

BABEȘ-BOLYAI UNIVERSITY
DOCTORAL SCHOOL OF THEATRE AND FILM

PHD THESIS ABSTRACT

THE THEATRICAL DIMENSION OF MUSIC

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Ada Milea

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Any sentence we utter consists of vowels and consonants its recipients grasp via sound waves. Words are constantly accompanied by the „music” of our manner of expression. Some are of the opinion that “every conversation is a form of *jazz*”¹ or consider that *jazz*² can be construed as a form of conversation³. The “melody” of our verbal interactions depend on the person talking, on the context of communication and on the intended message. In a brawl, say, hysterical screams will be always associated with high-pitched notes, while sharing secrets will most frequently occur in grave, low pitched tone. Drama studies research the connections between individuals, words and situations in such a way that the sounds making up lines could be allotted places on a stave. Therefore any dialogue consists of elements relating to both theatre and music. The present thesis attempts at analysing the circumstances favouring the elaboration of melodic lines in keeping with the text, stage directions and dramatis personae. The research is based upon musical-theatrical experiments carried out between 1999 and 2020, individually as well as together with actors and musicians.

During the first part I pursued the way an idea can be turned into a song by identifying certain words and their appropriate sequence of sounds. The subject matter was derived from contemporary realities and revealed alarming socio-political situations (interethnic conflicts, emigration, thieving, etc.) but was approached with humour and (self) irony, following the model of popular songsters⁴: I’d only use voice and guitar. Subsequently, my performance was obviously influenced by the Theatre Faculty⁵ lectures. The exercises and games during the *acting* and *improvisation* classes inspired many accompaniments enhancing the text both musically and dramatically. I was searching for a way of naturally transmitting messages as song by means of the knowledge acquired at the faculty in the field of spoken lines. I had some

¹Nachmanovitch, Stephen, *Free Play. Improvisation in Life and Art*, New York, Jeremy P. Tarcher/Putnam/Penguin, 1990, p.17, “Every conversation is a form of jazz”.

² Jazz: North American underground music mostly performed by Afroamerican artists and becoming mainstream in the USA by the end of the 19th century, later to expand to the whole world.

³ See Content With Jeremiah, *Jazz Dispute – Dizzy Gillespie vs. Charlie Parker Lip Sync*, www.youtube.com, 17.04.2020, accesat ultima dată în 20.04.2020 la <https://www.youtube.com/watch?v=Py3KTIPxczU>.

⁴ Bob Dylan and Alexandru Andrieș.

⁵ Universitatea de Artă Teatrală din Târgu-Mureș (Târgu-Mureș Drama University), class Cornel Popescu and Marinela Popescu.

of my songs made over together with two actors⁶, without instruments, while the ensuing orchestration relied on our physical presence and backed the vocals with pantomime, gesture and mimics. We were acting parts, inventing stage situations, rhythms and melodies. All that helped us communicate musically via theatrical means. However, we were not moving around since we depended on the fixed microphones we were using in our recitals.

Subsequent projects were also based on the idea of resorting to dramatic art. In the beginning we experimented with concert versions (maintaining our fixed positions), later on we developed performance versions (when we started using wireless amps). The inspiration theatre can supply to the sound universe is unlimited since it relies on the presence, resources and inventiveness of each and every co-worker.

Starting from the empirical and reaching reflection, the thesis follows the transformation of novels, poems or plays into their musical alternatives, as well as the participants' evolution and their creative interactions during the whole process. The work stages are analysed: the reading, the selection of fragments, the sketching of the performance framework and of some of the tunes. The sketches are subject to development or total change depending on the performer. Various artistic personalities are presented – actors and musicians expressing themselves vocally/instrumentally in the existing context. Some of them are apt to find original solutions to musical-theatrical problems.

I have analysed the working process during the adaption of the novel *Don Quixote*⁷ to a singable form and insisted on the possibility of instruments playing the characters. The voices of main parts were accompanied by a sound “shadow”: piano (for the knight) and violin (for the squire). They responded to the situations (they got emotional, wept or rejoiced like any human being). The opportunity of shaping the songs in that manner would stimulate our imagination and, consequently, we'd keep reshaping the text structure in order to find a way for the lines and the music to complete each other mutually and express the same thought together. The script concentrated upon the main characters and the essential chapters. After they were “cut out” of the novel and adjusted to the cast, countless changes followed. The actors would suggest lines, responses and voice combinations directly connected to the scenes, while the musician in the team would search for the fitting acoustic atmosphere. Thus, the basis

⁶ See Ada Milea, *Republica Mioritică România (cca. 1998)*, www.youtube.com, 21.11.2020, last visited 30.04.2021 at <https://www.youtube.com/watch?v=ocBWMk3eAXQ>.

⁷ Cervantes, de Saavedra, Miguel, *Iscusitul hidalgo Don Quijote de la Mancha*, București, Editura pentru literatură (Biblioteca Pentru Toți), vol. I- IV, 1969.

underpinning the entire concert consists of the text – simplified and reorganized around the three parts (*The Author, Quixote* and *Sancho*). The text was further developed musically and dramatically, with the participants' contributions. Certain versions emerged during rehearsals and some further ones by imagining and imitating the people playing the parts in question. The lectures on *acting* and *improvisation* mentioned earlier allowed me a different perspective on each character, inspiring a host of puns as well playful sounds and situations.

A further concert studied in the present thesis⁸ was prompted by the idea of achieving a musical map of the protagonist's travels. I divided the text into episodes corresponding to geographic areas and concocted melodies sketching the sound prints of those respective areas. Here too, we were aiming for the versions valid both musically and dramatically. We would support the protagonist's trip to Africa⁹, with specific interjections, we'd use the antagonist's laughter as an instrument whose interventions were recurring throughout a certain piece or made up the sound of a train by joining and repeating the questions, *cine?* (who) and *ce?* (what) – *cinecinece, cinecinece...*¹⁰.

Beside the transformation of poetic writing into musical and dramatic writing, the thesis analyses the way melody and text structures are influenced when making the songs over into another language, English¹¹ and German¹² respectively. Having to rearrange the words into sentences altered each piece, regardless of our intentions not to interfere with melodic lines. On the other hand, the author's puns and playful rhymes got lost in translation and for this reason we chose to reinvent some episodes resorting to different texts for the same occurrences.

The study of creating in a foreign language is best represented in the present thesis by the concert *The Island*¹³, achieved in collaboration with musician Alexander Balanescu. The project was imagined in English for a British audience, exploiting Gellu Naum's surrealist take on Robinson Crusoe's solitude. Apart from comments concerning translations and phrasings, the chapter details the respective perspectives (dramatic and musical) of the two performers

⁸ Naum, Gellu, *Apolodor. Un pinguin călător*, București, Editura Ion Creangă, 1988.

