

ARTS DEPARTMENT
SCHOOL OF ARTS AND HUMANITIES

MUSIC THEATRE AS A TOOL FOR ACTING TRAINING IN THE PRODUCTION **PEOPLE DOING STUFF**

Thesis presented by the
graduate student of the
Bachelor in Theater to
accredit the Honors Program:

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El musicoteatro como herramienta para el entrenamiento actoral
en la puesta en escena *Personas Haciendo Cosas*

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From left to right, Juan Carlos Carreño, María Yerín Guerrero,
Iván Rivera, and Xitlalli Reyes see a plane exploding
during the prologue of “People Doing Stuff”
performed in UDLAP Performing Arts Hall.

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INTRODUCTION

Music Theatre is a little-known term in the Spanish-speaking theatrical milieu and is one of the least developed and studied types of theatre by the theorists of this art. This project had as a principle to understand more precisely this concept and to find characteristics that could be useful for the development of new scenic proposals that involve music and theatre. In addition, the processes conducted for the staging of the play *People Doing Stuff* (*Personas Haciendo Cosas*) by Misael Garrido were analyzed, where several alternatives emerged for the musical-theatrical training of actors and improve the scenic performance of interdisciplinary artists. It was concluded that music theatre can be used to improve certain skills and that a long and strict work process is required in order to achieve a show with such specific characteristics. Artists need to know both disciplines to participate in productions of this nature and train with specific methods in order to develop the skills that these shows demand.

THEORETICAL FRAMEWORK

In this thesis, I will present my research on the relationship between music and theatre until I arrive at music theatre. Based on Ryan Green's research and some examples of music theatre proposals made by international companies, I will try to identify how the relationship between music and theatre arises in these shows so that music theatre can be differentiated from other well-known genres that have been the result of the mixture between these two disciplines.

In addition, I will present in a descriptive way how the experimental process of the staging of the play *People Doing Stuff (Personas Haciendo Cosas)* by Misael Garrido was experienced, which is part of this artistic creation project, and which is based on the aforementioned research related to the musical-theatrical principles to provide new alternatives to the current scenic languages and which was of great relevance for the formation of interdisciplinary artists.

With this work, I intend to expand the scenic possibilities, as well as the processes of creation of theatrical works offering new alternatives with the use of music to enhance the acting work since, for me, the joint knowledge of music and theatre should be essential for any performing artist, regardless of the role you want to play within this medium.

THE ROLE OF MUSIC IN THEATRE

Music and theatre have maintained a close relationship since the beginning of the latter. Fuensanta Muñoz reminds us how the Greeks wrote two myths in which the gods discovered music. In the first one, Athena invents music as an expression of human feelings, in response to the pain that invaded Medusa's sister. In the second one, Hermes built the lyre by taking the shell of a turtle, as if it were the tangible sound of universal harmony (para. 4). Thanks to the second myth, music was appreciated as a means of human expression exclusively for feelings, which is why in the Dionysian festivities this art was used in gratitude to the gods and over time became what we know today as theatre. Since then, music and theatre have been conceived as complementary arts, because thanks to this combination different genres and styles have been developed.

The use of music in a theatrical work can be very stimulating and effective for the spectator, while it can help to enhance its objectives and discourse, which means that we have the alternative of taking advantage of music as a theatrical sign since its practical functions are directly connected with its symbolic functions. Therefore, it is essential to determine how it is going to be used, at what moment, and for what purpose. When we make this crucial decision, the first thing to keep in mind is that when we direct a play, we become the official spokespersons of the story and, therefore, we must take care to design the ideal sound environment so that the spectator can absorb the experience in its entirety. As creators, we must ensure that the entire sound ensemble can interact with the rest of the theatrical elements.

In her article "Music and performing arts" ("*La música y las artes escénicas*"), Fuensanta Muñoz helps us to understand the meanings that music has acquired so far:

"Meanings originate within specific cultural codes, and even more so when they refer to ideas, that is to say, their values may vary from one culture to another. For Westerners, high notes are clear, joyful, vital, while low notes indicate sadness, and darkness, a case that is reversed in the case of Arabic or Hebrew music. The values and meanings can vary even for diverse groups within the same cultural environment. Moreover, they have the particularity of being imprecise, indefinite; they are vaguely appreciated and can hardly be specified" (para. 6).¹

Therefore, when choosing the music that will make up our staging, we must be careful that the meaning does not determine the emotion or the message to be represented, but that the music helps us to create an atmosphere conducive to the viewer to interpret the whole in their way.

