

# The sound of a character

## A music theatre study

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## Introduction

### Music Theatre

Art branches have nourished and affected each other for centuries. They formed common disciplines and evolved into new formats. Interdisciplinary relationships have offered the artist enrichment of artistic expressions.

Music Theater is a concept that brings together music and theater disciplines, and during its history it evolved into different forms. The goal of composers' to merge their compositions with performing arts formed a basis for forms like Opera, Singspiel, Operetta and Musical. The Argentinian composer Mauricio Kagel introduced in the 1970's the term "New Music theatre" for new forms of music theatre that are different than the before mentioned traditional forms.

Music Theatre mostly involves stories, various characters, and dramatic situations. For a composer who incorporates a form of theatre, the score is most of the time related to the story and its characters.

The composer who is also the stage director builds a bridge between two art forms and creates a world of sound in which she connects music and theater.

The particular sound world of a visual aspect has changed through the centuries within art movements, and each composer presented to the audience their own adaptation of a story and the sound of their characters in different forms.

This study is about me, a composer who incorporates theatre art forms in music, and this study explores how this incorporation affects the ultimate result. The result is three new, during this research composed music theatre compositions.

Unifying two strong art disciplines like theatre and music, and the idea that each theater character carries out a different color and sound, increased my desire to improve myself in this field. I was introduced to this world, which combines theatrical and musical elements, during my Master studies. It was my ambition to write the tekst (or libretto) of my compositions, develop the characters and the music.

### Personal motivation

For me composing is like writing a story. I create characters and shape their form, psychology, behavior and social environment. I place the characters in a story and develop a musical expression out of them. I wanted to improve myself by learning how to use different art forms, and creating my own musical stories combined with visual arts, such as theatre. I create installations (living pictures) on stage and combine them with my compositions.

At the beginning of my graduate studies, I was introduced to some important theater works such as Nikolai Gogol (The nose), Alfred Jarry (Ubu Roi) and Samuel Beckett (Waiting for Godot). Later I analyzed playwrights and directors that I found stylistically close to myself like Bertolt Brecht and Stanislavski. While looking and analyzing theatre works I found out that creating a character was incredibly important. Next I researched composers that worked with music theatre or opera; especially the ones that I admired stylistically and whose works I appreciated (Igor Stravinsky- Mavra, Alban Berg- Wozzeck and Claude Vivier- Marco Polo) During my research I formulated the question which inspired my compositions and guided my research: *How does a character sound?* This became the subject of my thesis and is closely related to my research question (which is stated below). I focus on musical characters by working on the psychology and the environmental circumstances of the characters. I try to translate their psychology into music.

I decided to limit my research to music theatre works by 20<sup>th</sup> century composers whom I find stylistically and format-wise close to myself, and who gave voices to characters like I aspire to do. I analyzed the concepts of these composers and how they formed the sounds of characters. Looking at a few Music Theatre works of the 20<sup>th</sup> century helped me to understand how these composers deal with music in relation to a character’.

## Content and Research Question;

In the first part (chapter I and II), I will talk about the theatrical style I use in my projects. I will talk about my first project Café Dorst, how I developed it and integrated ideas that I learned from the first movement of Stravinsky’s opera Mavra into my piece.

In the second part (chapter III and IV) I will talk about my definition of a character and the elements that form a character. I will talk about the process of determining the most important features of my characters and my style of building a character on stage. I will talk about my second project Kayra, how I developed it and how I integrated the definition of a character in the third act of Alban Berg’s opera Wozzeck into my second music theatre piece.

In the third part (chapter V), I will talk about collecting data like Prologue pour un "Marco Polo" by Claude Vivier and String quartet no.3 by Wolfgang Rihm and my 3<sup>rd</sup> music theatre piece Lotlozar.

In the conclusion (chapter VI), I will answer my research question: What are the most important factors that determine the sound of a character in my Music Theater pieces?

## Methodology

- 1.Literature Research
- 2.Experiment
- 3.Case Study and Observation

These 3 strategies were important for my artistic research. I see all these methods strongly connected to each other. I did literature research to be able to have knowledge about other artists, about theory of theatre and music theatre. I cannot think composing a new music theatre piece without experimenting and observing.

### 1.Literature Research

(See full references in Apendix II: Reference list)

#### 1.1 Sevda Şener and Özdemir Nutku

During my research I studied Sevda Şener’s Dünden Bugüne Tiyatro Düşüncesi (The Idea of Theater from Yesterday to Today), and Özdemir Nutku’s Dram Sanatı- Tiyatroya Giriş (*The Art of Drama - Introduction to Theatre*, Özdemir Nutku). These books are about the general development of theater and knowledge of theater.

#### 1.2 Bertolt Brecht

During my research I studied Brecht (1964) Brecht on Theatre-the development of an aesthetic. This is a book about epic theatre.

### *1.3 Stanislavski*

From the theatrical stream I came across Stanislavski. I am inspired by his way of creating characters. He has a method that actors use to produce realistic characters on stage. Building a Character (Stanislavski, 1950) was very useful for my pieces.

### *1.4 Playwrights*

I read Samuel Beckett, Nicolai Gogol and Alfred Jarrys theatre plays.

Samuel Beckett- Waiting for Godot

Nicolai V. Gogol-The Nose

Alfred Jarry- Ubu Roi

I investigated their theatrical language.

### *1.5 Composers*

I studied the scores of:

Igor Stravinsky- Mavra

Alban Berg- Wozzeck

Claude Vivier- Marco Polo

Through these three compositions I discovered new horizons. It helped me find answers to the question that I focused on in my research.

## **2. Experiments**

I formed my own group “AnoRak music&theater” to bring together musicians who wish to combine music and theater. With every new project, I record the rehearsals and study them to see which aspects I need to work on for my next project. This gave me an opportunity to improve myself. The group comes together after each project and gives me feedback.

## **3. Case Study – Observation**

Roy Andersson movies inspired my style, which I aspire to improve visually. I also find the theater projects of Robert Wilson exemplary in terms of the use of stage and music. I watched his projects and wrote reports about the music pieces and tried forming my theatre language.

I also read and evaluated the works of playwrights who marked an epoch with their particular style and language: Samuel Beckett, Nicolai Gogol and Alfred Jarry.

### *3.1 Workshops and electives*

I attended some workshops and electives. It helped me understand and merge these two art branches: music and theater. The workshops and electives include:

- Elective Leading and Guiding - NM NAIP (Royal Conservatoire The Hague 2013/2014) Appendix IV 1.1
- Workshop with David Prins (Royal Conservatoire The Hague 2014)
- Elective Acting While Singing with David Prins (Royal Conservatoire The Hague 2014/2015)
- Elective Theatervormgeving (Rotterdam Centrum Voor Theater 2014/2015) with Anne Karin ten Borch – Appendix IV 1.2
- Workshop with Anne Karin ten Borch (Codarts 2015)

I improved myself by writing reports and making recordings of each project. The analysis of compositions and pieces helped me find the sounds of the characters I created.

# Chapter I Theater

During my postgraduate studies, the most important step for me to take was to define my own language and sense of aesthetic in music theatre. I was not that familiar with the language of the theatre discipline and I realized that I needed to learn the concepts and movements of theatre history. I read about theatre history, philosophers of theatre, and the plays. I read about significant movements of the art of drama: Classicism, Romanticism, Naturalism, Symbolism, Expressionism, and Realism. Especially Özdemir Nutku's book *The Art of Drama - Introduction to Theatre* was very influential as a reference book.

Among these movements, realism, which takes its subjects directly from real life, was the most inspiring and suitable for my work. Realism recreates reality in an objective, tangible and unmediated way and the conversations are carried out as in real life. These characteristics of realism seemed in line with the language I would like to use and the work I would aim to produce.

My next step was to analyse the situations displayed on stage, to find out what is behind the visible reality. I came across the answer while researching the 20th century movements. The Epic theatre aimed to show reality but was more interested in what was behind the scenes. Bertolt Brecht and the Epic theatre had answers to many of my questions. Şener (2008) states that rather than depicting the visible reality, Epic Theatre places an emphasis on what is behind the visible reality and how to narrate this deeper reality in novel ways.

According to epic theatre, art should inform the individual in order for him/her to survive in this world, and should try to solve the causality web of human relations, which contrast with dramatic theatre. According to Foss (2012) Epic characteristics are; Referring to narrative, keeping the audience as an active observer, conveying a world view to the audience, putting on stage an analysis that focuses on an individual character, analyzing each scene individually, not looking for connections between scenes, dominance of rationale, and reminding the audience that they are not part of the play but a viewer.

Şener (2008) states that Brecht compares the impact of dramatic and epic theatre on the audience in such a way that the audience of dramatic theatre could say: *Yes, I have had this feeling too, Just like me, Very natural, This is not going to change, I cry and laugh with them.* The audience of an Epic theatre could say: *I wouldn't suppose, This shouldn't be like this, It is incredible, unbelievable, When they cry I laugh, when they laugh, I cry.*

Nutku (2013) states that Brechtian theatre puts an aesthetic distance between the audience and the stage. It stops the audience from identifying with the actors. Thus the audience evaluates the play in a more rational way. As Brecht puts it, the audience takes the role of 'the third person that watches the accident'. The audience evaluates the events from a more emotionally indifferent but rather logical point of view.

What I admire most in Brecht's language and thinking process is his way of finding his own language of narration, and his creative way of experimenting with different styles. According to Brecht, the rationale should be dominant instead of addressing to the audience's emotions. In order to do this, the play should be enriched with elements that would stop the audience from identifying with the actors. This method was used to express the discrepancies in societal relationships, and identified as the "estrangement effect" – Brecht's precious gift to this theatre style.

According to Brecht (1949) estranging description makes the subject easier to understand, but also makes it seem like a stranger. The theatre of Antiquity and the Middle Ages estranged their figures by making use of human and animal masks; Asian theatre still use estrangement effects by using music and mime today. These effects prevent identification for sure but this technique is grounded in hypnosis, which immeasurably more effective than identification. The old effect of estrangement takes the described away from the audience's area of affect and turns the described into an unchangeable. The new effects do not have any weird details; it is now only the un-scientific perspective, which

defines the stranger as weird. The duty of new estrangements is to release the protective curtain on the events that can be affected in the societal context.

I came up with some ideas to adapt the estrangement effect to my language of production. One of the main questions was whether I could reflect the estrangement effect in my music theatre pieces.

I was also very interested in Brecht's ideas on opera and music. "Opera is to have its form modernized and its content brought up to date, but without its culinary character being changed." (Brecht, 1964, 33).

With this sentence it is apparent that Brecht's approach on style can be translated to another art discipline. Brecht's innovative approach had a strong belief in the past and in the preservation of the past. It is nearly impossible to form a new language without basing it on the past because in arts, the new language and style is a copy of the old in new forms or formats.

Another actor and theatre director from the 19<sup>th</sup> century that I came to know in Brecht's book *Brecht on Theater-The Development of an aesthetic*, and was affected by significantly, was Konstantin Sergeyevich Alekseyev Stanislavski.

First of all, Stanislavski embraced realism. Then he moved on to socialist realism and developed his own methods. Today actors still use the Stanislavski methods. Brecht found some of these methods useful. I aspire to try and explain in my upcoming music theatre pieces the following elements derived from Brecht (1964):

- The importance of details and a broad understanding.
- Truthfulness as a duty.
- Unity of realism and style.
- The importance of man.
- The significance of the development of arts.

The last one will be very helpful for my second play.

Bertolt Brecht, Konstantin Stanislavski's epic approach, and Beckett's modernist approach were influential on my next project.



## Playwrights and their plays

As I mentioned in the introduction, in my music theatre, apart from composing, I enjoy writing a play and forming its characters and their personalities. There are a couple of writers that I stylistically appreciate.

**Samuel Beckett: *Waiting for Godot* (1948)** - ([https://youtu.be/X7\\_g52JrshE](https://youtu.be/X7_g52JrshE))

Samuel Beckett published this play in 1948 in French.

The play is grounded on ridiculousness and repetition. It is one of the strongest plays of absurd theatre. It breaks the rules of the traditional theatre, and creates its form without having any form.

I was struck by the fact that nothing happens in the play, the events and the excitement do not build up, nor they go down, and there is no resolution. Without any narrative, the play fearlessly stages the deeply humane thoughts.

Two people wait for Godot without making any decisions. The characters are only bound with the action of waiting together. This simple and natural feeling dominates the whole play and the audience feels like they are too, waiting for Godot with the characters. I was interested in this feeling and wanted to use this feeling in my next project Café Dorst.

**Alfred Jarry: *Ubu Roi* (1896)** - (<https://youtu.be/bQIJiIQjoRU>)

Pioneer of surrealist and absurd theatre Alfred Jarry created the character Übü. In this play, Jarry presents the international stupidity of the bourgeoisie, their incredible greediness, despotism and monstrosity (Jarry, 1896). In this play, which had a great impact on avant-garde theatre. The piece was first written for a puppet theatre, and then adapted to stage. I was impressed by the incredible greediness of the powerful, and the unstoppable nature of Ubu Roi. Alfred Jarry reflects the relationship between power and need: He converts this easily noticed relationship to his language and caricaturizes the main figure. I was inspired by Jarry's sarcastic, at some moments funny and in general absurd narrative.

**Nikolai Gogol: *The Nose* (1835)** - (<https://youtu.be/PVdIrhVmCYI>)

Gogol's *The Nose* conveys the discrepancies in the Russian society and how individuals react to these discrepancies in a strong, realistic and cynical way. The story begins with barber Ivan Yakolevich finding the nose of his client Kovalev in his bread while having breakfast. As one character tries to find his nose, the other strives to get rid of it. It struck me how Gogol communicated such an absurd story in a realistic way. The story takes place in everyday places like the barbershop or main streets, tying together the absurd and realist narrative, which creates a sublime synergy.

These three important pieces helped me find a path that I would be interested in to follow in theatre, which offers different types and ways of narratives such as absurdity and simplicity. The three pieces sharpened my theatrical language and pointed me in the right direction in terms of where I aspire to stand.

The simple and absurd elements, the accessible ways of story telling whether the story is complicated or simple, and the comical elements of the three stories determined the steps that I need to take for my first project.

# Chapter II First Intervention Cycle

## Data Collection: Mavra (1921-1922) of Igor Stravinsky

*Mavra (Video; Performance Opera National de Paris, Palais Garnier, Paris 2001)*

Upon researching theatre movements and playwrights, I began looking for a piece and a composer for guidance. My teacher Peter-Jan Wagemans encouraged me to pick Igor Stravinsky- a composer that impressed me with his language. Among his compositions, I picked Mavra to analyse.

Stravinsky's composition is a comic opera consisting of four characters, and defined as 'opera buffa'. In this short piece, Stravinsky offers a fun experience for the audience, making the story resemble a Russian Folk Tale. The libretto is Boris Kochno and the story, based on The Little House in Kolomna is written by Aleksandr Pushkin.

The story is about the relationship between lovers, Parasha and the young chevalier Vassili. The lovers have difficulties seeing each other. Meanwhile, Parasha's mother is looking for a new housemaid to replace the one who passed away. Her mother assigns this task to Parasha. Parasha decides to take Vassili home by making him dress as a female housemaid. As the two lovers are happily living under the same roof, Vassili gets caught while shaving and the story comes to an end. Parasha's mother faints, Vassili runs away from the window, the next-door neighbor comes for help, and Parasha becomes devastated for losing the opportunity to live together with Vassili.

I analysed how Stravinsky joined together the storyline with music, what language he formed and what kind of an expression he used. For me, Stravinsky's language, and the harmony between music and drama were significant. That's why my analysis focuses on these aspects.

Mavra tells the story in one act, in a short and simple way. Rather than opera's usual glorious narration, Stravinsky tells the story as a simple folk tale. The personality of the characters and the reasons for their existence are quite clear. They all have different roles and positions that they are stronger in. The story's naïve plainness and the music's cheerful and melodic structure are first seen in venture. The overture starts in tempo 104 with the first theme of the wind instruments in melodic structure.

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# MAVRA

Overture

IGOR STRAVINSKY  
1882  
Revised 1947

♩ = 104

Flauto piccolo

1

2 Flauti grandi

1

2 Oboi

1

Corno inglese

Clarinetto piccolo  
in Mi♭

1

2 Clarinetti  
in La

2

2 Fagotti

Violino I

Violino II

Viola

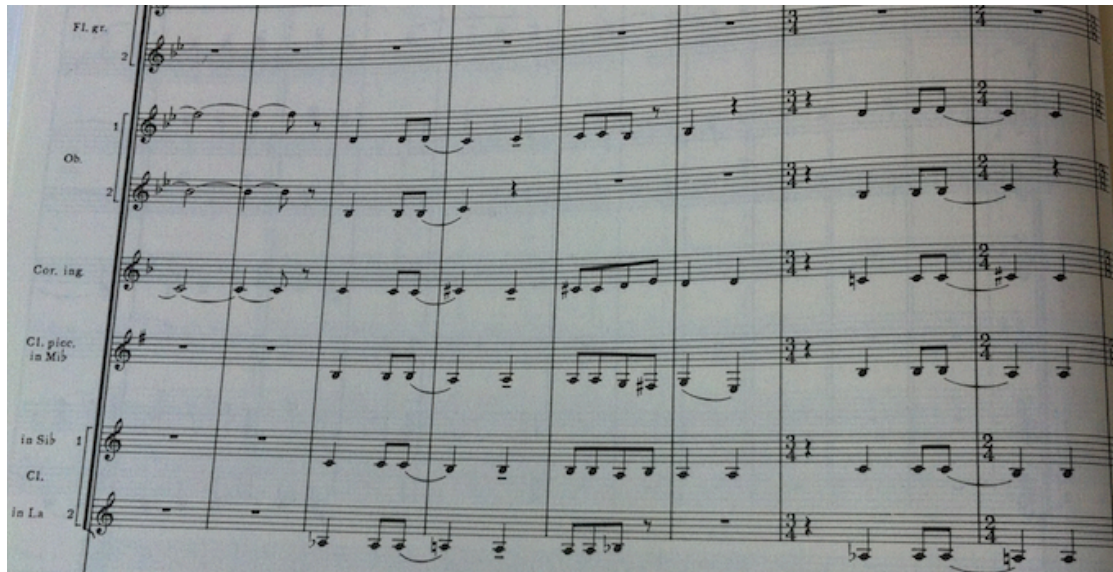
This image shows a musical score for a section of an orchestra. The top staff is for the Horns (labeled 'Cor. in Fa'), with four parts (1, 2, 3, 4) in 2/4 time. The bottom staff is for the Cello/Double Bass (labeled 'Cb.'). The middle staff is for the Timpani (labeled 'Timp.'). The score is marked with a rehearsal mark 'B' in the top right corner. The music is in 2/4 time and features a melody in the Horns and a rhythmic pattern in the Timpani and Cello/Double Bass. The dynamics are marked 'p' (piano).

Horns enter after the winds in bar 15.

This image shows a musical score for a section of an orchestra. The top staff is for the Flute (labeled 'Fl. 1st'). The middle staff is for the Oboe (labeled 'Ob.'). The bottom staff is for the Clarinet in B-flat (labeled 'Cl. picc. in Bb'). The score is marked with a rehearsal mark 'B' in the top right corner. The music is in 2/4 time and features a melody in the Flute and Oboe, and a rhythmic pattern in the Clarinet. The dynamics are marked 'p' (piano).

Woodwinds play the theme with little differences (bar 23, rehearsal mark B). The rhythm that consists of quarter and half notes continues later, in bar 38, rehearsal mark C on in double speed. (See below)





Afterwards, in rehearsal mark 1, Stravinsky continues to touch upon emotions with the music, with Parasha's love solo (see below) that she sings in front of the window and when Hussar enters with a stronger thematic music.

#### Parashas love song

2

**1** Занавесъ  
Curtain  
♩ = 69

Параша за работой поёт у окна  
PARASHA (sitting by a window sings as she embroiders)

Другъ мой ми-лый, кра-сно солныш-шко мо-е.  
Oh my dear-est, my dear-est, dear-est one,

**1** ♩ = 69

1 *p*

2 *p*

3 *p*

4 *p staccato sempre*

*p e staccatissimo sempre*

*arco*  
*p staccatissimo sempre*  
*arco*  
*p staccatissimo sempre*

The emotions of Parashas and Hussar are imprinted on the music. In Parashas love song; love solo of a fragile young girl reveals her character in the dynamic piano and slow tempo 69 while her chivalry lover enters with different and stronger motifs with forte dynamic and in tempo 120. Although their singing line seems same, there is a difference with the tonality. Parasha's love song is in B flat minor. Hussar's song starts with the same note as Parasha's, but it is in B minor. I believe he creates this difference to show two different characters sharing one feeling, which is love.



