

**Titlul Tezei de abilitare:**

***Sens și semnificație în cercetarea muzicologică***

**ABSTRACT**

The present habilitation thesis follows the main phases of my professional career after the defense of the doctoral thesis in 2009. The structure of the thesis aims to present, in a succinct and documented manner, the main results of my activities. Thus, in the first chapter, I presented the main points of my scientific research, namely the doctoral thesis, the postdoctoral project, my presence in various congresses and the main publications.

The doctoral thesis, *The pertinence of Psychoanalysis in the Aesthetic Investigation of Musical Works. The Mahler Paradigm* presents, in its first half, the psychoanalytic theory as one of the most important changes in human mentality at the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>. The contributions of the most important promoters are highlighted, as well as the research made in the area of psychoanalysis applied to the arts. Thus, psychoanalysts approached literature, painting, sculpture and music in order to verify and validate their assertions about how the psyche functions. Trying to detect those particularities that determine the originality and value of an artistic work, psychoanalysis went into the deepest springs of the artist's life, offering a completely new solution to understanding the superior products of the spirit.

The second half brings Gustav Mahler into foreground. Choosing the composer as a paradigm was based on the fertile ground that his music has to offer to psycho-aesthetic analysis. His tormented life, filled with tragic episodes, his controversial personality and the duality of his nature found their expression in a music with extremely abrupt contrasts, often reaching a level of ascetism never encountered before. The analysis of the three works, *Das klagende Lied*, *Kindertotenlieder* and *Das Lied von der Erde*, first looked at the special circumstances of their origins and then at the display of feelings within the text and their musical expression.

The postdoctoral project, titled *Semiotic and psychoanalytic research on Costin Mioreanu's poly-artistic research*, was focused on the Romanian-French composer's music and on the field of musical semiotics. This was my opportunity to become

familiarized with a fascinating domain, yet not consistently explored in Romanian musicology and that has become, ever since, my main point of focus. This also led me to one of the most fascinating theories in musical semiotics, the topic theory and my ongoing research on the topic of the mirror.

The publications are also listed, as well as the conferences and congresses I attended.

The second chapter presents my teaching activities in the disciplines of Musicology and Musical Semiotics, as well as the bachelor's and master's theses I have supervised so far. The third chapter puts forward my experience in coordinating research projects, in organizing international congresses and in managing the artistic activity of the Transylvania State Philharmonic. The last chapter of the thesis summarizes the ideas for the future development of my career.