Then, the author explains that, in the theatre, we can classify the meaning of music into four types:

1. Those that allude to space and movement.
2. Those that indicate objects and events in a place.
3. Those that allude to character, state of mind, and emotions.
4. Those that represent and refer to an idea (para. 5).

¹All quotations from Spanish texts have been translated from the original by the author of this paper.

In theatre, music does not stand on its own, since its functions are governed by the rest of the theatrical elements; in other words, music adopts symbolic functions that can be summarized in two classifications:

- a) Music created by the actor, such as singing, which is part of the fictional representation.
- b) The music created by an orchestra, or that which is external to the staging (para. 7).

In this way we can affirm that music can be used as a sign in any theatrical genre we wish, considering that it is not an essential element, since a theatrical work can be performed without the intervention of musical signs, which was not the case in ancient cultures since theatre had emerged together with music as an essential element. The fact that in the post-classical European culture, the theatre has developed primarily as a spoken art, provoked the emergence of new genres that combined these two arts, such as opera, for example.

Raposo mentions that music has always been an indispensable element in dramaturgical conception and that it was most reflected in Spain during the Golden Age (1). On the same subject, Antoni Rosell says:

“The performance of a theatrical text without music that was originally conceived, written, and composed with music, as often happens nowadays when Greek tragedy is performed, suffers from an important absence, parallel to hearing the text of an opera by Mozart or Wagner without music, in which the performers would recite their text without any melodic inflection and without the instrumental accompaniment that accompanies the voice” (233).

However, the role of music in theatre has evolved drastically and in distinct aspects, since, as José Romera explains, new genres have emerged, such as Chinese opera, Kabuki, grand opera, operettas, or zarzuelas in Spain, to mention just a few examples. Even in many other countries, lyric theatre exists as a tradition and in varying forms. Even in the 20th century, the theatre experienced a revolution when music took a very essential role in performance. Adolphe Appia was one of the contemporary theatre artists who has explained this phenomenon in greater depth since he defines music as "The central nucleus of the scenic fact" and, starting from the notion of rhythm, he supports the work of the actors and even the expressive function of lighting (Romera 43).

Then emerges one of the best-known combinations of music and theatre today, which is musical theatre, extraordinarily successful in Western culture. According to Oxford University's LEXICO dictionary, this type of theatre is defined as "A dramatic genre in which singing and dancing play an essential role". I agree with the initial aspect, but the dancing parts are not essential in musical theatre, although they do contain them. The truth is that these stage productions integrate music into their emotional plot, with musical accompaniments and interludes, always seeking spectacularism and with specific functions throughout their development.

PROJECT ORIGIN

As a child who grew up with a deep love for music, at the young age of 8 years old I began my formal studies in music at the Conservatory of Music of the State of Puebla in Mexico, where in the absence of a composition program, I was forced to choose the piano as my main instrument to conclude a Piano Music Technician in 2016. My great interest in music theory, choral ensembles, composition, harmony, and the performance itself, led me to work on various theatrical projects that used music. A curious chain of events led me to get involved in theatre as an actor in 2013, where I gradually discovered and became aware of the skills that these two disciplines were providing me; for example, music had prepared my rhythm and coordination to use them to my advantage with my voice and body in theatre, while the latter helped me to improve the concentration and memorization that I lacked in my piano and choral recitals. Thus, I decided to study for a degree in Theater, because I saw it as the perfect opportunity to continue doing something I was passionate about, and at the same time it gave me infinite possibilities to continue working with music.

This project emerged as a need to involve music and theatre in alternative forms to musical theatre, dance theatre, opera, zarzuela, and operetta, among many others. I intended to experiment with a scenic language where music played a significant role, where one could play with the actions, movements, and sounds generated by the actors themselves, but especially where dance and singing did not play an essential role.

My inspiration came from several films where the visual sequences were synchronized with the sound design in highly creative and novel ways. Michel Chion explains this concept by calling it *synchresis* in audiovisual: *“It is the irresistible and spontaneous welding that occurs between a sound phenomenon and a momentary visual phenomenon; when they*

converge at the same point, (this relationship is) independent of all logic” (65). From this knowledge, my goal was to develop this concept and adapt it to a live show such as theatre, leaving aside the digital tools, such as editing, used in film media.