6 Più mosso (♩ = 120)

Гусарь  
HUSSAR

Ко-ло-ко - - - - - льчи-ки зве-нитъ, - - - - - Ба-ра-ба - - - - -  
Zing-a-ling - - - - - the bells are ring-ing, Ra-ta-ta - - - - -

Ob. 1 2

Cl. in La 1 2

Fag. 1 2

Vino. I

Vino. II

Vla.

*sempre sfz et très serré simile*

*sempre sf simile*

*du talon sf simile*

*du talon sf simile*

*du talon sf simile*

Also, Parasha's mother enters the room (rehearsal mark 6) rushed and edgy as the composition's tempo rises up to 168 (as every person's heart rhythm would rise) and invites us to feel the same way with her.

28

Входитъ мать Параша  
Enter Mother of Parasha.

Пл. Più mosso (♩ = 168-176 environ)

Мать  
MOTHER

Из-ба-ви Богъ при-слу-гу, дочь мо-я те-рять: не за-мы-  
What a pi-ty now our maid is dead and gone, Vas-ka the

1. Solo

*più f*

Afterwards, in rehearsal mark 34 the tempo goes back to 88 when the mother remembers the old housemaid, reminisces and suffers in her solo, and we feel this sadness with her. The tempos of melodies tailor-made to each character rises up and slows down as the emotions become negative or positive. The music reflects the dramatic moments.

The image shows a page of a musical score, rehearsal mark 34, starting at measure 46. The tempo is marked 'Andante' with a metronome marking of 88. The key signature has two flats (B-flat and E-flat). The vocal line is for the Mother, with lyrics in Russian and English. The Russian lyrics are 'Нѣтъ, не за-быть' and the English lyrics are 'No, I'll not for-get'. The orchestral accompaniment includes Cor. ing., Fag., Cor. in Fa, Tr. in Do, Tr. in La, Ten. Trbn., and Bas. The score is written for a full orchestra and voice.

My conclusion of this analysis is that the characters emotions and the music are synced perfectly by the use of tempo, the rhythmical aspect and thematic materials such as accompaniment material with rhythm, repetitions with melodies and themes.

Stravinsky's language in Mavra – music and narrative corroborating with each other- guided me to start my new project.



## First Music & Theater Piece

*Café Dorst (Premiered in 2014 at Korenbeurs by Akom Ensemble and Anorak Theater and Music Ensemble)*

I focused on putting theory into practice, to embrace a language that incorporates styles I researched.

Café Dorst consists of four actors/musicians, single act in 25 minutes. As I was designing this play, I was inspired by the idea of Stravinsky's single acted short play Mavra, and decided to have four actors as well.

I wanted to reveal a message (desire) in the story by using the elements of fun and tragedy. I tried to use the elements of humor, sarcasm and absurd, inspired by the three playwrights that I mentioned in the introduction. I caricatured the narrative with the personalities I created and the story I wrote.

This piece is not worked out as a drama; it is more like Stravinsky's piece, presenting the folk story elements with humor. The characters are naive and like clown figures.

### **The process of writing the script and composing the piece:**

#### **a) Story;**

Café Dorst is about a strong and proud businessman who cannot detach from his chair of power and is very hungry. I added a waitress who actually aspires to be a singer and twin brothers who are the café's musicians. First, I drew what they would look like and then gave the characters more depth. I included their backgrounds, psychology and the way in which they relate to each other. After I created the characters, I made clay dolls to get a more vivid impression of how they would look and how I could place them on stage.





The play takes place in a café named Café Dorst (Thirst). The only waitress is Marta with her regulars Gozo and Buldo twin siblings, who are also the musicians of the café. When the café's first and only client Kirgo's voice is heard over the phone, the audience becomes the café's viewers. In this play, the players don't have a text. Kirgo is the only one talking and he has a text in gibberish.

b) The characters emotional drive (desire);

Desire is a strong driving force in this work. I find it interesting to see to which extent we are driven by desire. Desire for attention, desire for power, desire for friendship, food, sex, fame, freedom, wealth, and the list goes on. In Café Dorst I focused on the desire for power, freedom, love and food. Everybody involved in the play has a specific desire.

All the characters are thirsty for their desires and they remain thirsty during the play. I wanted to create a picture where the things would not end in a way in which we always expect to.

For example the musicians of the Café, Gozo and Buldo, have desires: Gozo wants to get Marta's (the waitress) attention because he is in love with her, but Marta doesn't see his love. The uncertain Buldo wants to look like his brother, secure and cheerful and he wants his brother's confirmation all the time but he can never get it.

I tried to create round characters. A round character is a major character in a work of fiction that encounters conflict and is changed by it. Round characters tend to be more fully developed and described than flat or static characters. A sign of a round character is that they probably seem as real to you as people you know in real life. Answering various questions develops a round character. For example:

- Where does the character live?
- Where is he from?
- How old is the character?
- What does he look like?
- What does he do for a living?
- How does he respond to conflict and change?
- Who else is in the characters life?
- What is the characters motivation or goal for this scene?

c) Characters;

Individual characters

Kirgo: He is the only customer of the café. He is rich and proud. He is spoiled with money and he has no attachments to other people, he only cares for money.

He has many people around him but he does not have any real friends. He actually has never had any real friends in his entire life. He never knew real love in his life because his family never taught him how to love. His family never gave him enough attention. Instead they just bought him whatever he wanted. He is always busy with his job and with himself. He is rude and he does not show any attention to details.



Marta: She is the waitress of the café. She is very skinny and weak. She has an amazingly long and colorful hair. She was born in a garbage belt and she grew up there without a family. She is usually silent. She is a dreamy girl, neither friendly nor unfriendly. She is sometimes fast, sometimes slow and she doesn't have any conception of time.





Buldo & Gozo: They are the musicians of the café. They are fat twins. They love to eat and make fun of each other. They also love to play music together. Gozo is one minute older than Buldo and because of that he has a bigger head and ears. Gozo always eats first and Buldo has to wait until Gozo starts eating.

Their mother loves to cook for the twins. Their father died when they were two years old.



Gozo: He feels like he is the father of his family. He is a friendly and social guy but he never had a girlfriend in his life. He finds Marta cute. He loves his instrument and food. He has an anger-management problem. He easily becomes angry.



Buldo: He is an insecure guy. He is anti-social compared to his brother Gozo and more silent. Gozo is his best friend and he admires him a lot. Although they are twins, he wants his ears to be exactly the same as Gozo's. He has such beautiful big ears! Buldo loves food and music. Although he likes his instruments a lot he actually wishes to play Gozo's instrument. He's had his girlfriend for a long time. He has mood swings.



#### **Relationships between the characters:**

Gozo & Buldo - Kirgo

Gozo and Buldo disturb Kirgo because they are too loud.

Two brothers ignore Kirgo.

Gozo & Buldo - Marta

Gozo and Buldo come twice a week to Café Dorst to eat and play music. Gozo likes Marta.

Marta finds them cute and she likes to listen to their music. She sings with them when there is no one in the Café.

Marta - Kirgo

The first time that Marta and Kirgo meet each other - Marta serves to Kirgo.

Kirgo finds Marta very skinny, ugly and unable to serve.

Marta doesn't really like to serve Kirgo because he is rude and unfriendly.

#### *A variation on Tableau vivant*

In the play, I tried to create a variation of a *Tableau vivant*. *Tableau vivant* is a French term for "living picture". The term describes a group of suitably costumed actors or artist's models, carefully posed and often theatrically lit. Throughout the duration of the display, the characters do not speak or move. This is where my variation comes in. I used short movements, sounds, instrumental sounds and voice.

The living representation of a picture is a powerful display of form. The way my characters are dressed, their body language, facial expressions, sounds and voices create a large picture of their personality. I like to pull the audience into a situation in which the characteristics are familiar but the way they express it is unique. Common experiences of the characters are exemplified and inflated. A time-bound situation (the piece on stage) expresses timeless experiences.



## Music

After the characters were done, I began to write the play and to sketch the music for the planned scenes. I decided to write relatively simple and short compositions to make it more playful and easy to remember for the characters.

Just like the language Stravinsky used in *Mavra*, I also tried keeping the emotions and the situation that the character is in, parallel to the music: when the characters were happy and cheerful, the melody would also be happy and cheerful – consisting of staccatos and sixteenth notes. During the dreamier and internally emotional acts, I switched to a different language and used legatos and trioles. This composition, consisting of eight short songs, became a play in which the musicians' do acting as well as playing the composition. I composed the piece by pairing the songs with the dramatic narrative. I was not concerned to have a harmonic or melodic integrity between the pieces.

Examples from the songs:

### 1. Duet of the Buldo Gozo brothers

The composition starts off with Buldo playing oboe. His low self-esteem and his desire for his brother's instrument make him struggle playing his own instrument. We hear him struggling as he breaths in and out, makes sounds like "poff", and we hear weird sounds from his instrument as he tries to aim for higher pitches.

Music No: 1  
[Oboe  
Horn in F

Buldo Solo  
M.A./13

Oboe (Buldo is trying hard but again and again, he is being disappointed)  
Deep breath in  
Deep breath out Slow and disappointed  
Air sound sf, short and angry.  
p f  
wait 3 sec

Start; Koro shouts and time: Aooo

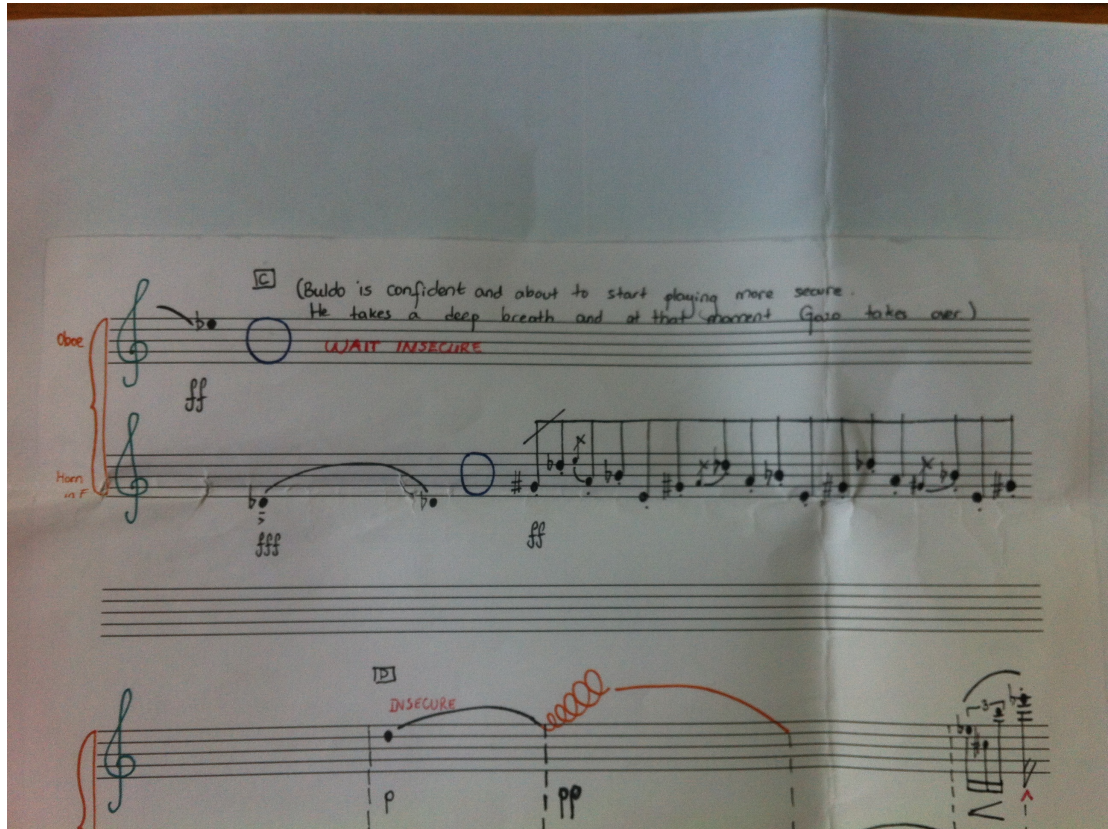
A

HAPPY

B

Gozo, who has very high self-esteem, jumps down to Buldo's solo as he makes it apparent that he struggles. Gozo plays the fast and hard passages easily, very confident in his abilities. As Gozo plays, Buldo comes into play with him, trying hard to show himself and find a place for himself in this solo.





## 2. Duet of Buldo Gozo brothers as they wait for food

I tried to reveal the feeling of happiness when the twin brothers feel united and together about their common excitement for food. When the main subject is not their own character, or about the details that they envy in each other, but rather their common desire to eat, they could feel united. I emphasized the cheerful spirit and their excitement with sixteenth notes and staccatos.

### Cafe Dorst Music No 2

Play 1 Buldo&Gozo

♩=88  
Like a playful dance&joyful

Meriç Artaç/2013

8

A

pp

pp

**C** *Like a cheerful game*

13 *mf p f fp f p f*

**D**

19 *f p f p f p f*

*Gozo & Buldo turn to Marta, expecting her to start singing. She doesn't. Disappointed, the brothers stop playi*

### 3. Gozo's Solo

This is the happy solo of Gozo. The first motif is a call for something; it is a heads-up for an upcoming event. I repeated the forte dynamic twice and invited the audience to listen to Gozo's solo. I repeatedly focused on Gozo's round character, which does not change during the play, as well as the feelings of happiness and trust. Gozo's immediate unhappiness is childish and fleeting. For example, when Marta does not show any interest in him, he becomes down. However, he goes back to his round character immediately and plays his music. Towards the end of the piece, the story does not develop further; Gozo just waits for his food in a stable mood.

## Cafe Dorst Music No 6

Play 1 Gozo Solo  
"Happy Song"

*Playful*  
♩=100  
*espress.*

Horn in F

*f f p cresc. f*

**A**

7 *p ff p*

**B**

12 *mf f*

17

#### 4. Marta's Mopping Song

This piece is Marta's cleaning song. Marta is daydreaming while mopping the whole café. At the same time, the rude client Kirgo is still at the café, trying to reach his food, trying to make Marta hear his voice while she tries to finish of her cleaning and close down the café. Marta is in such a dreamy state that only when Kirgo screams, she wakes up.

We enter Marta's dream world with legatos and triole rhythms.

### Cafe Dorst Music No 7

Play 1 Marta Solo  
"Mopping Song"

*(Marta is in her own world.  
Mopping the floor and singing  
by herself)*

♩=72

Meriç Artaç/2013

The musical score is written for a solo piano in 4/4 time. It consists of three staves of music. The first staff begins with a piano (p) dynamic, followed by a mezzo-forte (mf) section, and then a pianissimo (pp) section marked with a box 'A'. The second staff starts with a forte (f) dynamic, followed by a dim. (diminuendo) section, then a piano (p) section, and ends with a mezzo-forte (mf) section. The third staff begins with a mezzo-piano (mp) dynamic, followed by a mezzo-forte (mf) section, and then a mezzo-piano (mp) section marked with a box 'B'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

I tried to keep the melody in a free flow, resembling our dreams. The time signature and bars were removed during the rehearsal, so the piece was modified. During the rehearsals I modified the song from bar form to open form, and changed the sentences. I tied the sentences suitable for the musician's acting, determined the breaths she would take and the way she would act. This way, when the third bar ended, Marta kept mopping and continued from the forth bar to the seventh bar to sing her song without any restrictions. Having big rest before B part allowed me to give Marta more room to play. Thus, without bar lines allowed the actors for a more flexible acting.

## 5. Final Song

The final song is the only song that Gozo-Buldo brothers and Marta sing and play together. This reunion is short because I wanted to simplify their communication as an ending note.

Marta, singing the same melody as Gozo and Buldo, becomes a hope for Gozo to come back the next day. The only moment that Marta sees him becomes his strength not to lose hope, so he repeatedly finds himself in the same loop as could be seen in buldo's lines below.

11

**B** Buldo

*p*

*Gozo looks at Buldo and signs him to play.*

Marta

*p*

2  
17

*Gozo&Buldo continue playing while they are leaving the stage.*

In this chapter, I've analyzed the characters, and described their relations to each other. I employed a language, which would reveal the personality and mood states of every character. I tried to adapt Stravinsky's strategy of synchronizing the emotional states with the music in *Mavra*. I analyzed the tempo, rhythmical and thematic aspects of *Mavra* and made use of this analysis when composing my piece. I also adapted the melodic and thematic repetitions of *Mavra* to my piece. My goal was to find a way to combine theatre and music. I integrated music to the theatre play I wrote, and composed a piece, which could reveal the personality and physical appearance of the characters.



## Data Collection: Estrangement Effect of Brecht

### *Brecht's Estrangement Effect*

According to Brecht (1949) estranging description makes the subject easier to understand, but also makes it seem like a stranger. The theatre of Antiquity and the Middle Ages estranged their figures by making use of human and animal masks; Asian theatre still use estrangement effects by using music and mime today. These effects prevent identification for sure but this technique is grounded in hypnosis, which immeasurably more effective than identification. The old effect of estrangement takes the described away from the audience's area of affect and turns the described into an unchangeable. The new effects do not have any weird details; it is now only the un-scientific perspective, which defines the stranger as weird. The duty of new estrangements is to release the protective curtain on the events that can be affected in the societal context.

I wanted to include Brecht's Estrangement effect at the most crucial moment of the play. When Kirgo character was on the floor trying to reach to his food, he struggles because he would only feel powerful on his chair and thus cannot leave it, but the chair stops him from reaching out to the food. I froze the play at this moment and created a talking space for Kirgo with the help of stage lighting. At this point, Kirgo asks for help to the audience sitting on the front row: "Hey you", "hey you!"

This experience showed me how strong of an impact this effect has on the narration.

This made me realize that in epic theatre the audience is constantly reminded that they are the viewers.



## *The Stanislavski Technique*

As I made use of epic expression's strong element strangement effect, I also used Stanislavski's four techniques out of nine, which Brecht also refers to in his book *In Brecht on Theater: The Development of an Aesthetic*. (see chapter I theater)

Brecht (1964) explains the four clauses from Stanislavski as such:

- Importance of the broad conception and of details.  
In the Moscow art theatre every play acquired a carefully thought-out shape and a wealth of subtly elaborated detail. The one is useless without other.
- Truthfulness as a duty.  
Stanislavski taught that the actor must have exact knowledge of himself and of the men he sets out to portray. Nothing that is not taken from the actor's observations or confirmed by observation, is fit to be observed by the audience.
- Representation of reality as full of contradictions.  
Stanislavski grasped the diversity and complexity of social life and represent it without getting entangled.
- The importance of man.  
Stanislavski was convinced humanist, and as such conducted his theatre along the road to socialism.

I tried building the play taking these four clauses into account.

First one was the importance of the broad conception and of details. The concept that relates to hunger and strong desire helped me use the details of my character analysis in a way that I felt I could reveal these details in an effective way.

Second one was truthfulness as a duty and Stanislavski's thoughts on this. I internalized this element and discussed character analysis with the actors before the rehearsals started. I explained to them the characters' past, where they came from, how they reacted to things, and the reasons in order to make them understand the characters fully.

For the third one, I tried to reveal the variety and complexity of social life, without confusing it with being truthful to oneself. For example, Marta not giving Kirgo food, is very awkward when social relationships and for her position in the cafe. However, I wanted her to follow her intuition and stay truthful to herself.

The forth one is about the importance of man. I was struck by fact that in every play I researched it was all about the human nature: Feelings of human beings like expectations, mistakes, desperation, etc. In my opinion the desires make human beings weak. I wanted to focus on humane feelings and show how weaknesses are based on injustice and selfishness.



## *Costumes*

I met with a costume producer in order to reflect what I had on my mind for each character. Together we created the costumes. The costumes are very important for the characters because I believe costumes are very useful in transforming the characters. One of the elements that make the actors feel connected to their character is their look. For example, Kirgo's flying jacked reflected his pride.



For Gozo Buldo brothers, I first planned to unify their costumes and the decor that made them carry their own tables under their bellies to accentuate their interest in food. Due to technical difficulties and lack of budget I decided to use a costume, which made them look fat.



