (ad libitum), as well as cadenza moments.

Lessons 12, 13, 14

In music literature, there are a series of concertos for two clarinets and orchestra:

C. Stamitz – *Concerto*

Fr. Devienne – *Concerto*

C. Baermann – *Concerto*

F. Mendelssohn - Bartholdy – Two *Concert Pieces* concentrated in time and movements following „*Concertino*” patterns.

Interpretative analyses.

The focus will be on homogeneous sound, dynamics, metrics, rhythm, etc. as well as synchronization of sound articulation.

Practical workshops will focus on:

- consolidating technical skills.
- learning the new “signs of musical notation” in contemporary music, found in works for solo clarinet (Romanian and universal literature).
- further developing skills involving the “new techniques” of sound production and tone color differentiation.
- orchestral excerpts will aim to develop sight-reading skills and to familiarize the student with stylistic elements of symphonic music: **Enescu – Debussy – Ravel.**
- the etudes and exercises will help diversify mechanical, emission, virtuosity, etc. skills.

4th Year, 1st Semester

Learning Units	Objectives/Skills
I. Concertante clarinet repertoire by 2th century composers	Acquiring and developing technical and interpretative skills indispensable to the performance of music from the different movements of the 20 th century.
II. Sonatas for clarinet and piano in the romantic stylistic era in the creation of composers Saint-Soeur, Brahms, Reger, Reinecke, Stanford.	Gaining the necessary knowledge required in order to tackle these creations from all technical and (especially) stylistic perspectives.
III. Means of further developing knowledge and skills. Thoroughly fixing acquired information.	Aspects of training performers for “great success”. Developing musical sensibility.

REPERTOIREI. Etudes, orchestral excerpts**G. Gabucci** – *Preludes***G. Perier** – *Modern Etudes*Orchestral Excerpts from the symphonic repertoire of the 20th century**Prokofiev, Stravinsky, Bartok, Shostakovich**II. Sonatas:**P. Hindemith** - *Sonata***C. Reinecke** - *Sonata*III. Concerte:**C. Nielsen** – *Concerto***J. Francaix** – *Concerto*IV. Piese:**C.M. v. Weber** – *Duo Concertante***Ch. Widor** – *Introduction and Rondo*

D. Milhand – *Scaramouche*

K. Stockhausen – *In Freundschaft (Solo)*

A. Jolivet – *Asceses (Solo)*

(2 free-choice pieces)

Lessons 1, 4, 7

Hindemith – sonata for clarinet and piano, one of the representative clarinet works for the neoclassical stylistic period.

Architectonic analyses, movement structures, correct rendition of the musical text.

Dynamics and structure of baroque type phrases but with atonal melody valences.

Conscious and logical learning of the musical text.

Comparative interpretation.

Clarinetist-pianist collaboration.

Lessons 2, 5

Concerto by Danish composer **Nielsen** of a post-romantic orientation (p. I-II).

Analyses, structures.

Technical realization of complex rhythm and virtuosity difficulties.

Achievement of dynamics and color scheme.

Lessons 8, 12

Jean Francois – *Concert p I-II*

We will go deeper into the characteristics of musical language employed by the French 20th century composers.

An analysis of the concerto's structure in comparison to other clarinet concertos.

Establishing practice methods in order to solve issues of great technical and musical difficulty.

Lessons 9, 11, 14

Romantic sonata: stylistic traits.

Architectonic similarities, differences, contrasts, etc. in the musical creation of **Brahms,**

Reger, Reinecke, Saint-Saens etc.

Sonata for clarinet and piano by the German romantic composer, an accomplished successor of his teacher, **R. Schumann**.

Analysis of the musical language in **Reinecke**'s Sonata.

A correct and exact reading of the text.

Collaborating with the pianist.

Stylistic and interpretative comparisons between the flute, violin and clarinet sonatas.

Lessons 3, 6

C.M.v Weber – *Grand Duo Concertante*, a innovative “sonata” for two concerto instruments.

- analyses, structures
- collaboration between the 2 performers
- elements of romantic style
- emotional incursion
- highlighting elements of instrumental virtuosity

Lessons 10, 13

Virtuosity miniature pieces: **Widor** – *Introduction and Rondo*

Milhaud – „*Scaramouche*” *Suite*

Two French composers with very different stylistic views: post-romantic, neoclassical.

Analysis of the musical language from the two works.

A correct rendition of the text with all dynamic, etc. details.

Practical Workshops

Composer **Gabucci**'s Preludes include elements of great technical difficulty.

Familiarizing oneself with the improvisational elements in a logical and rational manner.

The “character piece” etudes by composer and professor **Prier** – will be practiced in a rational manner while making sure to adhere to all stylistic elements.

The solo pieces by French composers **O. Messiaen** and **A. Jolivet** will be analysed from the perspective of their stylistic orientation.

O. Messiaen – a successor of the Viennese expressionist school represented by: **Schönberg, Berg and Webern**.

Stylistic elements and how to perform them in the piece *Birds' Abyss*.

Asceses by composer **A. Jolivet** and their color, dynamic and emotional richness.

Technical and interpretative issues.

German composer **K. Stockhausen** and his works for clarinet.

Analyzing and practicing his internationally famous piece, *In Freundschaft*.

Orchestral excerpts from the symphonic repertoire of Russian school composers and **B. Bartok** = they require a patient and focused practice, due to the extremely complex and difficult technical and interpretative issues.

4th Year, 2nd Semester. Repertoire for the Bachelor's Exam

Learning Units	Objectives/Skills
I. Defining stylistic traits of musical Baroque	Analyses, stylistic studies, comparative stylistic studies, documentations
II. Ephemeral stylistic traits of the Viennese classicism with special references to Mozartian creation	Analyses, stylistic studies <i>Concerto KV 622 in A major by Mozart</i> Comparative interpretative stylistic studies
III. Stylistic traits of romanticism as mirrored in the clarinet literature	Romantic works by Weber, Brahms, Reger, Schumann, Reinecke etc. and their affect content
IV. New means of expression in the works for clarinet solo by contemporary Romanian composers	Resolving technical issues Learning and deepening knowledge of new graphic elements
V. Movements and stylistic directions in the musical creation of the 20 th century	Neoclassical, impressionist, expressionist, dodecaphonic and electronic music directions

REPERTOIRE

- I. One work from the Baroque stylistic period, mainly sonatas: **Vivaldi, Bach, Handel, Telemann, Scarlatti, Corelli (I. Goilă – Preclassical Sonatas)**.
- II. **Mozart** – *Concerto Kv 622 A Major*

- III. One romantic work written by: **R. Schumann, Saint – Saens, Brahms, Reger, Weber, Stanford, Reinecke** etc.
- IV. One impressionist, neoclassical or other modern stylistic movement work for clarinet
- V. One work by a Romanian composer (preferably solo): **Olah, Țăranu, Nichifor, Timanu, Rîpă, Türk** etc.

The 14 lessons and 14 practical workshops will be used towards musicological research in preparation for the theoretical task (Personal Performance Concept) within Bachelor's exam.

Bibliographic documentation.

Stylistic documentation.

The 28 lessons will be used towards learning and polishing the selected repertoire to be performed during the recital task of the exam.

Professor **Ioan Goilă**, PhD