

MUSIC AND ARTS



IN PANDEMIC

University of Arts Târgu Mureș

# Music and Art in Pandemic

International Conference

March 18-19, 2021

Târgu Mureș

online

**U**nexpectedly emerging in everyday life, the pandemic has dramatically changed our social lives. The condition of survival has become the renunciation of such natural forms of human interaction that we sometimes fear that in order to preserve our existence, we risk losing our humanity. The arts that existed and manifested in the context of the meeting – performance, concert, recital, one-man show, but also exhibitions or installations – became septic, and artists were deprived of their audience. Art education has been exiled online. But artistic creation could not be hindered. Seeking to survive and express themselves, the artists followed their spectators to the online media adapting existing forms and looking for new formulas that would bring them closer to the audience. Also, pandemic and isolation became inspiration itself.

**M***usic and Art in Pandemic*, a conference targeting the art of music, and the arts that connected with music, wants to record the artistic, social, managerial and educational experience of this pandemic year, as well of the similar situations in the history of epidemics. We invite you to participate, answering current questions about the condition of the visual artist, choreographer, director, critic, musician, composer, performer, teacher – How is the spirit of these times reflected in contemporary art? Online versus “real” art, live performance versus recording, online courses versus classroom teaching? Quo vadis music? Quo vadis art? Are the artistic options, choices, attitudes limited? What are the artistic solutions for coping or full expression? Are they only temporary or can be perennial?

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# Conference Board

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# Conference Program

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## Program by glance

18th March	9.15 EET – Welcome Speech	
	<b>MUSIC SECTION</b>	<b>PERFORMING ARTS SECTION</b>
	10.00 EET First Session in English Language	10.00 EET Session in French and Romanian Language
	14.00 EET Session in Hungarian Language	
	17.00 EET Second Session in English Language	
19th March	14.00 EET Session in Romanian Language	10.00 EET Session in English Language

## MUSIC SECTION

Thursday, 18th March

### 9.15 EET – Welcome Speech

Professor PhD Oana Leahu, dean of the Faculty of Arts in the Romanian Language

Lecturer PhD Patko Eva, Faculty of Arts in the Hungarian Language

Associate Professor PhD Traian Penciu, director of the Music Department, Faculty of Arts in the Romanian Language

### 10.00 EET by Zoom: First Session in English Language, chair Ioana Baalbaki

Ioana BAALBAKI PhD (University of Arts Târgu Mureș):  
*Dealing with the Unknown. Artistic Management Solutions During the Coronavirus Pandemic in Music Institutions from Cluj-Napoca*

Jazmin EALDEN (Western Australian Academy of Performing Arts):  
*Collaborating Beyond Borders: an Exploration Into Virtual Chamber Music-Making*

Iva HRASTE SOČO PhD (Academy of Dramatic Art, University of Zagreb):  
*Music Sector in Pandemic. Croatian Example*

Christakis CHRISTOFI PhD (University of Cyprus):  
*Music and Arts in Cyprus in Pandemics*

Rakesh BATBYAL PhD (Jawaharlal Nehru University):  
*Sonic Ecology of Bengal: Aspects of a Possible Framework*

Iliana VELESCU PhD (Universitatea Ovidius din Constanța):  
*The Thematic Idea Between Transformation, Paraphrasing or Quotation*

Chiara ANTICO (Universidade NOVA, Lisbon, Portugal):  
*Daily Places, Artistic Places: All the Sounds in Our Homes*

Discussions

**14.00 EET by Zoom: Session in Hungarian Language,  
chair STRAUSZ Imre-István PhD**

ELEKES Marta-Adrienne PhD (University of Arts Târgu Mureş):  
*Paris Epidemic and Art World*

ZSIGMOND Zoltán PhD, ZSIGMONDNÉ PAP Éva PhD (University of Szeged, Béla Bartók Faculty of Arts):  
*The Changes of Preferences and Attitudes in Piano Teaching During the First Year of the Pandemic*

STRAUSZ Imre-István PhD (University of Arts Târgu Mureş):  
*Choir in the Room! Thoughts and Experiences in the Light of the Last Year About the Work of the Euphonia Pedagogues' Choir.*

Discussions

**17.00 EET by Zoom: Second Session in English Language,  
chair Giovanna CARUGNO PhD**

Abigail SIN PhD (Yong Siew Toh Conservatory of Music, National University of Singapore):  
*Celebrating Beethoven during a Pandemic*

Murat Devrim BABACAN PhD, Ezgi BABACAN PhD (Necmettin Erbakan University):  
*Online Piano Education Through Distance Learning: an Example of Giving a Lecture*

Giovanna CARUGNO PhD (Conservatory of Pavia):  
*Music as a Tool to Express Emotions: Remembering the Quarantine Soundscape at the Middle School*

Kim Jayson VILLEZCA (The Graduate School, University of Santo Tomas, Manila):  
*On the Irony, Unsayability and the Silence of Music: An Investigation into the Limits of Schopenhauer's Aesthetics of Music*

Peirui YANG (University of Alcalá):  
*Sound Art and Pandemic: a Documentary Soundscape*

Mirela TÂRC PhD (University of Oradea, Faculty of Arts):  
*With the "Magic Flute" in Pandemic*

Discussions

## **Friday, 19th March**

### **14.00 EET by Zoom: Session in Romanian Language, chair Anamaria Mădălina HOTORAN PhD**

Ardeleanu ROXANA-SORANA PhD (West University Timișoara, Faculty of Music and Theatre):  
*The Accompanist Pianist in Pandemic, Virtual Instrumental Partner*

Alina PERȚ-ALEXANDRESCU (“Sigismund Toduță”, Art Highschool, Deva):  
*Online Piano Lesson - a Challenge for Progress*

Radu Igazság PhD (The National University of Theatre and Film, Bucharest):  
*Like Orpheus Through the Pandemic*

Ioana Luminița GOREA PhD (University of Oradea, Faculty of Arts):  
*The Prospects of Musical Auditions During the 2020-2021 Pandemic*

Radu POL-VĂRZARU (“Liviu Rebreanu” School, Târgu Mureș):  
*About Minimizing Latency in Art*

Anamaria Mădălina HOTORAN PhD (Emanuel University, Oradea):  
*Perspectives of Online Academic Music Education in Romania. An Analysis in the International Context*

Liana ȘUTEU (University of Arts, Targu-Mures):  
*Music Education Class as Part of Online Education*

Andrada Tatiana CRIȘAN (“Gheorghe Dima” National Music Academy, Cluj Napoca):  
*The Effects of Music on the Human Psyche*

Discussions

## PERFORMING ARTS SECTION

**Thursday, 18th March**

### **9.15 EET by Zoom: Welcome Speech**

Professor PhD Oana Leahu, dean of the Faculty of Arts in the Romanian Language

Lecturer PhD Patko Eva, Faculty of Arts in the Hungarian Language

Associate Professor PhD Traian Penciu, director of the Music Department, Faculty of Arts in the Romanian Language

### **10.00 EET by Zoom: Session in French and Romanian Language chair EGYED Emese PhD**

Julien DAILLÈRE PhD:

*Performing Arts on the Phone: Remote But not Digital*

EGYED Emese PhD (Babeş-Bolyai University):

*A Social Project from the Playwright Farkas Bolyai (1817)*

Drissa SANOGO PhD (Université Peleforo Gon Coulibaly, Korhogo):

*Le théâtre et sa contribution dans la lutte contre la pandémie de Covid-19 en Côte d'Ivoire*

Marcela DAN PhD (University of Arts Târgu Mureş):

*How the Pandemic is Transforming Arts?*

Constantin TOVARNIŢCHII PhD (West University Timișoara, Faculty of Music and Theatre):

*Quo vadis music? Quo vadis arts?*

Discussions

## ***Friday, 19th March***

### **10.00 EET by Zoom: Session in English Language chair Armando ROTONDI PhD**

Armando ROTONDI PhD (Institute of the Arts Barcelona):  
*Rethinking the (Web)-Space in adapting performances*

András HATHÁZI PhD (Babeş-Bolyai University, Faculty of  
Theatre and Film):  
*The Theatre as a Meeting Place*

Sebastian - Vlad POPA PhD (University of Bucharest):  
*Prelude to the Roaring 20s*

Gilberto CONTI PADAO (Charles University):  
*Online Theatre Teaching - The Challenge of a New Era*

Stéphanie MELYON-REINETTE PhD (Independent  
researcher):

*LE SACRÉ. A Butoh Performance Between Hypo-  
Insularity, Marronnage and Aesthetic-Institutional  
Affranchissement*

Diana BEJAN (CHIRIPUCI) (The National University of  
Theatre and Film, Bucharest):

*“Online” Choreography Versus “Real” Choreography*

Li-Min LIN PhD, Zemeijia (Bebe) LAN, Wendy Kah Yan CHEY,  
Kaiqin CAO (Shanghai Jiao Tong University)

*Recovery x 2: “Flow of Emotions in a COVID-19 China”  
Photo Exhibit*

Discussions

## Daily Places, Artistic Places: All the Sounds in Our Homes

Presented in the English language in the Music Section

### Chiara Antico

DMA candidate (Doctor in Musical Arts program)  
Universidade NOVA, Lisbon  
Portugal  
chiara.antico@campus.fcsh.unl.pt

Italian viola player, Chiara Antico is a DMA candidate at Universidade NOVA in Lisbon, Portugal. She's writing about the women's orchestra of Auschwitz-Birkenau and its legacy in today's music research. She was member of national and international orchestras performing in France, Italy, Russia, New York, Thailand. In 2012 she was the second viola in the official orchestra of the European Capital of Culture (Guimarães, Portugal), and after public auditions she collaborated with the Casa da Música Symphonic Orchestra, Orquestra Metropolitana and Orquestra Gulbenkian.

The author holds a 'summa cum laude' Master in Music Performance, having however finished her Master in Education. She presented papers in international conferences about sound memory and Holocaust studies, and continues her activity as a musician-researcher in chamber music groups: she's particularly concerned with timelessness and ephemerality of music, non-verbal communication and collective memory.

When thinking about the past year but especially March 2020, musicians immediately figure out how differently they start spending their time: everybody had to reorganize daily and professional routine by imagining a new space for music.

All the sounds of hours of warming up, studying, rehearsals sessions and concerts which were filling theaters, dressing rooms and concert halls left a still silence, while homes became the most soundly and artistic places for classical music. This paper seeks to explore the aesthetics of this phenomenon: because of the ephemerality of this art, no sketches and tangible elements remain after hours of practice. Nevertheless, the sound makes the air vibrating and a space could be considered as part of the artistic experience. Aesthetically, the context of the performance - the stage, the theater - represents an inspiration itself: which aspects (tiredness, distractions) did challenge musicians at home? This intervention aims to elaborate on the meaning and value of the performance in our own daily places, in the attempt of visualizing the space we need around. Talking about personal practice, videorecording or streaming recitals, the room holds all the sounds and harmonies: music is ephemeral, but the performance remains there timelessly. Where performance happens, art is there.

# The Accompanist Pianist in Pandemic, Virtual Instrumental Partner

Presented in the Romanian language in the Music Section

## Roxana-Sorana Ardeleanu

Lecturer PhD  
West University Timișoara, Faculty of Music and  
Theatre  
Romania  
roxana.ardeleanu@e-uvt.ro

Accompanist pianist, tenured University employee since 1997, at present University lecturer PhD. The professional activity comprises many solo recitals, chamber music and concerts with an orchestra, in the country and abroad. Since 1995 has collaborated with the "Banatul" Philharmonic Orchestra from Timisoara, locally and internationally. Has accompanied eleven editions of the cello master class held by the cellist Fenyo Laszlo, in Timisoara, Arad and Sannicolau Mare. Since 2015 has collaborated with the "Csiky Gergely" Hungarian State Theatre and the German State Theatre from Timisoara, in the performances "Moliendo Café", "Die Fuchsiade", "Hair", "Cabaret", "Biedermann și Incendiatorii", "Și cu bebe suntem sapte", "Cartea Junglei" and "Henric IV

Music represents a way of communication that transcends the semantic meaning of the spoken word and shares the most profound and intimate emotions. The aim of the artist as interpreter, keystone of his whole existence, is the/his need to express oneself through sound, animated in each moment by passion. The musician interpreter completes the faithful rendering of the music sheet with his own thoughts and feelings, while the sincere sharing wears within itself the garments of generosity. This need of expressing oneself has, in turn, the need of a public, of which it was deprived during the pandemic. Even more, the didactic activity of the accompanist pianist in the academic musical educational system was greatly influenced by the restrictions of the pandemic and required most suitable solutions for serving the complete training of the musician students. Despite the improper circumstances, the personal experience and the students' opinions about the pedagogical achievements describe the victory of passion and love for music in these difficult times.

