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The Aesthetic and Pedagogical Aspects of the Musical

(abstract of the doctoral thesis)

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Introduction

„Creativity, the style of performing, directing and choreography, the complex training of the artists and the dynamics of the performances have a substantial role in the fact that the musical is more than the sum of traditional artistic fields.”

(Miklós Tibor)

Our thesis explores the border territories of artistic fields such as theatre, music and dance, analysing the aesthetic and pedagogical aspects of the musical from these perspectives. In the meantime – applying different methodological tools of research – it intends to offer an overview of the various aspects of the theme, such as: issues of musical dramaturgy, basic notions of aesthetics, and – last, but not least – personal experiences. In addition, through the domain of musical theatrical training, it also considers the pedagogical issues of the creation of the musical role and the work of the repetiteur to be of primary importance. It also seeks to find alternative methods and tendencies of musical pedagogy that can be applied in the vocal-musical training of actors, puppet theatre actors and choreographers.

The train of thoughts of our thesis will follow the pedagogical and practical orientation that developed during many years of pedagogical activity. In this context we can say that the chapters to follow will try to demonstrate the practical findings we consider important on the basis of this idea. Naturally, we also have to add that we intend to supplement the results of the creative work distilled from practical experiences with necessary theoretical explanations. The aim of the present thesis is therefore the creation of a pedagogical structure that promotes the wider popularisation of the musical, its applicability in various artistic fields (acting, puppet theatre, dance) while taking into consideration the particular features and characteristics of these fields.

Nowadays the musical is a musical genre that enjoys a growing popularity among the audience and is present not only in the repertoire of the theatres, but also in the curricula of institutions offering training in musical theatre. However, if we think of the possibilities offered by the possibilities of this genre, we have to state that the number of theoretical works dealing with the issues of this genre is negligibly low.

Compared to other musical theatre works (opera, operetta, etc.), there have been considerably fewer texts analysing the musical from the perspective of musical theory. The explanation to this may also be that ambivalent and often even aversive feelings towards the genre have become determining, both in the circle of scholars of classical music as well as among theatre professionals. The same state of affairs seems to be confirmed by the opinion that popular music – musical, in our case – uses a musical language that by definition concentrates on the show, the selling potential of the product and therefore has no connection to more serious musical works. In this context we can state that the majority of writing about this genre is meant to popularize and there are few studies concerned – beyond the history of the genre – with the musical language, the style and, most importantly, the inner structure of the musical. Starting from this idea, the first chapter of this paper aims to raise and analyse some of the core issues of this particular territory of theatrical culture, and tries to formulate conclusions that can prove useful both from an aesthetic and a pedagogical perspective in training and practice.

I. The musical

Studying the musical structure of the musical theatre genres, we have to start from the unifying and divergent tendencies in the formal development of the musical. This is also important because the stylistic differences and constant transformations of musical theatrical works have greatly influenced the development of the genre. In order to be able to analyse the colourful palette of the genre and to understand its complex system, we have to reveal a few musical (structural) and formal components that are characteristic for the complexity of the genre.

a) Connection between form and genre

If we start from the form, we have to state that it refers to the whole of the musical structure, which contains all the component parts coming to life, formed and transformed during the musical creation. While the primary constructional principle of the form is the horizontal and vertical order of musical ideas as well as their links, connections and the infinity of their combinational possibilities, the genre offers a kind of frame in which all these tendencies can manifest themselves. In this sense, the aesthetic relationship between form and genre exists in a connection of mutual conditioning, in which artistic forms means the work in its wholeness. More precisely, it is the completeness of a work of art in

the construction of which the different means of artistic expression have a great importance. If we start from the basic assumption that the musical applies in its structure (form) the stylistic elements of different musical theatre genres (opera, burlesque, operetta, vaudeville etc.), we can speak about about a certain *integrationist musical formation* within the genre. This is interesting also because, as a result of this integrationist process, the dialectics of freedom and order is expressed. Freedom is given by the integration of different musical works while order plays an important role in the creation of the language of expression, thus, within the interaction of the oppositional pair, there is a dominant tendency in every composition. This leads to the conclusion that the musical is first of all a genre with a free form, a form meant to serve the continuous development and innovation of the genre and which exists with the possibility of moving away from constrains.