⁹ See Ada Milea, *În Africa (Original)*, [www.youtube.com](https://www.youtube.com/watch?v=DvirQ113fdA), 28.01.2015, last visited 02.05.2021 at <https://www.youtube.com/watch?v=DvirQ113fdA>.

¹⁰ See Ada Milea, *Cu Tâlharul din Connecticut (Original)*, [www.youtube.com](https://www.youtube.com/watch?v=efEBw7-3zrA), 28.01.2015, last visited 02.05.2021 at <https://www.youtube.com/watch?v=efEBw7-3zrA>.

¹¹ See Ada Milea, *At the circus*, [www.youtube.com](https://www.youtube.com/watch?v=M7q-Usn8Vq8&list=OLAK5uy_mcEGA6eWjzOfO-f1PNnbmVkvdmQT2vjHI), 28.01.2015, last visited 02.05.2021 at https://www.youtube.com/watch?v=M7q-Usn8Vq8&list=OLAK5uy_mcEGA6eWjzOfO-f1PNnbmVkvdmQT2vjHI.

¹² See Ada Milea, *Apolodor În Deutsch (trailer/colaj)*, 28.05.2020, last visited 02.05.2021 at https://www.youtube.com/watch?v=0RefvVv3y_U.

¹³ See JonesyJJones, *01 Diary – Alexander Balanescu & Ada Milea – The Island*, www.youtube.com, 06.05.2012, last visited 02.05.2021 at https://www.youtube.com/watch?v=fDeRnkcBx_I&t=16s.

involved, attempting to identify the way they can communicate. We analyse the difference in approaching the same fragment (pursuing the meaning of words vs. pursuing the musical structures) and the “writing” of the diary by means of the violin. The subsequent development of the project by adding the orchestration performed by the members of the Balanescu Quartet relies on the musicians’ ability to empathise with the characters and to comment instrumentally on the situations involving them.

The present thesis studies seven versions of the same *Island*. They are completely different in point of text, music, script and characters. The one mentioned above has only two performers occupying fixed positions in front of their microphones¹⁴. The next version is no longer designed as a concert, but as a dramatic performance. The cast consists of eleven actors wearing costumes and moving among theatrical props¹⁵. They use several instruments (drum set, accordion, guitar) and a multitude of voices. The melodic phrases and the lyrics inspired by the new context were conceived in an entirely different way than the previous ones. This time the musician’s perspective is missing and the entire project relies on the actors’ creativity. The third study dedicated to *The Island* focuses on the reduction of the material in the preceding version to one interpreter, *Robinson*, who plays a variety of parts resorting to rag dolls¹⁶, invents voices for them and reproduces at a small scale all the stage situations in the performance mentioned before¹⁷. The fourth performance benefitted from a director’s global vision transforming the whole set, determining the changing of all songs and the creation of different melodies¹⁸. The atmosphere is exotic and the orchestration is rich due to the participation of a professional drummer and several actors playing different instruments. The experiment was continued by changing the second version, eliminating one of the characters and adding two more, a good opportunity to notice how the newcomers’ personalities and abilities changed (once again) the whole performance¹⁹. The scenery, the song structure and the accompaniment are in no way similar to those of former versions since the performers are no longer the same. Even if some of them did not change their part, it was influenced by the interaction with the

¹⁴ See Trotilla, *Alexander Balanescu & Ada Milea – Mabogo*, www.youtube.com, 15.10.2007, last visited 03.05.2021 at <https://www.youtube.com/watch?v=1ng0DK5SgkA>.

¹⁵ See Teatrul Național Cluj-Napoca, *TRAILER: Insula*, www.youtube.com, 01.03.2016, last visited 03.05.2021 at <https://www.youtube.com/watch?v=MHABYQAK7HE>.

¹⁶ See Bobo Burlăcianu, *Vineri*, www.youtube.com, 22.03.2014, last visited 02.05.2021 at https://www.youtube.com/watch?v=36mHLb_ivGc.

¹⁷ See Ada Milea, *singur, dar viu*, www.youtube.com, 05.04.2017, last visited 03.05.2021 at <https://www.youtube.com/watch?v=QwBWIr3L60M&t=4s>.

¹⁸ See Teatrul Odeon, *Jurnalul lui Robinson Crusoe*, www.youtube.com, 19.07.2017, last visited 03.05.2021 at <https://www.youtube.com/watch?v=2x1vToZYWjQ>.

¹⁹ See Ada Milea, *INSULA – revizitată – fragm*, www.youtube.com, 27.03.2018, last visited 03.05.2021 at <https://www.youtube.com/watch?v=XSgTTABnvxI>.

new characters and the new ideas. An entirely different approach of *The Island* occurred by recycling the material of the English version and adapting it in order to become the sound track of an animation film²⁰. The thesis analyses the transformations of the initial concert in point of text, music characters and performance with a view to accommodating the artistic demands. All these versions, originating in Gellu Naum's play and ending up in differing sound universes, support our study and pursue the way in which co-workers are able to contribute creatively to the achievement of a new musical structure and to the reorganization of the same text.

The possibility of working under the guidance of several directors allowed us access to a further research area: the one where songs are created in strict keeping with certain situations and characters established by the artistic director. The atmosphere, the instruments and the characters are beyond being tampered with – it's the songs that need to get adapted to them. Even if (occasionally) the musical or rhythmical sense of the actors is not exactly encouraging, they do find other means by which they manage to express themselves in song. Certain moves, their gestures and their colleagues', as well as the sound signals contribute decisively to identifying the tonality or restoring certain characters to the rhythm. The thesis presents case studies where theatrical/dramatic creativity has successfully replaced vocal or rhythmical imperfections. The accompaniments performed by some actors with the available instruments also triggered off our inventiveness. On several occasions we used the sound of unconventional objects (pots, pans, mat, bottles, spoons, etc.) in order to orchestrate certain moments and define spaces and characters. The actress carrying out the entire rhythmical section of a performance (using the pottery in a kitchen) plays the part of a housewife while carrying out feats worthy of a professional percussionist. The thesis analyses how the atmosphere of certain performances can be constructed based upon the ideas suggested by the text and by the artistic team, simultaneously using the appropriate combinations of instruments and the actions allowing the actors to contribute musically.

Occasionally the specific sound of some projects is obtained by using voices. In order to create the sensation of ambiguity in some poems on alcohol, I conceived two very similar melodic phrases²¹, imitating a typical drunk's slurring discourse. I opted for the accuracy and lucidity of the one seeing clearly a hallucinating world. Reiterating the same texts with a

²⁰ Vezi Aparte Film, *Island Trailer preview_Io_v01*, www.vimeo.com, 2019, ccesat ultima dată în 03.05.2021 la <https://vimeo.com/339130906>.