I was able to implement the exact designs for Marta and Kirgo's costumes. It was quite exciting for me to see these characters on stage with the costumes that I designed and planned.



### *Décor & lights:*

When the music and the play were done, I had a rehearsal for decor and lights.

While I was writing the play, I sketched the light plan for each scene, so I had a light plan before the rehearsal but I didn't have a clear idea for decor. With the help of my teacher we created a simple decor for the play. A door symbolized the café's entrance. This was a simple and effective solution.

## **Conclusion**

The play was mainly the observation of real life situations. These situations and the characters were shown in a sarcastic and absurd way. I wanted to learn about all the aspects of putting a theatre and music play on stage, costume, light, scenery, compositions, and staging.

I wanted to reveal a hidden message (desire) with the aspects of fun, tragedy and absurdity. After I read Beckett- waiting for Godot, Gogol- the Nose and Alfred Jarry- Ubu Roi I had the inspiration to use these 3 aspects.

I took the loneliness element from Beckett's Waiting for Godot. In this play, his characters were sharing the same space together, but they reveal the feeling of being alone. So I wanted to create characters that are lonely individuals. I wanted to create a tragic-comic story with an element of absurdity, like Gogol's story The Nose. After the performance some of the audience thought it was a fun story, while some thought it was tragic. I like that there was a diverse reception of the piece.

The play helped me realize that what is fascinating about the language of theatre is the element of absurdity and reality in the same frame. This play helped me take a small step into the theatre world and create fantastic worlds on the stage. During the rehearsals and after the performance, the music and the characters worked together well. Just like in Stravinsky's Mavra, the characters' personalities could be heard in the music and they would complete each other.

I enjoyed planning every aspect of my piece, so that I could oversee the process and know whether it would work well. I had clear ideas about the characters and I composed the music for each character accordingly. While I was writing the story, I was surprised by my great interest in the characters. I was really interested in giving the characters psychological, physiological and sociological depth. This way I find out what it is that I would like to focus on.

After the performance I realized that although the music and the story were in a good harmony, artistically something was missing. The primary emotions in this piece (happiness, sadness, dreaminess, etc.) and the repetition of these feelings with music became superficial at some point. I became more interested in creating a space for a more in depth character analysis, a space where I can make the characters' inner voices and psychologies be heard.

For my next composition, I focused on creating a language that is deeply involved with the character and I began analyzing Alban Berg's (whose work is substantial in this field) composition Wozzeck's language.

### **Stage Directing Experience**

During the rehearsals I found out that it was hard to talk about the music as the composer of it because I undertook the role of a director and I was working on putting the play on stage.

I realized that it would be better to have more individual rehearsals with musicians as a composer, and talk about the music that way, a little bit more. If the music was more complicated, that would have caused problems. Luckily we did not have any problems with music during the rehearsals.

If I had the opportunity to do so, I would create a bigger team and ask other interested students for help. I would divide the tasks and work together with a team, instead of putting together everything by myself. For this first project, it was a good experience for me that allowed me to see different aspects involved. Although I did not have so much trouble, I realized that it would be much better if I get to know more about staging, especially about light and decor. I would like to improve my directing and staging skills by working with a stage director David Prins for my next piece and taking some advice from my father who is a theatre/film director. I also believe that I will learn more as I continue writing pieces and watching more performances.

## Feedback

### Feedback from AnoRak music&theater ensemble (February, 2014)

I started my own music theatre ensemble called AnoRak Theatre&Music ensemble. In the beginning, I had individual meetings with each member of the ensemble about music and drama. I recorded these meetings to be able to track the development of each character and rehearsal (appendix III). I started these individual meetings in December and gradually we rehearsed more and more. A new actor joined us in January. Then we had an intense week of rehearsals. For eight days we rehearsed every evening for 2 to 3 hours. I recorded every rehearsal in order to be able to reflect on the process.

After the project, I received more feedback from the actors/musicians about the timing. They agreed that I was a bit late to give them the score and there was not enough time for them to study, memorize and connect the music and drama. In my next project, I will be handing in my piece much earlier.

They also agreed that the way I work with lights was too chaotic. I also realized that I did not need so much lights or changes during the performance. During the light rehearsal I had to simplify the lights. In my next project, I aim to be more prepared with lighting plans. I would like to connect the lights and decor/costume together to create a common language for my next piece. (See appendix for more details.)

### Feedback from Peter Jan Wagemans (February, 2014)

The feedback from my teacher Peter Jan Wagemans was about the duration of my piece and how I structured the drama. He found the piece too long. He thought I could explain the piece better by connecting the scenes in a more effective way. For example, I made the scenes one by one and they all had clear beginnings and ends. His suggestion was to connect the scenes, have the finishing scene completed by the beginning of the next one. So that it would become shorter and have more flow.

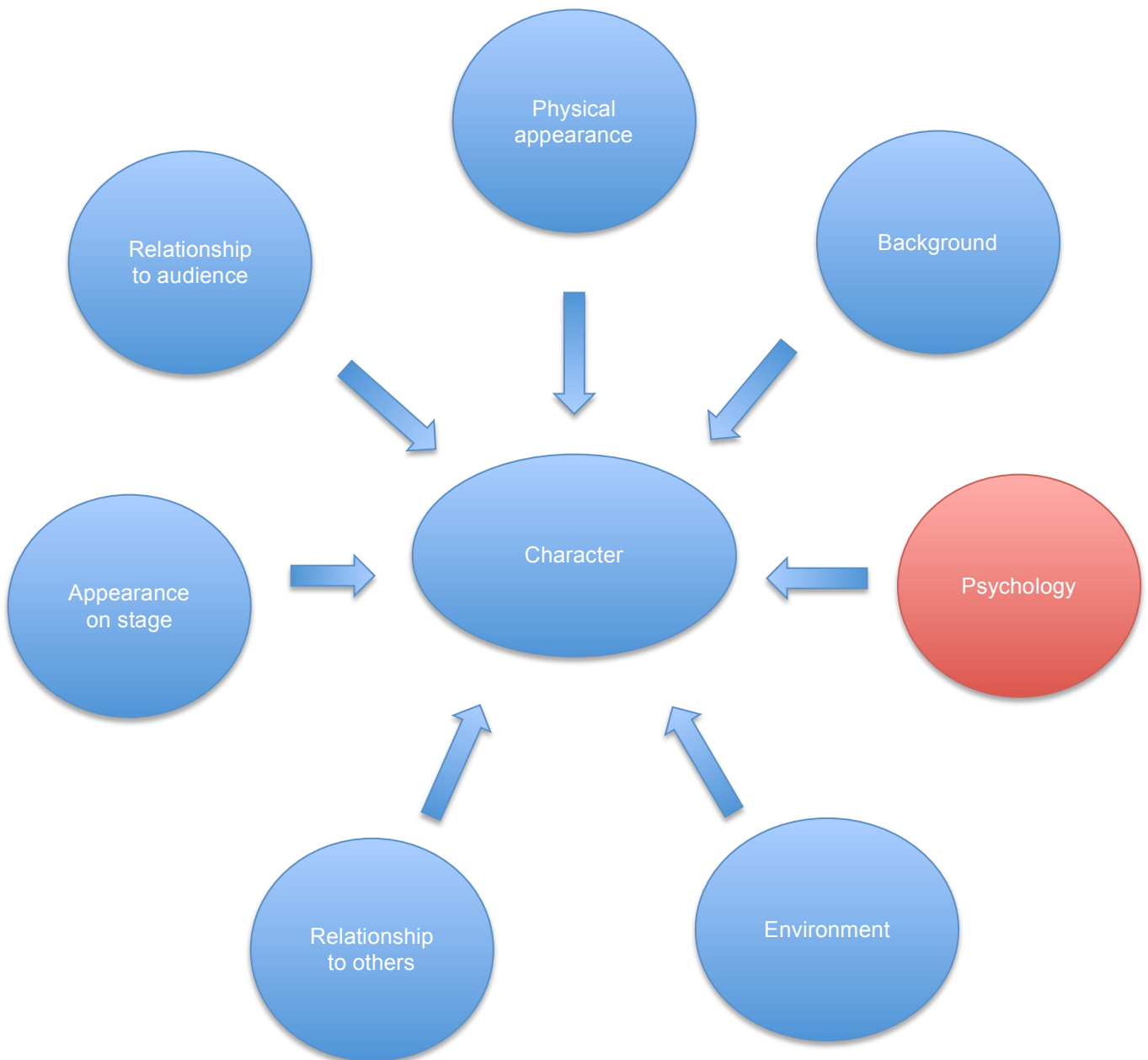
I will take Peter Jan Wagemans' and my group members' critics into consideration and see where these different suggestions will take me in my next project.



# Chapter III Character

After completing Café Dorst, I reflected on the piece. I was interested to find out which elements define my characters. For example the characters Gozo and Buldo; one of them was insecure, the other secure. Marta was a dreamy girl, who had aspirations of being someone else. She dreamed about future where she would be somebody else. Kirgo was a rude and arrogant man, who wanted to be in control. I came to realise that what made the characters unique for me came from their mental environment, their psychology. Thinking about my characters I realised that their psychology was mostly influenced by their background.

*In my opinion, what defines a character?*



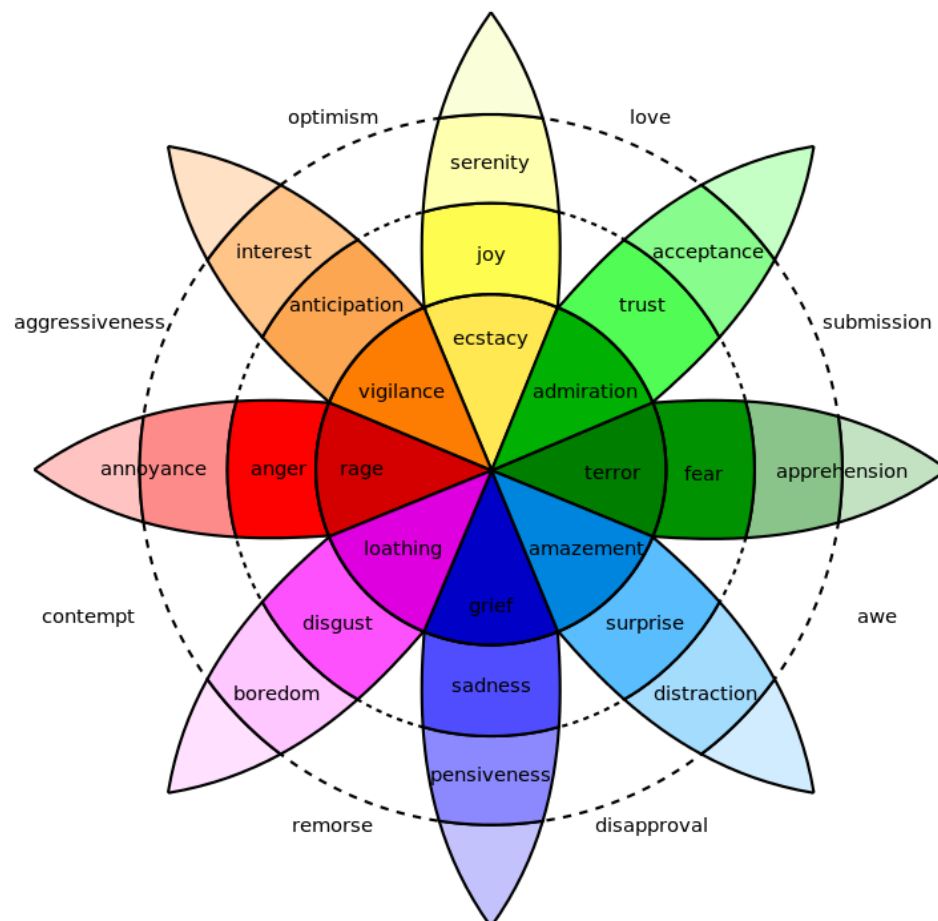
Psychology refers to the study of mind and behaviour (Zimbardo, 2009). I'm primarily interested in the mind of the character, which I try to translate into sound. Psychology can refer to many things, for example: perception, cognition, emotion, motivation, interpersonal relationships and other things (Zimbardo, 2009).

I became interested in the mental world of which important aspects are thoughts and feelings. Firstly I wanted to focus on feelings because they can be very dominant in people experience.

In my first project Café Dorst, I formed my characters relying on observation. For my second project, I focused on emotions and combinations of emotions, and I read some scientific information on this subject.

To have a better understanding of the variety of emotions I looked for an explanation of a variety of emotions. I found the *Plutchik Wheel* (Plutchik, 1980), and came across the *six basic emotions* (Ekman, 1972). Plutchik proposed eight basic emotions in 1980. They are joy, trust, fear, surprise, sadness, disgust, anger and anticipation.

Schematic representation of Plutchik's Wheel of Emotions.



In Plutchik's schematic representation these eight are presented in various intensities. For example the emotion joy (increasing in intensity) is represented as: serenity, joy, ecstasy. Apart from the 8 basic emotions, 8 advanced emotions are also represented. They consist of a combination of two basic emotions. For example the combination of the basic emotions anticipation and joy becomes the advanced emotion optimism.

Plutchik's study helped me to understand the variety of emotions better, form my characters with a certain background and schematically envision the characters. I wanted to deeply analyze the characters' emotions. The research helped me to form a clear idea of the emotions I wanted to use for my characters. This was helpful to make more convincing, sturdy characters.

Paul Ekman is another important psychologist who did research on emotions. After doing research on many different cultures among Western and Eastern literate, Ekman (1972) devised his list of basic emotions. He would ask individuals to choose a facial expression that best fit after describing a situation. He would ask individuals to identify the emotion while showing photographs of different facial expressions. Ekman (1972) found six basic emotions; anger, happiness, sadness, surprise, disgust and fear.

In the 1990s Ekman added to this some more emotions, but stated that not all of these can be encoded via facial expressions; amusement, contempt, contentment, embarrassment, excitement, guilt, pride, relief, satisfaction, sensory pleasure, shame.

These theories are helpful for me to specifically identify subtle emotions. Having a general knowledge about these theories gave me more confidence about creating characters.

Another aspect of psychology is personality. In personality a variety of factors come together.

### Personality

Personality refers to individual differences in characteristic patterns of thinking, feeling and behaving. The study of personality focuses on two broad areas: One is understanding individual differences in particular personality characteristics. The other is understanding how the various parts of a person come together as a whole (Kazdin, 2000).

In psychology five broad domains or dimensions are used to describe personality. These are called the Big Five personality traits (Zimbardo, McCann, Johnson, 2009). The five factors are openness, conscientiousness, extraversion, agreeableness, and neuroticism.

These studies helped me broaden my perspective on emotions. I came to realise that I wanted to work with negative emotions. I find them more interesting to work with. They express a field of experience that is not easily spoken of or shared.

Also I find characters that are out of balance more interesting to work with on stage. I wanted to explore how other composers worked with negative, dark feelings.

# Chapter IV Second Intervention Cycle

How does a character transform into sound?

## Data Collection: Wozzeck (1922) by Alban Berg

### *Alban Berg – Wozzeck (1922)*

I started analyzing Wozzeck to find out what Alban Berg do in this opera to make his character sound dark and depressive?

According to Willi Reich (1932), a student of Berg's, Berg emphasized in his teaching that music should relate and use Freudian "depth-psychology", and that it should express and illuminate the subconscious.

Alban Berg completed Wozzeck in 1922. The opera is an adaptation of Georg Büchner's play "Woyzeck". Berg used 15 scenes from Büchner and wrote 3 acts that consist of 5 scenes. Büchner began to write Wozzeck in 1836 but fail to complete it because he passed away. It is a story of a Wozzeck's life. Wozzeck is mentally sick. The Doctor does experiments on him, which makes his hallucinations worse. He has a lover called Marie and a child from her. As Marie cheats on him, his mental health becomes worse. He becomes increasingly more jealous and paranoid. This leads to a climax in which he stabs Marie near the lake and after this drowns himself.

The reason I chose Alban Berg's Wozzeck is that I embraced Stravinsky's one to one narration and I began seeking an expressionistic language. I was inspired by the piece being the 20<sup>th</sup> century's avant-garde style atonal opera and the expressionistic way that it reflects madness, Wozzeck's mental status and emotions.

I was interested in analyzing Wozzeck in depth, his mental instability and hallucinations, the feelings that I would label as negative, and how Berg revealed these feelings in his own formal structure. After making an analysis of the character and observing the general form of the piece, I would like to focus on the third act, consisting of the catastrophe and epilogues and forms the most critical part of the piece in terms of Wozzeck's mental health and the play's narrative.

While doing my research, I came across many musical analysis and research done on the subject. Reich's (1932) *A Guide to Alban Berg's Opera Wozzeck* was very useful during my research. I specifically wanted to see how Berg's Wozzeck character's mental illness was transferred to music, and in what ways Berg composed this dark and atmospheric music. I didn't want to analyze the whole opera in detail. It was important for me to become familiar with Alban Berg's language, just as I was interested in Stravinsky. I wanted to see how I could adapt Berg's techniques to the characters and composition in my new project.



### *Analyses of the character, Wozzeck;*

Wozzeck is a victim of the system and the circumstances. Berg shows Wozzeck's class struggles, how he is underestimated and not taken seriously. Wozzeck's introvert character is apparent from the very beginning of the opera.

The first scene begins with a conversation between Wozzeck and the captain. The captain goes on and on about his superiority and Wozzeck's stupidity and Wozzeck replies "Jawohl, Herr Hauptmann!" every time and confirms the captain. The captain talks about Wozzeck's son. Wozzeck's reply to that confuses the captain. The captain replies, "What do you mean, this is such a weird reply". After that Wozzeck switches to "We Poor Folk" song when he cannot take it anymore. This reflects the communication problems between the captain and Wozzeck, and we understand that Wozzeck's been talking to himself alone in his own world.

The image shows a page from a musical score for the opera *Wozzeck*. The score is written for a large ensemble, including three woodwinds (obbligato), three percussionists (Dpf. ab), three brass instruments (Hptm. Capt.), Wozzeck's voice, and a string ensemble (1. Vl., 2. Vl., Vla. got., Vlc., Kb.). The music is in 3/2 time and features a 'sehr breit' (very broad) tempo marking. The lyrics for Wozzeck's song are: 'Wir ar-me Leut! Sehn Sie, Herr Hauptmann, Geld, Geld! Wer kein Geld hat! Poor folk like us... see now... need mon-ey... look, sir... al-ways mon-ey!'. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf, p, f).

Another example of Berg composing according to his characters is a duet of Wozzeck and his friend Andres in Act 1, scene 2. As Wozzeck hallucinates, his friend continues singing a cheerful huntsman's song. The voices that Wozzeck hears from the underground and the hunting song that his friend sings are in totally different harmonies. The two friends are in different worlds: Andres sings a tonal folk song while Wozzeck's atonal, dark and restless motif is heard from the underground.



## Andres Huntman's song

Handwritten musical score for Andres Huntman's song. The score is written in 6/8 time and includes vocal lines and piano accompaniment. The lyrics are in German and English. The tempo is marked as 'Neues flotteres Tempo (♩ = 60-72)'.

Lyrics:

singt vor sich hin  
sings

Das ist die schö - ne Jä - ge - rei,  
The huntsman's life is gay and free,

Neues flotteres Tempo (♩ = 60-72)

## Wozzeck

Handwritten musical score for Wozzeck. The score includes parts for 3.4. Picc., 1.2. Ob., Xyl., and Wozzeck (spoken and parlando). The lyrics are in German and English. The tempo is marked as 'Neues flotteres Tempo (♩ = 60-72)'.

Lyrics:

Du, der Platz ist ver - flucht!  
Hey, this place is ac - cursed!

In act 1, scene 4, there is another moment where the system humiliates Wozzeck: the doctor keeps experimenting on him even though he is hallucinating. Wozzeck loses his mental health, but the doctor is only interested in his experiments with beans and theories, not Wozzeck as a person. Doctor manipulates Wozzeck when he talks about his difficulties with his mind. Doktor says "Wozzeck you will get an extra bonus" and he goes on and on with "Oh, meine Theorie!" (Solomon, 2004)

Handwritten musical score for Wozzeck. The score includes parts for 4. Hr. in F, o. D., Trgl., gr. Tr., Hfe, Dokt. Doct., 1. Solo, 1. Vl., 2. Solo, and 1. Vl. The lyrics are in German and English. The tempo is marked as 'Allegro (♩ = 160)'.