b) Musical components and their proportion

The communicational model of musical theatre is enriched with the musical component in comparison to dramatic theatre. Therefore, the next stage of our study focuses on the musical components and elements. Before a deeper analysis of our proposed theme – the musical components and their proportion in the musical – we should clarify, however, that we start from the basic musical “formations”, smaller and bigger formal elements which generally permeate the musical structure of the musical. This is how we can understand its aesthetic quality, because „[...] the analysis of the structure of the work of art [...] can give us the key of the aesthetic emotion which triggers, but at the same time offers us the scheme of a possible emotion” (Umberto Eco, 1976: 176). The study defines the following thematic areas of interest:

- overture
- classical overture
- latent overture
- short, entrance-like overtures
- prologue
- opening act
- musical intermezzos, melodramatic parts
- entrance
- songs
- connecting musical segments

- smaller or larger ensembles

c) The story, the libretto:

The libretto is the material of musical theatre pieces, which, following certain dramaturgical rules in its construction, contains the text of singing and dancing (ballet) plays. Similarly to drama, in the structure of the libretto we can identify the elements that contribute to the construction of the story: action, space-time relation, characters, scenes, dialogue, monologue etc. . When we speak about the libretto of musical theatre plays, we have to mention the relevant fact which distinguishes them from the text of dramas: namely that the text of the libretto is subordinated to and has to serve musicality. The librettos of musical theatre pieces require therefore a transformation of the text, the result of which is the emergence of a new corpus with a specific language. The precise correspondence between linguistic signs (morphemes, syntagmata and the larger units generated from them) and musical signs (musical note values, breaks etc.) is an indispensable principle. Here we refer mainly to the librettos of operas in which the connection between text and musical structure is essential. The libretto is one of the most important components of the musical, and it is not based on traditional musical theatre dramaturgy, like operetta, but differing from that, the given dramatic situations will define and give the place, character and role of the sings and musical pieces, lending an individual character to the work. „The scriptwriters of musicals have often used material and motifs from universal literature: classical comedy, satire, dramas and novels by Shakespeare, Plautus, Voltaire, Nestroy, Dickens and Shaw; or the contemporary prose and dramatic works of Marcel Pagnol, Ferenc Molnár, Eugene O’Neill, Thornton Wilder [...].” (Miklós Tibor, 2002: 12).

d) Dance

When we speak about the dance of musicals, we have to state that similarly to all other components of this genre, dance also contains a large variety of possibilities, namely those variable elements, which come to life as the result of the combination of different dance styles (classical ballet, jazz, modern dance, step-dance etc.) Based on its subject it can be: narrative, symbolic or it can have a completely opposite form, thus developing and generating a unique world of its own. The dynamic series of movements, the large-scale use of space (the positioning of different formations in space), the complexity of the dance music are all elements of the musical-dance reaching beyond the visual universe of dance

and they require a complex professional training and a flexible culture of movement from the performers. In a musical sense, all musical dance moments have a precise structure defined by the composer. When we speak about structure, we refer to structural units, which define not only the inner structural construction (the inner musical structure of dance pieces), but also the (dramaturgical) functionality within the play. In this context we might say that the musical construction requires from the composer to work according to a very strict set of rules, based on thorough knowledge in the fields of dance, style and last, but not least, theatre.

e) Characters, roles

The characters of musicals are very complex and colourful. If we start from who is “appropriate” to play musical roles and characters, we have to admit that due to the complexity of the genre, the performers of musical roles must have a great professional multi-functionality, both in acting as well as dancing and singing skills. „Casting the roles of a musical equals the demand of universal performing talent. The actor has to know how to sing and dance, but must also be skilled in pantomime and acrobatics” (Miklós Tibor, 2002: 12). We can see that the scale of requirements asks a complex, concentrated and creative knowledge from the actor as musical performer, therefore institutional training should ensure the frames for the development and practice of these skills.