²¹ Vezi Ada Milea, Bobo Burlăcianu & Cristi Rigman – subiect, *Paharul*, www.youtube.com, 15.07.2020, accesat ultima dată în 03.05.2021 la <https://www.youtube.com/watch?v=7ytCA67dl4Q>.

different accompaniment, where a bottle neck slides along the strings of a steel guitar²², completely changes the sonority and the approach of the pieces in question. With the blues musician²³ participating in this experiment I also cooperated in order to construct the *western*²⁴ atmosphere of a performance based upon Ion Creangă's *Amintiri din copilărie*²⁵.

Our research also dwells upon the study of the influence of the image upon the sound. To this end, it makes use of the analysis of the creative process of a performance²⁶ combining animation cartoons with actors and shadows. The actors would swing easily from the realm of the performance reality to that of animation, while the songs included lines referring to the occurrences in the video screening. Many moments were specially invented in order to synchronize the video image to the musical pieces. The space also contained several "talking objects". They'd react on touch, having been associated with pre-recorded sounds (lines, musical fragments, etc.) and the actors would sing along²⁷. The interactions between the sound universe and visual illustration, beginning with the effect of gestures upon music and up to the complex connections between the images influencing the melodies are discussed in several chapters of the thesis, thus completing the paper's analytical scope.

The creation process as such is treated separately in the thesis, for each of the projects. However, certain useful observations, attempts and experiments are mentioned repeatedly. Their reiteration is proof of their efficiency, due to which fact they were re-employed in each new performative context. Sketching the performance framework, dividing the text into episodes and the creation of corresponding musical sketches, their subsequent readjustment (depending on the actors), the instrument selection and exploring the sound possibilities of the environment are just a few of the work-phases for each new text. I'll make further mention of the efficacy of putting together a secret group on the Internet, where the participants have constant access to the song sketches and guide-recordings during rehearsals, they can comment upon them and are free to distribute information on our collective work. A further productive

²² See Ada Milea, *Sub masă (din Alcool)*, [www.youtube.com](https://www.youtube.com/watch?v=UPERiDJ_MIA), 29.11.2020 last visited 03.05.2021 at https://www.youtube.com/watch?v=UPERiDJ_MIA.

²³ *Blues*: musical genre influencing jazz and most other genres derived from rock music.

²⁴ *Western*: American film genre evoking the age of conquering the west in the 19th century.

²⁵ Creangă, Ion, *Povești, povestiri, amintiri*, București, Editura Ion Creangă, 1972.

²⁶ *Alice*, after Lewis Carroll, at Teatrul Tineretului din Piatra-Neamț, https://www.teatrultineretului.ro/?page_id=19680.

²⁷ See Ada Milea, *Ceai (from Alice)*, [www.youtube.com](https://www.youtube.com/watch?v=aO5nePo_HGI), 14.12.2020, last visited 03.05.2021 at https://www.youtube.com/watch?v=aO5nePo_HGI.

idea, as resulting from five collaborations, is taking advantage of some colleagues' productivity, by inviting them to join certain projects as co-authors.

The present thesis goes from practice towards theory and offers useful comments on the musical communication made possible by theatre. It presents ways of creating connections between characters, stage situations and words, using acting and improvisation as a stimulus for the creativity of the whole team.

The bibliography comprises volumes whose reading influenced more or less visibly the analysed projects. The books on dramatic arts and the ones on music were viewed from a perspective combining the two arts, using the dramatic dimension of music and the musicality of spoken texts. The other volumes represent working or supporting material relevant to carrying out the projects under discussion and to ensuring their interdisciplinarity.

Beyond the reflexive and analytic scope required by doctoral research, the present study endeavours to be a *poetics* (i. e. the artist's critical awareness of his/her own artistic nature, of the creative intention transforming itself into a means of construction and, consequently into an aesthetic creed and, simultaneously, into a project). It is, furthermore, a *poietics* (an autoscopic incursion into the artist's multidisciplinary creation laboratory, a radiography of the artistic genesis process).

The present study carries out an analysis of the way we can generate and develop musical structures by means specifically pertaining to the dramatic art. The analysis is based upon experiments conducted between 1999 and 2020 and includes observations made during the rehearsals preceding various performances and concerts. We focused upon the relationship between sound and semantics, as well as upon the characters' ability to express themselves by means of melodic phrases suitable to given stage situations. Starting from the "music" of common discourse that accompanies any conversation and can easily be associated with jazz particularities, we studied the way sound universe is transformed in relation to the context. As we identified useful ideas and tested them under a variety of circumstances with a variety of means, the information derived gained in clarity and was presented to the audience as songs (in concerts and dramatic performances) or self-standing projects.

The research was conducted during four stages: socially inspired (short) musical pieces, (short) musical pieces achieved in accordance with a stage director's vision, transforming extensive texts (novels, plays, poems) into their concert versions and, finally, transforming

extensive texts (novels, plays, poems) into their concert-performance versions. We analysed the resulting connections between the sound universe and the elements apt to influence sound (states of mind, situations, characters, words).

The first musical-dramatic attempts focused on the musical communication of texts by involving a series of gestures used as percussion. During the songs, the rhythmical support ensured by knocks was both accompaniment and pantomime. We strived for the interpreted character's attitude to combine naturally acting and music, while the ensuing noises should function as an instrument used for voice support. We attempted to find gestures fitting the meanings of the expressed texts, by using the creativity of actors able to adapt musical phrases to certain moods and situations. The research was inspired by a series of exercises acquired during the *acting* and *improvisation* classes at the Drama University. The play of sounds with the meanings of words led to musical structures suggesting the sonorous atmosphere of certain spaces. Thus, the insect buzz in a garden was orchestrated in order to accompany the vocals. Similarly, the gurgling sounds added to syllables in a song on drunkenness gave the impression that the singer was sinking into alcohol while describing the wine's quality.

We realized that a lot of moves and words can be accompanied by sound in ways similar to animation cartoons, *beatboxing* or action movies, thus influencing the melodic phrase. In order to obtain immediate effect, we sought for surprise-versions: a bang after the sequence „oaia cum cădea”²⁸ (*as the ewe collapsed*) or an ample screeching to complete the urge „s-o jupuim și s-o facem drapel!”²⁹ (*Let's skin her and make her a flag*). Such interventions would enhance the audience's receptivity and increased the visibility of the ideas expressed by the text. The topics were not randomly selected. They corresponded to the current grounds for social unrest. Interethnic conflict, manipulation, emigration, thieving and lying provided topics we strived to approach with irony, in tragi-comical key. Herta Müller is of the opinion that “these songs are never moralizing. People suffer and they mock their own misfortune, yet the mockery is well-meaning, so that it also allows a dash of pain to seep through.”³⁰ The musical-dramatic forms by means of which I expressed myself were

²⁸ See Ada Milea – subject, *Plai*, www.youtube.com, 05.06.2020, last visited 07.04.2021 at https://www.youtube.com/watch?v=nWFYCLGjH6o&list=OLAK5uy_I2JAD14qe_BQUM8tBb0hezyDdBvmACDFE&index=4.

