

MUSICAL SUCCESS: TALENT VS WORK

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Abstract: *Having success in musical practice is usually perceived by the public as having an extraordinary talent. However, behind success lies not only talent, but a complex work, which requires the possession of an initial set of skills such as knowledge and understanding of musical literacy, ownership and knowledge of a musical instrument or voice, access to special information, good specialist coordination, availability and suitable conditions for individual study.*

After completing this initial stages, there follows the approach to diversified repertoires and only at the end of this stage does the scene performance takes place, where in a few minutes the musician must show the results obtained through hundreds or thousands of work hours.

Our study aims to highlight the main perceptions regarding artistic success, from the perspective of the main two categories of individuals involved in the artistic environment: performers and the public.

Key words: *musical success, talent, work,*

INTRODUCTION

Musical success is generally attributed (by the audience) to talent, but behind scene success, there is always an intense study so a lot of work. Throughout the artistic career, several stages can be identified, the most important of which are: the so called period of *musical writing-reading*, the period of understanding the contents of music, the period of formation of the interpretative technique, the period of formation of the artistic personality and only after completing them, the period of artistic performance.

All these stages involve consumption of additional time allocated to individual study and, implicitly, interest and dedication to the artistic profession, but also the assumption of unforeseen risks, in the event of medical problems incompatible with a musical career.

These things being known, our research will try to reveal the perception of artistic success from the perspective of the public and the artists.

METHODS

In order to understand the level of perception on ***talent vs. work*** in the artistic career, we conducted a study through two questionnaires consisting of 10 questions,

with 5 questions for each questionnaire and 3 predefined answer options. The questionnaires were applied to 211 respondents, divided into two groups, representing musicians and music lovers from Romania and Germany.

The questionnaire dedicated to the public included the following questions:

1. Do you like music? a) yes; b) no; c) I don't know
2. How often do you listen to music? a) daily; b) 2-3 times/week; c) 2-3 times/month
3. Do you think that the main quality of a successful musician is: a) talent; b) work; c) advertising.
4. Do you think any talented person can become a successful musician? a) yes; b) no; c) I don't know
5. Do you think that a person who is not talented, but is very studious, can be successful in the artistic career? a) no; b) yes; c) I don't know

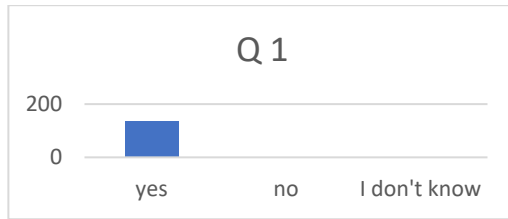
The questionnaire dedicated to musicians includes the following questions:

1. Do you think that musical success is due to talent? a) yes; b) no; c) I don't know
2. Do you think that musical success is due to study? a) yes; b) no; c) I don't know
3. Did you know from the beginning what the artistic career entails? a) yes; b) no; c) I don't know
4. How do you evaluate artistic success? a) by the degree of public satisfaction; b) by achieving the proposed professional objectives/the approached repertoire; c) by the number of annual public apparitions.
5. Do you think your audience understands how much a professional artist studies? a) yes; b) no; c) I don't know

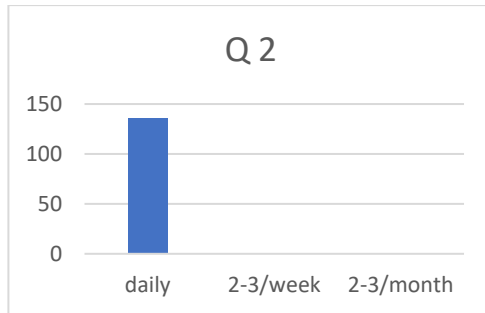
RESULTS

To the first questionnaire, dedicated to the music lovers (a.k.a. the public), **136 respondents**, between the ages of **18 and 60** answered as follows:

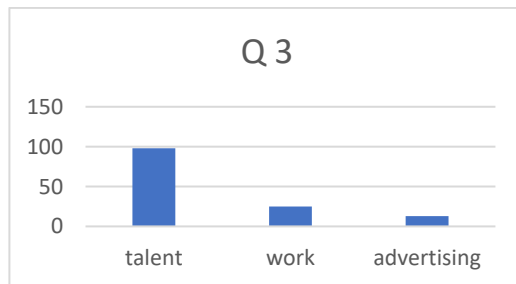
1. ***Do you like music?*** a) yes; b) no; c) I don't know. 136 respondents chose answer **a) yes**



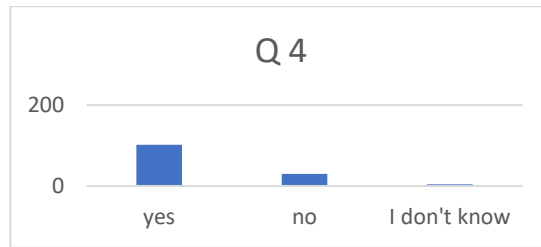
2. **How often do you listen to music?** a) daily; b) 2-3 times/week; c) 2-3 times/month. For this question, 100% was recorded for option **a) daily**



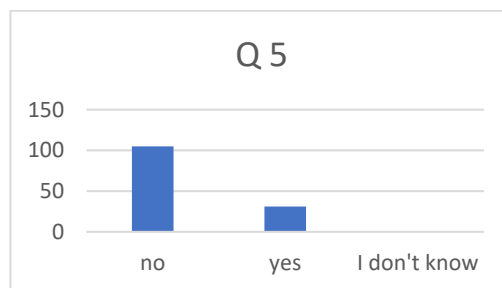
3. **Do you think that the main quality of a successful musician is:** a) talent; b) work; c) advertising. 98 respondents believe that success is due to talent, 25 believe that success is due to work, 13 believe that success is due to advertising.



