

*The International Conference of Doctoral Schools within  
“George Enescu” National University of Arts  
Iași, Romania*

**What and how do we research in the artistic field?  
Contents and methods**

**MUSIC SECTION**

**The actuality of music research - disciplinary connections**

2-3 November 2023

## **SCIENTIFIC COMMITTEE**

Professor PhD **Laura Vasiliu**

Professor PhD **Carmen Chelaru**

Associate Prof. PhD **Loredana Iașeșen**

## **ORGANIZING TEAM**

Professor PhD **Laura Vasiliu**

Associate Prof. PhD **Loredana Iașeșen**

Student PhD **Daniela Goria**

Student PhD **Iulian Fodor**

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**International Conference of Doctoral Schools** of the “George Enescu”  
National University of Arts, 2-3 November 2023

**What and how do we research in the artistic field? Contents and methods**

The annual conference hosted by the Doctoral Schools of the “George Enescu” National University of Arts in Iași, Romania, aims to provide participants with a platform for debate on the themes and methods of artistic research, as well as the possibility of a beneficial exchange of ideas for all those involved: doctoral students, PhD supervisors or professionals from the field. The general concept of the conference finds its expression in themes specific to the three fields Visual Arts, Music and Theatre and Performing Arts, with presentations and debates taking place both in the plenary session and in the three sections. The conference papers will be published in a volume in Romanian and English and will be indexed BDI.

**MUSIC SECTION**

**The actuality of music research - disciplinary connections**

Coordinator: Laura Otilia Vasiliu

Connecting music research with the cultural directions affirmed in the humanities and information technology is a necessity of the moment. Never before has musicology, implicitly open to sister disciplines since its foundation, penetrated so deeply into the area of interdisciplinarity. Even super-specialized musicians, partially accessible in the cultural environment, take into account complementary thematic areas, with an inspiring, argumentative or applicative role. The democratization of access to information in the Internet age creates the new paradigm of knowledge and research, one of the benefits being the possibility of investigating various subjects, even from the perspective of a non-specialist in the respective fields. Interest in related disciplinary areas, such as history, politics, psychology, culture industry, sound technology, literature and art, amplifies the cultural access of established musical subjects: historiography, theory and analysis, stylistics of performance and composition, aesthetics and criticism, etc. Interdisciplinarity can be one of the ways to reintegrate music studies into the area of perception of the intellectual environment and a possible answer to the challenges of music pedagogy.

We are launching this research and debate topic within the **International Conference of Doctoral Schools** of the “George Enescu” National University of Arts, also proposing several subordinate topics:

- The tendency of the context *vs* the meaning of the work;
- Aesthetics *vs* the psychology of creation (composition / interpretation);
- Dramaturgy, metaphor and image in the musical act (composition / interpretation/ criticism);
- The benefits and avatars of technology. Scientific documentation in the digital stage;
- Disciplinary connections in music pedagogy.

**Thursday, 02 November 2023**

**10:30**

**Keynote Speaker Prof. PhD Valentina Sandu-Dediu**

National University of Music Bucharest

***Nationalisms and 20th Century Music: The German Case***

**13:30**

**Contemporary music - Conquests and Incongruities**

Moderator: Professor PhD **Carmen Chelaru**

“George Enescu” National University of Arts Iași

**Keynote Speaker Professor PhD Baiba Jaunslaviete**

Jāzeps Vītols Latvian Academy of Music

***The most characteristic manifestations of stylistic dichotomy  
in the 20th century music: conceptual basis and  
interpretation of certain musical parameters***

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**Laura-Otilia Vasiliu**

Professor PhD,  
“George Enescu” National  
University of Arts Iași

*The relationship of Iași composers with the  
avant-garde (II). Anton Zeman and Sabin Pautza*

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**Ioan Pop**

Associate Professor PhD,  
“Gh. Dima” National  
Academy of Music, Cluj-  
Napoca

*My Own musical affective interferences with  
Eminescu’s poem „Se bate miezul nopții” (“The  
midnight bell rings”)*

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**Luminița Duțică**

Professor PhD,  
“George Enescu” National  
University of Arts Iași

*Psychological typologies and musical semantics in the  
Concerted Suite “Iris unveiled” by Qigang Chen*

**The actuality of music research - disciplinary connections**

16:15

Moderator: Professor PhD **Laura-Otilia Vasiliu**

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**Mihaela Gârlea**

University Lecturer PhD,  
“George Enescu” National  
University of Arts Iași

*Music in the Expansive Realm of Literature: Milan Kundera (Case Study)*

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**Dorina Comănescu**

Associate Professor PhD,  
“George Enescu” National  
University of Arts Iași

*Predictors of preference for academic music*

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**Cătălina Ionela Chelaru**

Associate Professor PhD,  
“George Enescu” National  
University of Arts Iași

*The online project „Let's Breathe Together” 2021 – A sublime dialogue between music and medicine, between catharsis and thaumaturgic*

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**Loredana Viorica Iașeșen**

Associate Professor PhD,  
“George Enescu” National  
University of Arts Iași

*Emilia Petrescu – The Outstanding Performer of the Baroque Cantata*

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**Oleg Garaz**

Associate Professor PhD,  
“Gh. Dima” National  
Academy of Music, Cluj-  
Napoca

*The discipline “Analysis of musical forms” and the idea of didactic deformation*

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19:00

## LANSARE DE CARTE

Gheorghe Duțică

- *Un labirint sonor. Refugii, răgazuri, reîntemeieri*, Editura Muzicală, 2023
- *Solfegii și dictee*, Editura Muzicală, 2023

**Moderator:** Prof. univ. dr. **Laura-Otilia Vasiliu**

**Invitați:** Prof. univ. dr. **Luminița Duțică**, Prof. univ. dr. **Ioan Oarcea**,  
Conf. univ. dr. **Ioan Pop**; Lect. univ. dr. **Dragoș Mihai Cohal**

Friday, 03 November 2023, ORA 09:00

9:00

## Byzantine musicology – Visions, researches

Moderator: Associate Professor PhD **Irina Zamfira Dănilă**

**Keynote Speaker Professor PhD Nicolae Gheorghiuță**

National University of Music Bucharest

***Byzantine Musicology and disciplinary connections***

**Irina Zamfira Dănilă**

Associate Professor PhD,  
“George Enescu” National  
University of Arts Iași

*Manuscript no. 110 from the “Dimitru Staniloae”  
Ecumenical Library of Iasi*

10:00

**Film music in Romania (1948-1989). Research, digitization, recovery**

**Moderators:** Associate Professor PhD **Diana-Beatrice Andron**,  
Professor PhD **Nicolae Gheorghită**

**Ioana Bîgu**

Master's Degree Student,  
National University of  
Music Bucharest

*Construction features of the musical discourse in the soundtrack of the film "A Stormy Night"*

**Andreea Mitu**

PhD Student,  
National University of  
Music Bucharest

*Ion Dumitrescu and film music. Compositions, attitudes, intersections.*

**Cătălin Cernătescu**

Researcher,  
National University of  
Music Bucharest

*Ciprian Porumbescu, a cinematographic biography of a "passionate patriotic artist"*

**Vlad Ghinea**

PhD Student,  
National University of  
Music Bucharest

*The Music of a Romanian Story Set in the Wild West: Adrian Enescu and The Transylvanians Film Trilogy*

**Emanuela Izabela Vieriu**

Assistant Professor PhD,  
"George Enescu" National  
University of Arts Iași

*Features of the music psychological drama films. "Eyes Wide Shut"*

**14:00**

## **Doctoral research**

**Moderator:** Researcher PhD **Ligia Fărcășel**

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**Maria-Isabela Nica**

PhD Student,

“George Enescu” National

University of Arts Iași

*The phenomenon of World Music in the vision of*

*Philip V. Bohlman*

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**Natalia Blîndu**

PhD Student,

Academy of Music, Theatre

and Fine Arts, Chișinău

*The activity of the “Doina” Choral Chapel in the*

*years 1963-1975 based on the archive materials from*

*the special deposits of the Republic of Moldova*

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**Celia Costea**

PhD Student,

“Gh. Dima” National

Academy of Music,

Cluj-Napoca

*Vocology: delineation and future prospects*

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**George-Ștefan Coman**

PhD Student,

“George Enescu” National

University of Arts Iași

*Post-Wagnerian opera in German. Richard Strauss*

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**Andrei Tase**

PhD Student,

Western University of

Timișoara

*A Pentadimensional Analysis of the Theme “The Man*

*I Love” by Gershwin*

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**Mihaela Istrati**

PhD Student,

“George Enescu” National

University of Arts Iași

*Melodies and Comparative Meanings between the*

*Theater Suite “Hamlet” op.32a and the Film Suite*

*“Hamlet” op. 116a by D. Shostakovich*

**Oana Zamfir**  
PhD Student,  
“George Enescu” National  
University of Arts Iași

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*Myriam Marbé – Avant-garde and ideological  
neutrality*

**Georgiana Cioban  
(Maria)**  
PhD Student,  
National University of  
Music Bucharest

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*Ludic elements in the approach to music education*

**Elena Marinova**  
Phd Student,  
Doctoral School of  
Humanities and Arts  
University of Oradea

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*Artificial intelligence in musical education*

**Thursday, 02 November 2023**

## ***Nationalisms and 20th Century Music: The German Case***

*Keynote Speaker* Professor PhD **Valentina Sandu-Dediu**  
National University of Music Bucharest

### **Abstract**

I belong to a generation of Romanian musicologists educated in the last years of the communist period, and the idea of balancing historiography and structuralist analysis has followed me a lot. I inherited from Romanian historiography clichés such as “the tension between the national and the universal”, the “transfiguration” of the folkloric source (in avant-garde composition), the “Moldavian Orpheus”, etc. Over time, I felt the need to reformulate, nuance, combat such clichés and other previously accepted ideas, coming across manifestations of nationalism in music every time. But these are not only characteristic of the Romanian environment, so I looked to other European cultures to learn from what was happening there: to the French with the Dreyfuss and Vincent d’Indy cases, to the Soviets with the compromises made by Shostakovich and Prokofiev, but also with Stravinsky’s “export nationalism”. Other themes to explore are Bartók and folklorism, Enescu and communism. In this lecture I limit myself to the great German musical traditions and how they were handled by Nazi ideology. I will talk about the “process of German musicology” that opened up after 1990 and shed light on historical aspects during the Third Reich.