### Pianistul acompaniator în pandemie, partener instrumental virtual

Muzica reprezintă un mod de comunicare ce transcende semnificația semantică a cuvântului rostit și împărtășește cele mai profunde și intime trăiri sufletești. Menirea artistului interpret, cheie de boltă a întregii sale existențe, este nevoia de exprimare prin sunet, animată în fiecare clipă de pasiune. Muzicianul interpret completează redarea fidelă a notației partiturii cu propriile sale gânduri și sentimente, iar împărtășirea sinceră poartă cu sine veștmântul generozității. Această nevoie de exprimare are, la rândul său, nevoie de auditoriu, de care a fost văduvită în contextul pandemiei. Cu atât mai mult, activitatea didactică a pianistului acompaniator în învățământul muzical superior a fost deosebit de influențată de restricțiile pandemiei și a impus căutarea celor mai potrivite soluții pentru a servi pregătirii complete a studenților instrumentiști. În ciuda condițiilor improprii, experiența personală și opiniile studenților despre realizările pedagogice descriu victoria pasiunii și a iubirii pentru muzică în aceste vremuri deosebit de dificile.

## Ioana Baalbaki

Lecturer PhD  
University of Arts **Târgu Mureș**  
Romania  
ioanabaalbaki@gmail.com

Ioana Baalbaki is a musicologist, violinist and artistic manager. Born in Cluj-Napoca, in the heart of Transylvania, Romania, she studied at the Gh. Dima Music Academy in her hometown, holding a double degree in Musicology and Violin, a M. Phil. and a Ph.D. in Musicology. During her Master and PhD Studies she focused mainly on traditional Arabic music and the theory of music in Arabic writings of the 10th and 11th century. After working for a decade in the field of artistic management, as the Head of Artistic Department of the Gh. Dima Music Academy, she followed an academic career in 2017, as Lecturer Ph.D. of History of Music at University of Arts Tîrgu Mureș. Since then she started several research projects, focusing mainly on the 20th century and contemporary music, giving a special emphasis to the use of folklore by the post-Bartók generation. She participated in conferences in her native country (Cluj-Napoca, Oradea, Tîrgu Mureș and Iași), but also abroad (ICTM meeting in Elsner - Germany, Bydgoszcz - Poland). She obtained an Erasmus scholarship for doctoral studies at Music University Graz – Austria in 2010 and was a visiting scholar at Music University Vienna, Music Faculty of Lisbon and National and Kapodistrian University of Athens. In 2019 she received a two months research grant from Paul Sacher Foundation in Basel/Switzerland, that allowed her to research the Veress Fund. She is a founder member of Notes & Ties Cultural Association (2011) and Cultura Viva Sighișoara Association (2016), both associations focusing on promoting classical music and young musicians in Romania and abroad.

## Dealing with the Unknown. Artistic Management Solutions During the Coronavirus Pandemic in Music Institutions from Cluj-Napoca

Presented in the English language in the Music Section

On March 16, 2020, the President of Romania declared a State of Emergency, which determined the cessation of artistic activities with the public, strongly marking the quality of life of cultural operators and consumers of classical music. The classical music sector in Romania is structured, from a legislative point of view, in two categories, the first category is represented by the budgetary institutions - Philharmonic, Opera, Operetta Theaters, etc. ; and the second category consists of the private sector, namely artistic associations and cultural foundations. In the present research we will analyze the impact of the Covid epidemic on the current seasons of the budgetary music institutions in Cluj-Napoca. Cluj-Napoca has a well-structured cultural infrastructure consisting of the Romanian National Opera, the Hungarian State Opera and the State Philharmonic "Transylvania", each of these three institutions adopting its own cultural strategy between March 2020 - March 2021, the period covered by my study. Following the way in which the musical institutions adapted their concert season and cultural offer to the regulations and limitations imposed at national level, I will try, during my research, to answer the following questions: What were the communication channels between cultural institutions and the public? What types of events took place? How has the musical repertoire been modified/adapted to the limitations imposed by law? What was the public response to the proposed offers? Have the characteristics of classical music consumers changed?

## Online Piano Education Through Distance Learning: an Example of Giving a Lecture

Presented in the English language in the Music Section

### **Murat Devrim Babacan**

Associate Professor PhD  
Necmettin Erbakan University,  
Faculty of Education, Music Department  
Turkey  
devrimbabacan@yahoo.com

### **Ezgi Babacan**

Associate Professor PhD  
Necmettin Erbakan University,  
Faculty of Education, Music Department  
Turkey  
ezgibabacan@hotmail.com

Both of researchers are studying more than 15 years at Necmettin Erbakan University Faculty of Education, Music Education programme. Devrim Babacan teaches piano and also plays drums and bass. Ezgi Babacan piano teacher at the Music Education programme.

As it is well known, similar to the rest of the world due to Covid-19 Turkey also has confronted the pandemic. Therefore higher education institutions resumed through distance learning training plans in the process. In this study, the researcher examined how piano education embodied in the music teaching program is carried out through distance learning, what difficulties are encountered, and how solutions are produced. With the intention of surmounting this health situation which is unusual for all of us, the field researches are executed to comprehend the different practice examples in the world in all respects, to learn the procedure, and to find solutions to the problems confronted are considered important in terms of contributing to education in the subsequent period. Thus, in this study, the piano education process that was practiced by the researchers in the previous period and this ongoing process was examined stepwise. The research initially explained the infrastructure services that the institution can provide to the university lecturers, the minimum conditions and infrastructure facilities necessary for the students and lecturers to provide distance education, furthermore, technological and musical equipment. These infrastructure services and materials are categorized as preparation for the course. Subsequently, how the lesson lectured through distance learning, after-school practice possibilities, and mutual expectations of the students and the teachers were discussed. During this process, naturally, the performance projects to be taken for the learning outcome of the course, the obstacles encountered in the whole process, and the discussions and suggestions toward their solution were presented. The research was conducted as a case-study rather than thorough qualitative research within the framework of its limitations.

## Sonic Ecology of Bengal: Aspects of a Possible Framework

Presented in the English language in the Music Section

### Rakesh Batabyal

Associate Professor PhD  
Jawaharlal Nehru University  
India  
rakeshbatabyal@gmail.com

Sonic Ecology is an inclusive concept as the evolution of the sonic culture while having evolved and disciplined practices related to sound, i.e., music, also have naturally existing variants of sound which influences the way an overarching sonic ambience is structured. The present paper shall try and explore the possibilities of a framework in which the sonic ecology can be articulated. As part of this examination the site of Bengal, both eastern (Bangladesh) and western (West Bengal) is selected from where there will be a selection made for this purpose to argue that this is in the realm of possibilities.

As one of the leading historians of India, his books *Communalism in Bengal: From Famine to Noakhali (1943-47)*, Sage Publication, 2005 ; *The Penguin Book of Modern Indian Speeches* (Edited, with an Introduction, Penguin Publishers, 2007); and *JNU the Making of a University* (Harper Collins, 2015) are widely read across the world. His recent book, *The Modern School (1920-2020) A Century of Schooling India*, Amazon Westland, 2020 has brought history of schooling in the larger framework of institutional history of India. He is Teacher of History and theory of Media in Centre for Media Studies of which he is a founding faculty. He also set up India Studies Chair in University of Tokyo and has learnt Romanian at Sinaia in 2008.

## “Online” Choreography Versus “Real” Choreography

Presented in the English language in the Performing Arts Section

### Diana Bejan (Chiripuci)

PhD student  
The National University of Theatre and Film  
“I.L. Caragiale”, Bucharest  
Romania  
diana.chiripuci@gmail.com

Diana Chiripuci is a choreographer, a dancer and a PhD student within the UNATC Doctoral School. She graduated with both a Bachelor's (2015) and a Master's (2017) degree in the field of Choreography at The National University of Theatre and Film „I. L. Caragiale”, Bucharest. Her doctoral research is about the role and importance of choreography in the revue and musical show.

She collaborates with “Constantin Tănase” Revue Theater in Bucharest and has also performed in various theaters in the country. She is a teacher of ballet and contemporary dance at “Casa de Balet”, where her students have won various scholarships and awards at international competitions. Also, she is a research assistant in the project “Developing a Methodology of Therapy Through Theatre with an Effect at the Neurochemical and Neurocognitive Levels” (MET), CINETic center.

With the installation of the pandemic in our lives, already for a year, dance, an art mostly viewed live, on different stages and in theaters, has moved its activity online. It tried to adapt to the new requirements, managing to survive in these conditions. Most of the theaters started to post often on social networks, hoping that through this increased activity, they would still keep their audience. The purpose of this writing is to present the advantages and disadvantages of passing choreographic performances in the online environment. Was this forcing to stop the physical meeting a barrier from all points of view, or did it also bring positive parts in the choreographic field? Has it increased or restricted the imagination? What will happen to choreographic art in the next period? In the future, will the audience want to watch live choreographic performances or will they prefer the online environment?

## Music as a Tool to Express Emotions: Remembering the Quarantine Soundscape at the Middle School

Presented in the English language in the Music Section

### Giovanna Carugno

Adjunct Professor of Music Education PhD  
Conservatory of Pavia  
Italy  
giovanna.carugno@gmail.com

Giovanna Carugno is an Italian musicologist and music educator. After graduating in Piano and Harpsichord Performance, she achieved a M.A. in Early Music and a M.A. in Chamber Music from the Conservatory of Frosinone. She specialized in Music Education at the University of Padua, in Music Therapy at Roma Tre University and in Methodology of Research in Music Education at the Accademia Filarmonica of Bologna and SIEM. She currently serves as Adjunct Professor of Music Education at the Conservatory of Pavia.

The paper aims at illustrating the results of a pilot study carried out with 20 students attending an Italian middle school after the lockdown. In the first phase of the research, the music teacher collected data about the personal memories of the students related to the soundscape of quarantine. The thematic analysis showed that while most students identified listening and making music as relaxing and positive activities, others had troubles remembering the sounds heard during the lockdown. After that, the students were asked to describe the seasons of quarantine through a multimodal approach, which combined music, words and pictures. The students used Google Classroom and mobile apps to meet, discuss and share ideas. Most of the words written by the students on the Classroom platform were referred to positive affects. This demonstrated the value of the music lesson as a space to deliver powerful contents and to express emotions.

## Music and Arts in Cyprus during the Pandemic

Presented in the English language in the Music Section

### Christakis Christofi

Lecturer PhD  
University of Cyprus  
Cyprus  
christofi.christakis@ucy.ac.cy

Christakis Christofi was born in 1975. He studied Plastic Arts at the University of Aix-Marseille in France, where he attained DEUG, Licence and Master of Plastic Arts degrees. He also studied Modern French Literature at the same University and acquired Licence, Maîtrise, D.E.A degree. He obtained a PhD in Arts and Human Sciences from the same university by supporting his thesis entitled "Dramatic work, plastic work, paradox and representation in Samuel Beckett". Christofi also served as a Visiting Lecturer at The Open University of Cyprus (2012-2015, 2016-2018) is a Lecturer at University of Cyprus (Department of French Studies and European Studies, 2019-). He has been a guest speaker at numerous conferences and published many critical works concerning theory and literary, artistic and theatre practices.