²⁹ See Ada Milea – subject, *Armata*, www.youtube.com, 05.06.2020, last visited 07.04.2021 at https://www.youtube.com/watch?v=oQXyLTu69jg&list=OLAK5uy_I2JAD14qe_BQUM8tBb0hezyDdBvmACDFE&index=12.

³⁰ Müller, Herta, *Grenze in der Tasche*, Zeit Online, 21.03.2018, last retrieved 25.05.2020 at <https://www.zeit.de/2018/13/herta-mueller-ada-milea-rumaenien>, Romanian version at the end of present paper

denouncing the absurdity of socio-political situations we were all involved in, willingly or not, ignoring the possibility of changing anything. The purpose of these songs was communication. Musician Alexandru Andrieș's creativity and the naturalness of his interpretation served as an example. He says, "It's most important not to sing or to speak as long as you don't have anything interesting to communicate. Else why would anyone be interested in what you're doing there?"³¹ I would also communicate by means of short songs, with guitar accompaniment, alone or together with musicians and actors from among my colleagues. The fact that my approach was different from the above-mentioned singer songwriter's is due to the dramatic perspective ("I've found myself in music wearing a theatre brain"³²). At the 14th edition of the UNITER Gala, "The Critics' Award" mentioned "the lucid and critical attitude towards current affairs by originally combining satire and music and poetry in the contemporary performing arts"³³. To resume, I started from the jazz of common discourse (endeavouring to relay social messages shaped as songs) and wound up demonstrating we can construct musical structures out of sounds associated to words. Next I showed that these sounds can be organized into melodic phrases resonating with certain situations and characters and I created accompaniments (including noises) in which movement and the sound universe it generated were constantly interconnected. The second stage of my research checks the validity of the first-stage observations and results, subsequent to the extension of the field studied. Completing musical interventions for theatrical performances was conducive to a change in perspective, by assuming other artists vision. The writer and the director offer the theme, while the interpretive solutions are inspired and implemented by the characters, either vocally or with the aid of the object-instruments to be integrated in the performance area. The subjects no longer reflect current social discontent. Instead, they are identified in the text and adjusted in keeping with the artistic direction. The reality providing the materials during the first stage of the study has been replaced with the world of each performance, which also includes the actors giving expression to the musical pieces. If at the beginning of the research creation and interpretation were allotted to the same person (along with the point of view), during the second stage the perspective is adjusted to the director's view, the text, the actors and their respective abilities. Previous experiences are

in *Anexe, capitolul I, subcapitolul a* (Herta Müller: *Granița în raniță*³⁰ – *discurs în cadrul Târgului Internațional de Carte de la Leipzig 2018*).

³¹ See Milea, Ada, *Perspective în oglindă: prezentări și interviuri. Dialog Alexandru Andrieș – Ada Milea*, Anexa prezentei lucrări, capitolul I, subcapitolul d.

³² Banu, George, *De la vorbă la cântec*, Cluj-Napoca, Editura Koinónia, 2012, p.105-111.

³³ UNITER, *Ediția a XIV-a, pentru anul 2005*, www.uniter.ro, last retrieved 07.04.2021 at <https://www.uniter.ro/programe/gala-premiilor-uniter/editii/editia-a-xiv-a/>.

employed in the new context in order to identify connections between words, sounds and gestures, yet the approach is altered. The author of the songs “borrows” the perspective of the characters involved, playing the parts of the interpreting actors. In other words, in order to be able to conceive the appropriate melody, the author imagines being a character in possession of the relevant actor-interpreter’s data (voice, presence, abilities, etc.). The better the composer knows his or her “character”, that is the person he plays as they play their part, the easier will the musical pieces become integrated in the performance, much to the actor-interpreter’s advantage. The experiment therefore appeals to the creator’s ability of being an actor, thus assuming a part *within* the part, in order to rewrite the texts together with their sound arrangements under optimal circumstances.

Director Alexandru Dabija frequently employs songs in his productions. This allows me the opportunity to test various musical versions of dramatic moments. He confesses that, prior to our collaboration, “songs would accompany and complete the actions”³⁴, whereas on discovering the sound schemes I proposed, “they came to replace substantial moments of the text and the action”³⁵. The difference between the two forms of expression through music (the one used formerly by the director and the current one) is given by his direct connection to his production. The songs are being constructed in situ, during rehearsals, according to the artistic direction and the characters involved. The interpreters’ voices, their acting, the stage situation, the objects making for the accompaniment (be they real instruments or noise-producing props), the choice of words, their sonority, etc. – they all exercise a marked influence upon melodic phrases. To all intended purposes, attention aids us in identifying a host of elements by which we can reach the right sequence of sounds. There is no need therefore for the actors to be accomplished instrumentalists or to possess exquisite voices. The aim is not performing a complex musical score faultlessly, but integrating a song naturally into the performance. It is to be preferred, therefore, having musical interventions carried out by dedicated actors, with no outside help, using instruments they can already play or learn to play during rehearsals.

More often than not, directors express themselves with utmost accuracy concerning the sound universe they aim for. The instrument selection is decided following the introductory discussions. In Chapter IX of the present thesis, titled *Researching the sound universe in agreement to the director’s view*, several I detail several artistic approaches

³⁴ See Milea, Ada, *Perspective în oglindă: prezentări și interviuri. Dialog Alexandru Dabija – Ada Milea*, Anexa prezentei lucrări, Capitolul I, subcapitolul c.

³⁵ Idem.

leading to identifying the appropriate accompaniment. The musical identity of each production depends on the atmosphere the director suggests, but it is also constructed in keeping with the cast's vocal and rhythmical abilities, with the theatre's resources and with the team's inspiration. In searching for sonority, actors guide themselves by the way characters speak, by the stage situations they find themselves in and by the object-instruments they can use. This last item is analysed in chapter X of the thesis (*Analysing the dramatic sound impact of uncommon musical instruments*) where I discuss several sound tracks achieved by actors playing instruments they learned to use during rehearsals. For instance, combining the *hang drum* (for its resemblance to an UFO and its vibrating auditory effect) and the *Theremin* (whose sound is controlled by moving the hand in the proximity of an antenna) can create the acoustic atmosphere of a production dealing with planets, asteroids and stars³⁶. Even if such instruments are completely unknown to the actors, they can learn to use them. It's not about performing like virtuosi, but about integrating the presence of such instruments into the performance. Actors singing as they carry out as characters, use theatre in order to attain to music. They are not going to concentrate on the beauty of the tune. Instead, they'll exploit the sound in context. The above mentioned chapter also discusses the way a string of tinker bells can orchestrate a song, while doubling as components of a bizarre game of cards. I constructed a musical piece based on the mechanics of a chess timer, with characters triggering off a *ding* after each move, thus achieving sound support for voices. In this particular case, the director's vision rejected any further forms of accompaniment, forcing the team to be creative within the limits of this request.