4. **Do you think any talented person can become a successful musician?** a) yes; b) no; c) I don't know. 102 respondents believe that talent brings success, 30 do not believe the same and 4 did not know how to answer this question.

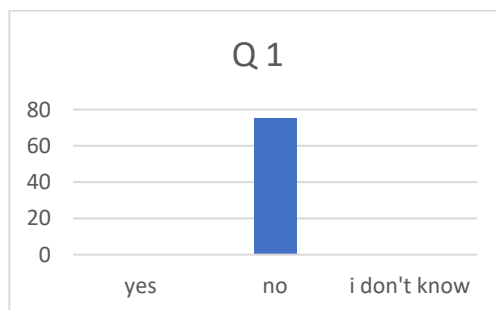


5. ***Do you think that a person who is not talented, but is very studious, can be successful in the artistic career?*** a) no; b) yes; c) I don't know. To this question 105 respondents do not believe that work can bring success, while 31 believe in work-based results.

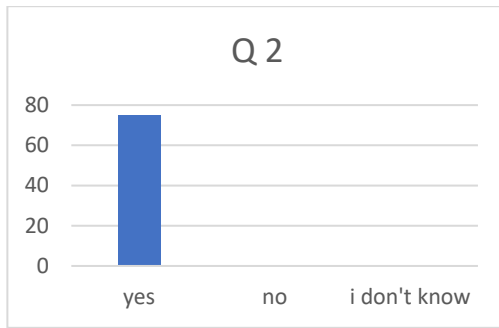


The second questionnaire, dedicated to musicians, was filled out by **75 professional artists**. The following results were recorded:

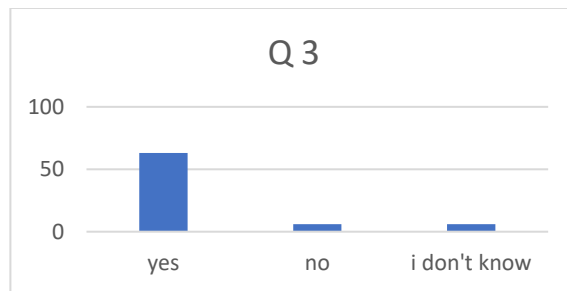
1. ***Do you think that musical success is due to talent?*** a) yes; b) no; c) I don't know. To this question, 75 respondents opted for answer option **b) no**.



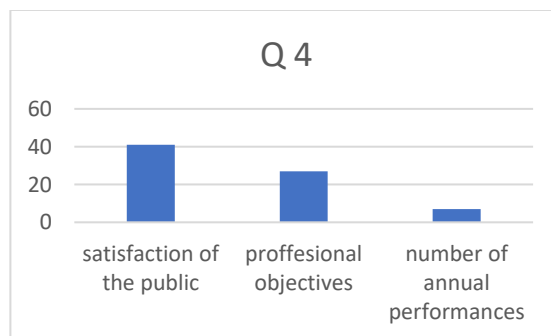
2. ***Do you think that musical success is due to study?*** a) yes; b) no; c) I don't know. To this question, 75 respondents opted for answer option **a) yes**.



3. **Did you know from the beginning what the artistic career entails?** a) yes; b) no; c) I don't know. 63 respondents knew from the beginning the implications of an artistic career, 6 did not know the implications and 6 did not know how to answer.

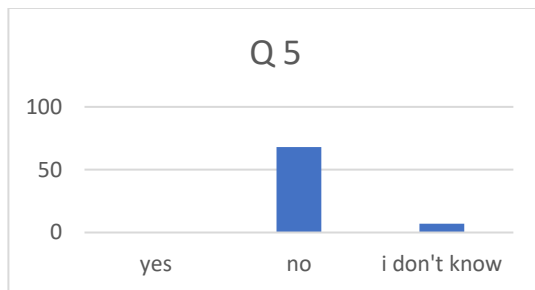


4. **How do you evaluate artistic success?** a) by the degree of public satisfaction; b) by achieving the proposed professional objectives/the approached repertoire; c) by the number of annual performances. 41 of the respondents consider artistic success to be reflected in the satisfaction of the public, 27 consider success as accomplished professional objectives, 7 relate success to b), the number of annual performances.



5. **Do you think your audience understands how much a professional artist studies?** a) yes; b) no; c) I don't know. 68 respondents believe that the public does not understand

the amount of work behind artistic success, and 7 did not know how to answer this question.



CONCLUSIONS

As we presumed before this study, the public perceives success completely differently from professional artists and understands it as the result of special individual endowments. On the other hand, the artists believe that only intense and consistent study can contribute to the formation of artistic personalities. In this sense, a reevaluation of musical education is required from the perspective of practice, so that each student can become an informed member of the public, able to correctly and competently perceive artistic performances. Most of the time, the confusions also start from the self-titled musicians or composers, who do not differentiate the profession based on studies from the one acquired through performances at the amateur level.

Therefore, in our opinion, the study of music and artistic interpretation involves the completion of all stages of training, within a period of time of at least 10 years, the minimum duration for the acquisition of a complex artistic personality.

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