Cultural activity readjusts to different social contexts in pandemics. During this period, music and artistic creation significantly expand their prominent presence in mass media, internet and social media, because of the social distancing measures. As cultural expressions, on the air and online, during this specific period they reinforce their strong popular and intercultural character, since cultural activity embodies a common unprecedented experience in an interconnected world. At the same time, music and art serve values that reveal their connexion with the social context and prompt to re-examine their parallel or mutual definition. Various cultural agents, and actors express themselves, original music, artistic and cultural spaces dialogue and bold speeches appear, often of a participatory nature. From this perspective, music and art in Cyprus during the pandemic present a case study of a critical polyphony who appear through the interaction of multiple spaces, discourses and values.

## Online Theatre Teaching - The Challenge of a New Era

Presented in the English language in the Performing Arts Section

### Gilberto Conti Padoa

PhD student and Erasmus teacher

**Charles University**

Czech Republic

[gilbertocontipadao@gmail.com](mailto:gilbertocontipadao@gmail.com)

Gilberto Conti comes from a culture of street carnival from Rio de Janeiro and from his childhood he performed with masks and the fantastic world of the rite and carnival. Was part of the Folklorical and Rite Association of Rio de Janeiro. Based in Prague, Czech Republic, studied his master degree at DAMU, Prague Theater Academy. Worked with names as Peter Schumann of Bread and puppets in New York and Petr Matasek, puppeteer of Czech Republic in DAMU, and others. Presented in Congres of IFTR- Shanghai – 2019, 2020 online, CATR-Canadian Association Theatre Research, Article Puppets Magazine Mamulengo. He is making his PhD in Charles University in department of Theatre Studies, teaching subjects of masks and rites. To this day play the theater and teaches acting classes with puppets and masks in several European countries, Brazil, Indonesia, Cape Verde, Canary Islands, Madeira Island, Israel, Macau, etc.

Teaching is a action of exchanging knowledge, a cooperation between the teacher and students. Working with theatre in a practical way you get to know more about, psychological, presencial and theoretical relations between persons, when you create masks and develop a performance with them, you reach really powerful sides of the act and the ritual theatre. During the Covid time, I needed to develop a new way how to make my students participate, learn and create their masks and characters. Its not easy because by computer monitor is not possible to pass all the emotions and focus in the same way as you are in presencial class. Its a new era that it will for sure influence a lot our way to see theatre, teach and perform , but for sure the art of act will never disappear and when it will back it will be a explosion of energy.

## The Effects of Music on the Human Psyche

Presented in the Romanian language in the Music Section

### Andrada Tatiana Crișan

Assistant and PhD Student  
"Gheorghe Dima" National Music Academy, Cluj  
Napoca  
Romania  
andrada\_tatiana@yahoo.com

Andrada Tatiana Crișan is a Ph.D. student and teaching assistant of Harmony and Score Readings disciplines at „Gheorghe Dima” Music Academy in Cluj Napoca, Romania. She graduated with both a Bachelor’s (2015) and a Master’s (2017) degree in the field of Musicology at „Gheorghe Dima” Music Academy under the supervision of a Ph.D. Professor Pavel Pușcaș. In the time of her Master’s studies, she found a great interest in Music Psychology and participated at the International Conference of Music and Medicine (2017, Timișoara) with a paper regarding the neuroscience of musical cognition. Her main research is focused on analyzing the implications that the concept of war has in the realm of cult music, offering a holistic perspective of the implications that political events and their lasting ideologies have had in the sphere of musical phenomenon in the last four centuries and then reflecting all the elements in an atomistic manner, by concentrating on Benjamin’s Britten War Requiem op. 66. Because of the complex field that Music Psychology is granting, in 2019 she started studying Psychology at ‘Babeș-Bolyai’ University of Cluj Napoca, Romania, and she’s currently in the second year of her bachelor studies.

Music is a complex phenomenon that has accompanied humanity since its inception by adopting multiple forms. The compositional act itself can be defined, in a broad sense, as the processing of a certain musical content springing from the infinite cognitive processing of the individual. In the trials of history on humanity, music receives spiritual valences, becoming an auditory vehicle with strong healing meanings. The first references to the role that music played during an epidemic throughout history can be found during the Renaissance when Europe, especially Italy, was devastated by the plague. The composers inserted in the madrigals and motets of the time different rhetorical figures regarding the landmark events of the period. What was the purpose of these insertions in the musical material? How can music help us through its means and methods to cooperate with the negative effects that a global pandemic brings to the sphere of human consciousness?

### Efectele muzicii asupra psihicului uman

Muzica este un fenomen complex care a acompaniat umanitatea de la începuturile ei adoptând forme și modalități multiple. Actul compozițional în sine poate fi definit, într-un sens larg, drept o prelucrare a unui anumit conținut muzical izvorât din infinitele procesări cognitive ale individului însuși. În încercările istoriei asupra omenirii muzica primește valențe spirituale, devenind un vehicul auditiv cu puternice înțelesuri tămăduitoare. Primele referințe cu privire la rolul pe care muzica l-a avut în cursul unei epidemii în cursul istoriei se regăsesc în perioada Renașterii când Europa, în special Italia, era devastată de ciumă. Compozitorii au inserat în cadrul madrigalelor și motetelor vremii diferite figuri retorice cu referire la evenimentele marcante ale perioadei. Care era scopul acestor inserții în cadrul materialului muzical? Cum ne poate ajuta muzica prin mijloacele și metodele ei proprii să cooperăm cu efectele negative pe care o pandemie mondială le aduce în sfera conștiinței umane?

## Performing Arts on the Phone: Remote But not Digital

Presented in the French language in the Performing Arts Section

### Julien Daillère

Lecturer PhD

Franta

j.daillere@gmail.com

Julien Daillère is an author, actor, director and PhD in performing arts (University of the Arts of Târgu Mureş, in joint supervision with Cy Cergy Paris University). After a theatrical career in the traditional network, he is moving in 2018 towards theatrical forms for unusual places: "cooperative solos" for which the spectators take charge of certain scenic effects (sound, light, etc.). During confinement, he continued his research with the audio of the phone (reading, teleresidency, teleperformance, Interactive Voice Response) and initiated the "Avoir Lieu" research and experimentation program with La Marge Heureuse. This program, mainly focuses on performing arts, and deals with covid-compatible systems for IRL shows and also with IRL/remote hybrid, multi-channel and interactive forms.

The health crisis of 2020 forced a large part of the performing arts sector to attempt remote experiments to overcome the inability to offer IRL performances. Digital then generally established itself as the only alternative. Yet there are forms of remote interaction that do not rely on digital channels, or only partly. This is the case with forms of creation and mediation by telephone. After a short presentation of the "Avoir Lieu" research and experimentation program, launched with La Marge Heureuse, I will discuss my practice of teleperformance which is a form of remote audioguided theater at home, as well as my Human Interactive Voice Response performances.

<https://www.lamargeheureuse.com/docs/map-programme.pdf>

## How the Pandemic Has Transformed Arts?

Presented in the Romanian language in the Performing Arts Section

### Marcela Dan

Scientific researcher III PhD  
**University of Arts Târgu Mureș**  
Romania  
dnliv@yahoo.com

Marcela DAN is a graduate in Theatrical Art and Theatre Studies (1999) from Târgu-Mureș University of Arts, Master's Degree in Speaking and Language in Performing Arts (2006) from Târgu-Mureș University of Arts. Doctoral degree in Theatre (2012) at the same institution. Scientific researcher III at the Theatrical Research and Multimedia Institution Târgu-Mureș. Member of UNITER (since 2008). Research areas: history of theatre in Romania, theatrical aesthetics.

2020 was a difficult year for all the artists as well as for the audience.

The artists were forced to bring masks on stage that they would never have wanted. Many art creators have moved their shows online. The public was also affected by all this madness. The people stayed at home and paid tickets online for shows broadcasted online.

For many theater makers, preserving a palpable sense of liveness was paramount in adapting a theatrical project for a digital medium.

Plays and monologues on Zoom about lockdown life had most appreciated on the virtual space. Online plays had a lot a success in most of the countries. Some digital productions had shown fantastical formal originality- such as Belarus Free Theatre's experimental Zoom show A School of Fools. Conversation and subject matter had focused of pandemic life.

Many creators, however, got most excited by projects that brought theater to the digital space in unprecedented ways. Theatre has offered us comfort, provocation and entertainment.

### Cum a transformat pandemia artele

Pandemia COVID-19 a stagnat artele spectacolului la nivel global.

Multe teatre au încercat să se adapteze noilor condiții, să-și reinventeze repertoriul, să găsească forme noi de a rămâne aproape de spectatori. Închiderea teatrului a forțat apropierea de virtual. Au putut fi vizionate online spectacole din întreaga lume, dar s-a simțit lipsa emoțiilor din teatru.

Pe YouTube sau Zoom au apărut noi spectacole cu multă inventivitate. Sub forma activismului teatral, în special pe fondul mișcării Black Lives Matter, s-a realizat ieftin e o producție teatrală live. Aceasta s-a axat pe rasismul experimentat de asiaticii britanici de est ca rezultat al Covid-19. După uciderea lui George Floyd, toate acestea au combinat artele, politica și activismul. A existat, de asemenea, seria Almeida Shifting Tides, care s-a axat pe activismul climatic în piesele audio realizate de tinerii actori.

Cu toate acestea, trebuie să încercăm să convertim sentimentele negative în experiențe pozitive, să le folosim în mod creativ, acum și în viitor.

## Collaborating Beyond Borders: an Exploration Into Virtual Chamber Music-Making

Presented in the English language in the Music Section

### Jazmin Ealden

PhD Candidate and Sessional Academic  
Western Australian Academy of Performing Arts  
Australia  
j.ealden@ecu.edu.au

Jazmin Ealden is a performer, researcher, educator and arts administrator based in Perth, Australia. A current Doctoral candidate at Western Australian Academy of Performing Arts (WAAPA), Jazmin specialises in contemporary-classical saxophone performance and research in collaborative practice. Also employed as a Sessional Academic at WAAPA, she teaches saxophone and co-directs several ongoing performance projects. Recent performance opportunities for Jazmin include recitals in Shanghai, Perth and Melbourne, orchestral performances with the Western Australian Symphony Orchestra (WASO) and the Vienna Pops Orchestra, orchestral solos in Bernstein's Symphonic Dances (WAAPA), Rachmaninov's Symphonic Dances, Ravel's Bolero and Mussorgsky's Pictures at an Exhibition (WAYO). Jazmin was recently awarded the highly esteemed Barbara MacLeod scholarship, an award enabling outstanding classical music students to travel internationally. Jazmin's future career goals include further establishing herself in music performance, research and education, and sharing her knowledge and experience with aspiring musicians internationally.

The emergence and rapid development of CoVid-19 at the beginning of 2020 stopped the global population in its tracks. Venues were closed, performances were cancelled, and artists around the world had their creative projects postponed indefinitely. One particular post-graduate research project was the recording of three new pieces for saxophone and mixed chamber ensemble. This paper presents an exploration into the revised creative process of these musical works, and details how new creative pathways and technology-based alternatives were utilised to see the project through to completion. The revised research process revealed that, with the right considerations, chamber music projects can be effectively facilitated online. Incorporating more of an online-based, digital component to our professional practice may be one way of collaborating beyond borders to keep the music playing for instrumentalists and audiences alike.

## A Social Project from the Playwright Farkas Bolyai (1817)

Presented in the French language in the Performing Arts Section

### Emese Egyed

Professor PhD  
Babeş-Bolyai University  
Romania  
emese.egyed@ubbcluj.ro

Emese Egyed is a research professor at the Babeş-Bolyai University in Kolozsvár (Cluj-Napoca), specializing in the comparative history of European theatre and literature. She is editor-in-chief of the review *Nyelv- és Irodalomtudományi Közlemények* (Studies in Language and Literature) and member of the editorial board of several scientific journals: (*Philobiblon*, *Erdélyi Múzeum*, *Helikon* (Cluj, Romania), *Hungarian Studies* (Budapest, Hungary), *Rivista di Studi Ungheresi* (Rome, Italy). She is the founder of THÉ-Trupp, a university theatre group, having also had successful collaborations as dramaturge with puppet theatres (Cluj, Timișoara, Oradea, Debrețin).