Lyrics:

Woz - zeck, Er kriegt noch  
Woz - zeck, you'll get an

mehrt Zu - la - gel  
ex - tra bon - us.

gr. Tr.

Cel.

Dokt. Doct.

immer mehr in Extase geratend  
waxing ecstatic

Oh! mei - ne The - o - rie! Oh!  
Oh! my hy - po - the - sis! Oh!

Prestissimo 620

molto accel.

Alle 1. Vl. get.

Alle 2. Vl. get.

Alle Vln. get.

In general, the composer creates an atmosphere for the audience to feel as if seeing everything through Wozzeck's eyes and Wozzeck's mental frontiers in the music. The exteriors, streets, everything in general, sound dark and scary. This scary tone might be reflecting Wozzeck's subjective world.

*General form of the piece;*

Alban Berg divides the dramaturgy and music into three parts; (Reich, 1932)

SCHEME  
of the  
Dramatic and Musical  
Forms in *Wozzeck*

DRAMATIC	MUSICAL
<p><b>ACT I: Exposition</b> Wozzeck and his relation to his environment</p> <p>Scene</p> <ol style="list-style-type: none"> <li>1. The Captain</li> <li>2. Andres</li> <li>3. Marie</li> <li>4. The Physician</li> <li>5. The Drum-Major</li> </ol>	<p>Five Character Sketches</p> <p>Scene</p> <ol style="list-style-type: none"> <li>1. Suite</li> <li>2. Rhapsody</li> <li>3. Military March and Cradle Song</li> <li>4. Passacaglia</li> <li>5. Andante Affettuoso (quasi Rondo)</li> </ol>
<p><b>ACT II: Dénouement</b> Wozzeck is gradually convinced of Marie's infidelity</p> <p>Scene</p> <ol style="list-style-type: none"> <li>1. Wozzeck's first suspicion</li> <li>2. Wozzeck is mocked</li> <li>3. Wozzeck accuses Marie</li> <li>4. Marie and Drum-Major dance</li> <li>5. The Drum-Major trounces Wozzeck</li> </ol>	<p>Symphony in five movements</p> <p>Scene</p> <ol style="list-style-type: none"> <li>1. Sonata-Form</li> <li>2. Fantasie and Fugue</li> <li>3. Largo</li> <li>4. Scherzo</li> <li>5. Rondo Martiale</li> </ol>
<p><b>ACT III: Catastrophe</b> Wozzeck murders Marie and atones through suicide</p> <p>Scene</p> <ol style="list-style-type: none"> <li>1. Marie's remorse</li> <li>2. Death of Marie</li> <li>3. Wozzeck tries to forget</li> <li>4. Wozzeck drowns in the pond</li> </ol> <p>(Instrumental interlude with closed curtain)</p> <p>5. Marie's son plays unconcerned</p>	<p>Six Inventions</p> <p>Scene</p> <ol style="list-style-type: none"> <li>1. Invention on a Theme</li> <li>2. Invention on a Tone</li> <li>3. Invention on a Rhythm</li> <li>4. Invention on a Key (D-minor)</li> <li>5. Invention on a Persistent Rhythm (Perpetuum Mobile)</li> </ol>



Alban Berg synthesized old styles and forms like suite, fugue and inventions with his own atonal and tonal mixed language and formed the piece with a free atonality. Berg differentiates the character musically by using atonality for Wozzeck's hallucinations and psychosis. He looks at the piece through Wozzeck's eyes and reflects atonality subjectively. The abnormal and extraordinary character is signified by the atonal language.

We also hear folk songs, tavern music, waltzes and hunting songs in a tonal language in this piece. Although the pieces are tonal and different from Wozzeck's hallucination voices, the atmosphere does not change. Berg's atmospheric voice continues throughout the opera in the same darkness and negativity.

Leitmotifs;

Berg keeps the Wagner leitmotif structure that comes from traditional opera, in his piece. For example the tritone leitmotif of the doctor:

(Solomon, 2004)



Other leitmotifs;

(Solomon, 2004)

1. The Captain, Act I/ measure 2 (1/2)      2. The Doctor, I/496, II/295

3. We Poor Folk (Wir arme Leut) I/136      4. Tragedy of the Poor, II/94-97

5. Fanfare, I/329-331      6. Seduction, I/656      7. Bible Reading, III/3

8. Cradle Song, I/372      9. Lullaby, I/370      10. Hunter's Song, I/212

11. Military March, I/334      12. Drum Major, I/339

13. Marie as Mother, I/363      14. Marie's Aimless Waiting, I/412

15. Marie's Fear, I/462      16. Child Rebuffed, II/29

17. Wozzeck's Entrance, II/427      18. Wozzeck's Exit, II/454

Although these leitmotifs are effective to determine a character musically, I believe this technique is outdated and I do not think it is close to my language. I am more interested in finding the voice of one atmosphere or a negative psychology.

### Third act

The third act consists of a fugue written with a formal background and combined with a theme and variations. After analyzing this invention on a theme, a tone, a rhythm, a key and a persistent rhythm, I determined some ideas that I could use in my piece:

The B note that symbolizes death in the Act 3, scene 2, and how it first appears in the fugue's final accord on the bass and later becomes Marie's death note.

Vorhang auf - - - - -  
Curtain rises - - - - -

ganz langsam (♩ = 42)

71 (♩ = ♩) (m. Dpf.) H Dpf. ab

Solo  
I.Vl.  
m. D.

Solo  
m. D.

Vla

d. Übrig.

72 (♩ = ♩)

2  
4

2  
4

(m. Dpf.) H Dpf. ab

Solo  
m. D.

Vlc.

d. Übrig.

ppp

Kb.  
alle mit tiefem H

N womöglich Doppelgriff

72

p mf molto f

Marie's doubtful sentence "What are you saying?" is replied by Wozzeck as "Nothing", a long silence follows, which symbolizes the nothingness and a tritone-riddled arpeggio starts as the moon rises, and connects to death note B with a pedal (Solomon, 2004). This idea about death was inspiring for my piece. When death was heard, whole ensemble playing the B was a very impactful moment in the piece

1. Trp. in F m. D. 6/4

2. Trp. in F m. D. 6/4

3. Trp. in F m. D. 6/4

4. Trp. in F m. D. 6/4

1. Pos. m. D. 6/4

2. Pos. m. D. 6/4

3. Pos. m. D. 6/4

4. Pos. m. D. 6/4

gr. Tam-Tam 6/4

Marie 6/4

Wozz. 6/4

1. Vl. 6/4

2. Vl. 6/4

Vla. 6/4

Vcl. 6/4

Kb. 6/4

lang (50)

die 1. Pos. fortsetzend (m. Dpf.)

die 2. Pos. fortsetzend (m. Dpf.)

die 3. Pos. fortsetzend (m. Dpf.)

die 4. Pos. fortsetzend (m. Dpf.)

Hm. Dpf.

m. Dpf.

klängen lassen

Der Mond geht auf  
the moon rises

langes Schweigen  
a long silence

die Bkl. fortsetzend

Nix...  
No-thing!

lang get. gew.

ppp

gew.

ppp

gew.

ppp

gew.

ppp

womöglich Doppelgriff

ppp

Wie der Mond rot auf geht!  
How the moon rises red!



As Willi Reich states (1932), finally when the murder of Marie occurs to the fortissimo crescendo roll of the timpani, all her important musical motives are sounded in precipitate succession over this organ point of B—as in the moment of death all the important occurrences of life are believed to pass rapidly and in distortion before the mind of the dying person.

This page of the musical score depicts the murder of Marie. The orchestration includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet in F (Trp. in F), Trombone (Pos.), Tuba (Tb.), Percussion (P.), Horn (Hr.), Violin I (1. Vl.), Violin II (2. Vl.), Viola (Via.), Violoncello (Vcl.), and Double Bass (Kb.). The vocal parts for Marie and Wozzeck are also present. The score features a fortissimo crescendo roll of the timpani, with various musical motives sounding in rapid succession. The lyrics for Wozzeck are: "An-drer auch nicht! oth-er eikh-er!". The score includes dynamic markings such as *f*, *ff*, and *fff*, and tempo markings like *Allegro* and *Andante*.

This page of the musical score continues the murder scene. The orchestration includes G. P. (Glockenspiel), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet in F (Trp. in F), Trombone (Pos.), Tuba (Tb.), Percussion (P.), Horn (Hr.), Violin I (1. Vl.), Violin II (2. Vl.), Viola (Via.), Violoncello (Vcl.), and Double Bass (Kb.). The score features a fortissimo crescendo roll of the timpani, with various musical motives sounding in rapid succession. The lyrics for Wozzeck are: "packt sie an und stößt ihr das Messer in den Hals setzet ihr and plunges the knife into her throat". The score includes dynamic markings such as *f*, *ff*, and *fff*, and tempo markings like *Allegro* and *Andante*.



Berg uses a special technique for the strings col legno in order to reveal Wozzeck's hallucinations. In this technique, the strings play with the back of the bow. Again with another techniques for strings, tremolo on the bridge, he differentiates the voice of the hallucinations. (First act 275) I am also interested using these techniques in my second music theatre piece Kayra.

Willi (1932) states that Berg's harmony is atonal in the sense that it does not follow the techniques of the major/minor tonality system. The piece is written with methods for controlling pitch to direct the harmonic flow. For example, the tritone B-F represents Wozzeck and Marie, their struggle with one another. Another example is the combination of B $\flat$  and D $\flat$  (a minor third). It represents the link between Marie and the child. In this way, the opera continually returns to certain pitches to mark out key moments in the plot. The repetition of these pitches establishes continuity and structure. I am also interested in forming a harmonic language like this.

## Conclusion

As I was listening to the piece, although I saw the connections that the composers like Berg, Strauss and Wagner to expressive approach, I understood that the important connection was Verismo, the concept of truth and the importance of real people. Alban Berg's Wozzeck is the voice of people with no hopes. I was impressed with his natural way of depicting details of the daily life. Berg composed an expressive piece with Wagnerian leitmotifs. The piece is atmospheric. My definition of atmospheric music is that it is a music that has a dominant mood throughout the whole piece. Atmospheric music creates an overall impression, takes overall dominant feeling of the piece and carries out this feeling throughout the piece. In the compositions, atmospheric music shows itself as expressive as possible. So in my opinion expressive music is the same as atmospheric music. It reflects a certain emotion and theme throughout the piece and assigns an expressive voice to the character.

For my next project, I would like to design the characters using verismo technique in an expressionistic language and be stylistically closer to Wozzeck's expressive language. Berg's music is expressive, but for me it is more atmospheric music and this concept became an important element of my compositions.

## Data Collection: Songs from the second floor (2000) and You, the living (2007) by Roy Andersson

### *Movie Director Roy Andersson*

#### *My reflections on Roy Andersson movies*

- Songs from the Second floor (2000)
- You, the living (2007)

Upon completing Café Dorst, my masters' supervisor Patrick van Deurzen suggested that I get familiar with the movie director Roy Andersson. Andersson became famous with a small number of films. He is an artist that impressed me with his attention to detail and forming characters.

I watched Roy Andersson's movie called "Songs from the Second Floor" and "You, the living". His movies were very inspirational for me. I like his way of working with pictures. They are almost like *tableau vivants*, nothing happens. They remain static and powerful. The scenes are like paintings and the personalities don't develop much, they remain the same and the story does not develop either. I find the use of simple moments very interesting (like people walking on streets, a couple having breakfast, etc.) and he transforms them into something powerful.

One of the important elements of Andersson's narration is that the tragic and comic are intertwined. He makes every realistic situation into something tragic-comic and these situations almost always have both elements.

I want to work on overlooked elements/situations and create something effective/magical with them. In his movies, repetition of the characters and their emotions are crucial. For example in the movie "You, the living", there is a young girl who falls in love with a boy from a rock band. She sees him in a bar and meets him. She looks like a typical fan. After this meeting, we don't really know what happens between them but she seems longing for her lover and she is in pain. Throughout the movie she waits for him in the same bar and her emotions does not change. She does not improve her emotions or her situation, and she keeps repeating the same phrases. She is not the main character, but it seems like there is no main character because all the characters are equally important. When she talks about her feelings and her story, she becomes the main character of that scene.

The static scenes in the movie, the fine details and the absurd elements of the visuals became inspirational for my second project. I was also impressed by Andersson's perspective for the concept of time. The stories without an intro, development and a conclusion make the audience forget the concept of time. In Café Dorst, I also tried to make the audience forget the concept of time. I tried slowing down the time with integrating Andersson's static perspective into my second project. I wanted to create a platform where the audience could focus on the picture instead of the progress of time.

Andersson and Berg relate to each other via their common language. They both have an expressive way of explaining their art. They both have a dominant mood in their pieces. This dominant mood makes their language atmospheric because they preserve this mood throughout their pieces. They use two different art forms: film and music to reveal atmospheric pieces. That is why I found it important to use these two artists in my second project. They influenced the theatre and music of my second piece.

## Second Music&Theater Piece

*How can I make my characters sound dark and depressive?*

### *Kayra*

For my second project, I wanted to deepen my characters psychologically and musically. I wanted to connect my compositions to the psychology of the characters in a more grounded way.

The piece is about a sick relationship between a mother and her daughter. The mother is about to die and she still does not want to let her daughter go. There is a bathtub on the stage, and behind this a small orchestra playing. There are two characters, the mother and daughter, who are acting (speaking) and singing.

This piece is about the intense relationship and the struggle between a mother and her daughter and to maintain their own dramatic force. The characters' mental environment is in the music and in the narrow situation in which they will seem to be stuck. I created a static image by the blood black strings of their bond and their inner struggle becoming more and more visible as they try to separate. This is the final scene of Lorza's life. For mother and child the time has come to let go.

I reflected on Roy Andersson's film and set design in this piece's décor and costumes. Roy Andersson helped me form the piece in a theatrical sense. As I formed the piece, I worked on the visuals in a more detailed way. Every object on stage should have a purpose and meaning (just like Andersson's objects in his movies) so I added objects only if I felt that they would be connected to the story. As I explored Andersson's different idea of time, I analyzed my previous project Café Dorst and improved my ideas about time. For example, while I was developing my ideas for Café Dorst, I was not interested in whether Café was opened in the morning or at night; there was no sense of time. I tried to reveal the same concept of time in Kayra. I avoided presenting a clear sense of time. The two characters' emotions symbolized time- Lorza had a close relationship with death but the audience would not know for how long she'd been in pain in that bath or for how long this play would consist of the characters' real lives.

I tried to create this *no time* feeling by starting with a frozen picture, by creating no intro and by the lack of dialogue between the characters. I think the complete silence between the characters in the beginning of the piece adds to the feeling of *no time*. To have one act and one scene also helps to create no time feeling.

The process of writing the script and composing the piece:

My goal was to tell a short and tense story by delving deeper into the characters' psychology with music. I wanted to focus on the emotions of the characters and how I would use music to reveal those emotions. I tried creating an intense feeling combining the visual static installation with music. The sick connection between the mother and her daughter was important, and I tried to make this connection apparent in music.



## *Characters*

Individual characters:

Their background (which is unknown for the audience)

Lorza and his husband had huge violent fights. One day her husband left the house and never came back again.

After that time Kayra and Lorza stayed in the house for most of their time and did not go out.

Lorza - 75 years old

Lorza is Kayra's mother. She comes from a poor family where she was forced to get married.

Lorza's biggest dream was to become a ballerina but because of her parent economical situation, she could never realize her dream. After her husband left the house, she started to work in a factory. She raised Kayra by herself and she was always afraid that one day Kayra would also leave the house.

Lorza raised Kayra just like herself; depressed and cheerless.

Shy, depressed and asocial.

She is not cheerful. She does not laugh or make jokes.

She has only one friend in her life but she never meets her.

She always thinks that everything is her fault.

She is a passive and an angry woman.



Physical:

She very thin and weak  
She wears big clothes.  
She has a hunchback.  
While she talks she rubs her face.  
She does not take care of herself.  
She never makes eye contact with others.  
When she talks she has sharp facial mimics.  
She has a hearth problem.

Her hobbies are:

To play with colorful beads and to align them like a rainbow.  
To watch Tv, mostly women's shows: family problems, cooking programs and commercials.



Relation to environment:

She only goes out to buy food and beads.

She cooks the same thing all the time.

She always goes to buy food on Tuesdays and Fridays

People already know her for many years because she always shops from the same places. They prepare the bags for her before she comes.

The owner of the bead shop also recognizes her because she always buys the same colors. The owner also prepares her bags of beads for her.

Kayra - 52 years old

She is traumatized for seeing her parent fight all the time, throughout the years. Her mother pushed Kayra to become a ballerina but Kayra couldn't use her motor skills well enough. She was out of the ballet school. Lorza was devastated with this news and she never offered anything new to Kayra again.

She finds herself extremely beautiful. (Narcissist)

She has multiple personality disorder.

The voices in her mind control her.

She has a silent sadistic character.

She never goes out out but she looks ready to go out in any moment.

She does not know how to take care of herself. Her mother always cleans, cooks and takes care of her.

Her only dream is to show herself and her beauty to other people.

She makes fun of people. She is sarcastic with her mother.

She has a tense and nervous character.

She could never express herself because the mother never listened to her. So she became even more aggressive and passive.

She wants to have a boyfriend.

She never worked in her life.

She talks to herself.

She is self-obsessed.





Physical:

She always sits with make up on.

She is chubby because of her feeds her.

She is beautiful.

She wears long, childish dresses.

She always looks into mirrors or into reflection of hers.

She has different mimics. When she talks, she sounds crazy.



Her hobbies are:

To do her make up and to clean her make up.

To clean her make up bag and to put them back again in order.

To watch Tv, mostly cartoons.



Relation to environment:

Kayra never went to school after the ballet school. So she always sits at home.

Kayra had few friends from her ballet school but after they started to make fun of her because she was doing everything with her mum.

Kayra talks to herself and people make fun of it.

The only friend she has is a cat. It lives on the street and Kayra feeds it through the window.

Kayra sits in front of the window and watches people passing by. Everyday she waits for the guy she loves to pass by. He is a middle-aged guy who never notices Kayra.



Relationships between the characters:

Kayra is 52 years and Lorza is 75 years old. Lorza is about to die because of her heart problems.

Lorza is always proud of Kayra's beauty and clarity. She always talks about how perfect Kayra is.

Lorza usually talks about this while she cooks for Kayra.

Lorza is very dominant. She shows her real personality to Kayra.

Kayra generally does not share anything with her mother. Lorza talks about how bad people are outside and how difficult life is.

Lorza always tells Kayra that when she is ready she will go out.

Lorza has lots of regrets in her life but she thinks her daughter Kayra is totally not like her and she is proud of Kayra.

Lorza always talks about the amazing future awaits Kayra.

Lorza always wants to protect her beautiful daughter from the outside world.

Kayra has very shallow feelings for her mum. She is completely self-obsessed. She wants her mum to be gone so she can go out and be free.

## *Costumes*

I did not want to show Lorza naked when she lies in the bathtub about to die. The décor had absurd elements and I was not interested in revealing a real situation. I wanted Lorza to look like she fell spontaneously into the tub with her clothes on. I wanted to emphasize that she has not left the house for a long time because of her illness, so I pictured her hair and costume accordingly.



For Kayra's costume, I intended to design childish clothes, but after a couple of rehearsals I changed this idea to have a character who looks like a ready to go out woman. Kayra's new character and her looks with the make up had a more dramatic effect and made the message easier to understand.