The research on the use of music in theatre led me to learn about other studies on sonority in the performing arts. Natacha Muñiz tells us that in concerts or recitals, we put all our attention on the music, regardless of the elements such as the space, the audience, and the visual environment such as scenery, costumes, and lighting, among others; however, the music, i.e. the sound, is produced by the actions performed by the musicians; for this, they have to perform another series of actions specifically with their instruments, such as taking them, playing them, rubbing them, passing the sheets of a music stand, and many more actions that inevitably will also produce sounds. However, the latter become sonorous residues of the scene that often go unnoticed. The fiction that is created throughout a piece is interrupted by these small extraneous sonorities. Muñiz states the following:

“This means that the concert has the characteristic of creating short moments of fictionality, which are the moments in which the music sounds, the moment in which the sonorous event is so powerful that it can eclipse any of the other constellations that surround it. After that moment, the performer (who limits himself with the term musician) breaks the fiction by returning to everyday and necessary acts: putting down the instrument as needed, coughing, or clearing the throat as needed, telling something to a partner as needed... in other words... revealing, again and again, the threads that move the action!” (170-171).

On the other hand, in theatrical events, the main focus is divided between text and action. Contrary to the concert, a permanent fiction is proposed in the theatre. If we deal only with the action, we can say that in the theatre the actions are as clear as the music in concerts, however, Muñiz states that the sounds produced by theatrical actions fall into the same erratic terrain as the sound of a musician's actions:

“Just as the actions are visual residues in the concert, the sounds produced by the actor's actions become unwanted products of the theatrical sound and contaminate the sound space, just as the musician's movements contaminated the visual scene. In this way, the essential fiction of the theatre is cracked by disruptive and unpoetic sonorities” (171).

Once I clarified these opinions, I wanted to take advantage of those residual sounds in favor of the performance to generate an alternative language and make those noises part of the theatrical experience as well. In this way, I came to discover the term music theatre, which does not have a great incidence in Hispanic theatrical terms.

THE MUSIC THEATRE AND ITS BEGINNINGS

There are few results found for *music theatre* in academic search engines such as EBSCO, Google Scholar, and more, where most of them speak of the term as a synonym for musical theatre. Thanks to the book "Music Theatre: Concepts, Theories and Practices" by Ryan Green, I was able to better understand the concept and how it came about:

"'Music Theatre' as a term, emerged in the 1960s. It was created as a response to opera, calling for a medium, which is smaller scale and not as boldly dramatic as opera. Music Theatre was developed about the same time as rock musicals from America came about. Music Theatre is often confused by most people with Musical Theatre, which are often nicknamed 'musicals'. Musicals previous to this time tended to be more opera-like, using large orchestras and mixing popular music with more operatic styles. [...] While musical theatre continues to be the most popular form of theatre entertainment music theatre attempts to move away from following popular culture and looks more towards being a 'high-art' medium, which is a lot more challenging and experimental than musical theatre" (9).

Besides Green, few companies have experimented with this concept in a not-so-specific and not so developed way, so it is difficult to define the characteristics that a genre as recent as music theatre can possess. For this reason, I will list some examples that can be classified within this genre:

- [Punchdrunk](#): is a British theatre company founded in 2000, which has been a pioneer in developing immersive theatre, where the audience chooses what to watch and where to go. Their productions take place in big facilities, such as buildings or warehouses, where the audience is free to follow the actors or observe the place itself so that wherever they go there is always a story to tell. A key element in these productions is the use of music, as they rely on three-dimensional sound to create a sound environment that amplifies the experience of the audience and thus represents the spaces of the real world through this theatrical effect.
- [Kneehigh](#): is a theatre company from the 1980s located in England. Their work can be considered music theatre, as it is small-scale and driven by music, which is usually programmatic and tells a story so that the actions are supported by the music. Being an experimental company, it is difficult to differentiate between an experimental style and a music theatre style.
- [London Road](#): was a music theatre play created by Adam Cork and Alecky Blythe in 2011. For this play, interviews were recorded with the citizens of Ipswich after the Steven Wright murders occurred. For this play, songs were created from the recordings, and absolutely all accents and inflections were reflected in the score so that the actors recreated these interviews on stage. In 2013, this production was brought to the big screen and was considered within the musical theatre genre.
- [Remote Madrid](#): is a project developed in 2019 in Madrid by the theatre company [Rimini Protokoll](#), founded in Berlin but which takes its productions to many countries in Europe. In this immersive theatre experience, a group of forty people is driven around the city with wireless headphones on. A voice guides them along the way and

challenges them to make decisions that unconventionally transform their environment. Through their headphones, participants listen to a series of recordings in binaural sound, using music as a means to transform their environment as if it were a movie.