Following long lasting extreme weather conditions, famine ravaged Transylvania in 1817. Farkas Bolyai, professor of mathematics at the Reformed College in Marosvásárhely (present day Târgu Mureș) has previously sent in several dramas for a competition of historical plays launched in 1814 by the Erdélyi Múzeum Review, but the publication of results was delayed. Due to the famine, the public started to disappear from the performances of the local theater ensemble. Farkas Bolyai has decided to drop out of the competition and withdraw the plays he submitted. He added some other pieces and published the volume in 1817 in Nagyszeben (present day Sibiu) hoping to offer all profit to the population in need. The book (entitled *Öt szomorú játék / Five sad plays*) did not bring him the desired fame, but his effort is nevertheless to be appreciated (instead of his name, he put only A patriot as author on the book cover).

### Le projet social du dramaturge (Farkas Bolyai, 1817)

La famine de 1817 qui s'est généralisée la principauté de la Transylvanie fut le résultat des longues intempérances météorologiques. Farkas Bolyai, professeur de mathématiques du collège protestant de Târgu Mures, s'était impliqué dans le concours de drames historiques organisé par la revue Erdélyi Múzeum de Cluj en 1814. Le résultat du concours s'était fait attendre. Entre temps surtout à cause de la famine le public avait abandonné les spectacles de la troupe locale. Farkas Bolyai avait renoncé à la participation au concours et retira ses drames. Il les fit publier à Sibiu en 1817 dans l'espoir de pouvoir soulager par le gain les souffrances des habitants de sa ville. Le recueil (intitulé *Cinq tragédies*) n'a pas donné le résultat compté, mais nous apprécions l'effort hors du commun de l'auteur (qui publia le livre sous le pseudonyme „Egy hazafi „- *Un patriote*).

## Paris Epidemic and Art World

Presented in the Hungarian language in the Music Section

### Marta-Adrienne Elekes

Associate Professor PhD

**University of Arts Târgu Mureș**

Romania

elekes\_marta@yahoo.com

Born in Târgu Mureș, Romania, Márta-Adrienne Elekes finished her university studies at the Bucharest Music Academy's musicology and musical interpretation department (piano section). She studied music science one more year in post university education, held her Ph.D. dissertation in 2001 at the National University of Music Bucharest and received her scientific degree after presenting the: "Polimodal chromatic principles in Lendvai Ernő's analytical theory regarding the romantic music." - Ph.D. thesis. Since 1995 she is employed as a teacher at the Targu Mures Music High School, since 1999 she collaborates as music secretary with the Targu Mures State Philharmonic Orchestra, since 2004 she is teaching at the Targu Mures Arts University's Music Pedagogy department, being in the same time the head of this department. Books of hers were published: *Music turned into words – Contribution to the music chronicle of Targu Mures* and *The secrets of the romantic composition in the light of Lendvai Ernő's analytical theory, Between glass stains* - Anniversary Book Szabó Csaba.

When reading music history writings, music textbooks a while ago, we quickly skipped those statements as "in that year cholera was raging in the city", or "everybody who had the possibility moved to the countryside away from the epidemic". Today however, as a global pandemic hit us as well, we are getting caught up in these findings, and we are reading every detail with special attention.

It is a fact that in the spring of 1832, Paris suffered a widespread cholera epidemic, resulting in 18,400 deaths in the city and nearly 100,000 in France. We wonder how did this affected the contemporary art life? We will try to analyze this, quoting from the testimonies of the writers-poets, as well as focusing on the living conditions of some significant musicians, highlighting the events of their career from those times.

### Párizsi járvány és művészvilág

Zenetörténeti írások, zenei szakkönyvek olvasásakor korábban hamar átsiklottunk egy olyan megállapításon, hogy abban az évben „kolera dühöngött a városban”, vagy hogy „aki tehette vidékre költözött a járvány elől”. Ma azonban, hogy napjainkat is elérte egy világméretű pandémia, megakadunk ezeknél, s megkülönböztetett figyelemmel olvassuk a részleteket.

Tény, hogy 1832 tavaszán Párizs széleskörű kolerajárványt szenvedett el, amelynek következtében a városban 18 400, Franciaországban pedig közel 100 000 haláleset következett be. Vajon hogyan befolyásolta ez a korabeli művészeti életet? Ezt próbáljuk vázlatosan körüljárni, ott tevékenykedő írók-költők vallomásaiból idézve, valamint néhány jelentős zenész életkörülményeit, pályájának arra az időszakra vonatkozó eseményeit helyezve a megvilágításba.

## Ioana Luminița Gorea

Associate Professor PhD  
University of Oradea, Faculty of Arts  
Romania  
luminitagorea@yahoo.com

Ioana Luminița Gorea PhD. from Cluj-Napoca, Associate Professor, teaches History of Music at the College of Music from the University of Oradea. In 1995, she graduated from the „Gheorghe Dima” Academy of Music, section of Musical Pedagogy – teacher of flute. In 1996 she becomes a M.A. in music, specialized with a work entitled *Interdisciplinaritate în cercetarea muzicologică (Interdisciplinarity in the Musicological Research)*. In 2006 she is conferred the title PhD. in music with a thesis with the name *Rolul solistic al flautului în creația compozitorilor clujești din a doua jumătate a secolului XX (The Soloistic Role of the Flute in the Creation of the Composers from Cluj in the Latter Part of the 20th Century)*, having as coordinator Professor Constantin Rîpă, PhD. The professional activity includes collaborations with „Gheorghe Dima” Academy of Music (1996-2000), with the Institute of Music of the University of Rzeszow (Erasmus teaching) (2014), Omer Halisdemir University Nigde, Turcia (2019), participations to numerous national and international conferences and symposiums (1997-2018). Her publications include multiple articles, courses and books: *Rolul solistic al flautului în genuri și forme tradiționale și moderne din creația clujeană a secolului XX (The Soloistic Role of the Flute in Traditional and Modern Genres and Forms in the Creations from Cluj in the 20th Century)*, 2006; *Rolul solistic al flautului în „Concertul pentru flaut și orchestra de coarde” de Sigismund Toduță (The Soloistic Role of the Flute in „The Concert for Flute and Orchestra of Strings” by Sigismund Toduță)* and in *Preludiile nr. 1, 2 și 3 (Preludes no. 1,2,3)* by Eduard Terényi (2007); *Istoria muzicii pentru uzul studenților (History of Music for Students)*, 2015; *Curs Teoria instrumentelor (Course of Theory of Instruments)*, 2014; *Istoria muzicii – curs (Course of History of Music)*, 2017.

## The Prospects of Musical Auditions During the 2020-2021 Pandemic

Presented in the Romanian language in the Music Section

This study aims to analyse the impact of musical auditions on the audience in the context of social isolation due to the 2020-2021 pandemic. In order to get a complete picture, we set out to conduct a questionnaire-based survey and analyse the data from various perspectives, such as musical preferences, the means of auditioning, the environment the audition takes place in and the impact the music has on the audience. To conclude with, we highlight the main findings which will hopefully shed some light on the changes brought by this unexpected pandemic and the ways people adapted around it.

### Valențe ale audiției muzicale în pandemia anilor 2020-2021.

În acest studiu am urmărit impactul pe care l-a exercitat asupra ascultătorilor audiția muzicală în condițiile izolării sociale impuse de starea de urgență datorată pandemiei din 2020-2021. Pentru a avea o imagine cât mai completă, ne-am propus să facem o anchetă pe bază de chestionar, ale cărei date le-am prelucrat în conținutul acestui studiu, din mai multe perspective: a preferințelor muzicale, a mijloacelor de efectuare a audiției, a mediului în care e ascultată muzica și a rolului, respectiv impactului pe care muzica îl are asupra ascultătorului. Încheiem acest studiu cu un corolar de concluzii, care pun în lumină transformările aduse de această neașteptată pandemie, și modalitățile noastre de adaptare.

## The Theatre as a Meeting Place

Presented in the English language in the Performing Arts Section

### András Hatházi

Professor Habilitated PhD

**Babeş-Bolyai University, Faculty of Theatre and Film**

Romania

andras.hathazi@ubbcluj.ro

ANDRÁS HATHÁZI, professor, actor, director, writer, play-writer.

His research field is improvisation and the theory of acting.

Currently teacher (prof. univ. dr. habil) at the Theater and Film

Faculty of the Babeş-Bolyai University (Hungarian Theater Department) from Cluj-Napoca, Romania. Between 2011-2017 he

was a lecturer (workshop leader) at the Dyoniz International Festival organized by the Art Academy from Osijek (Croatia). He

played more than a 100 roles in theatre, cinema and TV plays, he directed several performances and films, wrote 3 books and has

translated one, won more than 50 (national and international) prizes for his activity.

Will we meet in the theatre?

Do the actor and the spectator meet? The acting student and the teacher by any chance? Of course, they meet, because they are in the same space or if they are limited to online courses due to the pandemic, they are participants in the same event, be it a lecture or a teaching process. But I am not talking about this meeting, I am not intrigued by this superficial contact.

For me, the meeting is a conscious, obviously essential connection of the participants. We do not push the image of ourselves forward, but we relate honestly, simply, openly, curiously to each other, to our environment, to the events.

Something that hardly happens in the current theatre. And it is simply impossible in the online space.

So now I refrain from exploring the latter option and only consider the "traditional", face-to-face, real, physical encounters. More specifically, its shortcomings.

## Perspectives of Online Academic Music Education in Romania. An Analysis in the International Context

Presented in the Romanian language in the Music Section

### Anamaria Mădălina Hotoran

Associate Professor PhD  
Emanuel University Oradea  
Romania  
madalina.hotoran@gmail.com

Anamaria Mădălina Hotoran is Associate Professor at the Emanuel University of Oradea. She holds a Bachelor's degree, masters's degree and PhD in Musicology from the Gh. Dima Music Academy of Cluj-Napoca. Her scientific activity has focused on the areas of modern and contemporary sacred music. She lectured at numerous musicological conferences (over 30) in Romania (Iași, Cluj-Napoca, Bucharest, Timișoara, Brașov, Oradea) and abroad (Greece, Italy, Lithuania), published over 30 articles (in Romania and abroad) and 2 books (*The variational concept in Ede Terényi's organ music* and *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers*), organized national and international conferences and directed research grants in the field of sacred music and musical journalism.

Even before the pandemic, formal (accredited) online music education, especially with its theoretical specializations, was an alternative abroad, especially in the US. During the pandemic, online education was the only one accepted in many countries, in some contexts in hybrid form online-onsite. To what extent will we return to the forms of traditional education? The future of education depends on a correct assessment of the benefits of the two systems. We will see what are the advantages and disadvantages of online music education and the prospects for developing such an accredited system in an international context.

### **Perspectivile învățământului muzical academic online în România. O analiză în context internațional**

Încă înainte de pandemie, învățământul muzical online formal (acreditat), mai ales cu specializările sale teoretice, a reprezentat o alternativă în străinătate, îndeosebi în S.U.A. În timpul pandemiei, învățământul online a fost singurul acceptat în multe țări, în anumite contexte în forma hibridă online-onsite. În ce măsură vom reveni la formele învățământului tradițional? Viitorul educației depinde de o justă evaluare a beneficiilor celor două sisteme. Vom vedea care sunt avantajele și dezavantajele învățământului muzical online și perspectivele dezvoltării unui astfel de sistem acreditat, în context internațional.