**Valentina Sandu-Dediu** graduated in Musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of Musicology and Stylistics). She wrote and edited 12 books, over 40 studies and 300 articles, see *Ipostaze stilistice și simbolice ale manierismului în muzică* (Stylistic and Symbolic Hypostases of Mannerism in Music, Bucharest 1995), *Rumänische Musik nach 1944* (Saarbrücken, 2006); *Despre stil și retorică în muzică* (About Style and Rhetoric in Music, Bucharest 2010); co-editor of *Noi istorii ale muzicilor românești* (New Histories of Romanian Music, Bucharest, 2020). Valentina Sandu-Dediu was a fellow of the Wissenschaftskolleg zu Berlin, is rector of the New Europe College, Bucharest (since 2014), received the Romanian Academy Prize (1997), Romanian Union of Composers and Musicologists Awards (1998, 2010, 2014, 2017, 2020) and the Peregrinus-Stiftung Prize of the Berlin-Brandenburg Akademie der Wissenschaften in 2008. She is also a pianist in chamber ensembles: latest release - *Hybrids, Hints & Hooks*. Music by Dan Dediu: Irina Mureșanu/V.Sandu-Dediu, Divine Art (USA/Canada), 2021.

***The most characteristic manifestations of stylistic dichotomy  
in the 20th century music: conceptual basis and interpretation  
of certain musical parameters***

Keynote Speaker Professor PhD **Baiba Jaunslaviete**  
Jāzeps Vītols Latvian Academy of Music

**Abstract**

Many musical compositions created in the 20<sup>th</sup> Century are based on the concepts of stylistic dichotomy. They can symbolize both opposition, and interaction between the past and the present, the real and the surreal, etc. There are many distinguished examples of a such dichotomy, for example the Violin concerto by Alban Berg, *Vivente – non vivente* by Sofia Gubaidulina, Sarabande from the *Collage on B-A-C-H* by Arvo Pärt, *Légende de la femme emmurée* by the Latvian composer Ēriks Ešenvalds, a.o. This presentation offers a historical overview of the most characteristic concepts of stylistic dichotomy and tries to systematize them. Oppositions of specific musical parameters, such as harmony (for example, tonal – post-tonal; classical chords – clusters), timbre (for example, acoustic – electronic, classical singing – ethnic vocal styles), also will be analyzed in depth. Discussion of this topic can stimulate new discoveries in the semantic possibilities of music of the twentieth century, as well as serve as an impetus for a more comprehensive study of stylistic dichotomy in contemporary art in general.

**Baiba Jaunslaviete**, born in 1964 in Riga (Latvia). 1983–1988 student of Musicology, 1990–1993 PhD at the Jāzeps Vītols Latvian Music Academy, 1993 graduation with Dissertation on the conclusion of contemporary musical composition (on the basis of Latvian chamber music). Researcher (from 1992), lecturer (from 1994) and associate professor (from 2014) at Jāzeps Vītols Latvian Academy of Music. Her special research subjects are various aspects of Latvian music – its stylistic and historical context. She has given presentations at several international musicological conferences (Riga, Vilnius, Tallinn, Leipzig, Bonn, Marburg, Łódź, Legnica, Sofia, Rimini, Zagreb etc.) and has published the books and research articles related to various stylistic aspects of the 20<sup>th</sup> - 21<sup>st</sup> Century music – the interaction of sonoristic and non-sonoristic material in a composition, the oriental elements in Latvian choral music, manifestations of post-modernism in the work of Marģeris Zariņš, the use of the term of polystylism in musicology, etc.

## ***The relationship of Iași composers with the avant-garde (II). Anton Zeman and Sabin Păutza***

Professor PhD **Laura-Otilia Vasiliu**  
“George Enescu” National University of Arts Iași

### **Abstract**

The iconoclast spirit and the radical novelty of the composition techniques launched by the European avant-garde of the 1950s and 1960s permeated the circle of Romanian composers firstly along unofficial pathways. Before being allowed to participate in the Darmstadt Summer Course as late as 1968, Romanian composers came to relatively know the Polish school by sporadically attending the contemporary music festival Warsaw Autumn. So that in the early 1960s Romanian composers had seen scores written on the basis of the new techniques – full indeterminacy, textures with a global effect, colour effects and the launching of a new semiography –, as the offered opening produced lively emulation among the young artists. Composers Anton Zeman and Sabin Păutza, at that time students at the composition classes of the “Ciprian Porumbescu” Conservatoire, were initiated in the contemporary languages, absorbing some of the knowledge and openness towards novelty of creative professors such as Tiberiu Olah, Aurel Stroe, Anatol Vieru, themselves in a process of assimilation/experimentation. After settling down in Iași (1964-1965) they kept in close contact with their former mentors, being au courant with the the new ideas launched in the capital city, for instance Ștefan Niculescu’s studies regarding heterophony and musical syntaxes promoted in conferences before publication (1969-1973). This paper focuses on works launched around 1970 with advanced types of writing (varied texture techniques and elements of indeterminacy) through which Iași composers were found in the front lines of their generation, next to Liviu Glodeanu or Mihai Moldovan. Concurrently we emphasise the different roles played by this creative experience in the two composers’ careers: Anton Zeman develops this line in ever more elaborate formats, enjoying the appreciation of the Union and contenting himself with unique performances; Sabin Păutza leaves this stage, developing more galvanic creative visions for the public.

**Otilia - Laura Vasiliu** is a professor at the “George Enescu” National University of Arts from Iași, a specialist in the analysis of modern music and in the general musicology of this period. She is a PhD supervisor, a member of the Union of Composers and Musicologists from Romania and of the International Musicological Society. She has authored books and book chapters; her specialty studies have been published in BDI-indexed journals, she has taken part in numerous national and international symposia. She has held lectures, open courses, has led research projects; her articles of music criticism have been published in various cultural or specialty magazines. At present she is Director of the “Science of Music” Research Centre, Head of the Doctoral School – Music field and editor-in-chief of *Artes. Journal of Musicology*.

***My Own musical affective interferences with Eminescu's poem  
„Se bate miezul nopții” (“The midnight bell rings”)***

Associate Professor PhD **Ioan Pop**  
“Gh. Dima” National Academy of Music, Cluj-Napoca

**Abstract**

The composition *Se bate miezul nopții...*, for solo piano, composed in 2022, having its first audition in the Cluj Musical Autumn festival of the same year, in its own interpretation, is intended to be a sincere tribute to Eminescu and his poetic universe. To complete the atmosphere, subtle sound echoes reminiscent of George Enescu's solo piano piece *Carrillion nocturne* are added, thus, through these insertions, a fresco of evocations is completed. Based on the phenomenon of resonance, without necessarily referring to spectralism, which sends us thinking towards the sonority of church bells, especially in the low register, recalling programmatic music, the piece honored a pious tribute to some teachers with whom I studied, who recently passed into stellar worlds, such as Ede Terényi, Ștefan Anghi, Dan Voiculescu, Ileana Szenik, Vasile Herman and others. The work, built on the basis of three interchangeable sections, chains traditional chords with clusters and symmetrical, geometric chordal constructions, and combines the harmonic world with lyrical moments and motricity passages, all mixed in a retort of a playability that refers both to his Eminescu text as well as Enescian type of melody. The text of Eminescu's poetry represents from the beginning, through the poetic images, the starting point as a poetic-musical universe, but it will be transcendentalized and complemented by modern compositional techniques, such as chordal stratification, the transposition of chords in a horizontal plane, the arching of melodic slopes over a large register of the piano, references to the atmosphere of post-romantic music as well as the diversity of writing. From the own analysis of this piece, the relationship between the music and the text will not be missing, as well as some considerations on some important details that can be revealed thanks to self-analysis and that can constitute nodal points regarding the new compositional approaches.

**Ioan (Ionică) Pop** was born in Sângeorș-Băi, Romania on 20th August 1967. He studied oboe and piano at the Lyceum of Music in Cluj-Napoca from 1977 to 1985. He continued with graduate studies in composition at the “Gheorghe Dima” Conservatory of Music in Cluj-Napoca from 1986 to 1991, under Professor Cornel Țăranu, who directed his doctoral thesis, *Tendencies and structures in today's music*. Ionică Pop obtained his PhD in Music in June 2004. In 2006, he achieved a diploma as Director of Musical Theatre at the “Gheorghe Dima” Academy of Music in Cluj-Napoca and in 2010 he graduated from a Module course focusing on Organ Playing. He performs piano and organ concerts both at home and abroad. Currently he is Associate Professor

at the Department of Musicology of the “Gheorghe Dima” Academy of Music, in the Section for *Theory, Solfeggio and Dictation*. He has participated in many folklore gatherings, especially performances of traditional carols, in the regions of Alba and Hunedoara. He has been actively involved as a performer of folklore material, and in the production of articles, books, and compact disks on Romanian folklore. His works have been performed in prestigious festivals such as Cluj Musical Autumn, Cluj Modern and “George Enescu” International Festival, also at the “George Enescu” Museum in Bucharest, in Netherlands, Germany, Italy, Denmark, France. He is interested in investigating the convergence between composition and direction in instrumental theatre, and also in original ways to compose for voice using his own poems as lyrics. Since 2008 he has lead the contemporary music ensemble *Impact XXI*, which includes soprano, trombone, piano and percussions.