Employing object-instruments in accordance with artistic directions, stage actions and participating characters enables actors to be inventive both musically and dramatically. Frequently enough, their improvisations lead to unique solutions: accompaniments consisting of breathing sequences³⁷ (in the instance of pumping air into a balloon) or in the sound of shoes stepping on the floor³⁸. The attempts at finding connection between stage action, objects, sounds and words lead to musical structures capable of providing the text with adequate sound support we attain to music by means of the theatre.

Neurologist Oliver Sacks, who studied the difference between musician and non-musicians' brains, provides a host of examples of people accidentally coming into the realm of

³⁶ See Teatrul de Comedie Oficial, *MICUL PRINTȚ la Teatrul de Comedie*, www.youtube.com, 19.01.2017, last visited 11.04.2021 at <https://www.youtube.com/watch?v=NrZGhx7nYZY>.

³⁷ *Aventurile lui Habarnam* by Nicolai Nosov, stage direction Alexandru Dabija, Teatrul Odeon (Capitolul IX.3. al lucrării, intitulat *Alexandru Dabija*).

³⁸ *Meșteșugul vieții* by Hanoch Levin, stage directions Felix Alexa, Teatrul Bulandra.

music.³⁹ Though lacking minimal training in the field, their approaching to the universe of sound is particularly intense. While musicians resort to the experience amassed during years of study, the others regard sound under the influence of their profession and experience. Thus, actors find in the theatre a way of access to music by using means specific of the dramatic art.

Chapter VIII.5. of the present study (*Difficulties, obstacles and solutions in working with the actor*) discusses the cases of less musically-gifted interpreters identifying surprising solutions in order to express themselves musically. The connections between words and the stage situations involving the characters uttering them, the way these characters talk and react, the surrounding noises, etc., point actors towards forms of communication accompanied by melodic phrases. Creativity successfully replaces rhythmical or vocal insecurities. The protagonists attain melodies starting from the sound of words and occasionally they find support in the sound-based interventions of their colleagues. Demonstrations the validity of such a statement rely on the experiments described in the above mentioned chapter. However, they are further pursued during the other stages of the study. Changing the context helps us identify new elements and means determining the actors to express themselves musically via the theatre.

After the exercise of short songs, either self-standing (with a social message) or integrated into theatrical performance (in keeping with a director's vision), I have attempted the transformation of several books into their musical versions. That entailed extending prior experiments to a whole project and testing them under the new circumstances. Moreover, due to the large amount of information and actions, each text required a performance frame sketch (comprising the important moments, grouped into episodes meant to be transformed into musical pieces), the identification of the characters and the scenes they take part in, setting up the team and choosing the instruments. The selected fragments were subjected to the procedures mentioned in connection with the second stage, that is, channelled towards melodic phrases corresponding to the characters and the stage situations they operated in.

The particulars of each project markedly influence the whole approach. For a concert on travelling⁴⁰, the musical style changes in accordance with the geographic area. The rewriting of the famous novel *Don Quixote* includes melodies reminiscent of Spanish sonorities. The way co-workers are involved also influences the whole decisively, making their replacement hard to imagine, since the songs are constructed in accordance with their presence and abilities.

³⁹ See Milea, Ada, *Actorul în căutarea unor forme muzicale. Studii de caz*, capitolul VIII al prezentei lucrări.

⁴⁰ Naum, Gellu, *Apolodor. Un pinguin călător*, București, Editura Ion Creangă, 1988.

An actor able to play *Sancho Panza* while playing the violin or to perform in the *commedia dell'arte* style, pretending the bow and the violin body are puppets he operates, is not easy to find. As inherent to the part played, acting also extends to using sounds in context. The musical fragments tampered with on account of the character's fatigue, causing him to fall asleep while playing, the screeching of wind mills rhythmically interspersing the lines and imitating on the violin the voice of another character are examples of sound created and manipulated by theatrical means. Consequently, in the concert versions, where actors do not move in space, the action unfolds in the audience's imagination. On stage minimal gestures are sketched, meant to enhance the expressivity of musical fragments. They are supported by words and their meanings. For instance: moving the head as if the eyes followed a vehicle moving at great speed can suggestively accompany the verb "run". Apart from the support it lends to both text and melody, there is a further advantage: focusing the audience's attention on the actor expressing something important. This is highly useful when we deal with regular sound systems, since all voices are perceived as coming from the same area of the stage (being located in the same audio boxes). The spectator's eye is involuntarily attracted by movement. The actors can thus use the audience's reflexes to the advantage of the performance since the people in the audience will first and foremost notice what they are stimulated to notice. If the whole cast suddenly turn their eyes to one of the protagonists, the spectators will watch him or her with interest, and the lines he speaks will benefit from the general attention.

Concerts having the musicians located in front of microphones place demands on their creativity within the resulting limits. Apart from mimics and gestures we attempted to turn to account whatever was available: a variety of objects and instruments. A hat pulled over the eyes and a pair of sunglasses⁴¹ allow the viewers to construe that whoever wears them does not wish to be recognized. A combat helmet signals the presence of a soldier (*Švejk*) at the microphone. The audience benefits from all these clues defining characters, moods and spaces. What's more, the acting enriched and optimized by the objects in question. During rehearsals, actors habitually resort to props. Until the elements to be used in the performance are acquired or manufactured, they "mark" their presence. The experiments conducted during the study phase we have in mind can be compared to this particular stage of progress in preparing a production. It's not only the objects but also the characters' modes of communication that can orient the audience. Moreover, they contribute to achieving the musical structure. The *Doctor*

⁴¹ See Ada Milea, *Tore ador (din repetiție la MiniChiritza)*, [www.youtube.com](https://www.youtube.com/watch?v=vfoekkJaEgI), 22.12.2020, last visited 20.04.2021 at <https://www.youtube.com/watch?v=vfoekkJaEgI>.

in Gogol's *Nose*⁴² employs with extreme frequency the interjection "hm"⁴³(*ahem*), so very much so, that it imposes a rhythm and provides accompaniment for the song while revealing how the character is thinking in spurts, expressing doubt concerning his own hypotheses and opinions. In the same production, an instrumental moment performed with the nostril⁴⁴ reflects the protagonist's joy at being reunited with his nose. All these examples reveal that we can construct visible connections between the sound universe, characters, gestures, words and ideas. Just like in the other study phases, in the one under discussion I have also experimented with various ways of attaining music via the theatre. The extensive text provided support in outlining the characters. We demonstrated that their way of expressing themselves, of relating to each other and of reacting can be extremely musical'