I.1.2 The poly-functional and dramaturgical character of music in the musical

The role of music in the musical should be studied in the wider system of significance in which the genre exists and develops. Naturally, it is not an easy task to answer questions like this, but it is still a part of the deeper exploration of our theme. During our research we also intend to find answers to questions reaching beyond the musical aesthetic and emotional components of the theme and deal with the inner construction and the structural connections of the genre.

I.1.2.1 Music as the means of expression for emotions and feelings

When we speak about the connection between music and emotions, we have to affirm that their system of relations is based on a bilateral connection: feelings can be expressed in music, while music has an influence on emotions, and thus its variety, colourfulness and significant characteristic turn it into an intimate structure. This binary character offers the possibility to study not only the effect on our emotions acquired through emotional ways

(although it is important, too), but rather its inner, organic structure, in which the uniqueness of primary musical phenomena can be observed. From a pedagogical perspective these inner surveys have an essential role. Not only because they are part of the intellectual work, but also because all creative work results in the process of revealing, research and discovery.

a) The sound

When we study sound as one of the components expressing emotion, we have to start from the idea that it is the basic material of all musical art works and on account of its characteristics (tone, pitch, volume, duration) it fulfils numerous functions. We also have to add that for the purpose of our paper it does not also mean vocal, singing sound, but has a wider significance, bringing to attention such characteristics as: different sound effects, background sounds etc. The present thesis does not intend to give a technical definition of sound, but to understand its dramaturgical role in the musical theatre play and its ability to express emotions on account of its (theatrical and musical) possibilities.

b) Melody

Earlier we said that sound is the element of music which, by assuming different roles, is capable to express emotions. We have to add to all these that the almost central component of music is the melody. Starting from musical forms, we have to state that the smallest but also the simplest form, which becomes a complex whole due to its ingredients, is the melody. Therefore, it is not only that sets of higher or lower sounds create the melody, but also quite contrarily, a logical principle, defined by an inner set of rules will decide the system of relations among sounds from which the melody builds its character and nature. Its inner movement is defined therefore by such a powerful cohesion that the development of sounds progresses within a systematic ensemble.

c) Rhythm

When we attempt to analyse the inner representation of rhythmic structure, we start from the general principle that rhythm is the phenomenon which permeates completely the musical process, being able therefore to activate territories such as: the distribution of cognitive structures, manifested in musical formation (the periodic alternation of different formal units), and the creation of affective connections responsible for the transmission of emotions. Rhythm, thus, through this bipolar activity is capable to create poly-functional

and musical-dramaturgical processes that have an important role in the structure of musical theatre plays. Due to its independence and primary vitality it constitutes a solid basis in the construction of musical works, but there are other organic elements attached to its subtlety and constitutional character, such as: tempo, dynamics, certain rhythmic formations, which make the supporting constructional pillar, the rhythmic frame more colourful and layered.

I.2.2. Music as the tool of plot-development

When we speak about the poly-functional feature of music that plays an important role in the development of the plot, we have to start from delineating what plot means in our present paper.

(1) First we deal with the telling of the plot, or rather the possibility to represent the plot. As we know, in stage representation there are two formal solutions to present the plot: the direct and the indirect one. While in the first one the unfolding of the plot is visible in its entirety, in the second one the characters narrate the story. The indirect formal solution of the musical theatre performance uses the recitative, declamatory musical parts and the arsenal of the characters' songs (solos, duets) as tools to foreshadow the moments of the plot or unfold the situation. The other possible solution is the technique of direct presentation of the plot, during which we see the whole action of the plot. In musical theatre plays this technique is applied through the musical material of the dance scenes, as these do not resort to the text, and as a result the plot unfolds by focusing on the atmosphere of the musical material and the composition of the choreography.