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## ***Psychological typologies and musical semantics in the Concerted Suite “Iris unveiled” by Qigang Chen***

Professor PhD. **Luminița Duțică**  
“George Enescu” National University of Arts Iași

### **Abstract**

The Concerted Suite *Iris dévoilée*, for grand orchestra, three female voices and three traditional instruments, is one of the reference musical creations of the Chinese composer Qigang Chen, an illustrious student of Olivier Messiaen in Paris and one of the most important exponents of the extra-contemporary european. *Iris' scarf* - an allegorical nickname for the rainbow - slips little by little from the mysterious face of one and the same woman (imaginary character or poetic pseudonym circulated in the 17th-18th Centuries), revealing the fullness of the psychological diversity induced of the nine moods, nine facets of femininity (*1. Ingenious, 2. Chaste, 3. Libertine, 4. Sensitive, 5. Tender, 6. Jealous, 7. Melancholic, 8. Hysterical and 9. Voluptuous*) captured in an exceptional range of expressions and sound nuances. From this perspective, the present study proposes, on the one hand, the identification of the compositional means (of writing styles) through which Qigang Chen manages to achieve the ideal synthesis between the musical tradition of Western Europe and the multi-millenary oriental musical tradition of his country of origin (China), and, on the other hand, the exploration of musical semantics (of this polychromatic mosaic of impressions, temperaments, attitudes, etc.) within the structure and timbre of sound discourse.

**Luminița Duțică** – Professor, PhD in Musicology, “George Enescu” National University of Arts Iași, graduated from the “George Enescu” National University of Arts Iași, Department *Musical*

*Education.* In 2011, she obtained the PhD in Musicology and followed post-doctoral courses at the National Music University from Bucharest, Romania. Now, she is Professor PhD. at the “George Enescu” National University of Arts Iași, where she teaches *Style and language in Romanian contemporary music, Contemporary musical languages, Music Theory. Solfeggio. Dictation, Musical systems of hearing education.* She received gold medals at *Euro Invent* 2018, 2017 and bronze medals in 2013 for her volumes. Luminița Duțică is author of the following volumes: *Filieri neomodale și organizări sintactice în componistica românească a secolului XX* (2017), *Prin labirintul muzicii contemporane, Colindul românesc în viziunea compozitorilor Sabin V. Drăgoi și Sigismund Toduță, Concerto for Orchestra in the creation of Romanian composers* (two volumes); *Tests of Solfeggio and Musical Dictations* (2010); *Music Theory in Tests and Questionnaires* (2013); *The Rhythmic Concept and the Variational Technique. A vision of the Musical Baroque and Classicism* (in collaboration with Professor PhD Gheorghe Duțică, Iași, Editura Artes, 2004). Luminița Duțică is a member in the World Academy of Science, Engineering and Technology Scientific Committees and Editorial review boards of the journals and conferences since 2015. She participated in important National and International Musicology Symposiums: Budapest (2021), Kalv (Sweden, 2019), Conservatoire Regal du Bruxelles (2018), Prague 2016, the 17th International Conference on Arts and Humanities, Paris (2015), Athens - National and Kapodistrian University (2015), Chișinău (2016), Iași or Brașov (2020, 2016). She has coordinated many educational projects including *Alege muzica! (Choose the Music!)* and *Spectrum XXI. Opera Aperta* with her students.

## ***Music in the Expansive Realm of Literature: Milan Kundera (Case Study)***

University Lecturer PhD **Mihaela Gârlea**  
“George Enescu” National University of Arts Iași

### **Abstract**

When discussing the potential interdisciplinary connections in current music research, a compelling example can be found in the Czech writer Milan Kundera. He performed music in a personal, elitist, yet deeply realistic way, leaving a profound and authentic imprint on world literature in the latter half of the 20<sup>th</sup> Century. Through his works, Kundera uniquely sparks interest in the compositions of musicians such as Ludwig van Beethoven, Leoš Janáček, Pierre Boulez, Arnold Schönberg, Iannis Xenakis and others. Milan Kundera is not only a sociologist, psychologist, philosopher, and occasionally a musicologist, but undeniably a great writer. The manner in which he integrates music into his literary world showcases his expertise and knowledge in Musicology.

**Mihaela Gârlea** is a soloist of jazz, pop music and other musical genres. She is an Alumni of the Faculty of Musical Performance, majoring in Vocal Performance (Canto), of the Master’s Program, majoring in Musicology, as well as graduating at the Faculty of Textiles as part of

“Gheorghe Asachi” Technical University of Iasi. She also completed the postgraduate studies as a Didactical in Vocal Art. She is currently a PhD University Lecturer at “George Enescu” National University of Arts of Iași where she teaches Canto - Jazz and Pop Music, as well as Didactics of Vocal Art. She was a professor at the Faculty of Drama for eight years. She performed at “Vasile Alecsandri” National Theater in Iași for two seasons as Coryphaeus in the play “Ana”, music that she composed together with her husband, the musician Cristian Gârlea, singing live in each performance. She performed in hundreds of concerts and recitals. Her preoccupation for vocal music also materialized in the religious genre, Mihaela Gârlea also releasing two albums with religious music. Recently she has become member of Union of Composers and Musicologists from Romania, at Musicology section. Mihaela Gârlea has written numerous specialty articles in nationally and internationally listed publications, has also published in prestigious magazines, such as *Actualitatea muzicală*, *Muzica* or *Metropolis*, she has published specialty books (for instance, *Curs de Inițiere vocală-canto* (Voice-Singing Initiation Manual), Editura Artes, 2013, *Vocea în jazzul românesc* (Voice in Romanian Jazz), Editura Artes, 2016, *Vocalitatea în jazzul clasic* (Vocality in Classic Jazz), Editura Artes, 2017, and in recent years the first three volumes of the book *Iași, Cetate culturală. Oameni, gânduri, fapte* (Iași, Cultural Citadel. People, Thoughts, Facts), released by Editura Sedcom Libris and Editura Studis. Over the years she has edited audio-video teaching materials, as well as books for children - *Povestea Literelor* (The Story of Letters), Editura Sedcom Libris, 2008, *Când copilul din noi...* (When the Child in Us...), Editura PIM, 2013. As a soloist, teacher or composer and lyricist, she has won numerous awards at music, theater or book competitions (*Confirmarea anului* / Confirmation of the Year Award for the jazz band *Gârlea cvintet* (Gârlea quintet) at the Jazz Awards Gala in 2013, a prize awarded by Muzza Foundation and Romanian Cultural Institute, *Actualitatea Muzicală* (Musical Actuality) Award for her activity as a jazz soloist, Diploma of Excellence within EUROINVENT for *Manualul de inițiere vocală-canto* (Voice-Singing Initiation Manual), Diploma of Excellence and Bronze Medal for *Vocalitatea în jazzul clasic* și *Vocea în jazzul românesc* (Vocality in Classical Jazz and Voice in Romanian Jazz, Directing Award, etc.). She has been appearing in music shows since the 90's. She is often a member of specialized juries. She was also a producer of children's programs on all local television stations, as well as the Program Director of Iași TV Life. She has her own education and culture magazine, MIGALo Magazine.

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## ***Predictors of preference for academic music***

Associate Professor PhD **Dorina Comănescu**  
“George Enescu” National University of Arts Iași

### **Abstract**

The willingness to listen to a new musical work is an important element in building musical culture at a young age. In the 90s, Albert LeBlanc scientifically demonstrated the open-eared theory, using a batch of 2262 subjects, measuring exactly how receptivity to unfamiliar music depends on age and musical style. Until now, there have been experimental confirmations of the theory, but none on a Romanian population. The present study expands the dimensions of the original theory, through a research carried out on 2474 Romanian subjects, aged between 9 and 23 years, who were measured, on a 5-point Likert scale, for their preference for 16 musical fragments representative of 8 historical periods of academic music. The independent variables of the research were scored through a questionnaire separate from the one used in the musical listening experiment. The statistical results revealed the following strong predictors of preference for academic music: subjects' age, background, familiarity with musical pieces heard, preference for literature and visual arts. Gender of subjects and order of presentation of musical fragments were weak predictors. Preference for cinematic art and coincidence with family music preferences were not significant predictors of subjects' preference for academic music. The discussions of the results sheds light on a number of their educational implications, as well as ways to promote academic musical manifestations among young people.

**Dorina Comănescu** graduated in Special Psycho-pedagogy (2002) and Choir Conducting (2008), with a Master's in Psychosocial Intervention and Psychotherapy (2004). She obtained her PhD in Psychology in 2011 and her PhD in Music in 2015, both under the co-supervision of professor Ion Dafinoiu (UAIC) and professor Viorel Munteanu (UNAGE). The interference between the two fields constituted an opportunity for interdisciplinary study that resulted in over 100 presentations at national and international conferences, 4 books, 2 book chapters, 25 BDI indexed articles and 6 ISI indexed articles. Her main research field is Music Psychology, experimental space in which she obtained 136 Google Scholar citations, 27 ISI Web of Science citations and 22 Scopus citations. She is an assistant professor in the Department for Teacher Training at “George Enescu” National University of Arts from Iași, at the same time being a collaborating professor at the Faculty of Psychology and Educational Sciences at “Al. I. Cuza” University where she taught Speech therapy and Psycho-diagnostics. She was a member of POSDRU, ROSE and FDI projects, as well as director of several cultural projects financed by Iași City Hall and Iași County Council. She has been conducting Aletheia Choir for 14 years, with which she won 10 first and second prizes at international choral competitions in Belarus, Poland, Russia and Italy.