Knowing these fusions between music and theatre, we can conclude that a music theatre piece uses music as a means to enhance the spectator's experience and to transform the scenic language, without the need to use other tools such as singing or dancing as part of the show, as is usually the case with opera or musical theatre. Even so, music theatre is a very recent genre that is still being explored, so its characteristics and limits cannot yet be categorized to define those pieces that are music theatre and those that are not.

Once I understood these terms, I began to generate my alternatives and my own starting points based on observation to create a show of that nature, which meant that I could freely experiment with these two disciplines and create something that would inspire me as an artist. So, I started with specific qualities that I designated myself to begin this project:

- Music should be directly related to the actions and work of the actor.
- That the music will help the actors to polish certain performing skills.
- Working with music and theatre as an interdiscipline, where the two are conceived together from the root but retain their unique properties, where both *"approach, feedback, and 'mix' for the construction of a spectacular event where what each discipline contributes is difficult to extract and visualize whole or individually"* (Márquez 23).

THE ORIGIN OF THE IDEA

At the beginning of 2018, I began to look for some theatrical text with which I could explore the music theatre concept, to perform a staging where I could use this alternative language and somehow, I wanted to find a text that within its dramaturgical characteristics would give me the freedom to improvise, to play and experiment along with the actors. It was then that I discovered the masterpiece of the theatre of the absurd entitled *People Doing Stuff* (*Personas Haciendo Cosas*) by Ecuadorian playwright Fernando Misael Garrido, which was honorable mention of the [Fifth Independent Young Playwright Award 2017](#) of editions [TeatroSinParedes](#).

When I read this play, I found it very ingenious because, being an absurd play, it manages a surprising language game and questions the relationship between reality and fiction that theatrical conventions have, with dual "characters" that blur the line between the actor and the roles they play. Throughout all the scenes I saw the opportunity to include music, and even the play itself was giving me guidelines and ideas to develop a musical concept from the clean dramaturgy and the actions suggested for the actors. It was then that I chose this play to adapt and take to the stage. Garrido, very kindly, authorized me to use his work for the development of this project.

My goal as creator was to exploit the concept of synchresis to bring to the stage a show where the actions fit with the music in an organic, simple, and interesting way, where the music not only served to drive or support the emotions to be provoked in each scene but played as a conditioning element to the point of giving the impression that they move forward according to the music we hear, as in musicals.

Cholula, Puebla a 5 de abril de 2019.

Presente

Estimado Misael Garrido:

Mi nombre es Paul Javier Delfín San Martín, y actualmente soy estudiante del 6° semestre de la *Licenciatura en Teatro* en la Universidad de las Américas Puebla (UDLAP). Desde hace más de un año, soy miembro del Programa de Honores, que tiene como finalidad distinguir y apoyar, por su nivel de excelencia académica y compromiso, a los estudiantes con los mejores promedios académicos, promoviendo el desarrollo académico de sus integrantes con la realización de un proyecto de investigación o creación artística, que cada uno de sus participantes realiza bajo la tutela de distinguidos profesores, creadores e investigadores, en mi caso, el Mtro. Sergio A. Castro Medina quien además de ser profesor en el departamento de artes es el titular de la *Dirección General de Difusión Cultural*.

Mi proyecto de investigación está enfocado a la creación artística del teatro-música, un concepto poco conocido en Latinoamérica y que me gustaría experimentar con mayor profundidad en una puesta en escena que pienso desarrollar como director (y en colaboración con miembros del departamento de artes) en el periodo de agosto-noviembre del presente año. En la búsqueda de obras que pudieran trabajarse bajo este concepto, he leído "Personas haciendo cosas", la cual me pareció ideal por la cantidad de acciones que se pueden realizar y las situaciones tan desvinculadas que se presentan.