(2) Another aspect closely related to the plot is the musical development of the plot-lines of main characters and secondary characters, which also play an important role in the unfolding of the plot. From a musical point of view this means that the different songs, arias, etc. become richer and more colourful along the dramaturgical process. If we were to follow the development of the song-material of a character (from the first entry to the last piece) we would discover many interesting details, because the place, function and atmosphere of the songs is created and develops together with the emotional universe of the role.

(a) Narration as story telling

Starting from the premise that narration is a kind of communication in the centre of which there is the telling of a story, we can identify the narrator as a story telling subject whose modes of communication may create different types. For our purpose this is also

interesting because musical theatre plays, and among them musicals often use the tool of narration for the telling of the story or the creation of different emotions or elements of the atmosphere. Our thesis uses the narrator typology created by Gerard Génette who distinguishes two basic types of narrators: “1.the narrator is not part of the story being told, 2. the narrator is a character in the story being told” (Maár Judit, 1995: 32).

(b) The dialogue

Opposed to narration, dialogue imposes a different communicational attitude, defined by communicational relations. „In narration the emphasis is on the story, on the message and not on the communicational relation between narrator and addressee. In dialogue, however the communicational relation between speaking subjects is of primary importance, and so is the fact that both interlocutors are active in the dialogue” (Maár Judit, 1995: 36). So it is obvious that the most important condition of dialogue is the to and fro flow of the message in the communication between partners. This is an important factor as dialogue often fulfils functions of story-development and event-creation, and in this context it can be called the tool of plot-development, which not only conveys information but has an important role in the creation of situations and states as well.

I. 2 The pedagogical aspects of the musical – musical typology

So far we have designated the inner structuring of the musical as the starting point of our research. In the following chapters we will analyse the pedagogical aspects of the genre in the mirror of the musical training of the actor (singer). The aim of our investigation is the creation of a pedagogical structure that contributes to the wider popularization of the musical, to its applicability in different artistic fields (acting, puppet theatre, dance) while taking into consideration its particular characteristics. As a result, we wish to survey the matter keeping in mind two important aspects, based on the pedagogical objectives of the musical theatrical training of actors (singers). We also attempt to enumerate certain available types, eligible mainly on account of their pedagogical potential. When establishing the typological system we do not intend to enumerate chronological categories in an order of historical development, but we rather seek educational values, pedagogical perspectives and we will study them from those angles.

I.2.1 Development of musical skills and abilities with the help of the musical

For our work to be successful we have to know the individual musical abilities of the student actors (singers) and we have to organize the script of our further work on this basis, because it takes a long and consequently pursued activity (continuity, systematic and gradual work) to achieve good results. We imagine the development of skills and abilities by activating the following areas:

- *Developing rhythmical skills*
- *Developing melodic and singing skills*
- *Developing reproductive imagination: a) musical manipulation, b) improvisation*

I.2.2. Types of musicals in the mirror of the musical training of actors, puppet theatre actors and choreographers

As in all musical genres, there are qualitative differences among musical plays as well. How can we categorize them? When answering this question our principle is to apply various genres in the musical theatrical education of students specializing in various fields. In this context we will survey six types that proved appropriate for the musical theatrical education of the above-mentioned lines of study.

a) Musical tale

The musical tales as a category are the group of musical composition written for the entertainment of children (but not exclusively), and – from a pedagogical perspective – are suitable for the musical theatre training of actors, puppet theatre actors and choreographers. In this case our pedagogical objective is playing and playfulness, as well as the procession of multi-layered characters (roles) that can be found in musical tales.

b) Puppet musical

Opposed to the musical tale, the puppet musical does not necessarily put to stage classical tales, but deals with the selection of the basic story more freely, its possibilities multiplying as a result. It is important to mention that in the puppet musical – opposed to puppet opera, where the puppet, the actor and the opera singer are on stage at the same time – we see the common production of actor and puppet both in the prose and the musical sense.