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## ***The online project “Let's Breathe Together” 2021 – A sublime dialogue between music and medicine, between catharsis and thaumaturgic***

Associate Professor PhD **Cătălina Ionela Chelaru**  
“George Enescu” National University of Arts Iași

### **Abstract**

The article presents a project that brought together, during the pandemic's hardest moments, artists, doctors, physiotherapists, clergy, pilates and yoga instructors, in the online colloquial evenings “We breathe together”/ “Let's breathe together”, initiated in April 2021 by the mezzo-soprano Dr. Aura Twarowska, soloist of the Vienna Opera, in collaboration with doctor Virgil Musta, Victor Babeș Clinical Hospital, Timișoara, Romania. Since the problem of post-Covid respiratory difficulties was a real one, and because even artists were not exempt from suffering and illness, a large number of personalities from the artistic and medical worlds shared their professional and human experience, searching solutions to improve the health status of patients, recuperative medical gymnastics, the use of singing breathing techniques in the treatment and recovery of breath and the healing of respiratory's sequelae after illness, the restoration of respiratory capacity. In the midst of the pandemic, when art and artists were suffering isolated in their own homes, the computer monitor became the core, the relay of a huge information connection, of hearts in unison, by people thousands of kilometers away. The mentors of the program were: Dr. Ruxandra Donose, Vienna, Leontina Văduva, Paris, prof. univ. dr. Marius Budoiu, Cluj Napoca, Cellia Costea, Athens, Drd. Teodora Gheorghiu, Lausanne, Laura Tătulescu, Munich, associate univ. Dr. Mariana Colpoș, Bucharest. The guests were: soprano Nelly Miricioiu, England, Dr. Ileana Domnița Burcoveanu, Paris, PS Sofian Brașoveanu, Germany, teachers in the Alexander technique – Anca Sighet, Bucharest.

**Cătălina Ionela Chelaru**, artistic pseudonym Katya Kelaro, was born on January 11, 1976, in Iassy, Romania. Opera and lied performer, singing teacher (Associate Prof. PhD at UNAGE Iașsy), poetess, essayist, plastic artist, her areas of competence include: classical singing, lied-oratorio, performance stylistics, the method of vocal singing, artistic mentoring. CDs: *Night of the Nativity of Christ*, Trinitas-Roton, 2003, harpsichord: prof. univ. dr. Lăcrămioara Naie; *Das Marienleben*, op. 27, for soprano and piano, Roton, 2009, soprano: Cătălina Chelaru, piano: Lăcrămioara Naie; *Between Pygmalion and Hyperion*, *Eminescu* - Concert recording, 2021, on piano: Prof. PhD Cezara Petrescu. Published books: *An exceptional instrument: the human voice*, Editura Tehnopress, 2004; *My shadow is called Joline*, Editura Princeps Edit, Iași, 2009, *Poetica liedului religios*, Editura Muzicală, București, 2011; *Small alphabet of vocal wisdom*, Editura Muzicală, București, 2014; *Pages from a journal with incense rinds*, Editura Vasiliana'98, Iași,

2021. Initiator, coordinator and author of the *Vocalogia* series (*Singing Dioramas*, vol. I, Editura Muzicală, București, 2020, *Themes and dilemmas of 21st century musical pedagogy*, Vol.II, Editura Muzicală, București, 2021). Katya Kelaro has been in numerous opera and lied concerts, articles, monographs and studies of literary and musical criticism, performance stylistics. She also is a glass iconography painter.

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## ***Emilia Petrescu – The Outstanding Performer of the Baroque Cantata***

Associate Professor PhD **Loredana Iațeșen**  
“George Enescu” National University of Arts Iași

### **Abstract**

This year marks two decades since the passing away of the distinguished performer and singing teacher Emilia Petrescu, a symbol of the generation of singers from the second half of the 20<sup>th</sup> Century, a refined artist who has always been remembered for her unique performance versions of various lied, oratorio and cantata opuses. Her fascinating and solid musical culture, her rigorous singing technique or her search for original vocal approaches to the scores that she performed are just some of the basic components of the purity of her performing style, which deserves to be commented on based on some famous performances. Being highly appreciated by critics and having built a remarkable career both in Romania and abroad, the soprano Emilia Petrescu is the role model of any vocation artist who dedicated herself to both performing and teaching. Starting from Grigore Constantinescu’s monograph (*Emilia Petrescu – The Queen of Classical Singing in Concert*), as well as various articles on her artistic activity, we will focus on analyzing certain excerpts from several cantatas with a view to highlighting the singer’s unique manner of performing baroque works.

**Loredana Viorica Iațeșen** – musicologist, graduate of the Faculty of Composition, Musicology, Music Pedagogy and Drama – “George Enescu” National University of Arts in Iași (1997-2002), majoring in Musicology, with the graduation thesis entitled “*Salomea*” by Richard Strauss among the operas at the end of the 19<sup>th</sup> Century and the beginning of the 20<sup>th</sup> Century, under the guidance and surveillance of Prof. PhD Laura Vasiliu. She also attended and completed a Master’s Degree on *Musical Thinking in the 20<sup>th</sup> Century. Syntheses and Perspectives* (2002-2003). She was awarded a PhD degree in music by “George Enescu” University of the Arts in Iași (2008) with the doctoral thesis entitled *Expressionist Opera* – under the guidance and surveillance of Prof. PhD Viorel Munteanu. She has lectured at various conferences and published papers in various national and international journals: *Music as a Dramaturgical Component of The Opera “Elektra” by Richard Strauss*, *Recent Advances in Acoustics & Music*, Proceedings of the 11<sup>th</sup> WSEAS International Conference on Acoustics & Music: Theory & Applications, AMTA' 10, “G. Enescu” University, Iași, Romania, June 13-15, 2010; *Analytical Remarks on Harmony in*

*Salome Opera by Richard Strauss* (Latest Advances in Acoustics and Music / Proceedings of the 13<sup>th</sup> WSEAS International Conference on Acoustics and Music: Theory and Applications, AMTA'12), 2012; *Women composers in Iași. Mansi Barberis and Elise Popovici Goia*, in *Musical Romania and the Neighbouring Cultures Traditions-Influences-Identities. Proceedings of the International Musicological Conference*, July 4-7, 2013, Iași, Romania, Peter Lang Verlag, 2014; *New visions in the research of music history*, International Multidisciplinary Scientific Conferences on Social Sciences and Arts 3-9 September 2014, Bulgaria; *Issues related to Jewish origin in the dilemmatic reception of Felix Mendelssohn Music*, Conference Proceedings, 3<sup>rd</sup> RD International Multidisciplinary Scientific Conference on Social Sciences and Arts, SGEM 2016, Book 4, Arts, Performing Arts, Architecture and Design, vol III, ISI Web of Science, 2016, *Meanings of the Postromanticism Concept in the Context of the Universal and National Creation of the First Decades of the 20th Century*, Bulletin of the Transylvania University of Brașov, Proceedings of the 6<sup>th</sup> International Conference The Science of Music – Excellence in Performance, 22-24 November, Brașov, Romania, vol. 9 (58), Series VIII, No 2-2016, published by Transylvania University Press, Brașov, Romania; *Modern Reception of the Musician Francis Poulenc*, International Multidisciplinary Scientific Conferences on Social Sciences and Arts 3-9 September 2018, Bulgaria. She was involved in the writing of the book on *Musicology and Journalism. Classical Music in the Romanian Media after 1989*, coordinated by Prof. PhD. Laura Vasiliu, Artes Publishing, 2007, more precisely the chapter on *Romanian Music Criticism after December 1989*. Member of the editorial team of the book on *Musical Romania and the Neighbouring Cultures Traditions-Influences-Identities*, Proceedings of the International Musicological Conference, July 4-7, 2013, Iași, Romania. She has been a member of the Romanian Music Festival project team in 2012, 2014, 2016, 2018, 2021, 2022 and 2023. She has published the books entitled *Expressionist German Opera*, Editura Artes, Iași, 2015 and *Modern Music. Style-Genre-Language*, Editura Artes, 2015. She is currently Associate Prof. PhD at the Faculty of Performance, Composition and Theoretical Musical Studies of “George Enescu” National University of the Arts in Iași.

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## ***The discipline “Analysis of musical forms” and the idea of didactic deformation***

Associate Professor PhD **Oleg Garaz**  
“Gh. Dima” National Academy of Music, Cluj-Napoca

### **Abstract**

Do composers produce cells, figures, motifs, or periods? Does the concept of form only mean a string of capital letters in music? How interested can a singer be in the form of instrumental music? What could the word composition mean after all? And why would compositional analysis be different from simple form analysis? There are just as many questions that produce logical and legitimate anxiety. And all this because the form of music is synonymous with the form of water. With only one difference: water is liquid and formless, and music’s only sense of form is acoustic and invisible. Because the form

of music cannot be and is not musical. The discipline of musical forms teaches nothing about form, only compositional scheme. Which has nothing to do with music. Do composers produce articulations or perhaps ideas, melodies, meanings, and themes? Which in turn can assume various compositional schemes. After so many questions, it would be appropriate to formulate a final query: given so many distortions, what exactly does the discipline *Analysis of Musical Forms* teach students?

**Oleg Garaz** (b. 1964, Soroca, Republic of Moldova), Associate professor PhD hab. Specialization: *Musicology*. Studies: “Ștefan Neaga” High School of Music (Chișinău, RM, 1979-1983), “Gavriil Muzicescu” State Conservatory (Chișinău, RM, 1987-1990), “Gheorghe Dima” National Music Academy, Cluj- Napoca, Romania, 1990-95, 1997-98). Doctoral studies: National University of Music Bucharest (2009-2013). Professional achievements: 13 book volumes, around 40 studies in specialist magazines, several conferences, and around 400 publications in the cultural media. Several dozen participations in audio-visual media. Coordinator of the “Musicology” series at the Eikon Publishing House (Bucharest).