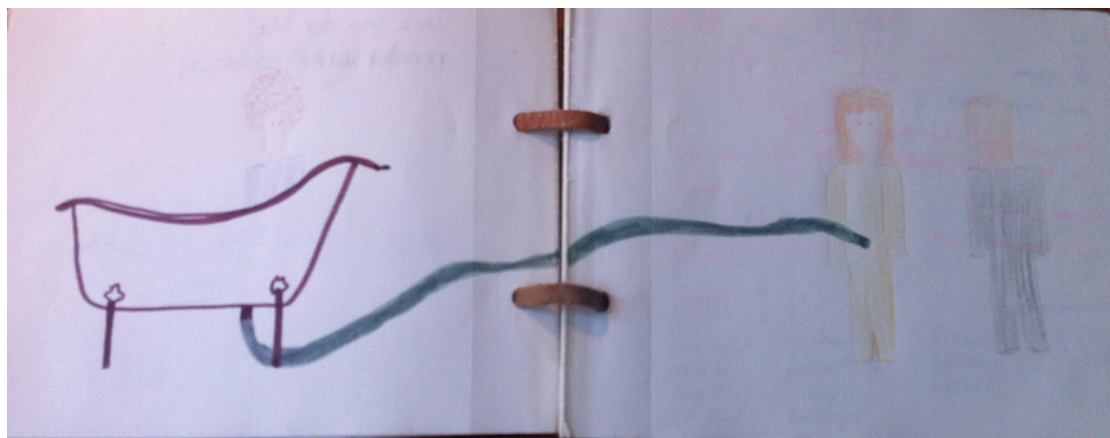


### *Decor&Lights*

I intended to give different meanings to different objects and leave the real meaning up to the audience, like epic approach does so. For example, Kayra using the water in her bowl as a mirror symbolizes her narcissistic character. Bathtub, on the other hand, symbolizes the mother's approaching death, cleansing the character's dirtiness and preparing her for her death. The black threads between the mother and her daughter showcases the sick ties between them.

After watching Roy Andersson movies, I became more interested in creating a static picture. First I had difficulties, but afterwards I was able to form what I wanted to show.

I wanted to use the bathtub since in as part of the décor. I was looking for an antique bathtub, but my teacher Peter Jan Wagemans suggested that I get a plastic one and cut the front part open so that the audience could see Lorza's costume and her actions. I also wanted to use the navel cord on stage to show their connection in this static picture. My intention was to connect Kayra's belly and the drain together so that the mother's flowing dirt would pass onto Kayra. I thought about using intestines but this was technically difficult so I tried to reveal the same thing with a different visual.



I intended to sew black stripes to Kayra's costume and tie her to the bath tub, so that their dark connection and the rooted connections that her mother made in the years, would be connected to Kayra's back and she would not survive even if her mother died.

I placed the bathtub and the actors on a long narrow platform and I used focus lights on this platform. The narrowness and the length of the platform reflected time and the lifeline of the characters. Kayra's walking away in the end after her mother's death continues until the strings are tightened, not letting Kayra go anywhere.





## Data Collection: Building a character (1950) by Stanislavski

### *Theatre director and maker Stanislavski*

While I was reading Stanislavski's "Building a Character", I wanted to use one of the techniques he talked about. Stanislavski states that in order to create a realistic character, it is possible to make the character more realistic with a little change.

It was a challenge to show Lorza's old age and body with a young soprano, so I thought how I could make use of this technique. After rehearsing with Lorza for her sitting posture, I found out the visually determining factors: Deep breathing, hunched back, the left hand's pointing finger in the air. With this position, I was able to reveal that even though Lorza was half asleep, she had something to tell as a mother figure, her finger's position symbolized her powerlessness. With this, I was able to differentiate between the two sopranos who are the same age, and show the old mother in a more realistic way.





### *Text*

*Text was a collage of Beckett's plays and my additions.*

Some examples from Beckett:

Ever tried. Ever failed. No matter. Try again. Fail again. Fail better. *Worstward Ho* (1983)

Memories are killing. *The Expelled* (1946)

Kill time. *Molloy* (1951)

No, I regret nothing, all I regret is having been born, dying is such a long tiresome business I always found. *Abandoned Work* (1957).

*Kayra; Mum? Mum?*

*Lorza; Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.*

*K; But water? Water will be gone. Mum?*

*L; No, I regret nothing, I regret nothing! All I regret is having been born.*

*Dying is such a long tiresome business I always found.*

*I am such a good women, at bottom, such a good women, how is it that nobody ever noticed it?*

*K; Nothing*

*L; Where?*

*K; Everywhere!*

*L; the end is the beginning and yet you go on and on.*

*You live long!*

*K; Memories are killing.*  
*L; Try again. Fail again.*  
*K; Nothing is forbidden when the water is gone. But water? Water will be gone...!!*  
*L; everywhere... Stupid, incapable, speak, pleasure, perhaps, poor, explain, pardon, improve, explore, nothing..*

*K; Nothing*  
*L; Where?*  
*K; Everywhere*  
*L; the end is the beginning and yet you go on and on.*  
*You live long!*

*L; we shall die. I shall die. Without nothing..*  
*K; Kill time!*  
*L; I can't go on like this.*  
*K; Try again. Fail again.*

*L; Clean.. clean and simple, clear and simple, my daughter..*  
*In your mind stay as clean as now.*  
*My daughter, My daugh.., My da.., My, my, my, my, m, m, m, m,..*

*K; Voice,*  
*voices..*

*L; Try again!*

*K; We shall die. You shall die.*  
*oh but water? Water shall not die and my beauty..*  
*Kill time! Little by little..*  
*L; No need of a story*

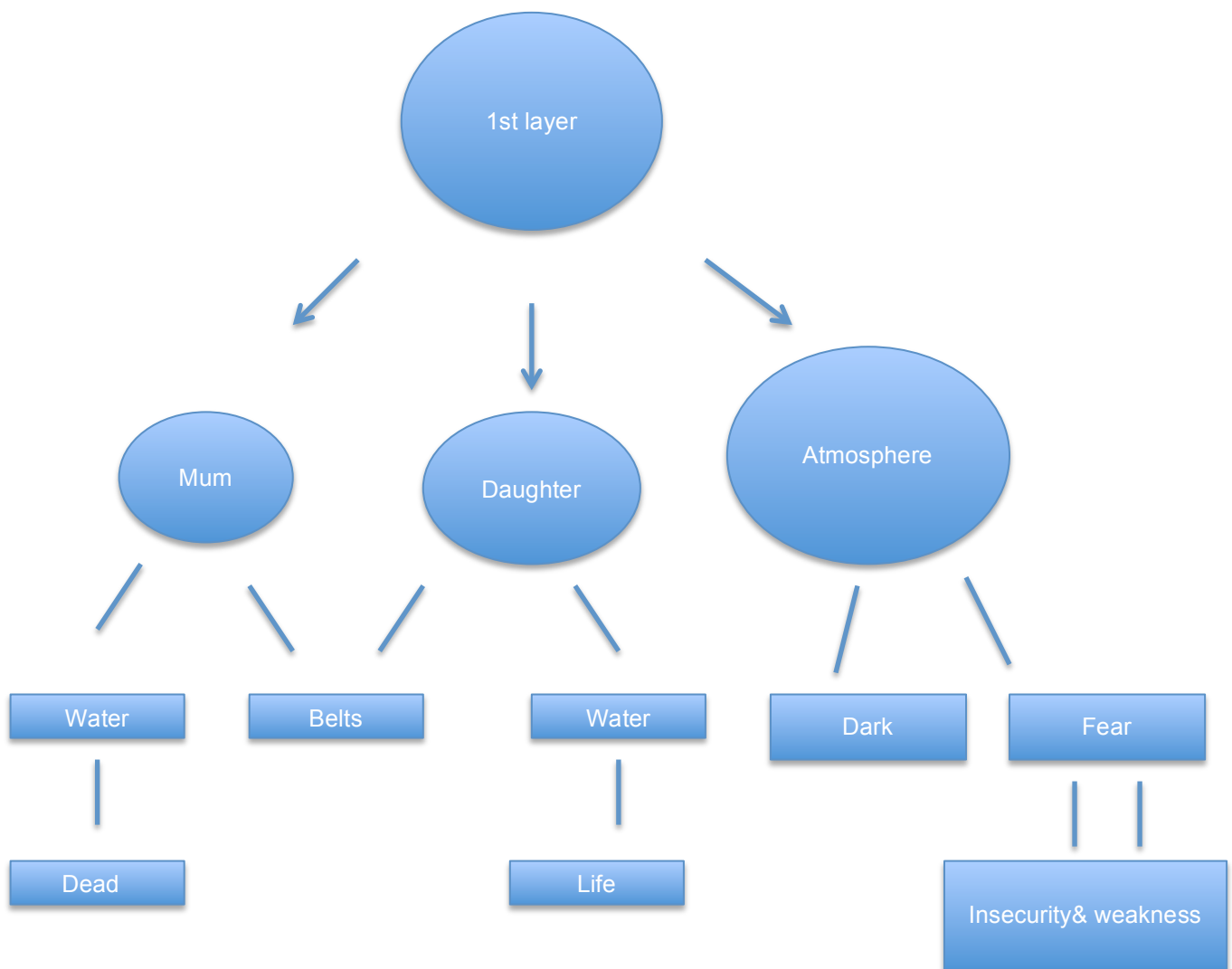
## Music

The most important element of this composition is reflecting the *tableau* on the stage in music. I wanted to connect the music with the mental environment of the characters and form a dark and melodic structure. The sound-world was formed with mystic, dark, deadly, harmonic and atmospheric music, inspired by *Wozzeck*.

Kayra was composed with the idea of layers. I created the first layer in order not to lose the weight and darkness of the story. Second layer was the mother and her daughter – water and black stripes, and the third layer was the atmosphere.

In order to make the dark and atmospheric structure sustainable, I tried visualizing everything in the first layer, as if the music and narrative were inside that first layer.

Deconstruction of the first layer– the concepts that the parts symbolize:



What is the formal structure of Kayra?

The composition consists of 3 parts, 3 build-ups and 4 themes.

Similar to the division of drama and music into three in *Wozzeck*, I also connected Kayra's 3 build ups and mother's waking up for three times. I wanted to connect Kayra to a ritual in terms of form, that's why I wrote three build-ups. The ritual consists of the mother's voice when she aspires death followed by build up moments. Lorza's rebirth for three times and cleansing, waking up every time symbolizes her inability to leave her daughter.

*Wozzeck*'s death note B, which was fortified by Marie's death, was used in my composition as a bass pedal sound G. This note, emerging from a solo bass, recurs from time to time with different instruments in duos or trios.

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked as ♩=100. The key signature has one flat (B-flat), and the time signature is 3/4. The score spans 12 measures. The Violin I and II parts are mostly rests. The Viola part has some notes in measures 4, 5, 8, and 9. The Violoncello and Double Bass parts feature a prominent bass pedal point on G. The Double Bass part includes dynamic markings: *sfpp* at measure 4, *pp* at measure 8, and a series of dynamics (*ppp*, *mf*, *p*, *pp*) with crescendo and decrescendo hairpins across measures 10-12.

At the end of the piece when death takes Lorza away, whole ensemble plays G at the last bar.



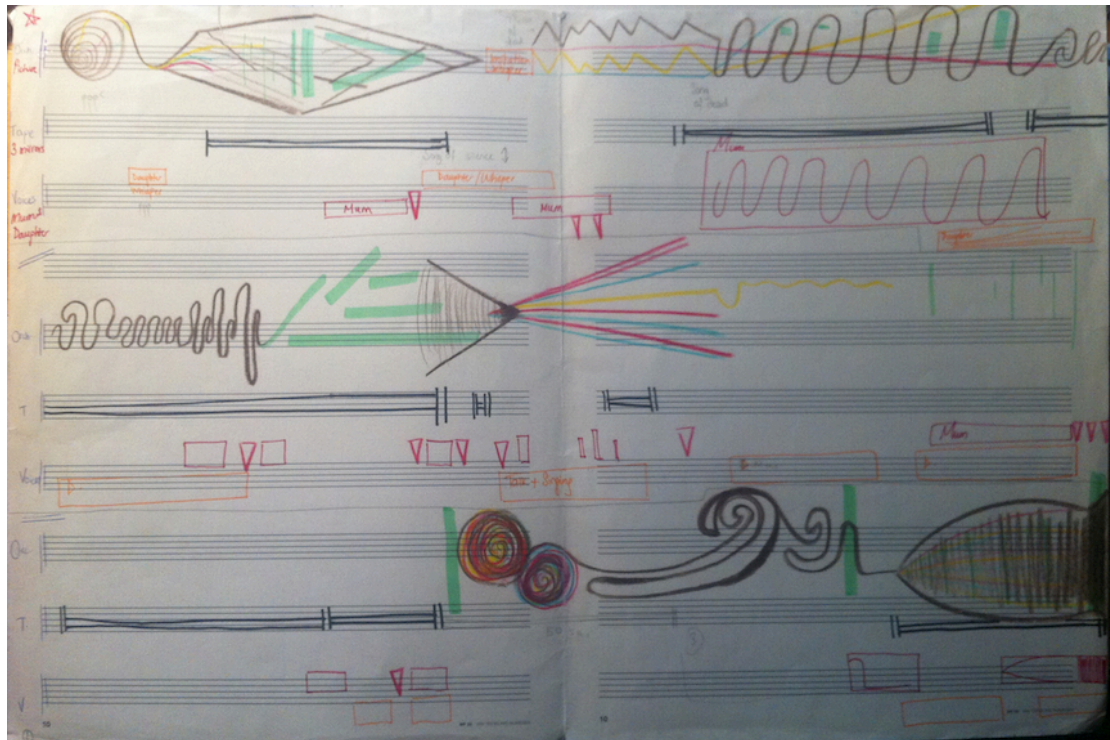
Musical score for "The Rose Tree" featuring a vocal line and piano accompaniment. The score includes a key signature of one sharp (F#) and a 2/4 time signature. The vocal line starts with a melody in the right hand, followed by a piano introduction. The piano accompaniment consists of a left hand playing a simple harmonic pattern and a right hand playing a more complex melody. The score is divided into measures by vertical bar lines. Dynamics include piano (p), forte (f), and fortissimo (ff). The score ends with a double bar line and a repeat sign.

This is the sound of the first layer symbolizing wickedness, darkness and death – the first layer. The second layer is the instruments and motifs that symbolize the mother and daughter. I used flutes for the mother Lorza and bass clarinets for the daughter Kayra. The third layer is the other motifs and instruments symbolizing the atmosphere and the build-ups.

I wanted the piece to be atmospheric and expressive like *Wozzeck*. I used the verismo concept of important composers like Berg, Strauss and Wagner. It was important to convey the mother daughter relationship verismo in the musically right way.

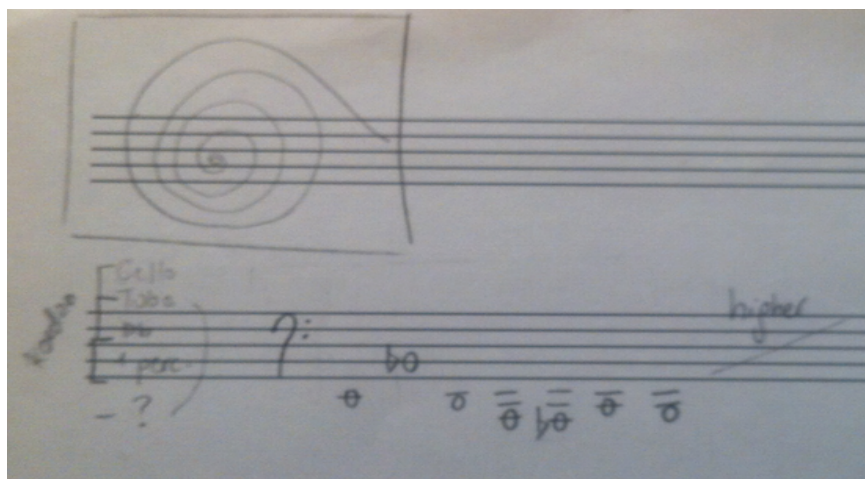
General form of the piece:

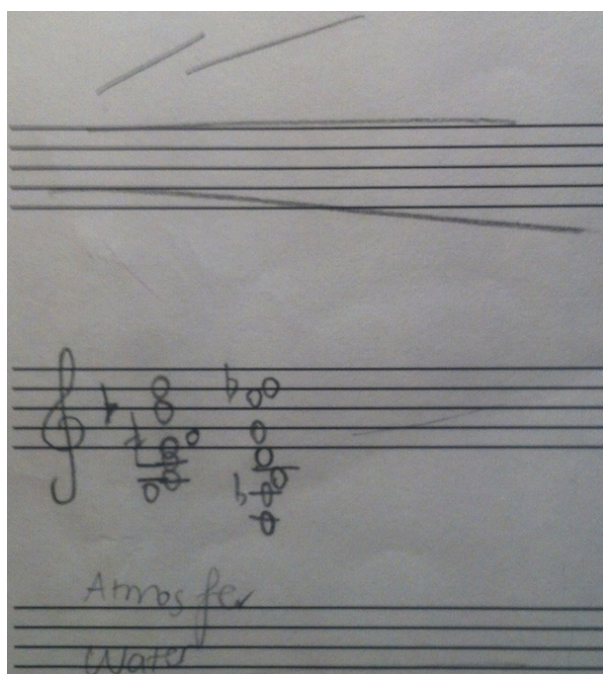
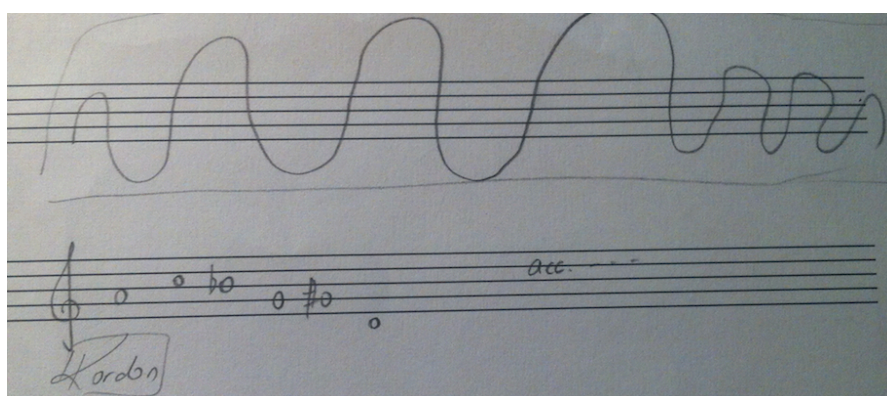
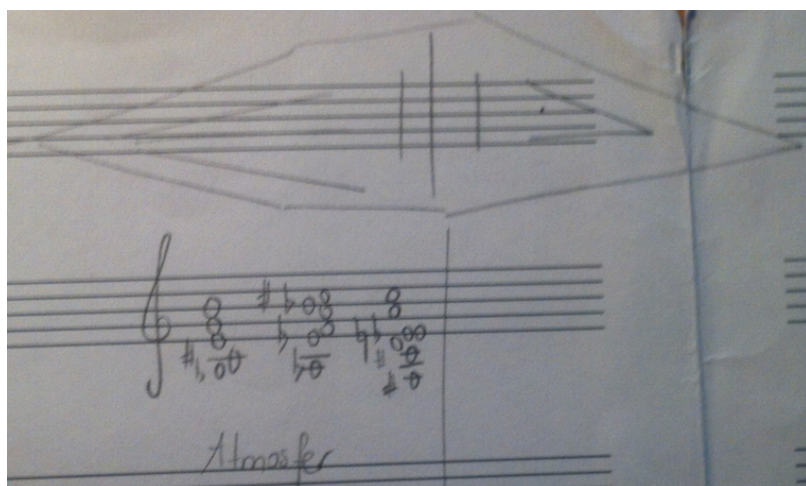
The similarities between colors and shapes signify the formal similarities, short and long vertical lines in green stand for chords, horizontal and wavy lines show the melodic moments. I would like to emphasize that I could only do this after I did the analysis of the characters and determined the emotional aspects. The graphic score of the composition is below. This graphic notation freed me, as well as allowing to give the composition a form in the beginning.



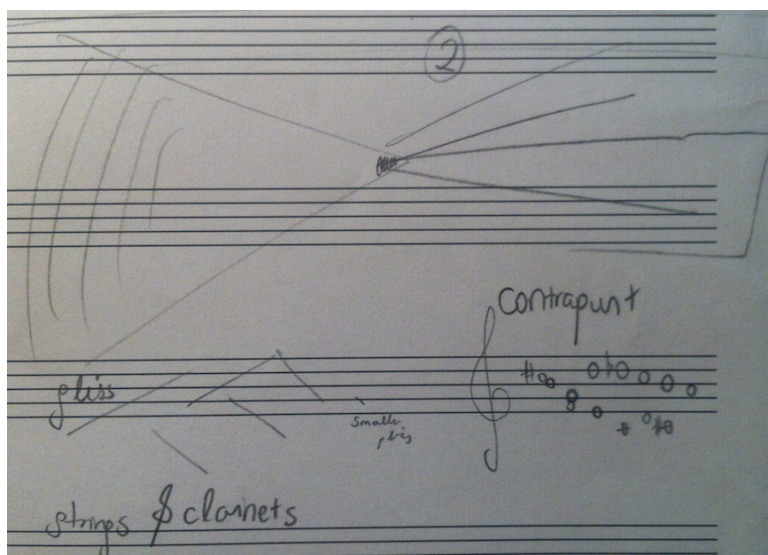
Second Stage: The musical reflections of the drawings.