c) Dance musical

Speaking about the dance musical we have to clarify that we refer to the sum of musical plays that can be applied as alternative possibilities in the musical theatre training of students of choreography. We must add to all this that at this point of the thesis our focus is not on the development of singing skills, but rather on dance as the vital component of choreographic studies. In this spirit we restore to examples of musicals that can be well adjusted to the musical theatre training of dancers both in the domain of vocal training as well is in movement. A good example is the musical *Cats*, which offers through its entity and musical structure a colourful diversity of movement while it also has a rich melodic and rhythmic universe, making it suitable for pedagogical work.

d) „Actor-friendly” musicals (biographic adaptations, novel adaptations, musical opera etc.)

“Actor-friendly” is the common name of musical types such as: biographic adaptations, novel adaptations, musical opera, etc. One might justly ask why we call them all „actor-friendly” musicals, when they have particular and unique structures. Our answer to this is that we have observed that these types are the most suitable for the musical theatre training of actors.

II. Acting – musical acting. Pedagogical alternatives in musical theatre training

In our previous chapter we dealt with those structural components of the genre of the musical that focus on the inner structures of the genre. We continue by examining the themes of the students studying acting-puppet theatre-choreography and music, taking into consideration the pedagogical objectives that have proven important both in pedagogical practice as well as artistic education.

II. 1. The importance of musical theatrical education in actor training

In order to be able to thoroughly examine the role and importance of musical theatrical education in actor training, we have to understand its structure, functioning and impact on other artistic fields. We have to survey that segment of the extremely diverse theme that can be approached from various directions, which will precisely delineate the place, role and importance of musical theatrical education in actor training.

Taking into consideration the educational profile of the University of Arts, Tg-Mures, we can say that its structure of artistic education focuses mainly on the training of dramatic actors and this will define the image of its educational system and its objectives. The musical theatrical training offered within this educational framework materializes in the various specific subjects of study (singing, acting, musical acting, dance), taking into consideration the direction and guidelines of institutional education; the scientific development of the subject or field in the background of the subject; as well as all the “phenomena”, transformations that define the development of musical theatre in various domains of the art of theatre. Emphasizing the place of musical theatrical training within theatrical training is as important as it is necessary to reveal its role. If we start from the assumption that the place of musical theatrical training is built on the organizational forms of subject-based education, then its primary role is in the systematic and thorough teaching of the subject. Based on well-defined pedagogical principles, the subject (musical acting, singing, dance) creates the possibility to practice creative work in the field of musical theatre, to discover the potential of the training, to create basic culture in musical theatre as well as to acquire the basic musical theatre skills.

II. 2. The system of targets and functions of musical theatrical education in theatre training

The main target of musical theatrical education is that student be able to actively and coherently apply the knowledge acquired (within various subjects) in later creative work in

the theatre. We continue by focusing on the more concrete targets and tasks of musical theatrical education as well as on the forms of activity that may facilitate their realization.

II. 2. 1. The tasks of musical theatrical training

When we speak about the tasks of musical theatrical education, we mean the important components, which are the scenes of consistent pedagogical work. In this context the tasks mean real-life work, the results of which can be applied later in work (in the theatre). We will try to summarize. As follows, the types of tasks that are indispensable in creative work in musical theatre:

- *Development of hearing*
- *Programmed development of musical skills and abilities*
- *Tasks of musical communication of content*
- *Experience in working on the basis of director's instructions*
- *Getting acquainted with genres of musical theatre*
- *Experience of the phases of creation in musical theatre from the cold lecture until the performance*
- *Working with a partner*

II.2.2. Carrying out targets and tasks through various activities

The forms of activities are those components of the educational process that the student encounters in his or her daily work. Thus, they are a preparation, a permanent means of practice for creative work on the stage. The planning and organization of these activities is the task of the teacher, it is by the pedagogue that the target of the activity is achieved.