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**Friday, 03 November 2023**

## ***Byzantine Musicology and disciplinary connections***

*Keynote Speaker* Professor PhD. **Nicolae Gheorghită**  
National University of Music Bucharest

### **Abstract**

Byzantine musicology is part of the great musicological family (as defined by the famous Grove Music Encyclopaedia) and, like its predecessor, is also a young science, officially recognized somewhere around the beginning of the 20th Century. All early research efforts in the area of Byzantine musicology were engaged with two problems: the first dealt with the classification and location of manuscript musical sources, while the second dealt with the decoding of Byzantine musical notations. The present paper attempts to survey this diachronic path of Byzantine musicology in the international arena with an emphasis on the contemporary status of this science in Romania, in connection with other disciplines and, of course, with the area of performance practice and research.

**Nicolae Gheorghită** is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest (UNMB), as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. N. Gheorghită has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. His writings include over fifty articles and 12 books, and edited volumes. He has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book, *Musical Crossroads*. Nicolae Gheorghită is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

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***Manuscript no. 110 from the "Dumitru Staniloae"  
Ecumenical Library of Iasi***

Associate Professor PhD **Irina Zamfira Dănilă**  
“George Enescu” National University of Arts Iași

**Abstract**

The purpose of this paper is to catalogue and discover the musical sources used for Ms no. 110. The present paper is part of a larger project of cataloguing the entire fund of musical manuscripts located at the "Dumitru Staniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bukovina in Iasi. Manuscript no. 110 uses the Greek and Romanian languages and Chrysantine notation. The copyists are anonymous. The codex was originally thought of as a collection of cheroubikon-koinonikon psaltic repertoire, but was later supplemented by another copyist with the festal axions in Romanian translated by Makarios the Hieromonk and prosomia in Greek. The repertoire in Greek includes a series of cheroubika and koinonika for Sundays and great holidays. The authors are Greek classical composers: Petros Lampadarios, Daniil the Protopsaltis, Ioannis the Protopsaltis, Chourmuzios Chartophilakos, Gregorios the Protopsaltis, Petros Byzantios. The source of the Greek repertoire is most likely the set of volumes entitled *Ταμείον Ανθολογίας / The Treasure of the Anthology*, which certainly represents one of the main musical collections through which the Chrysantine reform was implemented in the Hellenic area. The inclusion of the festal axions (of the great holidays of the year) in the manuscript is proof of the circulation and importance of this category of chants in the Romanian principalities, after the introduction of the Chrysantine reform through the significant contribution of their author, Makarios the Hieromonk.

**Irina Zamfira Dănilă.** She was born in 1970 in Iasi, Romania. PhD in Music in 2011 at “George Enescu” University of Arts – Iași, with a thesis on *The Valorization of the Byzantine and Psaltic Source in the Creation of Composers from Moldavia*. MA in music at “George Enescu” University of Iași, *Twentieth Century Musical Thought – Synthesis and Perspectives* (2003-2004); BA at “George Enescu” National University of Arts Iași, Faculty of Composition, Musicology, Musical Pedagogy and Theatre (1997-2002); MA in Physics at “Al. I. Cuza” University Iași; (1994-1995); BA at “Al. I. Cuza” University of Iași, Faculty of Physics (1989-1994). She has earned fellowships from *New Europe College* and *Music Institute for Doctoral Advanced Studies* in Bucharest (2012-2013). Byzantinologist, musicologist, associate professor, PhD at the Faculty of Music Performance, Composition, Theoretical Musical Studies of “George Enescu” National University of Arts (GENUA), Department of Theoretical Musical Studies for the disciplines: *Theory of Byzantine Music, Folk music, Ethnomusicology* (BA level), *Byzantine Musicology* (MA level). Participation in national and international symposia. Over 80 studies and articles in the domain of musicology and musical bizantinology published in professional journals. Member of the editorial committee of the Journal of Byzantine Arts, *Byzantion romanicon* (since 2007) and of the *Artes. Journal of Musicology* (since 2013). Member of the juries of traditional and psaltic music national festivals. Conductor of the vocal-instrumental ensemble *Floralia* of GENUA (since 2008). Two CDs of old Romanian music recorded with the ensemble (“Trinitas” Records, Bucharest, 2018).

## ***Film music in Romania (1948-1989). Research, digitization, recovery***

Professor PhD **Nicolae Gheorghită**  
National University of Music Bucharest

### **Abstract**

The analysis of the musical production used in Romanian films has been one of the subjects constantly neglected in research of all kinds in Romania, for various reasons. The project is a unique one in our country and the present paper and my colleagues' presentation tries to explore the actions undertaken in this project through case studies.

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## ***Construction features of the musical discourse in the soundtrack of the film “A Stormy Night”***

Master Student **Ioana Bîgu**  
National University of Music Bucharest

### **Abstract**

Paul Constantinescu, renowned composer, teacher, violinist and conductor, has composed music for several Romanian films, including *A Stormy Night*, *The Lucky Mill*, *A Lost Letter*. The present study analyses the music of the film *A Stormy Night*, released in 1943 and directed by Jean Georgescu, observing in parallel the music of the eponymous opera, premiered in 1935. I will look at the similarities and differences in the approach to music in the two distinct genres, the transition from opera to film music, and some memorable musical moments.

**Ioana Bîgu** began studying the violin at the age of 8, at the “Dimitrie Cuclin” High School of Arts in Galati, and later learned to play the guitar and the cobza. In 2015-2017 she played at festivals in Turkey, Poland, Czech Republic, Macedonia, France as a violinist, guitarist and cobza player. She participated in the International Symposium “George Enescu” (2021 edition), won second prize in the Student Musicology Competition (2021 and 2023 editions), and wrote articles for ACORD magazine. She graduated in classical composition in 2022 from the National University of Music in Bucharest, and is currently a master's student at the same university, in musicology.

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***Ion Dumitrescu and film music. Compositions,  
attitudes, intersections.***

PhD Student **Andreea Mitu**  
National University of Music Bucharest

**Abstract**

Ion Dumitrescu has remained in the history of Romanian music in two equally important roles: that of composer and that of General Secretary of the Romanian Composers and Musicologists Union for over 20 years. His compositional interests include music for films and documentaries. My presentation brings to attention some aspects regarding the soundtracks composed by Ion Dumitrescu that have been identified in the archives accessed within the project *Film Music in Romania (1948-1989)*.

**Andreea Mitu** has graduated Musical Pedagogy at the National University of Music Bucharest (UNMB), where she continues her studies today as a PhD. student under the guidance of Prof. Nicolae Gheorghîță. Her main research area focuses on the salon music of the 19<sup>th</sup> Century in Moldova and Muntenia and its role in the construction of the socio-cultural identity of the elites. She collaborated with UNMBs Department of Research and Innovation in editorial projects finalized with the publication of scores by Romanian composers of the 20<sup>th</sup> Century such as Aurel Stroe, Ștefan Niculescu, Anatol Vieru, Theodor Rogalski, and Tiberiu Olah, as well as of two anonymous collections of miniatures in manuscript dating from the period of the modernization of the Romanian Principalities (approx. 1820-1840). She currently coordinates the activity of the UNMB Publishing House, working at the same time as a music copyist and technical editor.

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***Ciprian Porumbescu, a cinematographic biography of a  
“passionate patriotic artist”***

Researcher **Cătălin Cernătescu**  
National University of Music Bucharest

**Abstract**

Embodying the romantic revolutionary artist with poor health and a premature end, the musician Ciprian Porumbescu (1853-1883) was perceived throughout the 20<sup>th</sup> century as an inspirational model of patriotism. During the communist era he was intensely promoted as a cultural hero of the Romanian nation, his biography becoming a landmark for younger generations. Perfectly mirroring the ideals advocated by nationalist

communism, such as nostalgia for the glorious past, the struggle for freedom and national unity or exacerbated patriotism, Porumbescu's life, presented through an ideological lens, oscillated between historical truth and mythologization. Gheorghe Vitanidis' screening from 1973 turned Ciprian Porumbescu into one of the most famous Romanian musicians of the time and a propaganda tool with a charismatic allure.

**Cătălin Cernătescu** is researcher at the National University of Music in Bucharest and Music education teacher at Gymnasium School No. 79. His interests are in music theory, palaeography, exegesis and alternative semiographic systems of the Byzantine chant, and sacred chant composition. Cernătescu is author and co-editor of several choir books for liturgical use and Byzantine musicology volumes, being as well a prize-winning composer of the National Church Music Festival-Competition "Praise the Lord!", organized by the Romanian Patriarchate.

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## ***The Music of a Romanian Story Set in the Wild West: Adrian Enescu and The Transylvanians Film Trilogy***

PhD Student **Vlad Ghinea**  
National University of Music Bucharest

### **Abstract**

Shortly after the Lumière brothers made their first films, an important genre of cinema began to emerge in the early years of the 20th century. Westerns have been a consistent part of the American film industry, and the international distribution of these films has helped to build a large audience and influence many filmmakers around the world. After the end of the Second World War, westerns began to be made more and more often in Europe. Many times involving crews from Italy, Spain and the United States, these films fall into the spaghetti-western category and have brought to the fore personalities such as Italian director Sergio Leone and actors Clint Eastwood, Terence Hill and Bud Spencer. Countries under the Soviet Union's sphere of influence also explored specific Western themes in films that would be labelled as osterns. In my research I will talk about the first Romanian approach to the genre in the *Ardelenii* (Transylvanians) trilogy, directed by Dan Pița (*The Prophet, the Gold and the Transylvanians*, 1978; *The Baby, the Oil and the Transylvanians*, 1981) and Mircea Veroiu (*The Actress, the Dollars and the Transylvanians*, 1980), focusing on the relationship between the films and the music signed by Adrian Enescu, one of the most prominent film music composers of that time.