## Music Sector in Pandemic. Croatian Example

Presented in the English language in the Music Section

### Iva Hraste Sočo

Assistant Professor PhD and  
Head of Department for Production  
University of Zagreb, Academy of Dramatic Art  
Croatia  
ihrastes@gmail.com

Assist. Prof. Iva Hraste-Sočo, PhD, opera singer, diplomat, scientist, university teacher. Graduated from Music Academy, University of Zagreb, solo-singing; in 2012 obtained her PhD from Uni ZG on festival policy. From 1989.- 2003. was permanently engaged in Croatian National Theatre in Zagreb for leading roles in soprano repertoire and also performed abroad. Worked as a cultural counsellor in Croatian Embassy in Vienna (2005-2009), in Ministry of Culture (2009-2019) as Assistant minister for performing arts and international cultural cooperation. From 2012 till today teaches theatre and festival production at the Academy of Dramatic Arts (ADA), University of Zagreb and at the Music Academy as Assistant Professor, from 2020 is a Head of Department for Production at ADA. She is a member of various expert groups and her scientific work consists of books and papers published in the fields of Musical Theatre, Theatre, Music Sociology, Cultural Policy and Cultural Studies. Presently, she holds, also, the position of a special adviser to the minister of culture.

Putting in context conditions in which art, especially music, are existing in the time of pandemic, proportions and a possibility of achieving the goals from the New European Agenda for Culture will be analysed. Aiming to harness the full potential of culture to help build a more inclusive and fairer EU, supporting innovation, creativity and sustainable jobs and growth, increased cultural participation and building cohesive societies the role of music will be highlighted. The measures which Croatian Ministry of Culture adopted in order to help the cultural sector during the Covid-19 crisis will be contextualised with the situation in the EU, so the effectiveness of the measures undertaken could be evaluated. The new models of communication and cooperation in the form of distributed online content in the field of music will be questioned as a possible cultural value in creating cultural politics.

## Like Orpheus Through the Pandemic

Presented in the Romanian language in the Music Section

### Radu Igazság

Associate Professor PhD  
The National University of Theatre and Film, Bucharest  
Romania  
igazsagradu@gmail.com

Born 1953, Diosig / Bihor, Romania

arts education:

Fine Arts Institute, Cluj, painting, 1980

Theater and Film Institut, Bucharest, animated film director, 1985

National Theater and Film University, Bucharest, PhD, 2006

artistic activity:

painting, graphic, photography, object book, happening, video art,

film (animation, experimental, documentary), multimedia (CD-

ROM, virtual exhibition)

professional activity:

animated film director at "Animafilm" Studio, Bucharest,

professor at National Theater and Film University, Bucharest

member of professional associations:

Romanian Union of Visual Artists,

Romanian Filmmakers Union

International Animation Film Association

personal exhibitions:

Romania, Germany, Austria, Hungary

international exhibitions:

Poland, France, Spain, Germany, Yugoslavia, Canada, Belgium,

Portugal, Hungary, Slovenia, Brazil, Japan

national awards:

Romanian Filmmakers Union for animated and documentary film

Romanian Union of Visual Artists for graphic art

international awards for film:

Chicago/USA, Hiroshima/Japan, Cairo/Egypt, Győr/Hungary.

From the Antiquity, from Cicero, we have a memorable sentence, a little adapted: "*Inter arma silent musae*" / "*When the weapons speak, the muses are silent*". If in war muses are silent, in pandemic they sing... *online!*  
*Like Orpheus through the pandemic.*

Today, for musicians, Covid-19 pandemic is like an *online* wandering of Orpheus through the realm of death, in search of their beloved muse, Music, who seems to be dying. And they *sing* to be heard and recognized and to soften Death, then followed, out of love, by the freed Music, on the way back *online* to life, they keep singing...

But, for their exit from the realm of death, they must no longer look back, but just sing, *online*, with all the confidence that they are truly followed by their beloved Music, towards life, to rejoin those who love the Music of Life, *singing online for life, like Orpheus through the pandemic*, musicians, and artists...

### Ca Orpheus prin pandemie

Din Antichitate, de la Cicero, ne-a rămas o memorabilă sentință, puțin adaptată: „*Inter arma silent musae*" / „*Când armele vorbesc, muzele tac*". Dacă în război muzele tac, în pandemie cântă... *online!*

*Ca Orpheus prin pandemie.*

Astăzi pentru muzicienii pandemia Covid-19 este ca o rătăcire *online* a lui Orpheus prin tărâmul morții, în căutarea iubitei lor muze, Muzica, aflată parcă pe moarte. Si ei *cântă* ca să fie auziți și recunoscuți și ca să înduplece Moartea, apoi urmați din dragoste de Muzica eliberată, pe drumul de întoarcere *online* la viață, ei tot cântă...

Dar, pentru ieșirea lor din tărâmul morții, ei trebuie să nu se mai uite înapoi, ci doar să cânte, *online*, cu toată încrederea că sunt urmați cu adevărat de iubita lor Muzică, spre viață, la reîntâlnirea cu oamenii care iubesc Muzica vieții, *cântând online pentru viață, ca Orpheus prin pandemie*, muzicienii, și artiștii...

## Li-Min Lin

Assistant Professor PhD  
Shanghai Jiao Tong University  
China  
linlimin@sjtu.edu.cn

## Zemeijia (Bebe) Lan Wendy Kah Yan Chey Kaiqin Cao

Born in Taiwan, Dr. **Li-Min Lin** has been working as a scholar and performance artist. Her research interests center on performing arts in terms of creative industries and the performative aspects of economics, especially on mass performance on a micro level. Her doctoral dissertation *Cost Disease in Consumption and Spectatorship Management: A Cross-Country Studies on the Value Creation Mechanism of Performing Arts Industries* received "Best Paper for Doctoral Research" at the 2017 International Conference on Arts and Cultural Management Doctoral Symposium. During her residency as Special Research Fellow at Yale School of Drama, her play, "Hedda, or What Will Gabler's Daughter Do Next," was produced and premiered at Yale Cabaret Satellite Festival. She received her PhD in Arts Theory from Peking University, MA in Theatre and Performance Studies from University of Maryland – College Park and BA in Foreign Languages & Literatures from National Taiwan University.

**Zemeijia (Bebe) Lan**, born in a Russian settlement on the border of Xinjiang, China, is an undergraduate student in cultural industry management at Shanghai Jiao Tong University. She has a keen interest in cross-cultural communication and exhibition curation. Zemeijia has been working for a third-party agent for Hermes, which inspires her to explore the relationship between artistic activities and brand value creation. Her next project is to organize an immersive performance on the SJTU campus.

**Wendy Kah Yan Chey** is currently an international student in cultural industry management at Shanghai Jiao Tong University. She was born in Malaysia, and the country's multicultural environment has provided her the opportunity to engage herself in major international events and prompted her to venture into the "behind the scene" of successful events. After organizing the photography exhibition "the Flow of Emotions: Post COVID-19 in China," her next project is to organize an immersive performance on the SJTU campus.

**Kaiqin Cao** has extensive public service and journalistic writing experience, including serving as the undersecretary for TEDxSJTU 2019, researching local environmental protection concerning the Tengger desert hinterland for SJTU GreenGrid, and managing

## Recovery x 2: "Flow of Emotions in a COVID-19 China" Photo Exhibit

Presented in the English language in the Performing Arts Section

Photos of food wrap on body and furniture, patient aching for the world outside the window, or even the heavy dark green clothes that separate the exhibition space into cubicles, the theme of confinement runs through the photo exhibit "Flow of Emotions in a COVID-19 China." When many were quarantined in their house with family members, "home" somehow turns into a place of loneliness and forced isolation. Nevertheless, when signs of recovering from COVID-19 were first shown, the photo exhibit took place in the form of the traditional live event. The gazing on the collective trauma in the same temporality is meant to remember yet try not to suffer, and hence an opportunity to recover. Therefore, the curating of such an art event is not only to manage trauma but a social one.

## LE SACRÉ. A Butoh Performance Between Hypo-Insularity, Marronnage and Aesthetic-Institutional Affranchissement

Presented in the English language in the Performing Arts Section

### Stéphanie Melyon-Reinette

PhD

Independent researcher

Guadeloupe

s.melyonreinette@gmail.com

Stéphanie Melyon-Reinette is a poetess (Nèfta poetry), performer and choreographer. She created her dance company in 2016, but has been an artist for decades. She gains recognition as an activist (poetess and performer, womanist artist and founder of the France Cri de Femmes Festival). She is also a sociologist (PhD in American Civilization). Her research is axed on the concets of diaspora, integration strategies, empowerment, Women, Feminism/Womanism, Sexuality, Caribbean history and Memory, Black dances and music, Black Body and Performance.  
<https://univ-antilles.academia.edu/StephanieMelyonReinette/>

"Le Sacré" is a performance by Cie ANAMNESIS-K created and performed for the first time in a garden in the context of Covid-19. The health restrictions imposed by the prefecture of Guadeloupe are, in the eyes of the population, as many manifestations of a subalternization of their territory and their bodies. Conceived in Guadeloupe (French-speaking Caribbean) to a piece of music by Congolese artist Gasandji (the one who heals souls) entitled "LE SACRÉ ", this eponymous environmental performance develops in a slow butoh style. The artist recorded this album in one piece, to transcribe an experience of musical immersion in the forest with the Pygmies. The performance questions the relationship between black bodies and their natural, endemic and secular environment, in particular in its maroon approach - off and against the paths beaten by institutions even more at the heart of this epidemic.

## Alina Perț-Alexandrescu

Teacher  
“Sigismund Toduță” Art Highschool, Deva  
Romania  
alinapert@gmail.com

School of Arts „Sigismund Toduță” is the place where I happily and enthusiastically go every day to teach and give support gifted children, to ease their learning in Piano lessons. I graduated piano classes at the Art High School from Târgu Mureș in 1997, under the close guidance of prof. dr. Carmen Mihăescu.

Following, I continued studying piano as a student at The National Music Academy „Gheorghe Dima” from Cluj – Napoca, coordinated by Prof.dr. Ninuca Oșanu Pop. I completed my Bachelor Degree as a piano teacher in 2002, and my Master degree in 2004 with a dissertation on interpretative stylistics. I have been teaching piano for 17 years at the School of Arts from Deva, training future piano musicians, and vocalist also, as I am acting as head coordinator of a children's choir named „Arlechino”, which has brought me a lot of prizes and trophies from many festivals and vocal music competitions. The piano students contributed to my satisfaction as a teacher, with many national and international awards, some of them are students now, and others are already colleagues of mine.

One of my passions is to organise artistic activities, and therefore, every two years I dedicate myself to organizing the International Festival „Sigismund Toduță”. At the same time, each other year I have the honour to be invited as a member of the juries of music performance competitions. As a fact, this year, in March, I am going to take part as jury member in the piano interpretation competition „Șansa Egală”.

Every semester I take refresher courses about teaching techniques, and I also like to join my colleagues in educational projects initiated by my school. As a pianist, I am in DUO ALMA, a four hands band, together with my colleague, Mariana Onțanu Crăciun, with whom I participate to various cultural events.

## Online Piano Lesson - a Challenge for Progress

Presented in the Romanian language in the Music Section

Personal strategies are courses that the instrument teacher has used and will always use in directing and coordinating musician students. In online teaching, the methodological choices are changed in the respect of prioritization. The applied premises are now centered on individual study. As instrument teacher, focusing on pupil, hands-on learning, specifically on kinesthetic learning, is the basis on instrumental training. For example: Lego method, gamification, spatial recognition, peer-review or mental map, there are methods that challenges us, because in online nothing is eliminated, even new strategies are being added. The music text and message is much more clear and the children, those digital natives are more enthusiastic about the idea of learning with new technology as support.

### Lecția de pian online - provocare pentru progres

Ideea de bază a lucrării reflectă faptul că, schimbări majore nu au loc în predarea online față de cea față în față, strategiile personalizate fiind mereu trasee folosite de către profesorul de instrument. Așadar, vorbim despre prioritizarea diferită a unor direcții controlate de către coordonatorul lecției. Ca profesor de instrument, importantă este focusarea pe copil, prin activitatea pur kinestezică, acel „hands-on learning”. Responsabilizarea elevului în activitatea de studiu individual prinde noi contururi și amplificări, sarcinile de lucru fiind atractive datorită noilor procedee de interacțiune. Așadar, fie că folosim metoda Lego, gamificarea, recunoașterea spațială, peer-review sau imaginarea unei hărți mentale, provocările din online nu fac altceva decât să ne dezvolte, pentru că nu elimină nimic din ceea ce însemna cursul firesc al unei ore de instrument, ci, adaugă noi strategii de învățare și ghidaj înspre înțelegerea textului și mesajului muzical. Copiii, acei nativi digitali, sunt acum mult mai entuziaști de ideea de învățare alături de tehnologie, ca suport.

