

**„Gh. Dima” National Academy of Music from Cluj-Napoca
„Sigismund Toduță” Doctoral School**

HABILITATION THESIS

*Musical Composition, between the need for
continuous artistic expression, a favourite
subject for scientific research and a carefully
controlled and focused teaching strategy*

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Summary

The habilitation thesis entitled „Musical Composition, between the need for continuous artistic expression, a favourite subject for scientific research and a carefully controlled and focused teaching strategy” was carried out during the months of August 2022 - March 2023 and begins with an "Introduction" that presents the structure of the work, then continues with the presentation of the teaching activity (paragraph 2).

Thus, in sub-chapter 2.1, "Academic and didactic career, disciples", the teaching degrees completed are listed, from assistant (since 2005), lecturer (2009) to assistant professor (from 2015 to the present), also specifying the multi-year training of the pupil Mara Prună, who, despite suffering from Asperger's syndrome since birth, has distinguished herself nationally and internationally.

In sub-chapter 2.2, "Lifelong learning programmes", the "Erasmus +" training mobilities (Rome, Graz, Prague) and the Harvard University training course (eight-week online general teaching course) were listed.

The subjects taught during this time ("Musical forms and analysis", "Musical forms and analysis - methods and strategies", "Vocal-instrumental arrangement", "Intercultural education - sound metaphor in European music", "Harmony" and "Classical music composition"), together with the course materials produced (in almost all of the above subjects) have been presented in sub-chapter 2.3, "Subjects taught and course materials realised". The supervision of undergraduate work, dissertations, work for the first teaching degree and participation in national committees for the award of the title of Doctor of Music are listed and detailed in subchapter 2.4.

Scientific research (paragraph 3) is structured in "published books" (3.1.), "articles" (3.2.), "symposia, conferences, masterclasses or workshops" (3.3.) and "national research grants" (3.4.).

Thus, in addition to the revised publication of the doctoral thesis, entitled "Current aspects of opera and oratorio in the author's own creation - analytical particularities", the twelve published articles are also briefly summarised, bringing together studies, reviews, musical analyses and an editorial (see subchapter 3.2.). The lectures delivered in a national context, but also with international participation, covered issues related to contemporary music, as well as aspects related to national research projects obtained through a national competition and coordinated as project director (the two C.N.C.S. grants - funded by the National Council for Scientific Research),

entitled "Analytical and creative investments in the genres of ballet and chamber symphony in contemporary national and universal musical creation" - 2006-2007 and "The artistic and social impact of contemporary musical creation in the 21st century through the prism of the relationship between composer - performer – consumer audience" - 2010-2013).

The artistic creation of the reference period (2005-2023) is amply presented and analysed in paragraph 4.1., from chamber works, classified into works for solo instruments (4.1.1.1. - *Meditations of a lonely bassoon*, *Contemporary music - with or without a teacher*, *Politico-mania* (2012), *Marrock*, *Contratempo* and *In memoriam Andrei Ágoston*), works for 2-8 performers (4.1.1.2. – *Zi și noapte / Day and Night*, *Lamentations of Joan of Arc*, *Nightmares*, *A few musical horror scenes*, *Golem*, 21.12.2012, *Puzzle*, *Morse dedication*, *Scara / The Ladder*, *9 minutes and a half of stress*, *Radio. zip retuned*, *Sepulcralis Labyrinthus*, *Les couleurs de la memoire*, *Scara lumii 2 / The World's Ladder 2*, *Videogame 2023*) and works for large chamber ensembles (4.1.1.3. - *Fun Land*), continuing with vocal-instrumental works (4.1.2. - the songs *Ură / Hatred* and *Năluca unei nopți / The Phantom of a Night*, the musical joke *Memorable moments in the life of B.*, chamber opera scene *Death of Laios*), choral works (4.1.3. – *Dumnezeu umbla*, *Sfinți'L întreba / God walked, the Saints asked*, *Abstract longing for Romania*, *Meditazione sul Cantico delle Creature*), concertante works (4.1.4. - *Transylvanian Seasons*, *Seven* and *Song for the children of men*), ballets (4.1.5. - *Strigoiiul / The Vampire* and *Tulburarea apelor / The Troubling of Waters*), orchestral works (4.1.6. - the orchestral suite *Tulburarea apelor /The Troubling of Waters*), film music (4.1.7. - *Hefaios Dream*), as well as orchestrations, arrangements, folkloric reworkings and pieces for amateur bands (4.1.8., we mention here the twenty-seven vocal-symphonic arrangements of Romanian carols).

The "Impact and recognition of artistic creation" (4.2.) summarises the awards obtained (see Annex 8), participation in national and international juries (Annex 9), interviews granted (Annex 10), performances of own pieces in Romania and abroad (Annexes 11 and 12), pieces published and recorded on CD/DVD (Annexes 13 and 14).

The managerial activity is discussed in paragraph 5 and deals, on the one hand, with "Management positions within the A.N.M.G.D. " (The "Gheorghe Dima" Music Academy from Cluj-Napoca - 5.1.) and, on the other hand, the coordination of various research or artistic projects, from the grants already mentioned (5.2.1.) to the artistic projects funded by the Ministry of Education and obtained through internal project competition within A.N.M.G.D. (5.2.2., four

projects so far) or the project funded by the City Hall of Cluj-Napoca (5.2.3.). The chapter concludes by mentioning my participation as a member of the research team in various national projects with international participation (5.2.4.), as well as by listing my memberships in various cultural foundations or professional associations and the positions held within them (5.3., here we mention the recently position as vice-president of the U.C.M.R. – the Union of Composers and Musicologists from Romania).

The habilitation thesis concludes with the "Proposal for the development of a university career" (paragraph 6), outlining directions for development in both teaching and creative or administrative terms, and with the inevitable "Conclusions", which summarise the entire research.