- *Systematic singing and vocal training*
- *Conscious harmonization of movement and singing*
- *Development of musical and stage improvisation skills*
- *Musical audition*

II. 3. Pedagogical principles – The alternative pedagogical structure of musical theatrical education within the subject Music-Singing¹:

The previous chapter has already presented the set of relations that characterizes and describes the place, role and more important functions of musical theatrical education in the larger frame of the educational system. The title of this subchapter refers to the structural and subject (singing) framework in which the musical theatrical education defined by us takes place. If we start from the fact that during theatrical training we wish to educate actors with a modern professional culture, or that the educational target is the training of professionals with a theatrical culture prepared for different activities in the theatre², it is obvious that the WHOM? is embodied in the professional orientation. By this we mean the given educational structure in which there are groups/classes with different profiles. The knowledge of these facts is important from the perspective of our pedagogical work because in the fields in question (the classes with different profiles) the teaching material will have to be defined differently. Therefore, during the thematic organization of these classes, manifested in the selection of the teaching material (WHAT?), the particular characteristics (profile) will be the basis of a decisive principle. From all this it is clear that professional orientation will influence to a great extent the aspects of the selection of the study material. Once we are aware of the principles, as well as of the means by which we intend to accomplish them, we have to answer the question of methods (HOW?) with the help of which the process of our work will be made efficient. These educational strategies are the permanent components of the process of teaching-learning, applied by the pedagogue in order to carry out certain targets. From this idea it is clear what a complex and multi-faceted system is the process of education. Nevertheless, we think that for the efficiency of our work it is important to analyse these issues as well. Because our thesis did not propose to deal with the didactic purposes of the educational process, our further inquiry focuses on the content of the earlier-mentioned subject of study (singing-music). By this we mean the pedagogical alternatives deriving from the framework of the subject. The table below shows how we imagine the structure of the above mentioned subject.

¹ In the system of subjects of the University of Arts, Tg-Mures this subject is called only *singing*. However, for the purpose of this theme we have added another important component, namely *music*. We see the necessity of this addition, because in the pedagogical program we have devised, singing is not imagined in the traditional educational system, but we attribute a wider significance to it, in which other complementary elements (movement, acting, etc.) have a role.

² „[...] the Performing Arts BA study-line (profiles of acting, stage direction, puppet acting, movement) aims at preparing valuable actors and directors with an appropriate theatrical culture, ready to direct stage, film and television performances or perform in them” (<http://www.uat.ro/hu/az-egyetemrol/kueldetesnyilatkozat.html>, date of access: 29 October 2014).

<i>Year of study</i>	<i>Material</i>	<i>Semester</i>	<i>Core competences</i>
I.	Creative singing- and music	Body music Object music	✓ responsiveness towards the musical experience
II.	Preliminary studies Experiencing creative process through practice	Active vocal and instrumental activity	✓ singing abilities ✓ using the body as a musical instrument ✓ ability for musical expressiveness ✓ vocal and instrumental performing skills
III.	Role study	Musical role – preliminary study Larger-scale performances	✓ development of stage and musical situation

(a) Creative music and singing exercises (1st year of study)

When we identify the creative music and singing exercises as the material for the first year of study, we rely on the pedagogical thinking formulated as follows by József. „All pedagogues worth something are familiar with the dilemma of the beginning. Even the simplest things can be taught only if one knows who they are teaching [...]”(Ruszt, 2011: 168). We define as a result the first year of study as the year of self-discovery, of self-abandoned play within the framework of the subject (singing-music). According to the above-mentioned characteristics, we may set out the following targets for the subject:

- ✓ activating unique and individual creativity
- ✓ developing the need for creative thinking
- ✓ experiencing individual and group
- ✓ developing the ability to concentrate
- ✓ developing improvisation skills
- ✓ experiencing conscious construction, devising through various forms of activity
- ✓ creating a stage and musical language
- ✓ connecting speech-, musical and movement techniques
- ✓ using the body as musical instrument