## About Minimizing Latency in Art

Presented in the Romanian language in the Music Section

### Radu Pol-Vărzaru

Teacher

“Liviu Rebreanu” School, Târgu Mureș

Romania

radu.pol.varzaru@gmail.com

After a career in economics and banking as a result of graduating the Faculty of Economic Sciences, Babes-Bolyai University in Cluj-Napoca, followed by a masters degree in "Banking and Capital Markets" the obvious career step was the decision to focus on art, teaching music theory and guitar.

The second specialization came after obtaining the bachelor's degree in Music Pedagogy and the master's degree in Contemporary Music Educational Systems, at the University of Arts in Târgu Mureș.

He currently holds the position of tenured professor at the music education departments of Liviu Rebreanu and „Dr. Bernády György” Gymnasium Schools from Târgu Mureș.

At the same time, as president of the Acoustic Association, he carries out activities in the field of guitar teaching and colateral projects (music camps, shows, musical arrangements, piano tuning).

On March 10th, 2020, I received the news that starting the next day, I will have to teach online. 'Guitar. Music theory. Online!' The cascading questions, the frustration, the anxiety, all this together with the fever of empirical exploration, were the variables I juggled trying to keep "the wheels on the road".

On March 10th, 2021, I am writing these lines after a year that, at least until now, has emerged as that of reinvention, re-education and resettlement in the new path chosen by present times. The new normality or, from now on, THE normality, depends on ones perspective and relation to his or hers personal cartesian system, voluntarily chosen.

It was the latency that tried to put spokes in the wheels of teaching and performing arts. The technical and pedagogical solutions came as a helping hand, so that the final answer could be "yes, art is possible and viable in pandemic conditions".

### Despre minimizarea latenței

În 10 martie 2020 am primit vestea că din ziua următoare voi preda on-line. Chitară. Muzică. On-line! Pardon? Întrebările în cascadă, frustrarea, dramul de angoasă, toate la pachet cu febra explorării empirice, au fost variabilele cu care am jonglat, încercând să păstrez „roțile pe drum”.

În 7 martie 2021 scriu aceste rânduri după un an care, cel puțin până în prezent, s-a conturat ca fiind cel al reinventării, reeducării și reasezării în noua matcă aleasă de ape. Noua normalitate, sau de acum, normalitatea, ține de perspectivă și de raportarea la un sistem cartezian personal ales voluntar.

Latența, de natură digitală sau socială, a fost cea care a încercat să pună bețe în roate predării artei și activităților culturale. În contracarare au venit soluțiile tehnice și pedagogice astfel încât răspunsul final să fie „da, este posibilă și viabilă arta în condiții de pandemie”.

## Prelude to the Roaring 20s

Presented in the English language in the Performing Arts Section

### Sebastian - Vlad Popa

Lecturer PhD  
University of Bucharest  
Romania  
sebvlad31@gmail.com

Born in 1968, lecturer at the Faculty of Letters, University of Bucharest, creator and director of the cultural publication *Infinitezimal*. Author of two books, of which one consists in literary essays (Romanian utopias with the Apocalypse under the pillow), while the other one is made of essays on drama theory (Splitting the twins). Professor, during a time span, at the Theatre department at ULB Sibiu. Two times winner of the UNITER award for best theater critic of the year. Receives the Special Prize for literary criticism at the International Poetry Festival „Lucian Blaga” in Cluj. Author of dramatizations for shows in TN Tg. Mureş, Cluj, Sibiu. Editor, publicist, art festival director and, unavoidably, a curator of exhibitions, among which „a space of poetic journalism” belongig to *Infinitezimal*, created under the luminous letters brand „The world is well made”.

If after one year of forbidden agoras, of solidary spite, of mandatory angers towards a bad fate and also towards administrators' inabilities, at the end of this crisis only „les anes folles” can irrupt. And this is not only a result of the historical pattern suggested to us by the spanish flu a hundred years ago, but also because a consequence to any form of pressure is deflagration. An opressed vitality is followed by gratuity, while resentment, frequently shown under ideological pennant of correctness, would be followed by hedonism and ludic amorality, the feeling sublimed by reversible danger and fragility. If not followed by the Roaring 20s, then any insatisfaction uttered during the year of restrictions becomes the expression of a glaring imposture. Luckily, though, the artist, once stripped of audience, is more in-dept to self, and my mathematician friend has learned three inventions by Bach and two impromptuus by Schubert. What a chance!

## Rethinking the (Web)-Space in adapting performances

Presented in the English language in the Performing Arts Section

### Armando Rotondi

Associate Professor PhD in Performance and Director of  
the MA Acting  
Institute of the Arts Barcelona  
Spain  
a.rotondi@iabarcelona.es

The aims of the paper is to consider the idea of space in online performances (and including online teaching performing arts). Specifically, in analyzing online performance in relation to the space, it will be used a multidisciplinary approach that will consider elements of adaptation and translation theory (such as Torop and Hutcheon), as well as approaches more purely related to performing arts: in opposition to the idea of black box and white cube, the "flat screen" will be introduced as performative space, that can be manipulated in perspective of "artialisation" (Roger).

Armando Rotondi is an academic, journalist and theatre practitioner, Associate Professor in Performance Theory and Leader of the MA Acting. After a BA at the University of Naples "Federico II" and an MA at the University of Rome "La Sapienza", he achieved his PhD at the University of Strathclyde in 2012. In 2018, he gained the University Professorship Habilitation in Theatre, Film, Music and Audiovisual, in 2020 the one for Comparative Literature, and, still in 2020, the habilitation as Full Professor/Chair in Theatre, Film, Music and Audiovisual. Before IAB, he worked as a Lecturer at universities in UK (Strathclyde), Italy (Naples "Federico II", Naples "L'Orientale", Verona), Poland (Torun), Romania (ICR and Bucharest). With an interest in the fields of Theatre and Performing Arts, Comparative Drama and Literature, Armando is author of several academic publications including 10 books, almost 40 book chapters and articles; more than 40 papers at international conferences.

## Le théâtre et sa contribution dans la lutte contre la pandémie de Covid-19 en Côte d'Ivoire

Presented in the French language in the Performing Arts Section

**Drissa Sanogo**

Lecturer PhD

**Université Peleforo Gon Coulibaly, Korhogo**

Côte d'Ivoire

sanogodriss@yahoo.fr

Titulaire de la Thèse Unique de Lettres Modernes, SANOGO Drissa est Enseignant-Chercheur, Maître assistant à l'Université Peleforo Gon Coulibaly de Korhogo ; en Côte d'Ivoire. Spécialiste d'études théâtrales, discipline qu'il enseigne, ses travaux de recherche l'amènent également à analyser les pièces, dans leurs rapports avec les sociétés et les époques dont elles émanent.

SANOGO Drissa est l'auteur de plusieurs articles scientifiques sur le théâtre, publiés dans plusieurs pays. Il a produit une pièce de théâtre publiée aux Éditions Muse dans plusieurs langues : «

La dictature des femmes ». Monsieur SANOGO Drissa est membre du Laboratoire A.R.T.S. (Atelier de Recherches Théâtrales et Scéniques) de l'Université Félix Houphouët-Boigny dirigé par Monsieur TRAORÉ Klognimban Dominique, Professeur

Titulaire. Il est aussi membre du C.R.É.D.A. (Centre de Recherches en Écritures Dramatiques et Arts) de l'Université Félix Houphouët-Boigny dirigé par Monsieur BLÉDÉ Logbo, Professeur Titulaire.

L'actualité du sujet en justifie la pertinence. L'analyse, axée sur des observations de terrain, s'inspire des démarches qui fondent la critique sociale. Elle révèle, au départ, un désintérêt pour la pandémie, préoccupation laissée à des comédiens anonymes et improvisés produisant un "théâtre de méprise" banalisant le fléau. Puis survient un réveil des spécialistes de théâtre, que l'analyse sociocritique du cas ivoirien explique par les difficultés rencontrées par les politiques. En effet, la rapidité et la fermeté des décisions, contrastant avec leur application, sélective, molle ou absente, donnent matière à une production théâtrale. Le théâtre se lance dans la sensibilisation des populations à travers des productions filmées. La présente analyse propose des solutions pour une prise en charge efficace de la pandémie par le théâtre. Elles préconisent la réalisation massive d'œuvres encourageant la vaccination anti-covid et les mesures barrières, à travers le thème, l'attitude des acteurs et des spectateurs.

## Celebrating Beethoven during a Pandemic

Presented in the English language in the Music Section

### Abigail Sin

Instructor

Yong Siew Toh Conservatory of Music, National  
University of Singapore

Singapore

abigailsin@nus.edu.sg

Singaporean pianist Abigail Sin has appeared in concert halls across the globe as a soloist and collaborative pianist. A top prize winner of several international piano competitions, she is an alumnus of the prestigious Verbier Festival Academy and is a Young Steinway Artist.

Abigail is the co-founder of the More Than Music concert series in Singapore, which aims to bring classical chamber music to new audiences. In 2020, More Than Music recorded and released video performances of the complete Beethoven Violin Sonatas, along with educational outreach content.

Abigail recently completed a PhD at the Royal Academy of Music in London, supported by the Lee Kuan Yew Scholarship, under the supervision of Dr Briony Cox-Williams. In July 2018, Abigail joined the academic faculty of the Yong Siew Toh Conservatory of Music in Singapore.

As Singapore cautiously emerged from its first lockdown in July 2020, a group of 6 musicians embarked on a project to record the complete Beethoven Violin Sonatas to be released for free on Facebook over 5 consecutive weekends. It is ironic that we had no plans to mark Beethoven's 250th anniversary before the pandemic hit. Even though COVID-19 wiped out all our original plans for the year, the lockdown and its aftermath also, strangely enough, yielded personal, artistic, political and financial circumstances that enabled this dream project to become a reality.

This essay captures the process of recording and releasing the complete Beethoven Violin Sonatas online during the pandemic. The project was entirely conceived and managed by the performers themselves, from securing funding and managing venue-capacity limits for filming crew, to devising audience engagement strategies in a pre-recorded online event and producing supplementary educational outreach material.

# Choir in the Room! Thoughts and Experiences in the Light of the Last Year About the Work of the Euphonia Pedagogues' Choir.

Presented in the Hungarian language in the Music Section

## Imre-István Strausz

Lecturer PhD  
University of Arts Târgu Mureş  
Romania  
strauszocsi@gmail.com

Dr. Imre-István STRAUSZ is a lecturer at the University of Arts Tg-Mures, Faculty of Arts in Hungarian, Theatre Department. He has been teaching Canto, Musical Theater Acting, Music and Puppetry, History of Music at this institution from 2008. His research interests include: musical theater, pedagogical alternatives in the musical theater education. He has published numerous articles and papers in reputed periodicals like *Symbolon*, *Táncművészet és Tudomány*, *Tánc és Társadalom*. As an invited professor, he gave lecture at the University of Dance (Budapest). Member of the Theatrical Sciences Committee of the Hungarian Academy of Sciences, Regional Committee from Romania, Cluj. He has performed as instrumental performer (organist, pianist) in numerous countries (Romania, Spain, Serbia, Italy, Hungary, etc.). He has contributed to theatre productions as orchestra conductor, répétiteur, pianist, and choir director. His extensive artistic activity extends to choral and orchestra conducting, including the conductor of the Eufónia Teachers Choir in Târgu-Mureş. He has a doctoral degree in theatre: *The Aesthetic and Pedagogical Aspects of the Musical* (2015).

