

Opponents review for Ivana Atanasova's Master Thesis **Musical Sensitivity and Actor's Expression**  
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In her Master Thesis the candidate claims aspiration to describe the processes happening in performer's body and mind when creating performance and performing with the main focus being on the ways how musical sensitivity influences these processes. She is trying to understand Theatre expression through musical means (as she puts it on page 12).

The body of the work is roughly 55 pages divided into 5 chapters.

Chapter 1 in three sections introduces the terms the candidates operates with throughout. The terms are: Inner rhythm, inner world/landscape, musicality and musical sensitivity. Ivana claims a performer can learn to listen to own inner rhythm and should realize that the rhythm of the performance differs from performer's private one. She is then explaining how musician relates to the instrument and the concept of expressing the inner world through an object. Then compares an actor having only the body as an instrument to express the inner world.

She follows with a layout of what are the implications of getting to know own body as an instrument. The variability of body as an instrument The consequences of having the body as the instrument. In this sense Ivana is trying to link Ivan Vyskočil's concept of seeing oneself from the outside as a partner.

In the third section there the possible limitations of body-instrument in a musical sense are outlined with the conclusion being that: *"important, is finding your own awareness of how you transform things in creation with the notion of rhythm."* p.15

Chapter 2 consisting of four sections is describing work on a performance where Ivana the author and performer is trying to consciously apply or at least reflect upon the concept of using music as key to understanding the structure, the dramaturgy and learning about self.

In chapter 3 the candidate offers assortment of examples of 20. century intersections of music and theatre theory and practice. Commences with themes of Jacques Attali's book *Noice: The Political Economy of Music* (concluding music is a language without words, message without a linguistic meaning) follows with Stanislavski's, Grotowski's, Meyerhold's, Brook's, Barba's methods of using musicality for theater means.

In chapter 4 Ivana describes her creating of Master authorial performance and her relying on the musicality of her poetry to be the key principle for finding the structure and putting the components together.

Chapter 5 concludes the inner music creates the bridge between the inner and outer world of an artist. And in the Conclusion expresses interest and excitement in further research, experimenting and practice in this direction.

I understand the work sets out an ambitious, exiting and interesting plan to follow musicality as the fundamental element of theatre and performing arts. I appreciate the chapters where the line is drawn to notorious theatre practitioners describing their understanding of and experiments with musicality. I miss an excursion deeper to the history of theatre where the music and performance were much closer and naturally bound.

I also appreciated the moments where the candidate draws on her voice and singing class experiences

(the classes at KATaP DAMU are mentioned) and also those of independent experimentation with voice. I feel more observations and descriptions of these processes would be helpful to understand the personal research of the topic and candidate's points.

I would wish the terms being used be clarified better and deeper, points rooted and justified more clearly and the research be more down to earth. It may also help to facilitate a video of performance attempts to understand the points presented. I wish good luck in further research and recommend the thesis for defense.

Questions:

What are the points where theatre performing becomes music? Do you have an answer? (A question posed in the thesis. Page 12 *“Here and after, we are going to move inside the frames of theatre performing and possibly touch upon the points where this art becomes a mutual sharing within another performing discipline and that is music.”*)

How did the rhythm have actually helped you in a performance? (*“Through this vertical exploration, the actor enters the world of his/her inner beats of which a rhythm is consisted.”* Page 13)

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