



Universitatea *Transilvania* din Braşov

**HABILITATION THESIS
SUMMARY**

**MODAL UNIVERSE – CONNECTIONS BETWEEN THEORY
AND PRACTICE IN MUSIC COMPOSITION**

Domain: MUSIC

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The habilitation thesis entitled *Modal universe – Connections between theory and practice in music composition* presents our own scientific, professional and academic achievements, after having been granted the title of Doctor of Music to the present day, as well as the projection of the main directions of advance and development in our career, aiming at acquiring the habilitation certificate and the ability to coordinate doctoral theses.

In the introduction we have explained the name chosen for the paper, as a reference point for all four areas: composition, musicology, teaching and management activity / cultural organization. Using a specific methodology (creation, analysis, organization, information and training) all of these areas circumscribe their areas of interest and connect to one common point – the modal universe, marking its unity, continuity and connections.

In Chapter 1 (*University and professional course previous to being granted the title of Doctor in Music*) we have indicated the starting point for our career – in the field of musical composition – located chronologically, after graduation, listing the performance and the results obtained before being granted the title of doctor: participation to public events with our own work, awards, media records, admission to the Union of Composers and Musicologists in Romania (1996). The starting point has its own relevance for the time before the onset of our academic career.

The transition to university education coincided with our hiring as an associate professor within the “Gh. Dima” Music Academy of Cluj-Napoca, in the academic year 1993-1994. In 1994 we became an adjunct professor within the *Transilvania* University of Braşov, an institution which granted us tenure in 1995, promoting the following steps, through examination: lecturer (1995-2007); Associate Professor (2007- present). Currently, we also hold the position of Artistic Consultant within the Sibiu State Philharmonic (2007- present).

Chapter 2 (*The doctoral thesis – confluence and starting point for further research*) describes the stages of development and completion of the doctoral thesis on the modal system in Paul Constantinescu’s creation, process extended over a period of about 4 years (2002-2006), coordinated by Prof. Dan Voiculescu, PhD: the theoretical preparation stage (the first 2 years), the analysis proper phase, the systematization and conclusions. On the 24th of February 2006 we passed the doctorate exam and acquired the title of Doctor of Music at the National University of Music Bucharest, with the distinction *Summa cum laude*. The motivation for choosing the topic for the doctoral research is expressed through the interest in the autochthonous modal system. The topic, presenting great interest within the Romanian musicology, fascinated us because it offered room for innovation and could open ways for further research.

In Chapter 3 (*Scientific and professional achievements after being granted the title of Doctor of Music*) four interdisciplinary thematic directions presenting relevant contribution to the continuation of the research initiated by the doctoral thesis are mentioned: the systematization made within the local modal system; our own compositions within the contemporary context; new concerns for cultural strategies; academic achievements.

Our own contributions to the systematization of the local modal system were represented by ten articles published in journals included in international databases (EBSCO, CEEOL), two articles presented at international conferences with selection committee / peer-review system and two books.

The book entitled *The modal thinking in Paul Constantinescu’s musical creation* (revised version of the doctoral thesis) is an important contribution to the field of knowledge, using a new set of analytical instruments and methods in the research and systematization of the work made by one of the most important Romanian artists. In the process of studying Paul Constantinescu’s creation, the book complements the void created by the lack of extensive research on the technique and mechanisms that operate the composer’s modal thinking. As a working method, the effectiveness of some synoptic tables was used to identify the conclusive elements.

The second book *Choral Arrangements, vol. I. Transcriptions for equal voices* brings an important contribution to the training of specialists in the field, in an attempt to classify the

modal writing in a specific and appropriate typology for the adaptation of the Romanian folklore song. We were concerned with the theoretical and analytical aspects related to the modal system in our folklore, compared to which the practical ways of music adaptations must not deviate off the phenomenon. In this regard, we have created a typology of the harmonic-polyphonic processes with a specific purpose, suitable for the folklore song. These publications have entered the specialised literature circuit.

In the contemporary context, our own creation is mentioned afterwards, by defining the coordinates of own compositional thinking, deeply connected to the Romanian spirituality and attached to the lines of force in the newer or older universal music. It is illustrated by the presentation of the works composed between 2006 and 2015. Specific indicators are used for evaluating our own contribution in the field of composition and the individual performances, recognised nationally or internationally through the participation in specific events as a composer (festivals, competitions, author concerts, collective concerts, records, papers editing). Tables are also included, containing the awards granted throughout our career and citations/comments of our individual creative activity. The fact that all these compositions have been performed on various occasions is a proof that they were not “compositions left in a drawer” but they have caught the attention of people, receiving responses from specialists, the media, and the public.

The following part contains a description of the field on which we have built our university teaching experience: music writing technique in general and polyphonic writing in particular. In the subjects we teach, we implement a systematic view on the ways of writing music, closely related to the stylistic factor, towards an interdisciplinary vision.

As means of engaging in academic life, we mentioned the main responsibilities within the faculty or department, carried out on administrative and managerial levels, tutoring, review activities etc.

In addition to the academic and scientific activity, by widening the scope of the investigation, there is our involvement in the institutionalized cultural strategy on the improvement of the parameters of the specific activities and the quality of the artistic act. Our responsibilities as an Artistic Consultant within the Sibiu State Philharmonic demonstrated our ability to manage art projects, highlighting, in this respect, the relevant media coverage of the Sibiu Philharmonic activities.

In Chapter 4 (*Conclusions regarding the relevance and originality of the personal contributions*) those aspects that ensure the pre-eminence and the innovation are synthesized and they make up the uniqueness of our professional concerns.

In the final section (*The evolution and development plans for career development*) we mentioned that we wished to deepen the opened research directions. From the academic point of view, we aim at acquiring the habilitation certificate / the ability to coordinate the doctoral theses and getting more involved in the development and support of higher education, showing also the way to do this. In terms of scientific and professional career, we will continue the research begun on studying the autochthonous modal system, as it proved its timeliness and validity within our national compositional landscape. In addition, we will continue to create new pieces and to participate thus in the contemporary musical life through the open offer of presenting first auditions. Regarding the involvement in the cultural organization strategies, we will especially continue the cooperation with the Sibiu State Philharmonic in organizing events at the national / international level. In the near future, we plan an educational project by means of a partnership between the Sibiu Philharmonic and the *Transilvania* University of Braşov, under the name *Music education methods to model the personality among the younger generation*.

This habilitation thesis concludes with the main references (minimal), which review the bibliographic material that supports its first four sections.