The multitude of methods and perspectives in the activity of choirs are varied and – last, but not least – unique. On the occasion of this conference we would like to present a few experiences, which express the essential principles of the functioning of the choir in the light of last year's events. We wish to address a few questions, which tackle mainly the motivations of the choir (love of singing, need for community, team/cohesion, etc.), its professional standard and the „metamorphoses” of the rehearsal process. We furthermore endeavor, by means of a few personal experiences, to shed light on the alternatives of the transformations of the creative process (rehearsal process), as well as on the issues of group-dynamics that are essential elements of the existence of a choir.

### **Más minőségű valami ... Kórus a szobában! Gondolatok és tapasztalatok az elmúlt egy év fényében az Eufónia Pedagóguskórus munkájáról**

A módszerek és nézőpontok sokasága, melyek a kórusok munkásságát áthatják sokrétűek és nem utolsó sorban egyedi. Jelen konferencián néhány olyan jellegű tapasztalatot igyekszünk megfogalmazni, melyek a kórus működésének lényegi elveit mutatják be az elmúlt év távlatából. Olyan kérdések megfogalmazására vállalkozunk, melyek főként a kórus motivációját (az éneklés szeretete, a közösség iránti vágy, csapatkohézió stb.), szakmai színvonalát, a próbafolyamat „metamorfózisát” járják körbe. Továbbá igyekszünk néhány személyes tapasztalaton keresztül rávilágítani az alkotófolyamat (próbafolyamat) átalakulásának alternatíváira, valamint olyan csoportdinamikai kérdések felmutatására, melyek lényeges elemei egy kórus életének.

## Music Education Class as Part of Online Education

Presented in the Romanian language in the Music Section

### Liana Șuteu

MA student  
University of Arts, Targu-Mures  
Romania  
suteu.liana@yahoo.com

Liana Șuteu is a Musical Education Teacher at the „Nicolae Bălcescu” High School in Cluj-Napoca, Romania, and she is also following a Master's Degree in Contemporary Musical Education at the University of Arts in Targu-Mures, Romania. Some of her previous studies include a Bachelor's Degree in Music Pedagogy at the National Music Academy from Cluj-Napoca and a Bachelor's Degree in International Relations and European Studies at the Babes Bolyai University.

2020 was a year full of challenges for all the world's population. Absolutely everything that was natural and normal for mankind has turned into a threat to life. Through this pandemic we have learned to isolate us from the rest of the world, we have learned to use our online environment to participate in courses, conferences, lectures, etc. and we were restricted to participate in cultural events due to the very high risk of Covid-19 disease. Moreover, a major change has also occurred in the educational field, changing that has brought both teachers and students in the so-called "online school".

Being a debutant teacher of musical education, for the most part, my teacher activity has been conducted online. What were the challenges I have encountered?, What problems have I faced? And what are the advantages of online education? There are questions I have tried to answer in this paper.

### Ora de educație muzicală în învățământul online

Anul 2020 a reprezentat un an plin de încercări pentru toată populația lumii. Absolut tot ceea ce era firesc și natural pentru omenire s-a transformat într-o amenințare asupra propriei vieți. Prin această pandemie am învățat să ne izolăm de restul lumii, am învățat să ne folosim de mediul online pentru a participa la cursuri, conferințe, prelegeri ș.a. și am fost restricționați să mai participăm la evenimentele culturale datorită riscului foarte mare de îmbolnăvire cu covid-19. Mai mult decât atât o schimbare majoră a avut loc și în domeniul educațional, schimbare care a adus atât profesorii cât și elevii în așa denumita „școală online”.

Profesor debutant de Educație Muzicală fiind, în cea mai mare parte activitatea mea de cadru didactic s-a desfășurat online. Care au fost provocările pe care le-am întâmpinat?, cu ce probleme m-am confruntat? și care sunt avantajele învățământului online? sunt întrebări la care am încercat să răspund în lucrarea de față.

## Constantin Tovarnițchii

Assistant and PhD Student  
West University Timișoara, Faculty of Music and  
Theatre  
Romania  
constantin.tovarnitchii@e-uvt.ro

## Quo vadis music? Quo vadis arts?

Presented in the Romanian language in the Performing Arts Section

**Constantin TOVARNITCHII (Costa Tovarnisky, artist name)**

**Education:** Academy of Music, Theater and Fine Arts, Chisinau, Republic of Moldova, Faculty of Theater, Specialization – Directing, Acting (1995).

**Workshops and specialized classes:** **Actor's Art**, Theater School, Shukin Moscow (1990 - 1993), **Stage fights**, Adrian Pavlovschi, R. Moldova (1994 - 1995), **Comedia Dell'Arte**, Piccolo Theater Milan (2000), **Clown course**, Nicolas Cantin, Ecole National du Cirque Montréal (2004), **Phonetics - French**, Conservatory of Dramatic Arts, Montreal (2006 - 2007), **Mime**, **Improvisation**, Jean Asselin, Montreal, Étienne Decroux School (2006 - 2007), **Improvisation on the Move**, Andrew Hammerson, from Great Britain, Montreal (2007), **Martial Arts Workshop** Kalaripayattu G. Sathyanarayanan from India, Montreal (2008), **HamletZar** Vahid Gossun, Odin Theater (2009), **Playing on camera**, Method acting, Alan C. Peterson, Toronto (2010 - 2011).

**Professional activity:** Actor - clown, State Circus Chisinau, Republic of Moldova. Actor at the Timisoara National Theater. Collaborations as an Associate Teacher at Pygmalion Theater School, Vienna. York University, Film Department, Toronto. Theater L'Utopie, Montreal, Modern Times Stage Company, Toronto. Instructor - Montreal School of Performing Arts, Quebec. Cirque du Soleil, Montreal. Trainer - Essential Training & Consulting, Timișoara. Director - Timisoara National Theater. At present, assistant professor at the West University of Timișoara, Faculty of Music and Theater; PhD student at the Doctoral School of Music and Theater, IOSUD-UVT.

The FMT Homemade project, which I carried out as initiator and director between April and June 2020, is a 27 minutes long movie which involved both students and teachers from the Faculty of Music and Theater at the West University of Timișoara and was realized – if I may compare – like a puzzle, consisting of videos made by students and teachers alike, based on a scenario that took into account the new working conditions, dictated by the restrictions related to the pandemic.

Text, music, acting, all were created both individually and in groups, on the online platform. The new working method aroused teachers and students alike, each coming with the most daring ideas, proposals, solutions.

Due to the restrictions imposed by the pandemic, we had to adapt this project, initially conceived as a normal show, to the new situation, moving everything online. Everything was reanalyzed, from the script, to the scenes, to the actual work with the actors, the filming being done by the actors themselves, and the technical team having to solve a number of problems along the way. The adaptation to the new situation was made on the fly, including joint research and analysis.

Despite the difficulties encountered, the final product was a successful one and enjoyed recognition, recording, for example, immediately after the premiere over 2000 views.

The project link is below:

<https://www.youtube.com/watch?v=nYzge4lrPa4&t=968s>

## Mirela Țarc

Associate Professor Habilitated PhD  
University of Oradea, Faculty of Arts  
Romania  
merceanmirela@yahoo.com

Mirela Mercean-Țarc. Ph.D., (b. in Bucharest) is a musicologist and associate professor at the Music Department of Faculty of Arts at the University of Oradea, Romania, where she teaches Analysis and Musical Forms, Performance's Comparative Analysis and Estetics of the Chamber Music Repertoire. She published scientific studies in musicological books, proceedings and journals (Muzica, U.B.B.- Studia Musica, Musicology Papers, ITC in Musical Field etc.) also many articles, interviews, chronicles, book reviews in magazines, journals, newspapers (Intermezzo, Orașul, Filarmonia, Tribuna, Adevărul, Cuvântul liber) Actualitatea muzicală, Opera Story; *online* Euterpe magazine, 14 + Contemporary Music Journal, Lirika).

Published books: "The Articulation of Form in the Symphonies of the Transylvanian Composers during the 20<sup>th</sup> Century", "The Crystallisation of the Sonata Form in the Klavier Music of the 18<sup>th</sup> Century" (Oradea, 2007), "Practical Course of Form's Analysis I" (Oradea 2008), "Practical Course of Form's Analysis II" (Oradea 2014), *The Pyramid Of Knowledge*, chapter *Music Education* 2014, „MusicoLogical Frames – Subjective Itineraries in the Music of Cluj-Napoca” 2018., *Musicoanalytics – musicological sketches and studies*, 2019 Edited volumes: *University of Oradea Annals – Music Fascicle*, *Francisc Hubic – The Mass of the Holy and Saving Passions of Maundy Thursday for Men Choir* (2014), *Francisc Hubic Symposium* (2015). In 2020 sustains the habilitation thesis entitled *The Musicological research between the structural analysis, the educational practice and the journalistic opinion*. She is a member of The Union of the Composers and Musicologist from Romania, Sigismund Toduță Foundation and Mozart Society Romania.

## With the "Magic Flute" in Pandemic

Presented in the English language in the Music Section

The work invites the consumer of art to reflect on one of the most current themes, namely, opera performance in the pandemic. One of Tompa Gabor's recent directorial performances of W.A. Mozart's Magic Flute saw the limelights in October 2020 on the stage of the Hungarian Opera in Cluj-Napoca. Interpreted in a contemporary key, the stage representation proposes a new vision on the future of a young couple in love in a chaotic, deceptive, labyrinthine world, dominated by profit, manipulation and temptations, in which the truth is relative and the value replaced by its simulacrum. A universe of meanings adapted to the immediate reality in which, more than ever, we intuit, we even feel the strings with which the puppeteers of this world force us to play according to their own interest.

### Cu „Flautul fermecat” în pandemie

Lucrarea invită consumatorul de artă modern să reflecteze asupra uneia dintre temele cele mai actuale și anume spectacolul de operă în pandemie. Una dintre interpretările regizorale recente ale lui Tompa Gabor asupra operei Flautul fermecat de W.A. Mozart a văzut lumina rampei în luna octombrie 2020 pe scena Operei Maghiare din Cluj – Napoca. Interpretată în cheie contemporană, reprezentarea scenică propune o nouă viziune asupra viitorului unui cuplu de îndrăgostiți într-o lume labirintică, înșelătoare, haotică, dominată de profit, manipulare și tentații, în care adevărul este relativ iar valoarea înlocuită cu simulacrul ei. O lume în care mai mult ca niciodată intuim, chiar pipăim sforile cu care păpușarii acestei lumi ne obligă să jucăm după propriul plac și interes.

# The Thematic Idea Between Transformation, Paraphrasing or Quotation

Presented in the English language in the Music Section

**Iliana Velescu**

Lecturer PhD

**Ovidius University Constanța**

Romania

ilianavelescu@gmail.com

Iliana Velescu is a lecturer at the Faculty of Arts, at Ovidius University from Constanța. She is a graduate of the National University of Music in Bucharest and obtained her doctorate at the same university in 2012. She publishes specialized works in the field of music analysis, as well as in music education. Her works include two books, *Musical Reflections, Studies and Articles* and *Methodical Contributions in Preschool Music Education* and articles presented at various national and international symposia such as, *The Musical Notation - a Path of Interdisciplinary Knowledge and Development*, *Classical influences in Freddie Mercury's music*, *Golden Ratio in Sound Structures of Béla Bartók's Works*, *Methods of Musical Analysis after 1950*, *Do you speak... music? A Challenge in Preschool and Primary Music Education*, *The Concept of Thematic Relations from the Perspective of Rudolph Réti*. In 2009-2012 she was part of the *European project Comenius - European Music Portfolio - A creative way into Languages*, participating as an expert in workshops held in Scotland, Greece, Spain, Romania and Switzerland and co-author of the *Teacher's Handbook* developed in this project. Her activity is completed by various chamber recitals held in Vienna during the SGEM Vienna Scientific Conference 2016 at Hofburg Palace, Mogoșoaia Palace in Bucharest - 2016, Art Museum from Constanța (2017, 2019) Oleg Danovski National Opera and Ballet Theater from Constanța (2018).