The last stage of our research focuses on the situation in which actors are mobile, while the production comprises an abundance of the elements employed in the theatre (movement, video, costumes, scenery and props). The possibility of shifting the characters' locations is highly beneficial to the sound of the production. Surprising entrances interfere with the flow of certain melodies, they can alter their dynamics or totally change them. Occasionally they result in silence. The general's entrance in *Švejk in concert* (*vide supra*, Chapter X.6) systematically mutes the whole cast even if it occurs during a musical sequence. Their standing still "at attention", triggered off by his entrance is construed as a form of respect for a higher military rank, yet it also serves a practical purpose: it allows the General to play the leaf without being obstructed by other musical elements more powerful in volume. On the other hand, in keeping with the idea of focusing the audience's attention (referred to earlier on) movement provides some solutions. The General instantly captures the audience's interest, due to the others' immobility, since he is the only one moving. In another instance, using a bush (in *Chiritza in concert*, *vide supra*, Chapter VII.7), the actors playing the parts of lovers are visible while making love declarations to each other, only to be obscured as other characters enter. The recurrence of this game significantly sped up the rhythm of the song, while the two interpreted the disquiet along with the tune accompanying their words. The experiment demonstrated that scenery elements can influence the songs. There are, however, instances when the entire accompaniment is achieved with their help.

⁴² The production *Nasul*, after N.V. Gogol, stage direction de Alexandru Dabija, at Teatrul Național Radu Stanca, Sibiu, 2007.

⁴³ See Bobo Burlăcianu, *Hmm...(doctorul) in Nasul by Gogol*, www.youtube.com, 20.02.2010, last visited 20.04.2021 at <https://www.youtube.com/watch?v=MPWG-uCwaw4>.

⁴⁴ See Bobo Burlăcianu, *7 aprilie din Nasul de Gogol*, www.youtube.com, 20.02.2010, last visited 20.04.2021 at <https://www.youtube.com/watch?v=NqsH77J6ZkY>.

Inspired by the percussion group STOMP, experts in creating musical pieces based upon the sound of home appliances and kitchen utensils, we tried employing the props as sound support for some of the characters' voices. A set of pots, pans, grinders, lids, plates and salt cellars became percussion instruments, while the character *Mama*⁴⁵ took care of the entire rhythmical section of a performance. The actress in question played the part of the housewife busy in the kitchen and "cooked" as she sang. Music and theatre were co-occurrent in her interpretation. Other characters would resort to hair driers or ventilators in order to illustrate acoustically and visually the velocity of a bus or the air stream during a drop from on high. We tested many such combinations and identified many an instrument-object to be used both musically and dramatically. In Chapter X (*The analysis of the dramatic impact of uncommon musical instruments*) we provided several examples.

The experiments were taken further by approaching the same text differently. It thus became obvious that changing the team, the instruments, the stage directions or the language of the performance influenced the way music accompanied words. Each participant can make a major contribution to creating, developing and orchestrating the songs, while a different stage directing perspective significantly reflects on the entire project (from the point of view of sound as well). Thus, Gellu Naum's play, *Insula* ("The Island"), had seven versions (analysed in Chapter V – *Insula. Șapte Aberdare musicale dolelite. Ștudii de CAS – "The Island". Seven different musical approaches. Case studies*). Each of them was fundamentally different from the other. The first one benefitted from the creative encounter of two perspectives: the musical one (dominated by sound structures) and the dramatic one (based upon actions and situations). The instruments would take over the energies and attitudes of certain characters, even if the protagonist stayed fixed on the idea of solitude and used a warm, tranquil voice. The guitar acted as sound support for the lines through the chords and rhythms it set. The characters were not supposed to change positions during the concert. Five years after this version was premiered, the experiment was continued under different circumstances, the only unchanged element being the basic text. (*The Island*, by Gellu Naum). We drafted a different performance frame sketch, since the cast now consisted of eleven actors (three of which were playing instruments: accordion, drums and guitar), who were wearing costumes, could move against a scenery and made use of props. The actual presence of the characters, through the acting and the voices of those interpreting them, steered the whole project towards an entirely different

⁴⁵ *Mama*: character interpreted by actress Nora Covali in the production *Visătorul*, after Ian McEwan, at Teatrul Tineretului, Piatra Neamț.

set of melodies and lines, as well as different stage situations, different rhythms and different musical-dramatic solutions. On this occasion the performance was in Romanian and it no longer unfolded in diary form. The two experiments correspond to the two research phases I wrote about at the beginning of the chapter under discussion (transforming an extensive text into its concert version and, respectively, transforming an extensive text into its production-concert version). After another five years from the previous version, I attempted to obtain the opposite of those phases. To this end, I took over the songs meant for the eleven actors, trimming them down so as to be interpreted by a single musician (in the concert *Insula cu jucați din benzinării* – “The Island with soft-toys combinations from around the filling stations”). Robinson was truly alone, but he was operating soft toys, doing their voices (openly) and bringing them into different stage situations. Though the purpose was downscaling the earlier performance, it was completely transformed by the new voices and presences stepping in, as well as by the fact that man (*Robinson*) was operated the soft toys (*the other characters*). Moving around was not an option. Consequently, a different set of musical dramatic solutions had to be identified. For instance, when *Robinson* had to hide his mother from the anger of pursuing relatives, he found the ideal place – under his own shirt. Then, resorting to a pair of sunglasses and changing his voice, he would become the cannibal in whose belly the ones sheltered there commenced singing. The major transformations undergone by musical pieces once again demonstrated that the enactment of each project depends on the creativity and abilities of those involved, as well as on their level of involvement, while the music and the text can be changed under the new circumstances. One year after the “soft toys” version, director Mihai Măniuțiu suggested reshaping the libretto into a version with characters played by sixteen actors and a drummer. The new artistic direction as well as the personalities of those involved (some of them excellent instrumentalists) led to the complete change of some melodies and to the reassessment of the entire text. Paragraphs from Gellu Naum’s text missing in the other versions were introduced. The resulting action was clearer and more dynamic. The musical pieces acquired an exotic touch while the orchestration became richer. For the following experiment we reverted to the first dramatic version (the one with eleven actors, still having scheduled performances) and I replaced the static character which I played (thus providing guitar accompaniment for the other actors) with two accomplished instrumentalists free to move onstage and play their parts. Resorting to earlier experience, I developed the newcomers’ lines and took over certain musical themes from the preceding productions. Nevertheless, by interacting with the performers I came to a sound universe different than the previous ones. The same thing happened when I adapted the songs of the English version in

order to record an animation sound track. Though the starting point were the very same pieces, the changes requested by the producer and by the directing team entirely changed the musical-dramatic atmosphere. Everything had to be reconsidered in keeping to the idea that we can see distinct characters on screen. *Robinson's* diary was a tablet by means of which he readjusted the unpalatable aspects of reality. The last approach to Naum's text resorted to the previous materials and experience while tackling an increasingly present problem of contemporary society: political correctness. Director Alexandro Daija suggested a performance whose songs should be constantly interfered with by the intervention of a censorship disagreeing with certain words and situations in the text. The disruption of songs was followed by the actors' improvisation, which allowed us to conduct a "live correction" of the lyrics. The changes impacted the melodic phrases to the same extent that the characters, the stage situations, the instruments and the artistic directing were reflected at sound level.