**Vlad Ghinea** graduated Musicology at the National University of Music Bucharest, class of PhD Prof. Valentina Sandu-Dediu, and is currently a PhD student at the same institution, researching the musicological volumes published by Editura Muzicală during the communist period in Romania. He has won numerous prizes in musicology competitions, but also in composition. He has presented musicological essays at symposia in Bucharest, Iași or Cluj-Napoca. Reviews and

studies signed by Vlad Ghinea have appeared in important publications in the Romanian cultural landscape, and in 2019-2020 he has been collaborating with Radio România Muzical. Vlad Ghinea is one of the recipients of the excellence scholarships offered by the National University of Music Bucharest in the academic years 2020-2021 and 2022-2023. He is currently editor at the National University of Music Bucharest Publishing House.

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### ***Features of the music psychological drama films. “Eyes Wide Shut”***

Assistant Professor PhD **Emanuela Izabela Vieriu**  
 “George Enescu” National University of Arts Iași

#### **Abstract**

As is well known, film music is placed in the subsidiary of the narrative thread and is closely related to the cinematographic genres and subgenres involved, as well as to character typologies, spatial-temporal coordinates and directorial indications. Regarding the categories and subcategories of cinema, they soundly carry specific features, conventions and codes that composers use successfully. In the content of the article „Features of the music of psychological drama films”, those defining characteristics for the genre in question are detailed and analysed, which have as a benchmark the production *Eyes Wide Shut*, from 1992, directed by Stanley Kubrick. At the same time, we also find implications of eroticism, of mystery, as well as thriller elements, in the form of a complex film, with carefully selected music.

**Emanuela Izabela Vieriu** is a composer, conductor, working as a university assistant professor at the “George Enescu” National University of Arts in Iași, where she teaches seminars on Counterpoint (Palestrinian and Bachian), Composition and Film Music. She constantly participates in composition, film music and musicology seminars, being actively involved in them as well as in the development of personal projects, regarding composition, research and education.

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### ***The phenomenon of World Music in the vision of Philip V. Bohlman***

PhD Student **Oana Maria Nica**  
 “George Enescu” National University of Arts Iași

#### **Abstract**

Philip V. Bohlman, a renowned ethnomusicologist, makes a special contribution to the study of *World Music* and its impact on culture and society. A graduate of Yale and Harvard Universities, he has spent his academic career in various countries and has conducted extensive research in the field of ethnomusicology. He has explored the

complex links between music, cultural identity, nationalism, and migration, covering topics such as music in the context of the Holocaust, musical folklore, Jewish music and Gypsy music. In the context of my PhD. thesis, Bohlman has been a milestone in understanding the phenomenon of *World Music*, so in going through his theorizations I have found a thorough exploration of the history and evolution of the *World Music* phenomenon, with a particular focus on the role of music in globalization and its influence on cultural identities. Overall, the volume *World Music: A Very Short Introduction*, is one of the essential resources for an in-depth understanding of the complexity of the *World Music* phenomenon and highlights the importance of this cultural expression in the context of globalization. The volume, structured in 8 chapters, serves as a comprehensive guide to musical genres and practices around the world. The author draws on historical and musical resources gathered over decades of archival and fieldwork. We learn key elements for understanding this lively and actual phenomenon: the historical, cultural and political contexts in which *World Music* developed, its stylistic and structural characteristics, and parallels such as the relationship between music and identity, the impact of globalization on music, and the emergence of new forms of expression. Bohlman emphasizes the need to clarify the frequent confusion between *World Music*, traditional music and commercial music with traditional influences – one of the major challenges in the study of the *World Music* phenomenon. We will take a look at both traditional and modern forms of *World Music*, providing a comprehensive perspective on the various musical genres and styles, and the cultures from which they spring.

**Maria-Isabela Nica** is a first-year PhD student, specializing in musicology, at the “George Enescu” University of Arts, under the guidance of Prof. PhD Laura Otilia Vasiliu. She graduated from the National University of Music Bucharest in 2021, with the thesis *Bernard Herrmann and Alfred Hitchcock - the beginnings of the horror genre in film music*, under the tutorship of Assoc. Prof. PhD Irina Boga. She carries out an intense editorial activity, being since 2019 until now a collaborator of Radio Romania Muzical, for which she has written numerous interviews, articles, reviews, music newsletters and more. She published various articles for cultural magazines such as *Muzica* magazine, *Actualitatea Muzicală*, *Timpul* magazine, Romanian Music Information Center, and *Bookhub.ro*, *Opera CHARM* Magazine, *ACORD* newspaper, or *Arta* magazine. Since November 2021 she has been the youngest member of the Romanian Union of Music Critics, Editors and Producers. Among her latest achievements are internships with the European Union Youth Orchestra (principal conductor Vasily Petrenko) founded by Claudio Abbado, where she has produced numerous editorial materials including interviews with conductors Manfred Honneck and Sir Antonio Pappano or violinist Julia Fisher. She was a PR intern for the Romanian Musicians' Performing Creation Union, and part of the “George Enescu” Festival (2019), RadiRo Festival (2018) and “George Enescu” Competition (2018) teams. Regarding her research activity, she has carried out musicological studies such as *Salcia- an exercise in defining a creative personality*, *Doina Rotaru*, presented at the *Musicologia Mirabilis* Symposium (2018), or *The Allegory of Fatal Love in Béla Bartók's “The Castle of the Bluebeard Prince”*, presented at the Sound Gardens Symposium, Meridian Festival, Bucharest (2019), for which she was awarded second prize in the musicology competition at the CHEI Festival (2020).

***The activity of the “Doina” Choral Chapel in the years 1963-1975  
based on the archive materials from the special deposits of  
the Republic of Moldova***

PhD Student **Natalia Blîndu**  
Academy of Music, Theatre and Fine Arts, Chişinău

**Abstract**

The “Doina” Academic Choral Chapel is considered the most famous and long-standing professional choir in the Republic of Moldova. The history of this collective as a component part of the National Philharmonic went through different stages, each stage being characterized by the key aspects of its activity. This article focuses on the historical period between 1963 and 1975 - the first twelve years of leadership of the chapel by Veronica Garstea until the collective became a component part of the Joint Directorate of the State Philharmonic of Moldova and the "October" Palace. For the purpose of the research, there are analyzed different aspect such as a qualitative and quantitative composition of the collective, the geography of concert tours, the selection, the complexity and variety of the repertoire, as well as the interaction of the administration with the leaders of other cultural organizations. Special attention is given to the personality of the artistic director and the issues related to the mission of the "Doina" Choir Chapel in the cultural space of the country. For this purpose, all available materials from the archives of the Republic of Moldova are used: the National Archive of the Republic of Moldova, the archives of the Moldova-Concert Directorate and the National Library of the Republic of Moldova. In the presented article, a vast number of heterogeneous documents are designed and used with the aim of recreating an objective panorama of the researched collective in the determined period. In conclusion, it is mentioned that the artistic activity of the most famous choral collective in the republic is an integral part of the cultural life of the country and, together with other artistic collectives of the National Philharmonic significantly contributes to the promotion of national and world music culture.

**Natalia Blîndu** was born on April 4, 1993 in Chisinau, Republic of Moldova. She has a Bachelor's and Master's Degree in Arts as a choir conductor in AMTFA, Chisinau. She has been a choir artist in the “Doina” Choral Chapel since 2018. For three years she has been teaching at the The Center of Excellence in Art Education “Ştefan Neaga” at the Department of Folk Instruments. Also her professional activity includes a methodist's experience in The Republican Center for Children and Youth “Artico” - a state, non-profit institution that offers development opportunities for youth and children through non-formal education techniques. Now she is a head of department of quality management in The Center of Excellence in Art Education „Stefan Neaga”. Her scientific activity in the doctoral studies of the Academy of

Music, Theatre and Fine Arts consists in the research of the history and performing activities of the “Doina” Choral Chapel, scientific adviser – Tircunova Svetlana, PhD, university professor.

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## ***Vocology: delineation and future prospects***

PhD Student **Celia Costea**

“Gheorghe Dima” National Academy of Music Cluj-Napoca

### **Abstract**

Vocology represents an interdisciplinary (cross-curriculum) field which focuses on the scientific study of the human voice. This requires knowledge from several different fields, such as anatomy, physiology, phonetics, acoustics, psychology, vocal therapy and technology. Nowadays there is vast research in this field that gather contributions from different areas of expertise in order to understand and improve the aspects concerning the voice and the vocal communication. Courses and programs of studies of vocology are organized in different European countries and in the United States of America, this research field being institutionalized since 1989. These research programs study not only the aspects related to voice, including vocal emission, sound resonance, timbre and vocal cord functions, but also the emotional impact of the voice during communication. This science, vocology, investigates the way in which different elements, such as the physical structure of the vocal cords, the muscular control, the acoustic characteristics of the voice and technology, can influence the quality of the voice and of vocal communication in general. The present study represents an analysis of the present literature regarding vocology, the importance of this specialty applied as prevention or therapy, being recognized in different contexts, such as music education, public communication and the technologies of vocal recognition. At present, vocology acknowledges a rapid development through the progress of technology and research based on the estimation that vocology-assisted prevention will be beneficial to the health of professionals who use the spoken and singing communication. With the help of specialized equipment, of multidisciplinary intervention and of personalized technical approach, vocology will contribute to the improvement of the quality of human voice and of the vocal communication in a variety of contexts.