(b) Preliminary studies for the practice-based experience of the creative process (IInd year of study)

In the second period of the training time we targeted the practice-based experience of the creative process. This means that, continuing the processes of the first year, we will place the musical activities in a more concrete musical environment. One possible variant of this line of thinking is the experience of playing in an “orchestra”. Motivating the students to play music is an aspect that has to play an important role in all musical activities. To this end: we try to create a form of activity in which motivation towards playing music becomes internal. The possible variant is for the student to experience the essence of making music. The starting point for this idea comes from Murray Schafer: „[...] sound creates intimate musical experience only if one also creates musical notes, one can only learn from music if he or she makes music as well in a form or another” (Schaffer, 1972: 5).

(c) Role study (IIIrd year of study)

In the last part of the training cycle we come to the “experimental” encounter with the work on the musical role. The targets of the content of this period require an inter-disciplinarity with the expectations of the acting course. We think of:

- ✓ developing a theatrical thinking based on the coherence of music
- ✓ discovering personal means of expression in acting during the interpretation of a song
- ✓ study of stage role etc..

The essence of this educational period is the learning of different analytical types and later on, their active usage in the process of creating the role. The main target of this period is in the conscious application of knowledge acquired until now through exercises (musical communication of content, musical thinking, discovery of theoretical and practical connections) and the development of an individual thinking.

II. 3. 1 The content of creative work in musical theatre in the mirror of the musical role

The creation of the process on stage, the formation and creation of the role has different aspects in dramatic and musical theatre. Our thesis focuses on the phenomenon of the

common appearance of music and theatre and their close intertwining within the musical, the attitude of this phenomenon and its impact on the creation of the musical role. Because the theme of the thesis is the musical as a genre we will analyse the process of the creation of the role, the creative art of the actor in the environment of this genre. We are doing this by directing our paper towards the formulation of experiences distilled from practice, while approaching from the perspective of music (series of exercises) we try to grasp those segments of the theme which we consider important from the perspective of our work.

II. 3.1.1 Premises of the creative process in the light of the encounter with the musical role

When, during the analysis of the musical role we define general professional knowledge and skills as the starting point, it is important to mention that we speak about the stage of the creative period (the rehearsal period) which, in the analytical process defines the research for immanence, for the essential character, the creation of responsiveness towards creative impulses as its origin. The ruling idea of this process is: to know the emotional and intellectual aspects of the role “closed in the score” from the perspective of the musical structure, using the knowledge and skills that the student has acquired during diverse stages of study, meaning by this: musical communication, musical thinking, discovery of theoretical and practical connections etc. at this point of our paper we try to designate types of exercises that may play an important part in the musical work of the actor.

(a) The mystery of „listening”

The idea contained in the title of the subchapter may seem strange, but it can be defined from the perspective of musical theatre as an essential principle. Moreover, as, opposed to theatre plays, the most characteristic feature of musical theatre plays is that they are embedded in music and the key to the understanding of music is listening, which plays an important role in the act of watching the performance. From a didactic and pedagogical perspective this requires us to enforce, during the process of the planning of the material (in our case the discovery of a song), targets and forms of activity that will present the mentioned territory in the most varied aspect possible. We consider:

- ✓ the creation of the musical role through differentiated tasks
- ✓ activating knowledge, abilities and skills acquired in other fields during the dramatic activities

- ✓ experimenting as a means of activating the creative method
- ✓ creating the conditions for self-expression

(b) The closed universe of the score –Processing musical information

Another aspect of the process of learning which explores the different aspects of the role “closed in the score” by trying to solve decipher the musical events and tendencies, is embodied in the processing of musical information. The legitimate question comes up: why is all this necessary for the actor? Is the information coming from the co-repetition room not enough? We answer – unconventionally – with a question: Does the actor have to know all the information coming from the script? Does he have to interpret them during his work? It is clear from this “question-answer” that this kind of interpretation is necessary, because in many cases there is essential information in the score, which can contribute to the later formulation of the role.