All these musical versions are discussed at length in Chapter V of the present thesis (*Insula. Șapte Aberdare musicale dolelite. Ștudii de CAS. – "The Island". Seven different musical approaches. Case studies*), which deals with the dependency of melodic phrases upon a dramatic context. We started from current discourse "as jazz form" and sought sounds appropriate for the mood we meant to communicate, thus demonstrating that each element in a production can alter its music. By changing the vision, the space and the actors, the whole is modified. Each co-worker's personality leaves a significant mark on the relation between texts and melodies. Thus, the first version of *The Island* is melancholy, imbued with a subtle and fragile humour centred on the idea of solitude. The songs are simultaneously funny and sad. The violin is, more often than not, the instrument maintaining a grave tone. The next approach is playful, closer to Gellu Naum's text, and it makes use of a large number of actors' ludic sense. Each one of them inspired the characters, words and corresponding melodic phrases, since the songs were conceived by imagining the actors in certain roles. This particular approach was prompted by the composer's ability to interpret the cast playing their respective characters. It was from this perspective that the musical sketches were drafted. Subsequently they could be improved upon by the other co-workers. The new *Island* was an experiment attaining to music by means specific of the theatre. It was designed based upon the actors' profiles. Checking the validity of the musical pieces thus conceived was conducted by essentialization brought about by the third version of the production (*vide supra*, Chapter V.3), where one person plays all the characters. Besides the possibility of inventing melodies in this manner, the importance of constantly having the starting text's story in the foreground is thus

demonstrated. Following the characters, their actions and reactions, as we construct their identity, we have enough data in order to imagine melodies for the texts they speak.

The previous conclusions were also tested during the experiments conducted upon an extensive poem (*Cartea cu Apolodor* – “The Book of Apolodor” – by Gellu Naum), under entirely different circumstances (different instruments, different performers and different languages). Beside the already stated conclusions, I’d mention the capacity of foreign language sonorities to alter the melody of a song’s lyrics.

For the English version of the text under discussion (*vide supra*, Chapter VII.3) we came to the conclusion that a literal translation of each line would be harmful to the spirit of the book, since it missed the author’s play with rhymes and the meanings of words. Consequently, we attempted rewriting the contents in the new language, rather than translating it. In the process, we replicated the playful way in which Gellu Naum constructed each moment. We started work by inserting a brief excerpt in Romanian („Mi-e dor... Mi-e dor...”), as if the protagonist could occasionally revert to his mother tongue, making it clear that he was quoting the hit that had made him famous. The British audience appreciated the acoustic exoticism of the Romanian words and took kindly to the occasional slips marring the English version of the concert. The fact had been previously noticed during the first version of *The Island* production (*vide supra*, Chapter V.1). The character is perceived as a foreigner from the start, so it’s natural for him to deviate from the norm when expressing himself. I have to stress this aspect since it pertains to the accurate assessment of the context we perform in and I have already demonstrated that context does influence melodic phrases. No matter how familiar we are with a foreign language, the way we express ourselves in it differs from a native user’s and it is impossible for us to detect all its subtleties. The English text about *Robinson* was correct to begin with, but we all preferred the clumsy version. The experience was repeated with the German version of the *Apolodor* concert (*vide supra*, Chapter VII.4), the correct one being deemed by native speakers less interesting and less poetic than the “awkward” one. In all these instances, assuming the awkwardness of the language was inherent to the character, while the music of the text was constructed in keeping with the sentences’ flawed logic. Those correcting the errors would limit themselves to the text without interfering with the music, which affected the relationship between thought, words and sound structure. The performers noticed how naturally they could communicate the sentences accompanied by music and consequently opted for them, discarding the logic of the lines. The earlier observations reveal that the naturalness of the connection between sound and words takes precedence for performers, even though the

alternative provides them with the opportunity to express themselves correctly. They'd act the part of the foreigner rather than renounce the natural connection between words and music.

Following the same song in Romanian, English and German, we can notice significant differences between the melodies. Each language expresses the same ideas differently, in keeping with word sonority and sentence structure. As a result, for the melodic phrase associated to a German text and its meanings we are going to obtain different sequences of sounds than in Romanian. Orchestration also derives from the logic connection between word, thought and melody. This is analysed (for German) in Chapter VII.4 [*Apolodor în germană (anii 2012 și 2016) – Apolodor in German (the years 2012 and 2016)*].

Up to this point I have shown that spoken language, the artistic directing, the characters and the situations they find themselves in influence the sound universe of a production and that under certain circumstances words are able to generate melodies.

While discussing the transformation of an extensive text into its musical version, I mention drafting a performance frame scheme. This entails dividing the text into episodes (which may become songs) and it comprises the characters and their respective routes. Some of the co-workers get involved in writing the music. I tested various ways of working in collaboration and reached the conclusion that the most efficient approach starts schemes I develop on my own. They are only the sound material concentrating a text idea, *i. e.* the basis we can keep or alter together – partially or totally. In chapter VIII.3 (*Actorul în căutarea unor forme muzicale. Cazul Anca Hanu – The actor in search of musical forms. The case of Anca Hanu*) I analysed the way one of the actresses cast in several productions gets involved in the creation process. Since she is familiar with her colleagues' qualities and idiosyncrasies, Anca Hanu manages to appropriate their perspectives on the characters. She is accurately aware of the vocal ranges they feel comfortable with and imagines the accompaniments they can provide without difficulty. By means of play and improvisation we invent combinations of music and text, particularly for joint projects in which each author is stimulated by the other's ideas. Improvisation plays a capital part in drama, while in music, jazz is, to a great extent, improvisation. At the same time, discourse is "a form of jazz" by merging the sounds of the spoken words. Improvisation thus causes drama and music to encounter each other in verbal communication and we can use this musically.

Motion can also have worthwhile acoustic outcomes. The gestures resulting in sounds act on two levels (sight and hearing). Both are accompanied by possible meanings. If we imagine motion in such a way that there is a connection between the emerging sound and the gesture causing it, then we associate to the appropriate text, we obtain a moment of deeply

musical drama. When the *Priest* in *Amintiri* (*vide supra*, Chapter X.7) generates a rhythm by wiping his feet on a door mat, then stops in order to push a hotel desk top bell, the song text mentions his going “from house to house”. In this instance, the accompaniment provides musical and visual support to the expounded story, resorting to minute suggestions. The imaginary swatting of a fly by means of a book (in the same production) becomes the percussion for a musical piece about insects swatted between the pages of text books. Many such connections were identified by the actors. If their creativity is stimulated, it will manifest itself both musically and dramatically.