**Celia Costea** was born in Piatra Neamț - Romania in a family of musicians, she studied the violin and the viola at the Music School and, later on, studied canto with teacher Elena Bottez at the Arts High School in the same city. She furthered her musical studies at the University of Music in Bucharest and she has been one of the main voices of the National Opera of Athens, Greece, since 2012 when she was granted by the Union of the Greek Critics of Theater and Music the Greatest Award for the best artist of the year. She started her career in 1999 on the stage of the National Opera of Bucharest as Desdemona from G. Verdi's opera *Otello*. The international debut was in

2001 on the stage of Klagenfurt Stadttheater (Austria), as Contessa from W.A.Mozart's *Nozze di Figaro*. She has won 11 international singing competitions, some of them being: 1<sup>st</sup> Prize at the 20th edition of the International Competition *Valsesia Musica*, (2004), 1<sup>st</sup> Prize and the Public's Award at the 40th edition of the International Competition *Francisco Vinas*, Barcelona, (2003), 1<sup>st</sup> Prize and the Public's Award at *Debut* Bad Mergentheim din Germania (2002), 1<sup>st</sup> Prize and the Public's Award at the International Competition *Montserrat Caballe*, Andora, (2001), a.s.o. Soprano Cellia Costea has been the protagonist of the greatest and most famous theaters in the world: Covent Garden in London, Wiener Staatsoper, Gran Teatre del Liceu in Barcelona, Deutsche Oper in Berlin, Konzerthaus in Berlin, Die Staatstheater Stuttgart, Arena di Verona, Concertgebouw Amsterdam, Munich Staatsoper, Staatstheater Hannover, Oslo Opera House, Opera de Marseille, Opera Royal de Wallonie in Liege, Teatro Municipal de Santiago in Chile, Opera de Nice, Opera in Cairo. She has worked with international well-known conductors as Seiji Osawa, Julianio Carella, Mark Elder, Ascher Fisch, Eugene Kohn, Jiri Kout, Alain Lombard, Pinchas Steinberg, Alberto Veronesi, Abel Ybes, Gianpaolo Bisanti, Andrea Battistoni, Omer Meir Wellber, Philippe Auguin, Pier Giorgio Morandi, Karel Mark Chichon.

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## ***Post-Wagnerian opera in German. Richard Strauss***

PhD Student **George-Ştefan Coman**

“George Enescu” National University of Arts Iaşi

### **Abstract**

The title of this communication represents the theme of my PhD project, and in this conference, I aim to present a first stage of the research. Richard Wagner's stage works are considered the pinnacle of the genre in the 19th Century and a turning point in the history of music, with their innovative dramatic vision, technical-vocal difficulty and influence on subsequent composers. The stage creations in the German-Austrian area in the first decades of the 20th Century are related to the tradition of the genre but also show an obsessive tendency for innovation. One can observe the treatment and deepening of psychological dramas, of ancient myths, seen as symbols, in which the great mysteries of the soul, of human complexes and human helplessness in the face of the all-powerful forces of destiny, of divinity, are hidden. We refer to Eugen d'Albert's *Tiefland*, Hans Pfitzner's musical legend *Palestrina*, Alexander von Zemlinsky's *Der Zwerg*, Erich Korngold's *Die tote Stadt* and Alban Berg's expressionist opera *Wozzeck*. The “core” of the research concerns two of the most important operatic works given to posterity by the composer Richard Strauss in partnership with the famous librettist Hugo von Hofmannsthal: *Die Frau ohne Schatten* (“The Woman without a Shadow”) and *Die ägyptische Helena* (“The Egyptian Helen”). The titles mentioned are distinguished by an original, syncretic vision, fuelled by a compositional talent of unquenchable inspiration that the composer would consciously explore and exploit, completing the creation of post-Wagner German opera.

**George-Ștefan Coman** is a first-year student of the doctoral school of the “George Enescu” National University of Arts in Iasi, *Musicology* section. He graduated with the Bachelor's Degree in *Interpretation-singing* in 2021, followed by the Master's Degree in *Musicology* in 2023. He has performed in numerous recitals, in which he has sung parts from operas, operettas and lieder, thus acquiring a broad knowledge of the vocal repertoire. Among the activities carried out in the scientific field are the participation in 2022 in the 24th Edition of the National Colloquium of Musicology, with a study entitled *Richard Wagner's opera Lohengrin - Context, dramaturgy and vocality* and in the National Student Symposium of Musicology *Mirabilis* presenting the study *The narrative and musical origins of Richard Wagner's opera Tannhäuser*, both under the supervision and direction of Prof. PhD Laura Vasiliu.

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## ***A Pentadimensional Analysis of the Theme “The Man I Love” by Gershwin***

PhD Student **Andrei Tase**  
Western University Timișoara

### **Abstract**

Considered by Schiff as “seminal” for *Rhapsody in Blue*, the song *The Man I Love* is iconic for the creation of George Gershwin. The analysis points out some of the peculiarities which revolutionized the American and global. The first two dimensions are reductions for instruments, the other two reflect the relationship trison – triangle, and the last overlaps a major scale with a minor one using the pattern of the London Omnibus. The analysis is performed on the first eight bars of the A Theme, presented firstly in Ella Fitzgerald’s interpretative version accompanied by the symphonic orchestra, then in the piano version of the songwriter. The first dimension of the analysis for the song *The Man I Love* is a reduction for functional piano thought to be easier than the original, with the purpose to have also a practical use in music therapy. The second dimension is the reduction for guitar, a more difficult issue because, in a maximum number of six sounds simultaneously played, it must integrate parts of the melodic and bass lines, respectively, with the harmonic texture. The next step is Riemann’s principle which transforms triads in trigons inside the tonal network. Accordingly, the triads played at guitar become triangles on the guitar neck in the third’s dimension framework, process followed by the fourth dimension which means tonal vectors building on the Tonnetz triangles texture. The last dimension is *Omnibus* analysis by Nicholas Meeus, which means the building of vectors on a graph with horizontal lines representing alternative major and minor chords at thirds intervals, as a rotative cylinder. The work has also a reverential feature, anticipating the near Centenary of *Rhapsody in Blue*. As an *in extenso* paper, the text will contain five figures illustrative for the research.

**Andrei Tase** is a PhD student in the third year at the Western University of Timișoara. In terms of education and training, we also mention that he graduated the Bachelor's (2015-2019) and Master's Degree (2019-2021) at the National Academy of Music "Gheorghe Dima" from Cluj, Department of Musical Performance, Classical Guitar. He actively participated in 40 master-classes with prodigious guitarists from France, Greece, United Kingdom, Israel, Russia, Spain, Cuba, etc. His professional experience focuses on musical productions and concerts. Andrei Tase composed 23 songs, most of them included in the albums "HeartBeat 1" and "HeartBeat 2". In addition, he performed at 144 concerts in Bucharest, Cluj-Napoca, Pitești, Sinaia, Craiova, Sibiu, Satu Mare, Bușteni, etc. and took part in jam-sessions in Canada, Singapore and Europe. Among the 40 publications, we mention: "Musical ideas outsourced from Aurel Stroe and refound in pop-rock music", Aurel Stroe's "Friends", MediaMusica Publishing House, Cluj-Napoca, ISMN 979-0707664-18-6, ISBN 978-606-645-160-4, 2021, "MeeÛsian transformation paradigm applied in two themes of George Gershwin's *Rhapsody in Blue*." published in extenso in *Studii de muzicologie*, vol. XVIII, Editura Artes, Iași, 2023, pp. 301-310, as well as four papers published in *Argeș* journal, under the aegis of the Writers' Union of Romania. Andrei Tase performed 12 conferences, among them being: *Modele arhetipale vernaculare în muzica ultimelor două secole*, presented at the International Festival "Aurel Stroe", 1-2 octomber 2022, Bușteni; *A comparative multidimensional analysis of Rhapsody in Blue versus Bohemian Rhapsody. Two portraits, two œuvres*, in doctoral workshop ATU „My Thesis In 3 Minutes”, UVT, 9-10 Mar. 2023, Timișoara; *Paradigma transformățională meeisiană aplicată la două teme din Rhapsody in Blue de George Gershwin*, at the National Musicology Colluvium "Arta sonoră și multidisciplinaritatea", ediția XXV, UNAGE Iași, 21-23 Mar. 2023.

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***Melodies and Comparative Meanings between the Theater Suite  
"Hamlet" op.32a and the Film Suite "Hamlet" op.116a  
by D. Shostakovich***

PhD Student **Mihaela Istrati**

"George Enescu" National University of Arts Iași

**Abstract**

The chosen theme, "Melodies and Comparative Meanings between the Theater Suite *Hamlet* op.32a and the Film Suite *Hamlet* op.116a by D. Shostakovich", represents an excerpt from the third part of my doctoral project, titled "Theater Music and Film Music - *Hamlet* by D. Shostakovich", under the supervision of Prof. PhD Ciprian Andrei Ion. The research is in its final stage, where all the content presented in the three papers will be combined to form the final thesis. The selection of the excerpt on melodies was made based on the importance of this musical element in each of the suites. The purpose of this excerpt is to highlight the melodic

similarities and differences between the two suites, both based on the same subject - *Hamlet*. The final work has several interconnected goals. First, it aims to bring to light two lesser-known works from Dmitri Shostakovich's oeuvre, particularly in the fields of theater and film music. The second goal is the comparative analysis of two works based on the same subject but written for different genres - theater and film, in different periods of Shostakovich's life, at the ages of 26 and 58. The final goal, but not the least, is to demonstrate the undeniable value of the composer in how he manages to translate directorial concepts into highly evocative musical images.