II. 3.1.2 The analytical section (detailed elements) in the process of getting to know the musical role

For the further analysis of the creative process we will try to survey the aspects that define the deeper knowledge of the role in musical theatre plays. We can define therefore the analysis of the following areas:

- ✓ Characters, roles and voice types in the musical
- ✓ The aspects of the creation of the musical role by using vocal work

III. The work of the repetiteur

In the last chapter of our thesis we intend to dwell into a field that is closely related to the musical thinking presented above, namely the work of the repetiteur. In this chapter we try to sum up the tasks and pedagogical activities that are part of the repetiteur's work.

III. 1. University repetition

In order to be able to study university repetition activity, we have its structure and functioning. Repetition work at the university is part of the musical theatrical education. It is here that the student learns all the technical solutions and procedures that he or she will later use in the creative work in musical theatre. This is a sort of foundation for the exploration of the mechanisms and laws of creation in musical theatre. For the transparency of the pedagogical process, but also in the support of target-oriented, permanent planning the division of the repetiteur's work into stages clarifies this work with an often-complex structure:

- analysing stage
- orientation stage
- preparation stage
- deepening, development stage

III. 2. Repetition of dance classes

Until now we focused on those aspects of university repetition, which describe the different stages of the repetition of the actor (singer). However, if we go deeper into the colourful arsenal of this form of activity, we are compelled to mention, even if briefly, the repetition of dance classes. As it is an important moment of our work, we intend to present it in this chapter.

We have very little information about the literature of the repetition of dance classes (methodological description). This can be explained with the fact that while instrumental and vocal repetition have some sort of place in the higher education system, the musical repetition of the dance classes as a professional field has been absent, while it is indispensable in artistic education (dance). We have to add to all this that the lack of specialized literature does not come only from the structuring of the training process, but can also be sought in the unique vitality of this form of activity. Because the devising and planning of the musical coaching of dance always requires an individual form of work

(depending largely on the qualitative factors of the teaching program) from the professional engaged in it, it is impossible to build it into a unified system of categories. This kind of specificity defining the repetition of dance depends firstly on the well-structures methods of different dance schools (Vaganova, Cecchetti, stb.), and secondly on the personality and methods of the dance teacher.

III. 2. 1 Repetition of classical ballet

Classical ballet classes have a precise, oriented and planned structure in which exercises are held together by précis and consciously devised components such as: the beat-distribution of the exercise, the beat number, character and the difficulty level of the exercise. However, before examining more closely the impact of these components on the work of the repetiteur, we consider it important to introduce a few basic notions that are not only closely related to the theme, but are the expressions of classical ballet training, the knowledge of which is indispensable in the work of the repetiteur. In this context, the following subject areas are relevant starting points:

- *the barre and barre exercises*
- *centre exercise*
- *the notion of preparation*
- *How to count?*

III. 2.2. Repetition of historical society dances

Dealing with the historical society dances is an indispensable stage of theatrical practice both for the training of actors as well as for dancers. It is even more so as this work creates the opportunity for the practice of style, the development of taste and the study of the characteristics of different historical eras. At this point of our thesis we try to present the varied palette of the universe of historical society dances.

III. 2. 3 Repetition of theatrical character dances:

If we approach our work from the above-defined categories of dance, we can say that the role and functionality of the character dances is best expressed in the ballet training of choreography students, while the stage dances in the training of actors and puppet theatre actors. For us, however, it is not the position of the dances within the training, but rather

their inner structuring, the kind of dances that enter one category and what they mean in the work of the professional engaged in this work.

III.3. Teatrical repetition

The repetiteur's work in the theatre is different from repetition at the university. It is more diverse, because apart from the company the repetiteur also has to know director, the conductor, the choreographer and a multitude of small details that do not often appear at the university. The importance of the repetiteur is that, while at the university the activity is a preparation and foundation of later creative work, relying on the acquired experience one can see the details of the work process without which the musical theatre performance would not come to life.

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