

Doctoral School of The University of Theater and Film Arts

“Mutabor”

Music Theater Directing at an Academy level

Reflections on the Possibilities in Music Theater Directing:

What Skills Should a Music Theater Director Have?

The Theses of the Doctoral Dissertation

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Considering contemporary theater tendencies, it is in the utmost interest of our cultural life to provide modern, up-to-date training for music theater directors, who could serve the public with productions of high standard, which do not simply rely on spectacular entertainment.

In my dissertation, I would like to propose a music theater director training form that suits the present day Hungarian theater system, relies on the opportunities provided by the market and serves the needs of the market.

This dissertation, accordingly, is offered as a resource material that may confirm or strengthen the form masters' or master trainers' individual preferences and emphases and that may be used as help in writing a comprehensive syllabus and methodology for academy-level music theater directors training.

The branches of prose theater and music theater differ in various ways: the form and content elements of their operations, their methods of production, their effect mechanisms show considerable divergences.

My conviction is that the music genres demand special directing and acting skills; therefore, their improvement also demand a distinctive training.

The music training within the University's theater director training with the aim of educating "allround" theater directors is doubtless successful and is justified, just as the music actor training that has been running for its third year by now. Both trainings seek a way to improve prose theater and music theater skills to reach an ideal, in which the person with the diploma possesses a combination of skills.

In my dissertation I explore the history of Hungarian music theater directors training. I survey the history of the music specialization within Hungarian theater director training and examine what possibilities Hungarian academy-level music theater directors training has considering what the historical past allows or dictates as well as what the examples of similar trainings abroad point to. I examine the objectives of

music theater directors training as well as the skills that one needs (and thus needs to acquire) in order to practice the profession of theater directing.

The training is designed for a five-year training period, which suits the present educational structure of The University of Theater and Film Arts in Budapest, but I keep considering and suggesting the various possibilities where the training may be modified to suit the 3+2 structure. Both in the traditional 5-year-training, and in the 3+2-year Bologna system (that is apparently less effective in art training, yet more and more wide-spread due to training tendencies), clear meeting and divergence points defining the training process of prose and music theater directors should be introduced.

I consider the tendency of merging certain theoretical and practical courses of the various specializations, a practice now in the University of Theater and Film Arts in Budapest and also in many foreign training programs, practical from the perspective of education-organization, and fruitful based on professional considerations.

The syllabus of the training, its courses, that is the scholarly and professional fields that appear in the training, are fundamentally determined by the music theater directing work, by the musical theater director's work process.

The examination and analysis of the work process throws light on the fundamental components, phases of teaching the profession, the sequence of subjects, and their inter-reliance.

The University of Theater and Film Arts in Budapest is an institution that openly bases its training on the master-student relationship, and trusts distinguished representatives of the profession to convey their professional knowledge via individual methods of their own. Nevertheless, mapping, undertaking and applying—or even criticizing—the various methods independently of the masters' practice, and even with the help of the masters may aid the university's image-building process.

The aim of this procedure is to raise the number of artists who have profound and complex professional knowledge in music theaters that have again come into fashion. Keeping this aim in mind I examine the courses and the areas of the theoretical and practical training, underlining the theoretical as well as skill-based and practice-based courses that may be taught for students of various specializations. I consider the divergences in evaluation, and finally I map the human resource and space requirements and discuss the necessity of inter-departmental co-operation in the training process.