

SHORT REVIEW

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On the dissertation on the topic of

RHYTHMICS, MUSIC AND SOUND PICTURE AS POSSIBLE SUBSTITUTES FOR A MISSING DRAMATURGICAL STRUCTURE IN NON-VERBAL THEATER AND PERFORMANCES BASED ON NON-THEATRICAL TEXT

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The submitted dissertation is a scientific work of 122 pages. It consists of an introduction, an exposition in 4 chapters, a conclusion, a bibliography, which includes 95 titles, 19 of which are in English.

The object and subject of the study is rhythmic, music and sound picture as possible substitutes for a missing dramaturgical structure in non-verbal theater and performances based on non-theatrical text. The subject on which the reflections of the doctoral dissertation are focused is the use of rhythmic and vocal techniques in theatrical performances with missing dramaturgical and verbal structures, namely:

- Rhythmics as a substitute for the dramatic text;
- Theatrical music as a driver of theatrical action;
- Relation between rhythmic, vocal techniques, theatrical music and their application in the training of students;
- Development of psychophysical qualities through exercises in rhythm and sound extraction.

The method used is a theoretical and applied one. On the one hand, the study is based on theories and developments of modern scientists and researchers in the field of vocal methodology, cognitive and personal psychology, pedagogy, the interaction between rhythm and theater (Victor Turner, Dr. Lubomir Ignatov and Yanko Marinov, Karl Dalhaus, Parashkev Hadjiev, Konstantin S. Stanislavski, Jean-Claude Schmidt, Konstantin Karapetrov, etc.) aiming to study in detail theatrical music and its functions in the performance. On the other hand, a specific subject of the study is the work with students majoring in Drama Theater Acting at NATFA "Krastyo Sarafov", from first to fourth year inclusive, and their improvement and subsequent results in the vocal education classes of the curriculum.

The doctoral student has developed a training methodology which includes:

- a prepared program of rhythmic exercises;

- making out a vocal-exercises program;
- mastering rhythmic etudes (compositions of her own, from performances), replacing dramaturgical texts;
- conducting exercises with students related to sound, sound picture and sound score;

The proposed work has a distinct structure. Main goals and objectives of the study are defined in the Introduction. Problem areas are identified. Structure of the work is outlined.

The first chapter is devoted to the definition of functions of rhythm and music in non-theatrical conditionality, related to primitiveness and authenticity. Attention is also paid to the concepts of space and image in music.

The second chapter discusses the functions of theatrical music in the performance. The main emphasis is placed on the problems of the genre as a convention of fiction; it also addresses the problems of musical modalities; the connection music / theater, the musical theater specifics; theatrical music as an actor in the performance; sounds and words considered in the context of theatrical music; the relationship of music to lyrics.

The third chapter is practical and has the characteristics of a textbook with a synoptical structure. It could be further developed in the direction of an analysis of innovative elements and achievements during the learning process. It describes the teaching methodology and addresses topics such as: music and pedagogy; pedagogical musical activity; musical action as an alter ego; musical pedagogy and positioning within time; rhythmic forms and rhythmic formulas in nonverbal theater; introduction to rhythmic; rhythmic etudes and their theatrical verbalization; music as a partner of the actor; the musicality of the pause in the dramatic theater and the rhythm of the character; group rhythmic exercises; individual rhythmic exercises; practical training of the actor; sound, noise and tone; high and low frequencies; overtone; sound extraction, sound formation when working with the actor; the physiology and acoustics of the singing apparatus of the body; vocal breathing; resonance; voice psychology, singing as one of the functions of the body; habit as a psychological concept; conditioned and unconditioned reflexes; vocal sensations; arousal and restraint: external and internal; phase-hypnotic states; temperament and mastery of singing habits; the character in the singing process of the actor; will, memory and learning process; mental connection between the pedagogue and the student; vocal techniques when working with the actor; the specifics of sound extraction when working with the actor, etc.

The fourth chapter, named "Training Design", presents the main goals and objectives of the actor's musical training; expected outcomes; the training duration and the distribution of the training hours by academic years and semesters; target groups; technology and training strategies; the learning content; extracurricular engagement; conditions necessary for effective training; opportunities for additional consulting of the students; course policy and relationship ethics; interrelations; assessment, etc. Such a detailed presentation of a curriculum is probably of great practical importance, but I think the whole chapter should be formed as an annex.

In the Conclusion, Dimanova gives examples from her many years of practice for the need to turn rhythm, music, or sound picture into substitutes for a specific missing dramatic structure.

An in-depth study of one of the specifics of actor's training related to rhythm, music and sound picture in non-verbal theater can be mentioned as a contributing element.

The developed work can be introduced in the basic theoretical schooling not only of the students of acting, but also of their teachers. It also provides an opportunity for a wider development of basic thematic clusters related to the pedagogical education of students through music and rhythm.

As a positive quality of the dissertation, I would point out its practical application. This is understandable, as the author of the dissertation is a long-term vocal pedagogue at NATFA "Krastyo Sarafov".

There are a lot of technical, punctuation, stylistic, terminological inaccuracies in the text that need to be clarified. It is necessary to review and revise the quotes and the bibliography, indicating the cited sources correctly, according to the bibliographic standards. The text should be formatted more precisely. The research would be important for all specialists – from researchers, to teachers, to students who are interested in the actor's musical education and the problems of rhythm, music, and sound picture as possible substitutes for missing dramatic structure in non-verbal theater and non-theatrical performances. The dissertation author has provided the required minimum of two publications and numerous creative performances, for which she has been awarded many times.

Despite the recommendations made, when taking into account the prominent qualities of the work, as well as those of the dissertation author as an active artist and teacher, I give a positive assessment and propose that she be awarded the educational and scientific degree "Doctor".

Joana Spasova-Dikova