Example;





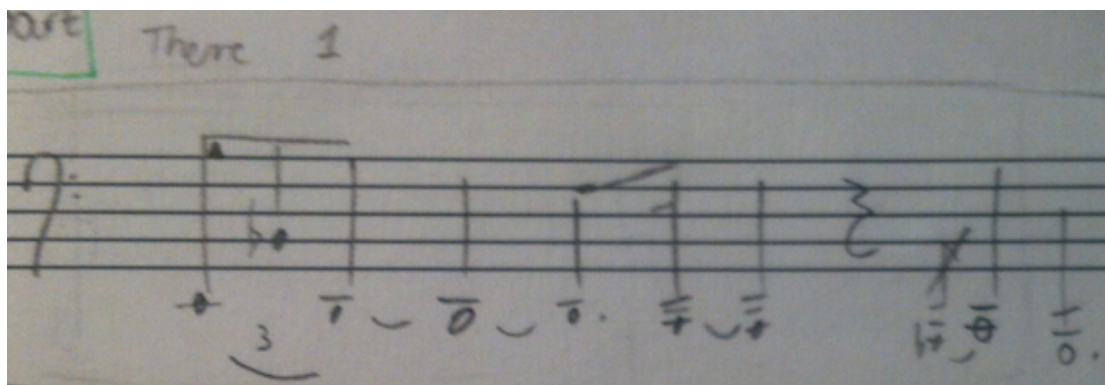




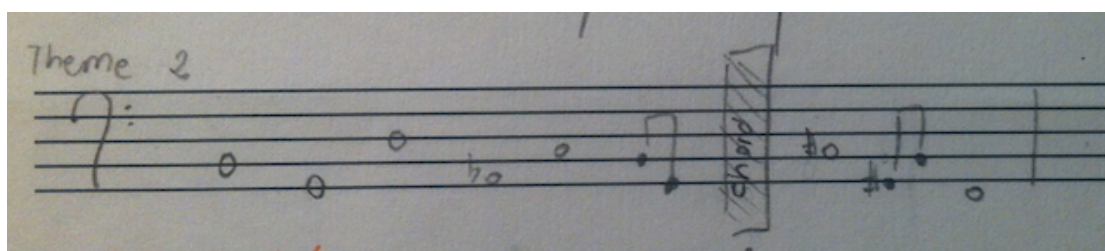
#### Themes:

I tried building the concept of leitmotif that I've experienced in Wozzeck. I had the chance to keep the instruments in the atmosphere for a longer time with the use of themes instead of leitmotifs. These themes are connected to the psychology of the characters and to dramaturgy. The texts spoken by the mother and her daughter are very important. Kayra has four themes and three build up moments. These four themes are:

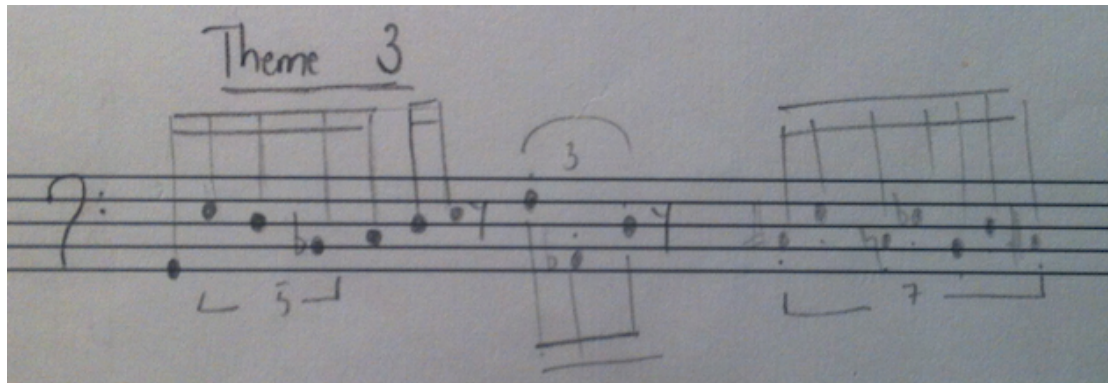
First theme is introduced in the first part. On bar 37, the tuba signifies the wicked and the darkness. This theme is connected to the orchestra with a G note- the sound of death.



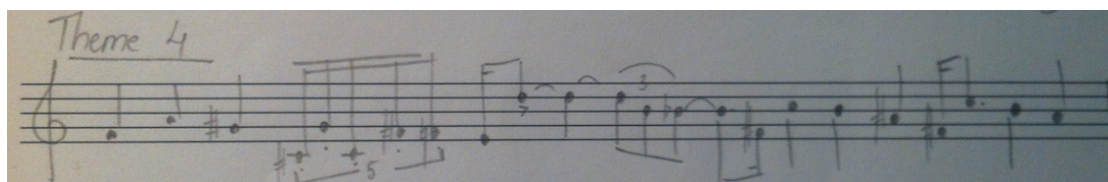
Second theme is heard from the double bass, which symbolizes the darkness in the first part on bar 159. The mother's mind is represented by the flute, which gets involved in the theme to do a duet with the double bass. Negative feelings are revealed in two opposite registers – this is a style that I like to use in my pieces. This theme and the duet of flute and double bass re-appear in the third act on bar 242.



Third theme is heard on the bass clarinet as the mother goes “I shall die”. I gave this theme to the bass clarinets, which represents Kayra’s psychology. These are the ringing bells for Kayra’s freedom, which will happen when her mother dies. This is the first time that it gets rhythmically fast with jumpings – to show Kayra’s excitement.



Fourth theme that represents atmosphere comes in the third part on bar 261 just before the mother and daughter’s first and last duet Beauty Song, with Cor Anglais. I did not pick the instruments of the mother or daughter in order for the theme to be impartial. Also, I did not wish to prepare the music for the ending, while the atmosphere and the death note slowly surrenders the drama.



Second part does not carry any themes because on bar 154, first theme is re-heard from the flute and the entrance of the second theme connects to the double bass.

Atmosphere:

G note in fundamental low pitch is significant for the atmosphere of the piece. The communication between different instrument groups and scale motif transitions are also significant in creating an atmosphere.





When using this effect, it is important to form it without focusing all the attention on it. The importance of this effect is that it allows at any given moment, while other instruments play the theme or other melodies connected to the theme, to be used unexpectedly. I kept this effect in the background, as the body of what I called the first layer.

Another crucial moment for the atmosphere is the moment that I give the bass clarinet melody, which symbolizes Kayra's psychology, to three bass clarinets. This is first heard at the very beginning of the piece, just before Kayra calls out for her mother. I used this hear to fortify Kayra's narration.

This psychological narration that I create with three bass clarinets comes to an end just before Lorza's first speech.

B. Cl.  
 B. Cl.  
 B. Cl.  
 Hn.  
 Hn.  
 Hn.  
 C Tpt.  
 C Tpt.  
 Tbn.  
 Tbn.  
 B. Tbn.  
 Tba.  
 T.-t.  
 Tub. B.  
 S. Solo  
 S. Solo

(hit the bowl)  
 E-ver tried  
 e-ver failed  
 no mat-ter!

I tried to group low pitch instruments together and occasionally I combined them with high register instruments like flute. This opposition symbolizes the psychological imbalance. (Example: section M - double bass and flute duet)

### Kayra&Lorza

To decide upon the instrumental part of the composition and themes, I began forming Kayra and Lorza's dramatic situations and singing lines parallel to their situations. I also used the Sprechgesang technique that I learned from Wozzeck.

**Sprechgesang:** This is a spoken singing technique that I first encountered in Wozzeck. It was an opportunity for me to experience how useful this technique could be. When I wanted the actors to speak not to sing, this technique made the transitions much easier. I will make use of this technique in my later works.

(whisper)  
 p  
 mf  
 f  
 not-hing is for-bid-de - n when the wa-ter is is gone! but wa-ter! bu - t

The speeches of the mother and daughter are timing wise in a dialogue format but lack logical speech order. The characters are turned into themselves, not listening to each other.

First, Kayra calls for her mother with the sprechgesang technique.



The mother wakes up from her own world, just like in Wozzeck's first scene where he talks about his extramarital child by himself.



She says.

Afterwards, Kayra talks about her passion for water, how water reflects her beauty, and how scared she is that this is going to run off with these lines.

This dialogue-like monologue continues until the piece ends. With this I wanted to show the psychological state that the both characters are in.

On bar 121, they tell the same thing together for the first time with the words "at bottom". I wanted to show the daughter's sarcastic confirmation of her mother when she talks about how nice a person she is and the words "at bottom" are pronounced just there.

**I**

This is another moment where they sing the dialogue together as a monologue and repeat their sentences with the same rhythms for the first time. I emphasized that they both have complex psychological states and they feel regretful, by using the triole rhythms.

**R**

*f* *mf* *f* *p*

try a-gain fail a-gain try a-gain fail a-gain try a-gain fail a-gain try a-gain fail a-gai-n try a gain fail a-gai-n

*mf* *f* *mf* *p*

I cant go on like thi - s I cant go I cant go on like thi - s I cant go o n like this

The Beauty Song, in which the mother and daughter say the same thing together for the first time symbolizes the daughter's beauty and the beauty that her mother sees in her. This song is also a farewell song about the death of the mother and her acceptance of leaving the daughter behind.

*p* *mp* *mf* *f* *mf*

*espress.* *espress.*

my beau beau

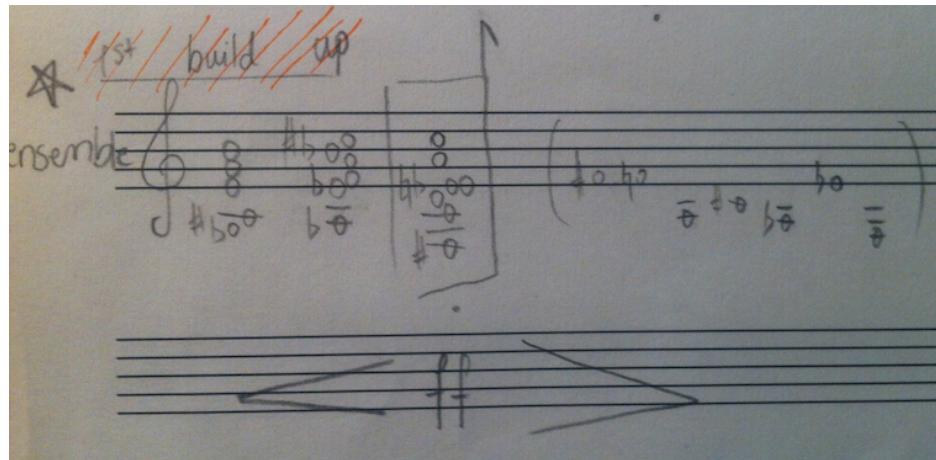
**W**



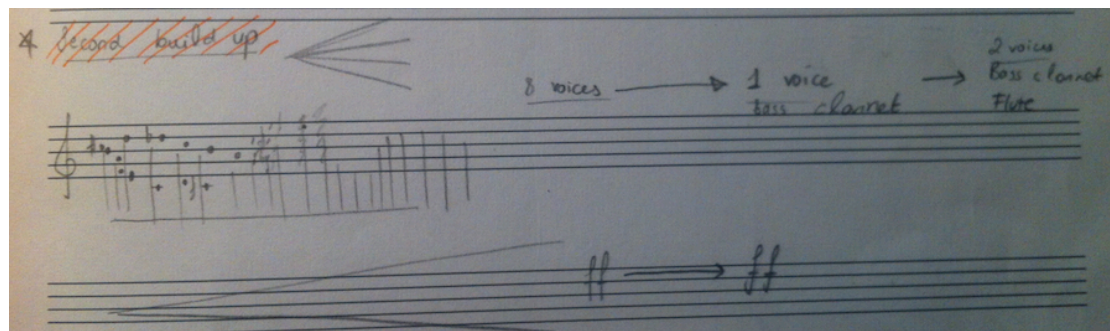
First build up is on bar 47, right before Kayra first calls out for her mother. I tried to reveal a subconscious feeling just before she says mother.

67

The chords of the first build up:



The second build up begins with two clarinets and the whole ensemble joins gradually. The mother's sentences are very important during this build up. Slowly, it gets more intense and I tried to reflect her changing psychology as her speech gets faster. (From bar 164 to 172)



First system of musical notation. The first two staves contain notes and rests. The first staff has a *p* dynamic marking. The second staff has a *p* dynamic marking. The third staff has a *mp* dynamic marking. The fourth and fifth staves are empty.

Second system of musical notation, consisting of ten empty staves.

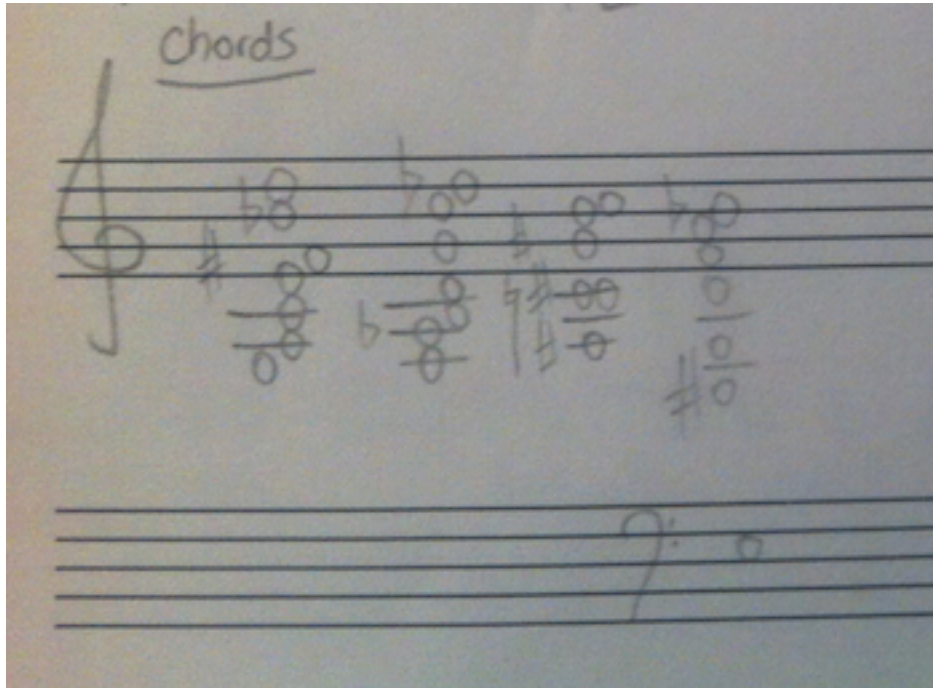
Third system of musical notation, consisting of a single staff with a 3/4 time signature and a 3/4 note.

To T. Bl.

Fourth system of musical notation. The first two staves contain notes and rests. The first staff has a *mp* dynamic marking. The third and fourth staves are empty.

Fifth system of musical notation. The staff contains notes and rests. Below the staff, there is a list of words: *e-very where*, *e-ter where*, *i-tu-pid in-ca-pa-ble*, *Speak, pleasure, perhaps, poor, explain, compare*, *pardon, improve, explore, appreciate, produce, peek*. The dynamics *p*, *mf*, and *f (angry)* are marked above the staff.

During the third build up, themes 1, 2 and 3 comes over theme 4 and this moment is completed with four chords.



I tried to use the ensemble only during the build up moments. This created a strong impact during the moments of drama and build-up.





Instrumentation:

I tried dividing the characters and objects according to the instruments that I intended to use.

*Black stripes that symbolize wickedness;*

Tuba

Percussion

Cello

Double Bass

*Water;*

Violins

Violas

Trombone

*Lorza;*

Flutes

*Kayra;*

Bass clarinets

*Atmosphere;*

Trumpet

Horns

Cor Anglais

Trombone

Percussion

These instruments were interchangeable. At some moments some instruments were used to reflect different characters and objects.

## Conclusion

Kayra was a great experience. I believe I found my own way of connecting the two characters to my composition. I gave them space/silence to be able to act and I doubled their sound of mental environment with the music. I chose specific instruments and motifs for each character. I was satisfied with the piece because different layers such as music, acting, décor, costumes and other elements completed the picture, a living picture, as it was staged. The elements were convincing and supportive of the story.

### Relation to stage directing

With this project, I experienced the difficult and easy aspects of directing a static picture. The difficulties I faced while directing Café Dorst were overcome by collaborating with some teachers like Peter-Jan Wagemans and David Prins. I was able to make use of their experience and ideas. The recurring rehearsals and recordings helped me improve my directing skills and helped me come up with more clear ideas. Also analyzing Roy Andersson made me aware of a lot of details within a scene, and so improved my visual language.

### Workshop with David Prins (May 2014 at Codarts)

The workshop we did with David Prins just before the concert was very helpful. David Prins talked about the realist and indirect narratives in theatre and advised me to be honest when putting Kayra on stage. He also suggested that I don't obsessively connect to the perfect picture in my head but instead develop the drama aspect of the piece. I realized that the function of the navelcord would not work out as I designed like it would. I learned how to change my direction when the things I planned would not work out theatrically.

David Prins did not think that it was realistic to have Lorza sit in the bathtub with clothes on. He suggested me to have her either naked, or carry the whole play into a different décor. I thought this was an absurd touch and I decided to keep it as it is.

David Prins mentioned Robert Wilson during the workshop. As I did some research on him, I thought that I could make use of his style in my third project.

### **Relation of the conclusion to my next work**

Berg composes differently for each character and uses leitmotifs. In this piece, I created a thematic form, which depends on the text, instead of using leitmotifs. I can say that I would like to embrace this atmospheric language in my compositions.

The sounds of the two characters' emotions and the research I did helped me see clearly that the expressionistic style is closer to my musical language.

After focusing on emotions in Kayra, I now want to experiment with thoughts in my third project "Lotlozar".

In my new project, I want to focus on one character, analyze it, and create an atmospheric language and expressive style for only this character. The most important characteristic of my last project was shifting the focus to one character and reflecting the character's inner world with the music. In Kayra, I focused on the two characters' life, the situation that they were in and their emotions. For my last project, I wanted to combine emotions and ideas. My plan is to reflect a character's mental environment solely with expressive atmospheric language. That's why I began to think about how would it be to compose only one character's music. Upon my teacher Peter-Jan Wagemans' suggestion, I tried understanding Claude Vivier's piece Marco Polo, which helped me form my latest project.

## **Feedback**

### **Feedback from Barbara Duifjes (August, 2014)**

"After your first humorous exploration into the musician as performer, now with 'Kayra' you dived into the dramatic dialogue between orchestra and solo voices. Kayra is a daring piece for orchestra and two singers-performers in which both maintain their own dramatic force. The singers are indeed performers, playing out the strong as well as painful bond between mother and daughter and the necessity to break it some day. Their musical dialogue is not only sung, but also stammered as if formulated on the spot, searching for words and for a way to reach each other as well as for a way out. The drama is in the music, in the narrow situation in which they seemed to be stuck and in the beautiful image created by the blood red strings of their bond becoming more and more visible as they try to separate."

### **Feedback from Roberto Beltrán-Zavala (June, 2014)**

"Last May I premiered Kayra, her latest piece. Written for two sopranos and large ensemble, the piece is a fully accomplished work written with an impeccable technique, a solid and clear concept and an overwhelming expressive force."

### **Feedback from the AnoRak music&theater ensemble (June, 2014)**

The singers appreciated the music and they thought I was doing well with timing. I was content to hear that I improved myself about timing. The group mentioned that my presence in the rehearsals and my highly motivated spirit was very motivating for them. They also mentioned that I had many ideas and I tried many things with the actors, but they found themselves less active and creative. They suggested me to be clearer about the drama and invite drama teachers to the rehearsals more often. Because of my lack of clarity, they thought there were changes during the process of staging the play. They also asked for one or two rehearsals where they could directly work with the conductor.

In my next project, I would like to include a teacher who can help me with the drama aspect during the rehearsals. I have designed and directed my first two projects, I now aspire to work with a group, develop the concept with a group and experience the creative process with a group in my third project.

