

## Conclusions

### A genre and a technique

Reading some of the literature that has been written on the subject and examining examples, I came to define the melodrama in two ways; as a genre and a technique. Marking the characteristics of the late classical and early Romantic melodramas, my definition seems like an elaboration on the Oxford Music Online definition, ‘‘A kind of drama, or a part of a drama, in which the action is carried forward by the protagonist speaking in the pauses of, and later commonly during, a musical accompaniment.’’<sup>1</sup> The first half refers to the late Classical melodrama, the second half to the Romantic.

### Writing my own melodrama

After investigating the different ways to join together text and the music, I wrote my own melodramas. My story included several melodramas interwoven into larger body of text. A performer of Romantic music, I wanted to use the already written music and add my text to it. I reversed thus the most common compositional process and wrote text to music.

My melodramas were essentially created using melodramatic technique that I learnt through my research in this genre. These musical and text fusions cannot stand on their own if taking out of their bigger story-context. Therefore they are not melodramas in their genre form. They do not have specific melodrama characters that could identify them with any melodramatic tradition. The appliance of the different Classical and Romantic melodrama techniques, gave me the possibility to vary my story and its melodramas. Like in the dramas of the second half of the 18<sup>th</sup> Century, the use of melodrama techniques allows the plot to *flow* as text is recited with and without the music. Much like in Beethoven’s *König Stephan*, where the melodramas are varied to highlight different qualities in the text, I also tried to vary the way of placing the text on the music for the melodramas in my story. I found the result of arranging the text over music, one that could work very well in a performance. I believe that the use of a melodrama makes a performance of *artistic music* more accessible to the public, and provides another way of enjoying these lesser known composers.

My project leant on historical melodramatic traditions, even though the melodramas are quite remote from their origins. The story with the inclusion of text and music was successful due to the techniques which I learnt from studying other melodramas. Also I believe this success was due to the story being born out of historical events and based on real people with influential religious customs. The story is joined with early Romantic music and was conceived to be played on period instruments. It is thus a historically and stylistically based performance and this creation gives more ways of performing within the historically informed performance practice.

Conducting my research in the field of the performing-arts, my story has a direct connection to my work as a musician. My aim is to perform this story, and keep on discovering the less known field of melodramas for the sake of performing them.

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<sup>1</sup> P. Branscombe. ‘‘Melodrama’’. Oxford Music Online