The idea of repeating musical themes in various configurations is a technique practiced since ancient times, and is still valid today. Recognizing the ways of the motivic transformation and identifying the type of intervention on a work (paraphrasing, variation or quotation) reveals not only the composition process of the author, but also makes possible the aesthetic description of the musical content. These learning objectives (like many disciplines) have undergone changes in the digital context of the pandemic year, so the main goal in the elaboration of specialized courses is maintaining students' interest in music and especially encouraging their analytical introspection of scores and musical auditions.

## On the Irony, Unsayability and the Silence of Music: An Investigation into the Limits of Schopenhauer's Aesthetics of Music

Presented in the English language in the Music Section

**Kim Jayson Villezca**

Graduate Student  
The Graduate School, University of Santo Tomas,  
Manila  
Philippines  
kimjayson1994@gmail.com

Kim Jayson G. Villezca hails from Mabalacat City, Pampanga, Philippines. He earned his Bachelor's degree in Philosophy at the Mother of Good Counsel Seminary, Magna Cum Laude. He was hailed the Philosopher of the Year (2016) and the Class Valedictorian from the same institution. Presently, he is taking his Master's Degree in Philosophy at the Pontifical and Royal University of Santo Tomas, Manila, Philippines. Moreover, he is an associate member of Council for Research in Values and Philosophy, Washington D.C, USA; a member of European Society for Aesthetics, Fribourg University, Switzerland; and, a research consultant at ETCOR Educational Research Center, Pampanga, Philippines.

This paper anchors itself on twofold ends: to reintroduce Schopenhauer's ideas on music into the current debate and to use the current debate as a means to appreciate the fecundity of Schopenhauer's otherness as a philosopher of music. Thus, in fulfilling the twofold contrivance of this paper, a tripartite discussion shall be dedicated to: 1) revisiting Schopenhauer's philosophy in general through a short exposition of his life as background for his work; the critical role of Kant's philosophy on Schopenhauer; and, the exposition of the two major themes of Schopenhauer's philosophy: the World as Will and the World as Representation; 2) an attempt to draw the following propositions: a) Music is the modulation of Schopenhauer's aesthetic theory. This is done through an exposition and textual analysis of the musical remarks of Schopenhauer in the World as Will and Representation. Moreover, b) Schopenhauer's musical aesthetics and remarks are guided by musical shadows of Pythagoras, Rameau and Rossini from which his theory gains foothold and influence.; 3) a proposal for a more nuanced position in interpreting Schopenhauer's philosophy of music through the identification of the limits and gaps of his methodology and his otherness in the current debate in philosophy of music through a general historical analysis of the development of aesthetic thought, and how this historical approach situates Schopenhauer's account of music in an attempt to unknot the forces that shape the current debate on music. Thus, allowing this project to find its ultimate cadence, that of irony and silence are two intertwining-delimiting elements of Schopenhauer musical aesthetic thought.

## Sound Art and Pandemic: a Documentary Soundscape

Presented in the English language in the Music Section

### Peirui Yang

PhD candidate  
University of Alcalá  
Spain  
peirui.yang@edu.uah.es

The pandemic has temporarily changed our lives, and there is no doubt that we are rapidly entering the digital society. The way of sound art, as a sound landscape, what can be recorded during a pandemic? As a kind of composite music and sound, can sound art be used as a digital archive in a pandemic? This research hopes to explore the possibility of sound art as an archive through artistic practice, and to reflect on the changes and flow of the sound landscape in the context of the pandemic.

Peirui Yang is an interdisciplinary artist and archaeologist. She currently lives in Spain. Her research is about archaeology and contemporary art, especially the connection between prehistoric art and contemporary art. As an archaeologist and artist, she is dedicated to exploring artistic creation and academic practice under multiple identities.

# The Changes of Preferences and Attitudes in Piano Teaching During the First Year of the Pandemic

Presented in the Hungarian language in the Music Section

**Zoltán Zsigmond**

Béla Bartók Faculty of Arts, Univesity of Szeged  
Hungary  
zsigmond61@gmail.com

**Éva Zsigmondné Pap**

Béla Bartók Faculty of Arts, Univesity of Szeged  
Hungary  
zsigmond61@gmail.com

Prof. Dr. Zoltán Zsigmond and Dr. Éva Pap Dr. Zsigmondné are teachers and pianists at Béla Bartók Faculty of Arts, of the University of Szeged, Hungary. The couple forms a couple on stage and in their private lives for more than 35 years. They have a wide repertoire which extends from the baroque to the contemporary music which they perform at solo, four hands and also two pianos concerts. Both of them received many awards in the field of teaching and performing, their pupils are also debuting successfully in the national and international piano competitions (in countries like Germany, Austria, Italy, Romania and others). Prof. Dr. Zoltán Zsigmond and Dr. Éva Pap Dr. Zsigmondné are docents of the University of Szeged. Furthermore, Prof. Dr. Zoltán Zsigmond is the Head of the Piano Department. Dr. Éva Pap Dr. Zsigmondné is also a mentor teacher at SZTE Vántus István Secondary School of Music. They have been frequent participants of piano competitions in Timișoara and Deva for decades.

Online education introduced in the spring of 2020 changed the methods of piano education fundamentally. At SZTE Vántus István Secondary School of Music and SZTE Béla Bartók Faculty of Arts there is both attendance and online education.. During the last year we have gained a lot of experience about which methods are useful, and which practices we needed to abandon for the interest of professional training.

1. Using digital tools and platforms.
2. Changes in the composition of curriculum, and the preferences of reporting.
3. Changes in course of lessons. Instead of demonstrative methods, verbal explanations and new forms of technical and musical processes gained a bigger role.

The oppotunities of using ICT tools and online communication in the higher piano education of the future. Overallly it can be stated that there are effective solutions in digital and hybrid education, although their efficiency is not adequate. It is positive that the students' improvement did not halt, they were able to show progress.

This study is about our new opportunities, methods, rules and the pedagogical aspects.

## **A preferenciák és attitűdök változása a zongoraoktatásban a pandémia első évében**

A 2020 tavaszán bevezetett online oktatás alapvetően alakította át a zongoraoktatás módszereit is. Az SZTE Vántus István Gyakorló Zeneművészeti Szakgimnáziumban és az SZTE Bartók Béla Művészeti Karon a jelenléti és az online oktatás is működik. Az elmúlt egy év alatt számos tapasztalatra tettünk szert, hogy milyen módszerek hasznosak, és milyen megoldásokról kellett lemondanunk a professzionális képzés érdekében.

1. A digitális eszközök és platformok használata.
2. Változások a tananyag összetételében, a beszámoltatás preferenciáiban.
3. Változások az órák menetében. A demonstratív módszerek helyett nagyobb szerepet kaptak verbális magyarázatok, a technikai és zenei folyamatok újfajta bemutatásai.
4. Az IKT eszközöknek, az online kommunikáció használatának lehetőségei a jövő felsőfokú zongoraoktatásában.

Összességében elmondható, hogy léteznek eredményes megoldásaink a digitális, illetve hibrid oktatásban, bár ezek hatékonysága még nem megfelelő. Pozitívum, hogy a tanulók, hallgatók fejlődése nem állt meg, képesek voltak előrelépést, fejlődést mutatni.

Az új lehetőségeinkről, módszereinkről, szabályainkról, és a pedagógiai szempontokról szól ez a tanulmány.

# Impressions

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Conferința m-a ajutat să înțeleg dificultățile prin care au trecut colegi din lumea artelor, de asemenea, soluțiile și observațiile acestora sunt de mare ajutor pentru a plănuți cu iscusință următorii pași în activitățile proprii.

Flaviu Mogoșan , artistic advisor, National Romanian Opera Cluj-Napoca, Romania – attendee

While I only was present for Jazmin Ealden’s presentation, the breadth of the topics, the international flavour of the participants and the relaxed way it was presented, were exceptional.

Long may we continue to connect across the globe!

Matt Styles PhD, senior lecturer in saxophone studies, Head of Honours in Music,  
Edith Cowan University, Australia – attendee

Conferința MAP2021 mi-a stârnit din primul moment interesul prin actualitatea deosebită a tematicii. Am urmărit lucrările prezentate în secțiunea MUZICĂ în limba română, care au abordat pertinent și documentat diverse aspecte ale modului în care acest an pandemic a influențat învățământul muzical și teatral și au oferit soluții viabile din experiența particulară a fiecărui vorbitor. Mie personal, poate și prin prisma faptului că sunt profesor de instrument, mi-au suscitat în mod deosebit interesul (cu o amprentă și subiectivă,,desigur), lucrările prezentate de prof.Alina Perț-Alexandrescu (Deva), Radu Pol-Vărzaru (Târgu Mureș) și PhD Ardeleanu Roxana-Sorana(Timișoara). Felicitări organizatorilor conferinței!

Iudith Mărășescu , violin teacher, ”Sigismund Toduță” Arts Highschool, Deva, Romania – attendee

Ce colloque en ligne est une très belle expérience qui doit se poursuivre. J'ai hâte d'y participer encore et échanger sur des sujets divers, portant sur les arts du spectacle. Merci aux organisateurs.

Drissa Sanogo PhD, enseignant-chercheur, Université Peleforo Gon Coulibaly, Côte d'Ivoire – speaker

Soundscape and sound art actually coexist or have no boundaries. For archival records or artistic creation, the identity is deconstructed in this process. The constructed soundscape is collective and individual at the same time. In this context, the senses embodied in sound are universal.

Peirui Yang , PhD Candidate, University of Alcalá, Spain – speaker

The conference was a wonderful occasion to share experiences, difficulties and new projects in this time of restrictions due to the Covid-19 pandemic. Listening to others' presentations inspired my research about silence and soundscape. We had great time at the end of the sessions to ask questions and make comments which made us build a stronger community of musicians, artists, educators. I consider this conference a very unique moment where we had time to share our personal memories and feelings and adaptation processes within the long year we just passed through. Thank you for organizing the meeting!

Chiara Antico , DMA candidate, CESEM - Research Center for Music Sociology and Aesthetic Studies (FCSH, Universidade NOVA de Lisboa, Portugal), Italy – speaker

Congratulations for the organisation of the conference in these difficult times and circumstances. It was really interesting and useful to share experiences with other colleagues, both at the Music and Performing Arts Sections. Looking forward for the conference next year, best regards

Iva Hraste Sočo PhD, Assistant Professor, Head of Department for Production,  
University of Zagreb, Academy of Dramatic Art, Croatia – speaker

Felicitări participanților pentru temele interesante și organizatorilor! O conferință extrem de interesantă!

Iliana Velescu PhD, lecturer, Ovidius University Constanța, Romania – speaker

Un demers necesar, impresionantă participarea internațională!

Alina Mazilu PhD, associate professor, West University Timișoara, Romania – attendee

Conferința MAP 2021 a fost extrem de interesantă și utilă.

Aura Corbeanu PhD, professor, University of Arts Târgu Mureș, Romania – attendee

Vă mulțumesc pentru inițiativa care mi-a oferit prilejul de a împărtăși experiența personală în predarea atipică din aceste vremuri, precum și speranța într-un viitor mai bun. Mai mult decât atât, organizarea conferinței și ocazia prezentării materialului pregătit mi-a reconfirmat convingerea că pasiunea pentru muzică nu va dispărea nicicând! Felicitări și mulțumiri echipei care a făcut posibilă întâlnirea, să ne revedem cât de curând!

Multă sănătate tuturor și numai bine,

Roxana-Sorana Ardeleanu PhD, lecturer,

Universitatea de Vest din Timișoara, Facultatea de Muzică și Teatru, Romania – speaker

This intercultural exchange was a treat. It enabled me to discover more about your part of the world and the way you deal with the pandemic. It was also an opportunity to discover more about the quality of your scholars. Our parts of the world rarely meet, and I hope my presentation will have brought to you and your men some information for you to get interested as well in our culture and memory.

Stéphanie Melyon-Reinette PhD, , Independent researcher, Guadeloupe – speaker

University of Arts Târgu Mureş

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