# Chapter V Third Intervention Cycle

## Data Collection: Prologue pour un Marco Polo (1981) by Claude Vivier and String Quartet no. 3 (1976) by Wolfgang Rihm

### *Claude Vivier*

(1948-1983): Prologue pour un "Marco Polo" (1981) (<https://youtube.com/h8qarJZ2AcA>)

At the time that I started working on my next project, my teacher Peter-Jan Wagemans suggested that I study Claude Vivier's piece Marco Polo. I wanted to use my previous experience to combine expressionistic writing with the atmospheric structure in order to compose the characters' voices. Claude Vivier is a leading figure in this context. Marco Polo is an example of his atmospheric and static compositions.

Vivier (1981) has stated that Prologue pour un Marco Polo says more about his inner life than about his voyages. In the music there are different moments. There is a slow development of a monodic moment. This moment towards an intervalize moment which is harmonized.

Vivier's ritualistic piece could be analyzed in three layers:

A chord, a sound, a note

Voices (speaking+singing)

Frozen Ballet (colorings)

Vivier has a technique like Messiaen; he has one melodic line together with one other line to color the melodic line. It is a melody with colors on top of it and the colors are contrapuntal states Vivier (1982) about his music. About Marco Polo, he states that he did a whole development with one sound, which includes interval, harmony, and the colors of harmony and the colors of interval.

Vivier uses heterophic principles in his compositions. According to these principal, as vertical chords behave in harmony, the others colorize the melody that is embedded in the chord. The result is a chord repeated throughout the piece. The chord develops slowly in a long time, and the atmosphere that stays the same.

Viviers has stated (1985) that; his music is a paradox. Viviers music has no direction, aim, and big moments with crescendo or development. He just has musical statements. He believes that his music lead somewhere but on a much more subtle basis. He doesnt create expectations in the dramatic sense.



He is very clear about his musical statements, sometimes with dramatic curves, but not as in romantic music.

As Vivier mentions (1985), writing a directionless music became for me a way to keep the atmosphere static. Until now, I always gave a direction and developed my melodies. I wondered how it would be to keep the music static. If I unified a musical expression that would reflect my character's negative psychology, it could empower my narrative.

What I like about Vivier's music is that he creates an overall atmosphere with his technique and his language and the audience draws a conclusion out of it. As I mentioned before, I believe that expressive music is the same as atmospheric music. The core of the expressive music is really on the moment but every moment is enlarged. I am interested in expressive music in which every moment is enlarged, but I don't like to change the atmosphere of this piece. For this piece, I want one type of expressiveness and that is only possible if I were to focus on one atmosphere. Vivier's world of sounds consists of an atmosphere. This atmosphere does not change during the piece. His music is also heavy; therefore I can see the connections between Alban Berg (expressiveness) and him. The main difference is that Vivier's sound world is more abstract and united.

Vivier is not interested in introducing the characters in music or handling each character one by one. For my last project, I combined Vivier's composition technique (heterophonic principles) with my own language. I wanted to develop the idea of horizontal lines as well as the chords that move parallel to each other. My teacher Peter Jan Wagemans introduced me with Wolfgang Rihm's String Quartet no.3.

#### *Wolfgang Rihm* – String Quartet no.3 – I movement (1976)

Wolfgang Rihm became an influential figure for me to improve composition technique (heterophonic principles) that I've learned from Vivier, in my third project. Rihm's composition taught me how to work in a detailed way. Rihm uses short and expressive motifs and dynamics to strengthen the music. Although this piece is short, it reveals lots of musical ideas. Every little motif is purely expressive. In my next project, I experimented with different ways of coloring the horizontal lines such as quartertone scales, small motifs, rhythmical and dynamic colorings etc.



## Third Music&Theater Piece

*Lotlozar (28<sup>th</sup> of March 2015 in the Big Day Festival performed by Akom Ensemble& Rotterdam Centrum voor theater)*

The Idea and the Concept:

In my 3<sup>rd</sup> project, I wanted to create theatrical installations. I used details from real life like the power struggle and interpersonal relationships,, exaggerated these and surrounded them with absurdity and fantasy. I created living pictures, existing of sound and visuals. Inspired by Roy Andersson, I staged the scenes as static as possible.

I combined the idea of living pictures (tableau vivant) that I used in Café Dorst and the inspiration from Roy Andersson movies that I used in Kayra. For my third project, I combined these ideas and staged the theater as static and expressive as possible.

About Lotlozar:

Observation is key to my plays. I tried to formulate my musical language as well as my visual language. Observation is a theatrical metaphor for me and I tried creating a fantasy world with Lotlozar that only consists of observations.

The story is about planet Lotlozar, kingdom of threads. On Lotlozar, there are many different threads in various sizes and colors. Lotlozar questions fairness. Lotlozar is a representation of the limitlessness of individual consumption. It shows the repetitive patterns and monotony in life, and how these can be self-destructive monsters.

Lotlozar gives an insight to a social system and the positions of its individuals. It shows the different personalities of its individuals and the levels of inequality in society. Lotlozar is the name of a lonely planet where everybody is victimized and individuals are being abused. It represents an exaggerated real life situation that takes place in a fantasy world.

Timeline:

This piece is an installation. It shows a situation that is already taking place. There is no storyline, no beginning nor an end. The audience enters a situation that transforms. The duration is 12 minutes.

General content:

In this kingdom, inhabitants feed themselves on threads. Threads are representation of misuse of individuals.

Inhabitants consume threads, stop and then consume more. King Lotlozar, Joji and Zizos strip off Tosto's clothes by consuming his threads of the clothes.

King Lotlozar takes most of the threads.

Tosto does not realize his clothes are being taken. He is too busy blaming and questioning himself. He looks thin and sick.

While King Lotlozar, Joji and Zizos are eating, everything looks mundane. While their desire for consumption grows, chaos starts. Then, tension grows between the eaters.

Tosto's clothes are not enough anymore. They also start eating each other's clothes. Chaos increases. While they try to eat more and more, the balls of threads around their heads grow. Tosto continues to question himself. While they eat their costumes gradually disappear.

A black and filthy costume is revealed underneath the disappearing clothes of King Lotlozar, Joji and Zizos.

Their eating becomes increasingly wild and obsessive. They get closer to one another and chaotic balls of thread around their heads and bodies grow.

Tosto still stands between them. His clothes are eaten, but unlike the others, underneath his costume, a bright and clean color is revealed. Still questioning himself, he wonders; why does he make so many mistakes? Why is he so ugly? Why is he not good enough?

### **The changes made to the general concept during the rehearsals**

After Kayra, I wanted to create a collective work with the actors from Rotterdam Centrum voor theater group. I determined a concept and the balance of power, and worked in a collective way with the actors. I thought we could learn from each other. We started rehearsing with the costume, the threads that were going to determine the theatricality.

### **Workshop with Anne Karin ten Bosch (February, 2015)**

I invited the visual artist Anne Karin to one of our rehearsals. During this workshop, I changed the static positions of the actors. Anne Karin was very helpful in determining the materials that I was going to use on stage and the general use of the space. Rather than large threads, we decided on using tulles, which would look more expressive in terms of lighting and drama.

### **Rehearsals with stage director Christiaan Mooie (February, March 2015)**

Stage Director Christiaan Mooie from Rotterdam Centrum Voor Theater also helped us during our rehearsals. He suggested that we make the play visually clearer. He suggested that we separate the tulles for different characters, and assign the colors in a logical way. He made significant suggestions about the narrative. At some points where the drama was congested, Christiaan Mooien helped us to have a flow again with small changes to Zizos character.

Zizos became a character that steals Tosto's tulles when his own ones are gone. We created a loop: Every time the king steals from Zizos, Zizos steals from Tosto. This way the king gets all the tulles. The king left Zizos naked, just like Tosto was, by getting all of Zizos' tulles. (Tosto wears a skin colored costume and in the end Zizos also stays with this costume). The king is suffocated by the tulles, transforms into a huge form and dances until the end of the piece.

### *Characters*

The drawings of characters:

Tosto- Actor

Lotlozar - Actor

Joji - Female singer

Zizos – Actor and actress

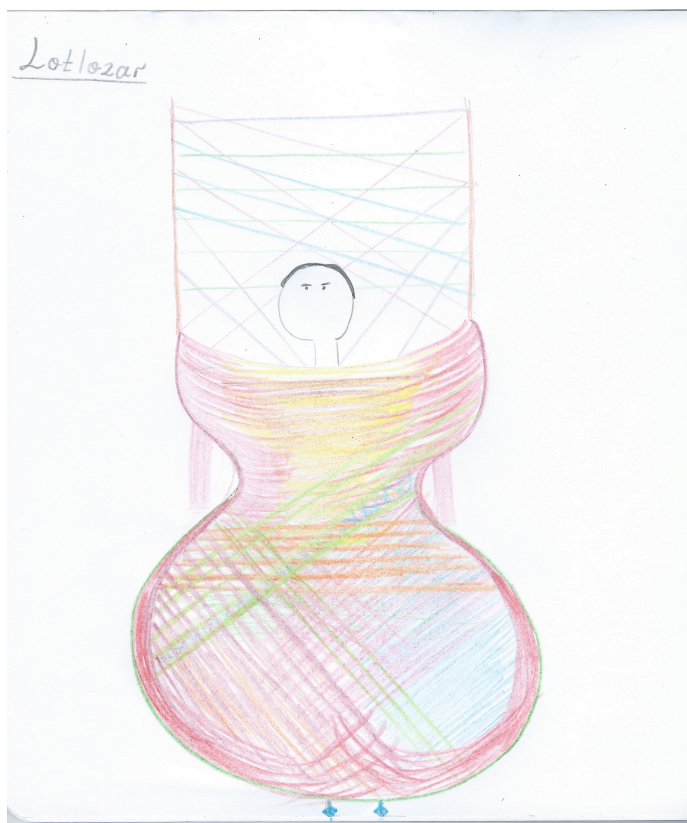
Tosto – Main character

Tosto is the main character. He is lonely. He constantly questions himself and blames himself for everything that goes wrong. He thinks everything is his fault and he should do better. He is not aware of the other characters.



King Lotlozar – The king of the planet

King Lotlozar sits, eats and grows. He takes from everybody. He can move hardly because he is so big. He eats very noisy.





### Joji – Singer of the planet

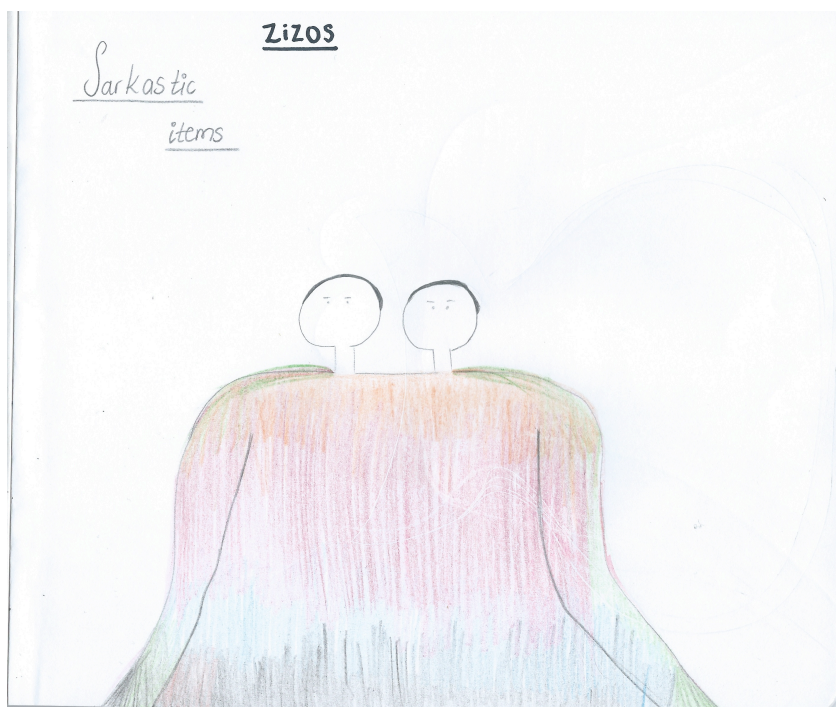
Joji brings aliveness to the planet by singing her melodies. She is the planets singer. She is the observer of the planet. Joji leads the planet.



### Zizos – Sarcastic inhabitant(s)

Zizos are double-headed sarcastic characters. They make fun of Tosto, imitating his sound whenever he speaks. They cannot speak.

These characters changed during the rehearsals. Zizos became the victim of the King, just like Tosto. I also reduced the two characters into one.



## Data Collection: Shakespeares Sonnettes (2009) and Einstein on the beach (1976) by Robert Wilson

### *Theater director and maker Robert Wilson*

After I worked with David Prins, I met with Robert Wilson and inspired by his plays.

Some plays that inspired me:

- Shakespeares Sonnettes
- Einstein on the beach

Wilson has a specific and absurd language. The fantastic world he creates with drama and visuals is close to my style. Wilson uses the stage very well. In his plays every spot on the stage is carefully designed. Wilson makes his actors move in an expressive way. He uses this by using slow and fast motions. I tried to use these motions in my staging and carefully set up the stage.

Some expressive motions that I used in my play:







### *Costumes*

My first choices for the costume changed due to the use of different materials. In the beginning, the costume design consisted of threads, but it changed into a design with tulles. We tried to keep the form consistent during the rehearsals. The tulles did not have any stitching, so the actors wore undergarments and easily kept the costumes on themselves.



Straps that hold the tulles and the undergarment:



The tulles were pinned to the straps with the undergarment and the costumes became garish. I creatively turned this simple material to a real costume.

I wanted to have a large and garish costume for the King Lotlozar. The king was the biggest character on stage.



King Lotlozar



Tosto and Joji



Tosto wore a skin colored costume from the beginning to the end. I wanted him to look naked and had a neutral look.

Joli has the only colorful costume on the planet. I used sun-like colors for his costume. I wanted to differentiate him as an observer.

Zizos



Zizo's costume consists of short, navy, and high collar tulle, in order for the king to get them easily. I used navy to highlight the king's interest in Zizo's clothes even though they are in a different color.

### *Décor& Lights*

The planet consists of endless tulles; I wanted to symbolize this in the décor. I created a transition to where the king lives with large and small tulles in black, grey and white.



I positioned the king between the two walls, in order for him to be able to keep his victims under control.





The stage was generally lit with cold colors. White and cold blue lights fell on the tulles, while the two main characters symbolizing two different powers Lotlozar and Joji were highlighted with the spotlights.

### *Text*

Text of Tosto:

I tried to show Tosto's regrets and insecurity in his lines.

Like in Beckett's texts, this text where Tosto reveals his thoughts about himself is repetitive and it does not develop theatrically. I aspired to stay on the same emotion and atmosphere in the text, as well as in the music.

Why they laugh?  
I said to myself.  
Why?

When will this become the same?  
Why I fall?

Why go out?  
I will give myself another one.  
Nobody *can give* you wiser advice than *yourself*.

But then.. Why I fall?

Is anyone listening?

Oh no! What was I thinking?

When they come, I will be gone.  
Yes I will leave before the rain comes.

But.. Why go out?  
I will give myself another one.  
Don't ever settle for less than you deserve.  
Stop feeling that you deserve better!  
I don't deserve anything!

I just wanted to do something that I am good at.  
A good man is hard to find and you know it is really hard to be a good man.

You have got a good pair good man!  
Do I?

When I was younger  
I wanted to be everything on the planet.  
But I had a very small waist...  
I was not strong enough.  
I know I was not strong enough

To be..  
I never meant to be..

Why am I me?  
Why I do?  
I do, I do!

I do terrible things sometimes  
but I did nothing wrong..  
I did what I have been told.  
I can't say it..  
No..  
No, I have nothing to say.  
Nothing..

Just..  
Just sometimes..  
I think sometimes..  
Some times are not enough  
I dream sometimes..  
Sometimes I think I have felt everything I am ever going to feel. And from here on out, I am not going  
to feel anything new.  
And sometimes I think I waste my words and my moments..  
(Sometimes I just want to go out!)

It is something...

Sometimes, always..

The melody still rings in my ears.  
That reminds me of..  
I hear and I forget.

I will give myself another one.  
Have faith in yourself! Work hard, be kind!  
I want to know..  
I want to tell..  
I want to believe in..

Beautiful night with a moon shade.  
Clean, cheap and quiet.  
This is where I will leave it..

I no more!  
Why I fall?  
Why I do?  
I will do better!  
I promise!

Don't be mistaken Tosto, don't be!  
Mistakes,  
Mistakes  
Mistakes I made

He did a terrible mistake  
I could do better!

Go out!  
Out, how?

Ugly  
Always ugly  
I was  
I am  
Why am I so ugly?

Text of Joji:

Joji is an observer in this play. I wanted his lines to sound ceremonial. Joji states his ideas without making further explanations and activates the king when need be.

Ja Nena No Nena Ena Ey Paluri Pagar Tuta Jova Kiana  
Lusnika erand kişer  
Seri iri şeni seriren do  
Ey Pagara  
Tuta Tuta  
Kiana Nena  
Kiana Nena  
Paluri Ena Ey  
Lusnika erand kişer  
Translation;

Yes Sounds No Sounds Attention Flame Big fire Moon Sun Earth  
Beautiful night with a moon shade (Lusnika erand kişer).  
Night is a night for everyone (Seri iri şeni seriren do).

P.S; The language is Laz. It is coming from Kartvelian language family. Kartvelian language spoken by the Laz people on the southeastern shore of the Black Sea.

## Music

Sound is the auditory representation of Tostos' (main character) mental environment. I wanted to hear the emotional impact in music.

Tosto asks many questions to himself, reminisces about the past and he has many regrets. I wanted to design him as a character that seems thoughtful and silent but his mind is always in chaos. My intention was to create an atmospheric and ritualistic piece with different motifs, gestures and inner dialogues. In order to do this, I used the atmospheric structure of Vivier and the detaling and motifs of Rihm. The piece is built on heterophonic principles.

The piece consists of 4 phrases, pictures connected to the act and the text;

Part 1 - From the beginning until the tempo 40 (Letter J).

Part 2 - From letter J until the third beat of 89

Part 3 - From 89 last beat (letter P) until the 3rd beat of letter V.

From letter U until V -transition to 4th movement

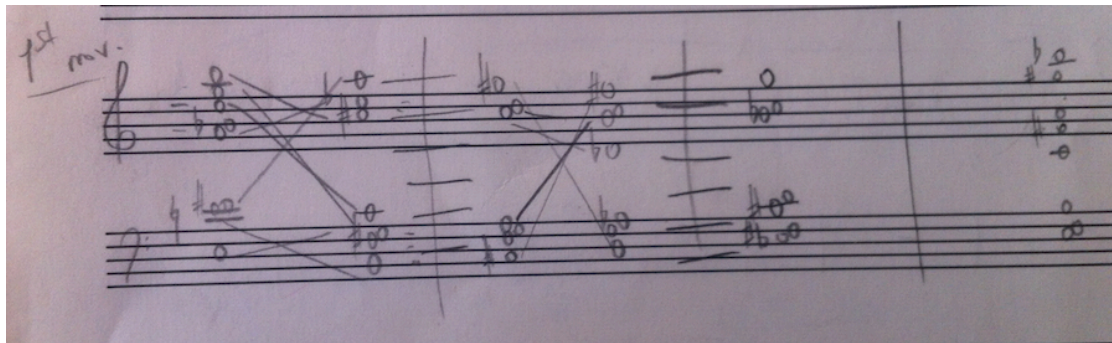
Part 4 - From the last beat of V until the end

These divisions are about the music and about Tosto's words. The music and Tosto's words reflect Tosto's mind and the audience do not notice a huge difference between these parts.