The acoustic atmosphere of a production depends to a great extent on the instruments used and on the way we focus the actors’ vocal input. In the production *Deliruri/Deliriums* (*vide supra*, Chapter VII.6) the basic sound was rendered by two voices always singing together, very close to each other, occasionally intersecting each other. We avoided the drunkard’s slurred speech preferring to construct the state of inebriation with accuracy and lucidity. We were not talking about the alcoholic watching him from the outside. We chose to watch the fascinating, distorted world within the glass at the same time with him. Six years later we made an entirely new version. We invited a blues musician to suggest musical themes for the very same pieces. We considered the musician’s slide guitar technique which he employed by sliding a bottle neck on the strings of differently tuned guitars highly appropriate for the poems. This led to songs whose rhythm, melody and mood had no connection to the original ones, even if the lyrics remained unchanged. With the help of the slide guitar, many of the words were sliding along with the sound, lengthening the vowels. The musician’s good-natured presence and the tranquillity of the instruments’ sound rendered a luminous perspective to the poems. If in the first version the song *Forța neagră/Black Force is violent*⁴⁶, focusing on the torment of the alcoholic’s struggle with his hallucinations, in the second one⁴⁷ we only have the pleasant experience of escaping reality. The support the text provides to the tune by lengthening the vocals („Eu câânt... forța neagră din capul meu” – *I siiiing the dark force in my head*) conveys to the listener a state of melancholy relaxation. We frequently come across this procedure in the keening of sad songs. The dirge is based particularly on the way the sound slides along with the reproach and regret expressed by the words.

⁴⁶ See Ada Milea, Bobo Burlăcianu & Cristi Rigman – Subject, *Forța Neagră*, www.youtube.com, 15.06.2020, last visited 24.04.2021 at <https://www.youtube.com/watch?v=mGKo6wmJLsQ>.

⁴⁷ See Lazar Lucian, *Live la Teatrul George Bacovia din Bacău 2019 Ada Milea – Forța neagră*, www.youtube.com, 29.09.2019, last visited 24.04.2021 at <https://www.youtube.com/watch?v=foHhxzc7uJM>.

Within the frameworks of several projects I experimented with using long vowels, focusing on the way we can stress with their help certain aspects we want to insist on.

Whether the characters complain of being mistreated („M-o batuuuut” – *He beeeeeat me*) or strive to persuade the others of their opinions („popa-i buuun” – *the priest is goooooood*), their intention is to stress the fact that the phrases in question need more attention from the audience. In other situations, lengthening the vowels is just a means to bring a plea to the foreground („Plâââangi... Plângi cu mine” - *Cryyyyy, cry with me, vide supra*, Chapter V.2) or to mock a character („Plâââangi, Rosetta, plâââangi! /Apar șanțuri adâââânci/ pe obrajii tăi, când plâââangi”⁴⁸ – *Cryyyyyyy, Rosetta, cryyyyy! /Deep trenches run by/ Your cheeks when you cry*). In the examples above the sound of crying overlaps the word expressing it, thus making the connection between sound-idea and word. Vowel lengthening requires long notes in the melodic phrases associated with the texts. In the case of a singular lengthened sound a singular note occurs, whereas when we have a sequence of sounds associated to the word a *legato*⁴⁹ occurs. Occasionally, long vowels (together with the ideas) are also stressed by means of motion. Two actors singing a song about jelly fish (*vide supra*, Chapter. VII.8) stress certain actions slightly lifting themselves as they speak their names („se lipeeeesc”, „viiiine” și „fuuugi” – “*they stiiiiiick*”, “*cooooooming*” and “*ruuuuun*”). Using the connection between ideas in this manner demonstrates, once again, that dramatically manifested inventiveness reflects on the melodies and that the creative actors’ access to music can proceed along many different lines.

The instrumental version of “long vowels” is obtained by means of the slide-guitar technique. The blues musician mentioned above swayed over the entire sound universe of a production (*vide supra*, Chapter VI), providing it with the *western* atmosphere we had in mind for the text. The specific sound of steel guitars accompanied (by means of the *slide*) the characters’ sliding through time. In effect, the lines managed to travel between past and present with great ease. Four actors were simultaneously interpreting the authors’ (Creangă) four ages. Each one of them acted as if the others were not present. Theatre is the ideal place for experiments, since it facilitates the connections between words, meaning and sound, allowing space for the manifestation of the performers’ creativity. They can combine real elements with the illusions created by means of video projections, shadows, lights and sound effects.

⁴⁸ See Ada Milea, *05 Rosetta*, www.youtube.com, 9.09.2016, accesat ultima dată în 25.04.2021 la <https://www.youtube.com/watch?v=mCQAsuhUPwI>.

⁴⁹ *Legato*: curved line, below or above musical notes indicating that the notes in question should be played in a continuous sound (without breaks).

In the course of the research I worked in spaces expertly adapted to musical purposes. Stage designer Alexandra Constantin placed a piano in the rural universe, where such an instrument would be hard to imagine, in the shelter of a mobile haystack (it was removed upwards whenever the keys needed to be accessed). She also designed a huge Moon to serve as screen for beaming images from a live camera located down a well shaft, while the characters were singing as they looked in, thus creating the illusion they were watching the unfolding of events from the sky. For another production she integrated within the scenery an installation made up of objects vocally reacting to the touch (*vide supra*, Chapter X.7) and repetitively communicating pre-recorded ideas. Falling into another world (*vide supra*, Chapter VII.8), the characters' increase and decrease or the appearance of animals were achieved by using shadows and animations on a central screen. This allowed the characters to shift between realities: as shadow (in the animated universe) and as person (in the immediate universe).

The experiments analysed in the present thesis demonstrate that the acoustic universe can be inspired and influenced in a variety of ways. In order to attain music by means of the theatre, song authors need to assume the condition of actors and, from this perspective, to invent the appropriate melodies and lines. It is mandatory that they should be quite familiar with their parts, that is, to be aware of the qualities and difficulties of the actual performers in order to suggest musical pieces adequate to their vocal and instrumental presence. Occasional bouts of working together determine those involved with the creation segment to stimulate each other. The ideas of one of them can lead the others to areas they'd never thought of. Paying attention to the particularities of all of the production's elements is of the essence. It points us to the most adequate instruments and sound solutions. Dividing the study conducted into four phases, mentioned at the beginning of this chapter, corresponded to the type of creation analysed. Short songs, whether part of a director's context or not, continued to be composed in parallel with the other forms of production referred to. On the other hand, some of the productions, centred on extensive texts, had both a theatre and a concert version. The research covered a twenty-one year period and it involved actors, musicians, directors, stage designers, choreographers and drama school students. Only relevant experiments were selected for the present thesis.