**Mihaela Istrati** is a young conductor born in Moldova, currently a PhD student in her third year at the National University of Arts of Iasi, Romania. The subject of the research is "Theater music and film music - *Hamlet*, by D. Shostakovich", under the coordination of Prof. Dr. Ciprian Ion. At the same university, she obtained her Master's Degree in Conducting, at the class of professor Dumitru Goia. Bachelor studies in conducting have been done at the National University of Music, Bucharest, having as a mentor the Prof. Dr. Dumitru Goia and Prof. Dr. Tiberiu Soare. With a background of coral activity, until the age of 18, she conducted various choirs from Moldova, after which her main focus became orchestra conducting. She started as a conductor of various student orchestras, including the student orchestra of the University of Music from Bucharest, and continues conducting professional orchestras, such as the Philharmonic of Brasov, Philharmonic of Ploiesti, Philharmonic of Botoșani and Bucharest Opera Orchestra from Romania. Her repertoire includes a large variety of symphonic works by classical, romantic, and contemporary composers and opera works such as *Evgeni Onegin*, *La Traviata*, *Don Giovanni*, and *Iolanta*.

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## ***Myriam Marbé – Avant-garde and ideological neutrality***

PhD Student **Oana Zamfir**

"George Enescu" National University of Arts Iași

### **Abstract**

Myriam Marbé (1931-1997) was part of the *Golden Generation* of Romanian composers, involved in the development of compositional technique along the lines of the European avant-garde. This objective was in contradiction with the aesthetics of socialist realism officially promoted in the 1950s and 1960s. The composer managed to avoid political conformism because of her unique style, in which she combines an innovative language with musical and spiritual sources of Romanian folklore. The artist's creative prestige reached a first culmination in the famous work *Ritual for the Thirst of the Earth* (1968). Her interest in exploiting ancient forms of expression can also be seen in the work for children's choir and orchestra, ***Chiituri*** (1978). *Chiiturile* – a way of expressing an irrepressible joy – are also a form of

folkloric manifestation that is specifically Romanian. Myriam Marbé creates an imaginary place for the joy of living. In the article dedicated to this work, Thomas Beimel describes in detail the Romanian political context of the late 1970s. “There is hardly any reason for such jubilation, expressed in *Chiuituri*, during the Romanian dictatorship, beyond the propaganda formats. The piece is well suited to illustrate what aesthetic freedoms were possible in this period.” Another of Myriam Marbé’s works, *Des-Cântec* (1985), presents a study of the melody and its possible functions. In this case, the composer refers to two different models: a *Delphic hymn* and a *quotation* from a work by Johann Sebastian Bach. The *Delphic hymn* is articulated in a contemporary manner, while the *Bach fragment* changes its character and appears in the manner of a *doina*. Myriam Marbé was not concerned with using direct quotations, but with working with melodies of different origins that are in a process of permanent metamorphosis.

**Oana Zamfir** is a PhD student at the “George Enescu” National University of Arts, the Musicology Department, her research following the topic of “Feminism in musical creation. Descendants of the Myriam Marbé composition class”. She studied the violin for 12 years at the “Ștefan Luchian” Art School in Botoșani, later concentrating on the theoretical side of music. In 2019 she completed her Bachelor Studies of the same specialization, Musicology, as a student at the National Academy of Music “Gheorghe Dima”, Cluj-Napoca, taking her Master Courses at the National University of Arts “George Enescu”, until 2023. Her research (2018-2019) brought to the fore the archaic ritual in the art of composition during the communist period, giving her the opportunity to begin a research internship at the Carl von Ossietzky University, Germany. In this context, she recorded conversations with the composer Violeta Dinescu in Oldenburg, and with members of the Sophie Drinker Institute in Bremen, accessing documents and articles directly from the Myriam Marbé archive. In the same period, she published an interview in the magazine “Muzica”, bringing to attention one of the outstanding contemporary musical figures, the composer Dan Dediu, taking as a starting point the work “A lost letter inspired by Ion Luca Caragiale's play”. She is a founding member of Opera Charm Magazine, including articles such as *Theaters of the world, Legends, Critics and Reviews, Conductors of the future*, as well as interviews in the field of opera. Since 2019 she has been a teacher of Music Education and Theoretical Music Studies, making full use of interactive methods in the musical training of students, as well as conducting the children's choir founded in her first year.

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## ***Ludic elements in the approach to music education***

PhD Student **Georgiana Cioban (Maria)**  
National University of Music Bucharest

### **Abstract**

Contemporary society is currently facing problems relating to the lack of cultural openness on all levels towards the aesthetic and formative values of art. The new generations no longer have the patience and interest to accumulate valuable knowledge and experiences, they no longer have a horizon to aim for, but want to receive everything immediately, even if the satisfaction is short-lived. This phenomenon is increasingly stimulated by the computer society in which we live. So let's use the positive elements of this transformation in the way students think and present them another type of learning, as an alternative method to the classic, rigid style of education. The game, through all its forms and manifestations, triggers and stimulates a series of determining factors for the mental and spiritual health of a human being. Through the complexity and diversity of its actions, the human being, from the earliest age, develops his attention, will and determination. Without any exaggeration, we can say that the game is the most effective way through which the human being enters into a relationship with the surrounding world and explores the physical and emotional environment. The choice of methods of play as a support in the teaching-learning-evaluation activity in music education classes, favors communication between teacher and student, at the same time becoming a bridge to the perception of indirect beneficiaries: family and society. Music is one of the most abstract fields of knowledge. It can either irresistibly attract or, on the contrary, alienate the listener. The music teacher will guide the student by challenging them to think, feel, filter the information, combine it with his own vision and transform it - all in a pleasant, approachable, understanding and age-appropriate setting. All it takes is a little imagination and lots and lots of patience.

**Georgiana Cioban (Maria)** studied violin at the Music Academy in Bucharest (1995) and then obtained a Master's Degree in Educational Sciences, specializing in Interactive Pedagogy at the "Aurel Vlaicu" University in Arad (2021). She is currently a doctoral student at the Doctoral School "Constantin Brăiloiu" under the supervision of prof. dr. habil. Olgața Lupu. In the period 1992-2012 she was assistant 1<sup>st</sup> chair violin in the National Radio Orchestra. Starting in 2012, she chose the teaching career, as a full-time teacher of the musical education department at the "Adam Müller Guttenbrunn" Theoretical High School in Arad. An important part of her academic activity was directed towards the study and application of transdisciplinary principles in education. She initiated and participated in projects dedicated to young people: "Word, color, sound and... computer", "Voyages, voyages", "Do you want to be...a melomaniac?", the International Francophone Youth Theater Festival "Amifran". Since 2020, she returned to Bucharest, where she teaches music education at the Secondary School no. 27. The main areas of interest and research are musical didactics, especially the field of the application of multi-, inter- and

transdisciplinary methods and strategies in the teaching of musical education for the cultivation of a valuable artistic culture among young people. Georgiana Maria currently teaches pedagogical practicum at UNMB, in parallel with the teaching activity in pre-university education.

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## ***Artificial intelligence in musical education***

PhD Student **Marinova Elena**  
Doctoral School of Humanities and arts  
University of Oradea

### **Abstract**

The rapid progress of the new technologies all around the world in recent years demonstrates a strong impact with significant results in many areas, from education, medicine, entrepreneurship, psychology, arts to the daily organization of social interactions. As a whole, artificial intelligence refers to systems that exhibit intelligent behaviors by analyzing their surroundings and take action - with some degree of autonomy - to achieve specific goals. Today, artificial intelligence presents opportunities to complement and supplement human intelligence. The field is interdisciplinary, involving substantial contributions from other related sciences: music education, cognitive psychology, theater and performing arts, anthropology, philosophy, linguistics, mathematics, computer science. Creativity is essentially a complex process, a complex mental activity that ends in a certain good, it is the mental capacity of man to realize the new in different forms: theoretical, scientific, technical, social; to develop original ways and solutions to solve problems and to express them in original personal forms. Modern didactic strategies increasingly encourage the formation and development of innovative intellectual skills and attitudes of students. Thus, the use of artificial intelligence applications in music education classes becomes a necessity for expressing artistic ideas, appreciating musical works and operating with elements of musical language. Under the influence of new perspectives in the teaching-learning-evaluation process, teaching staff is encouraged to use intelligent virtual platforms and multimedia systems. In this regard, the artificial intelligence applications that are used provide an attractive and flexible framework suitable for the transition into the digital era.

**Elena Marinova** was born in Vidin, Bulgaria, in 1988. She graduated from “Sf. Kiril și Metodii” High School of Arts in 2007 and later she was admitted to “Gheorghe Dima” National Academy of Music in Cluj-Napoca, Faculty of Theory, majoring in *Musical Pedagogy*. After completing her undergraduate studies, she continued her training at Babeș-Bolyai University, Faculty of European Studies, master’s program *Performant Management*. Between 2011-2013 she worked as a musical education teacher in several pre-university education units in Cluj-Napoca. From the

desire to continue the research in cultural management, initiated within the master's studies, in 2013 she enrolled in doctoral university studies, organized at the Faculty of Economics and Business Administration, Babeș-Bolyai University. In 2019, Elena Marinova obtained the academic title of Doctor in the field of management with the thesis: *Entrepreneurship and innovation in cultural industries*. In 2017, she moved to Craiova and at present works as a musical education teacher at "Ștefan Velovan" National Pedagogical College and at "Marin Sorescu" High School of Arts. Since 2020, she is an Associate Lecturer at the University of Craiova, Faculty of Letters, Departament of Arts and Media. Currently, Elena Marinova is a Phd Student at the Doctoral School of Humanities and Arts – University of Oradea.

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