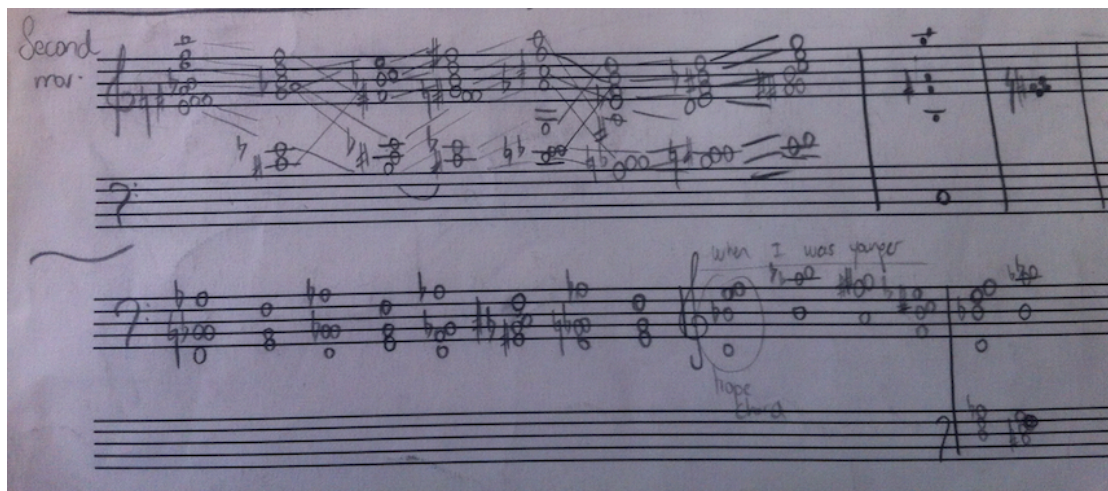
The first part consists of a big piano cluster, and squabbings with short motifs between the violins and clarinets. Tosto's first sentence why they laugh? is heard with a violin cluster on E. The first part continues on various chords, but Tosto's first sentence breaks this chain of chords and creates a different sound. The first part ends with Tosto's but then why I fall? sentence and the second part begins. For a short period, the duet of the solo violin and the second violin's harmonics is heard. This short solo reflects Tosto's deep sadness. The third part becomes a form when Joji says 'serirendo' and the violin and cello begins a rhythmical and lengthy sentence connection, which would be carried on by the ensemble for a long time. I wanted this part to contradict to the first part's short motifs. The third part continues like this, forth part comes in shortly and then it connects to the third part's form. Harmonically and rhythmically this chaotic structure stops for a couple of bars and Tosto speaks out nice words for the first time. That's why I called this part the forth part. With his dark and depressive personality, Tosto endlessly expresses himself. When he says beautiful night with a moon shade, he actually repeats Joji's lines Lusnika erand kişer and the aggressive strings stop for the first time for such a long period.

The only moment where I thought the piece had a certain direction is on bar 139 when cello and double bass play a melody together. This melody is still in an atmospheric structure and it begins to be heard when Tosto dives into deep thoughts. Tosto's sentence 'mistakes mistakes mistakes I made, he did a terrible mistake' is heard as is someone else is speaking it out. This second melody is unified with the chord and progresses to the end.

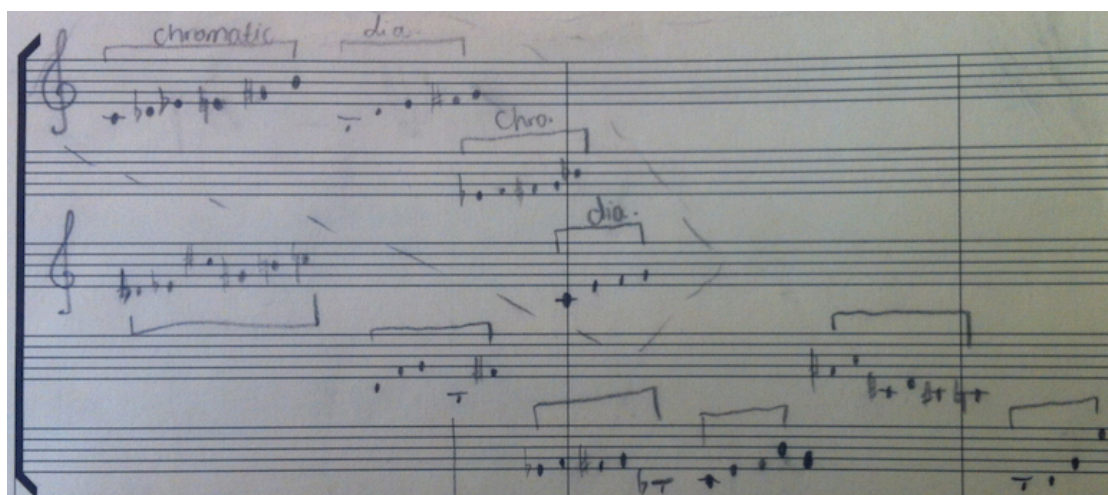
The first draft of the composition consisted only of chords. I tried to make use of Vivier's technique.







The second draft of the composition consisted of columns between the chords: these formed my horizontal lines. These were composed as the questions and answers of chromatic and diatonic scales.



Finally, I added the details that I have learned from Rihm, the ornaments of the building.

Vln. I: *ppp* < *fff* *pp* < *ff* *p* > *pp* < *f* *ff* *gliss.*  
 Vln. II: *ppp* < *fff* *pp* < *ff* *p* > *pp* < *f* *ff* *gliss.*  
 Vla.: *ppp* < *fff* *pp* < *ff* *p* > *pp* *Flautando* *sul tosto.* *norm.* *p* < *f* *ff*  
 Vc.: *ppp* < *fff* *f* *pizz.* *arco.* *pp* < *ff* *p* > *pp* *p* *sul tosto.* *norm.* *p* < *f* *ff*  
 Db.: *ppp* < *fff* *f* *pizz.* *arco.* *pp* < *ff* *p* > *pp* *p* *sul tosto.* *norm.* *p* < *f* *ff*

The piece is built on different chords, glissandos and motifs, they become bigger or smaller in each movement. Generally strings and the singer are moving as one unit. Singing line goes along with the chords.

*P* *fp* *pp* *ff*  
 pa lu ri pa lu

Vln. I: *ff* *p* > *pp* < *f* *ff* *gliss.*  
 Vln. II: *ff* *p* > *pp* < *f* *ff* *gliss.*  
 Vla.: *ff* *p* > *pp* *Flautando* *sul tosto.* *norm.* *p* < *f* *ff*  
 Vc.: *ff* *p* > *pp* *sul tosto.* *norm.* *p* < *f* *ff*  
 Db.: *ff* *p* > *pp* *sul tosto.* *norm.* *p* < *f* *ff*

Generally the glissandos are the representation of the tulles on the stage. (First part)  
Throughout the piece, there are inner dialogues between strings, bass clarinets and piano created by small motifs, rhythmical passages and others such as tremolos, pizzicatos, staccatos.

Contrapuntal texture and contrapoint of the layers that I aspired to create, reveals Tosto's never-ending thoughts, aggressive behavior and darkness.

If I were to break the piece into layers like in Vivier:

Chords

Voices (speaking+singing)

Inner dialogues with motifs and rhythmical passages

No matter what happens on stage, the music potentially reflects the voices of the main characters. Even though the story line is positive, I could reflect the psychological analysis of characters with an atmospheric music and I could differentiate between his/her inner world's voices versus the voice that he reveals to everyone.

## Conclusion

With Lotlozar and Kayra I learned how to develop the composition without losing the main idea and how to combine music and theater. I would summarize my music theater language at this moment as ‘Observing a daily life situation, transforming it into an absurd scenario.’ Christiaan Mooi and Anne Karin Bosch’s workshops about using the space and looking at a picture and focusing on the details helped me formulate my approach. These visual artists improved my ability to make logical visual decisions and interpret the piece visually.

With this piece, I was able to deeply understand and musically reflect a character, its emotional world, its endless thoughts and its chaotic mind. After the first performance I was asked if the piece purposefully lacked direction. This shows that I used Vivier’s technique properly.

In my next projects, I would like to improve these techniques to create different stories and characters, and determine the voice of a character to form my next projects in an atmospheric language.

## Feedback

### Feedback from Peter Jan Wagemans (April, 2015)

My teacher Peter Jan Wagemans gave me the idea of transforming Joji’s voice to another pitch. Joji, as an observer, could be transferred to a different place from the three characters, like a different platform. I give it a try in the next performance. Peter-Jan thought the piece could be longer and it would be theatrically and musically more understandable if it were longer. I agree with him. He also made a suggestion about the concept. As someone who followed the whole process closely, he thought it would be better if I stick to my initial concept and theme which was to use threads on stage and to have only one victim (Tosto), rather than having two victims and using tulles during the process of putting the piece on stage.

### Feedback from the Lotlozar Team (April, 2015)

Actors were happy about the end-result. The singer thought I was good at timing. The main character was not a musician so I composed the lines into the music – making it hard for him to follow. Some of them stated that it was useful to work together. They were happy about the creative process where everyone was involved. The actors’ motivations were high and they stated they would be looking forward to repeating it.



# Chapter VI

## My reflection on the result and the process

I started my research by reading and investigating about theatre movements and plays. Among the movements, I felt connected to Realism, i.e. the idea of focussing on topics that portrait daily life situation. As I was doing research on Realism, I became interested in Brecht's works and his ideas of epic theatre. The techniques that I have learned from Brecht's plays, as well as the ideas I got from reading Beckett, Jarry and Gogol improved my knowledge of theatre. I have adapted the absurd narrative that I have learned from these writers to my projects. It was important for me to stage daily life stories, combined with the use of absurd language. Staging a picture statically with an absurd narrative became my theatrical language.

My research on theatre helped me improve my projects and create a language of synthesis: the unification of music and theatre. I tried to understand this kind of theatrical language and to integrate it to my first music theatre project. In addition to that, I analysed Stravinsky's *Mavra*. In *Mavra*, the emotions of the characters and the storyline were reflected on the music. I implemented this technique to my own project.

This project made me understand my interest in characters. After my first project, my interests became more specific and I understood the most important factor for me was the psychology of a character.

For my next project I focused on the psychology of the character. I tried determining what kind of characters I wanted to focus on and I asked this question: how does this psychology determine the sound? or, what is the best way to reflect a character's psychology with music? Berg's *Wozzeck* helped me find an answer to this question. I discovered that I was especially interested in characters that reflect negative feelings: mental imbalance, depression, sadness, and introvert personality. Berg's *Wozzeck* character and the expressive music he composed to underline the psychology of the character was my starting point. I was impressed by how this piece reflected the sound of a character who has deep psychological problems. The expressionistic language of Berg seemed an important in this. Therefore I developed an expressive language for my second composition *Kayra*, which carried out the negative feelings of a mother and her daughter. My expressive language transformed into an atmospheric narrative. At this point I asked myself: If my music only reflects a cluster of emotions from one character, could we call it atmospheric music, a music which has a dominant mood. Atmospheric music reflects a certain emotion and theme throughout the piece and assigns an expressive voice to the character. Could I say expressive and atmospheric music are the same?

In order to test this, I began working on my final project *Lotlozar*. The composition was built on Tosto's psychology, who was struggling with negative feelings. Whatever happened on stage, the music only expressed his feelings and thoughts. This turned into an atmospheric language with expressive form, which compiled all of the character's thoughts into one narrative. For *Lotlozar*, I was inspired by composers like Vivier and Rihm. As I was working on *Lotlozar* composition, I tried to improve my technique by writing an expressive music, which I would call Atmospheric music. I made use of Vivier's monody and heterophonical principles, and combined this technique with Rihm's dynamic use and motifs.

The information that I've gathered during my three projects helped me understand in which areas I would like to improve myself. The characters' sounds were determined by their psychology. I combine the general mood that I call atmospheric music with an expressive narrative. It is characteristic for my pieces that the psychology of a character is dark and depressive. I reflect this with music that focuses

specifically on the main character's psychology, no matter how many other characters are on stage. As I stage my stories, I create a living picture (tableau vivant) and I keep the stage static. This idea is inspired by the artists like Roy Andersson and Robert Wilson, who work with details and create static stages in drama.

The workshops I did, the classes I took and the Anorak music and theatre ensemble that I formed changed my perspective on theatre and music. I can now see theatre and music together, and know ways to reflect the voices of the characters, the concept and the direction.

The classes I took about theatre significantly improved my perception of the stage and deepened my understanding of Music Theatre. I already enhanced my musical language with the research I did, the artists I met and the performances I watched. My compositions became more personal. During the process of composing each piece, I learned how to create an overall form and connect this to theatre. I started to work with drafts to create my pieces. Each composition had a general idea and a concept paper where I collected my ideas for the composition, plus four drafts. The idea of each draft is to create the whole piece starting with the 1<sup>st</sup> draft and work out the details in the following drafts. The more time I spent working on the details and form, the more expressive the music became.

Instrumentation wise I created more specific sounds for each character. I created layers inside the music such as a layer of darkness, which represents the main characters mental environment, a layer of motifs, which represents the other characters mental environment (as perceived by the head character), and a layer with specific sounds and effects representing the visual on stage. By creating these layers, I enriched my sound by opening up to various possibilities by using multiple layers.

I look forward to further improve my musical and theatrical language in my upcoming projects. I feel that I created a solid base for this in the past two years. My goal is to continue writing music theatre pieces for different projects with different theatre groups. I will continue researching artists whose language is close to mine. I aspire to write stories, create characters and bring them to life with my compositions.

# Appendix

## Appendix I - Network

Peter Jan Wagemans	Composition main teacher; feedback and literature
Patrick van Deurzen	Research Coach; feedback provider
David Prins	Drama teacher; workshop and feedback
René Uijlenhoet	Electronic music teacher; feedback provider
Barbara Duifjes	Dramaturges; feedback provider
Christiaan Mooi	Stage Director; experience and feedback
Roberto Beltran- Zavala	Conductor; feedback provider
Anne Karin ten Bosch	Stage designer; feedback provider
Anorak Music&Theater Ensemble	Theater group; experience and feedback
Rotterdam Centrum voor theater	Theater group; experience and feedback

## Appendix II - Reference List

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### Youtube links

- [https://youtu.be/X7\\_g52JrshE](https://youtu.be/X7_g52JrshE) -Samuel Beckett: Waiting for Godot (1948)

- <https://youtu.be/bQIjiIQjoRU> - Alfred Jarry: Ubu Roi (1896)

- <https://youtu.be/PVdIrhVmCYI> - Nikolai Gogol: The Nose (1835)

- <https://youtube.com/h8qarJZ2AcA> - Claude Vivier (1981): Prologue pour un "Marco Polo"



## Appendix III – Evaluation with AnoRak Ensemble

Evaluation of the first project of AnoRak Ensemble: Café Dorst

### Questions

What did we do?  
How was it for you?  
How was the concert?  
How was it to work as part of a group?  
How can we improve it for next time?

- 1 Comments
- 2 Opinions
- 3 Improvements
- 4 Future plans

In December 2013, we had individual meetings with group members to talk about the music and act. On the 6<sup>th</sup> of January 2014, we started the one weeklong rehearsal. It was an intense week; we rehearsed for a few hours every day. All the rehearsals and individual meetings were recorded. On the 13<sup>th</sup> of January, we had a general rehearsal and light rehearsal in Korenbeurs, Schiedam. On the 14<sup>th</sup> of January we performed Café Dorst. The performance went very well. The audience found the performance very interesting.

Feedback from group members;

### Hans

We had a lot of work.  
I enjoyed the concert and the rehearsals. I was nervous for the concert.  
I am happy about the performance.  
Acting helps to perform.

### Sara L.

The piece worked very well.  
Because I took over from Sara M., in a way it was ready for me to step in.  
I regret not to be there the whole time.  
I was nervous.  
Acting helps me.  
The music was really difficult.  
I would have liked to get the music beforehand.  
The organization of the concert was very good.  
Light rehearsal was too chaotic.

### Sara M.

I like the performance and I also enjoy working together.  
Organization of the score could be better. (Timing of the distribution of the score).  
We could make a musical run through, in the beginning, before starting to stage the piece.

### Elin (costumes)

It was nice.

For the other performances we can make all the details and costumes more professional.

The costumes and other details can really belong to the characters.

We can actually go and buy instead of borrowing from the costume department.

It would be better to have more time to prepare the costumes.

I liked the rehearsals.

It is nice to grow with people and work together.

The rehearsals were relaxed and everybody worked very hard.

### Konstanze

I was very afraid of the first rehearsals.

I don't need the score earlier.

Concert was nice.

I felt secure in the group.

It was nice.

### Meriç

It was very nice to work together as the AnoRak ensemble.

The rehearsals were fun and at the same time we worked hard and I like the combination.

The performance went very well.

We can still improve the piece and perform more.

I had very nice feedback from audience about the players and the piece.

The audience was impressed by all the players' performances, the piece and the costumes.

### Feedback from Peter-Jan Wagemans (composition teacher)

Good ;

- Three individual groups doing something. They all have their characters. They all have their own space.
- Details of the piece.
- Humour & Tragedy

Improve;

- The piece was too long (25 minutes). 15 minutes would be enough.
- You could make the piece more tied and to get the speed in to it.
- Connect the scenes. You can create the streamlines better. You can take things out.
- Marta could create more inner tension.
- Kirgo could become even more tragic.
- Music could be more during the performance.

Assignment;

In 2 rehearsals only

- 1st rehearsal; detailed plan what you want to get out and connect better.
- 2nd rehearsal; put it on the stage (shorter version).

### **Future plan**

- Private facebook group
- Find an actor / ask Jochem if he would like to perform more.
- Organise concerts (find locations to perform Cafe Dorst by using the network)
- Organise costumes
- Visit other countries and perform it (we already have connections in Istanbul and a hall that could be used to perform).
- Video of the performance coming soon (work in progress)

## Appendix IV - Workshops

Below are the reports on the two workshops that contributed to my projects significantly. Especially the Leading and guiding workshop helped me improve myself as a group leader in my projects with Anorak theatre and music ensemble. The classes I took with Anna Karin helped me learn how to use the space and the stage and taught me to use theatre, drama and their visual aspects in a better way.

### I. Reports on workshops

#### 1.1. Elective Leading and Guiding - NM NAIP (Den Haag Conservatory 2013/2014)

##### Self Reflective Report

In this essay, I will talk about the module I followed on 2013/2014 called “Leading and guiding”. We will see in this report what were my personal experiences, what did I learn from it and how can I connect the things I learned to my future plans.

During the lessons, I have learned how to communicate to a group. In many of our exercises we started with creating a circle. In the beginning I didn’t realize that to create a circle is a strong way of communication. To be able to see each other and discuss in this way creates an equal level of communication.

Through the lessons, I have learned there are many ways to create. One of the things I found difficult with my profession is to create constantly alone. I realized as a composer that you don’t have to be always alone to be able to create something. It is the opposite, I have learned how to create collective and effective in the moment; fast, and not losing focus off the final result.

For me working in a collective way was something I had never tried. I have learned how to listen and to be patient for ideas of others. This gave me great strength. I am the conductor of a Turkish choir and before I found it very difficult to listen to all the singers and consider their ideas because I thought I had to be in control of the choir. Now I am able to listen and consider their ideas better for developing together. Also I learned how important it is to speak clear and express yourself with good constructed sentences. This made it easier to communicate my ideas to the group. I learned a lot from practicing that. I am more aware of myself talking and listening because of the course.

I like to learn different ways of expressing, such as reading out loud, acting, working collective, discussing about each others weaknesses and strengths. I found the fast translation between these disciplines to music very interesting. I learned to use our whole body and to not limit our selves.

Combining disciplines in the workshops opened a new door for me. During the lessons we didn’t have to be professional to be able to draw, act or integrate with different art form.

This experience during the course was a great experience for me. I believe with this course I have learned how to reach a group of people and how to lead and guide a group in suitable way.

#### 1.2. Elective Theatervormgeving (Rotterdam Centrum Voor Theater 2014/2015) with Anne Karin ten Borch

We learned to look to the space in a different perspective and use spaces that we generally overlooked. It was about becoming aware of and using space working with various techniques. The exercises we did during the lessons helped me a lot to become aware of the environment. It is useful both in my personal as professional life.

While we were doing practical excersises, Anne Karin gave us technical information e.g. aspects of design. The assignments that were given to us had clear connections to daily life. She wanted us to take pictures in which traces of time were visible. This assignment really integrated to my daily life. I was looking at the objects while I was walking on the street and started to see traces of time. It was an interesting experience.

In one of our lesson we learned how to look at a picture and see the details and the structures. That was such a good exercise; I use this in my daily life.

She thought us the difference between looking and seeing.

Anne Karin has a great talent for teaching, which shows by the structure, confidence, and safety that we experienced during the lessons. She is open, interested, and non judgemental which creates a positive and safe environment which clearly fuels the creativity of the participants.

## **Dvd Tracking List**

- 1.Score of Café Dorst
- 2.Video of Café Dorst
- 3.Score of Kayra
- 4.Video of Kayra
- 5.Score of Lotlozar
- 6.Video of Lotlozar