

The Interdisciplinary Complexity of Arts Education - Accessibility and Internationalization

Abstract

Music is the way life sounds like. These are the words of Eric Olsen, expressing what we all believe, all of us who dedicated our childhood, adolescence, years of youth, as well as those of maturity, to studying, researching and expressing our artistic creed through music.

I have studied and researched thoroughly this complex field, immeasurable and inexhaustible, from the age of 6, and I can assert, without fear that I will be wrong or exaggerate, that the same passion and fascination still inspires me.

I am the exclusive product of the Cluj school of music, a graduate of the Music High School (1987) and of the “Gh. Dima” Music Academy in Cluj-Napoca (1991). I was privileged to have the guidance of several wonderful teachers, mentors, both during gymnasium and high school - prof. Buzas Paul, Emiliu Dragea, Mihai Gutmann-, and during university studies - prof. Ninuca Oșanu-Pop, PhD., Vasile Herman, Valentin Timaru, Eduard Terenyi and many others, who obviously left their mark on my training as a musician-performer, with slight inclinations towards composition, eager for knowledge and research.

From our point of view, research stands as a sine qua non condition in shaping a viable, valuable and convincing interpretation; the consistency of the substance of the artistic expression is the result of specific analyses, detailed and in-depth studies, seconded by an important volume of work of the artist on the score, on the instrument, but especially on themselves. From the moment that the path of my career as a pianist-performer started in the direction of vocal accompaniment, both in the concert sphere and in the didactic area, I sought to develop a system of study organization to meet the specific issues, from the perspective of the accompanying teacher, performer, but also the expectations and requirements of the students following the Opera Singing study program, with whom I have been working since 1991, namely for almost 30 years.

Accompanying pianists must know in detail all the characteristics of the human voice that confer uniqueness to the vocal artistic act - timbre, vocal range, breathing, articulation, pronunciation - to streamline the educational process without compromising the physical and physiological state in which the human voice works at optimal parameters. Future lyric artists will become aware of the importance of deepening the musical score starting from the simplest components, such as melody or rhythm, to the most complex, involving harmony, polyphony,

dynamics, agogics, phrasing or the stylistics of each genre and musical trend in part, thus achieving a balance of exigency, which through the wide range of requirements, lead to the complex and interdisciplinary development of the vocal performer.

Access to information, the internationalization of education, as a vocational educational process, specific to our institution, has been a priority in my actions, especially since, 21 years ago, I held the first leadership position in the faculty where I had been working, but also through the FDI projects of which I was part, led by our colleagues prof. Vera Negreanu, PhD., and assoc. prof. Oana Budoiu, PhD.

The conclusion of the habilitation thesis could be summarized in a few words related to the desire to share all my interpretive, didactic, and research experience to those who now discover this fascinating field, and whose steps should be guided in the direction in which study is assiduous yet efficient, whilst the satisfactions are commensurate with the passion invested. I would be honoured to know that in the same manner that my doctoral supervisor opened a new window in the world of my training, to the world of music research, similarly I would like to inspire in those thirsty for knowledge, the desire for development, improvement and permanent professional and spiritual evolution.