Mi objetivo con este proyecto, es dar lugar a un nuevo tipo de espectáculo donde la música y el teatro jueguen un papel protagónico por sí mismos, cada uno con su propia personalidad, pero cohesionados en la puesta en escena; es un tipo de teatro en el que los estímulos y las acciones que llevan a cabo los personajes en escena, son también auditivos; los movimientos, impulsos, atmósferas, ruidos, y básicamente todo lo que podemos ver en el escenario está musicalizado, logrando un espectáculo rico en sensaciones auditivas, visuales y sensoriales. Soy partidario de la interdisciplina y me parece importante que los artistas escénicos tengan conocimiento y reciban entrenamiento en las áreas de música, teatro y danza con el fin de enriquecer el trabajo y potencializar el discurso en escena.

Con "Personas haciendo cosas", quiero poner en alto el teatro universitario, mostrando la calidad y el nivel de los futuros profesionistas escénicos, capaces de generar propuestas que contribuyan a articular mensajes potentes.

Dado lo anterior, quisiera obtener tu permiso (o uso de derechos con fines académicos) para poder utilizar esta obra como parte de mi proceso de investigación y que pueda ser presentada tanto en la universidad como en algunos foros en Puebla, sin fines lucrativos y logrando a través de ésta el proceso creativo del teatro-música. En caso afirmativo, me gustaría también que estuvieras al tanto de los avances e inclusive tener algunas pláticas acerca del uso del concepto en esta obra.

Sin más por el momento, me despido y espero tu amable respuesta.

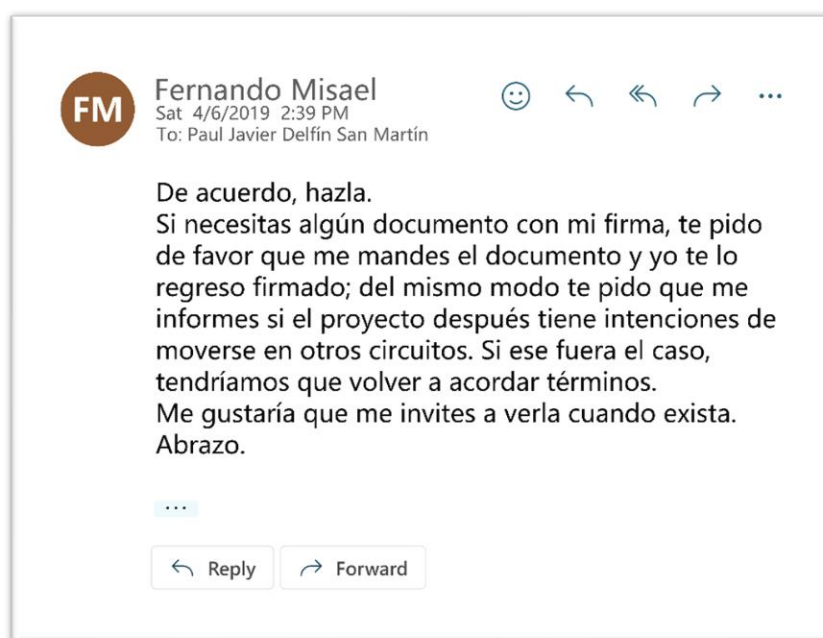
Cordialmente,



Paul Javier Delfín San Martín

ABOVE. Letter written by Paul Delfín to Ecuadorian playwright Fernando Misael Garrido to request the rights of the play *People Doing Stuff* (*Personas Haciendo Cosas*).

This work seemed to me particularly important for the training of interdisciplinary performers, who can find in this type of theatre the union between these formative arts, so I consider it as a starting point for the development of a musical-theatrical pedagogy, which establishes interactions and goes beyond the application of pre-established musical activities in the theatrical context and vice versa.



ABOVE. Response from Fernando Misael Garrido via email, authorizing the use of the play for its performance at the Universidad de las Américas Puebla.

CONCEPT DEVELOPMENT

During the course in Theatre Directing with Dr. Karoliina Sandström in the spring of 2019 I wanted to use the final project, which consisted of directing a scene of any play of our choice, to start devising a first music theatre proposal. For this, we had to make a directing plan, where we included the context of the play, the playwright, a defined schedule where we specified what we were going to work on in each session, as well as the rest of the production elements, such as actor profiles, props, costumes, music, lighting, and scenography. I decided to use this project as a small music theatre pilot and adapted one of the scenes from *People Doing Stuff* (*Personas Haciendo Cosas*) to evaluate how the process could work in this first proposal until the performance with an audience. For this pilot, I chose two of my colleagues to be the actors:

- *Rodrigo Román*: who has been training for several years and whom I admire as an actor, and who also knows music theory, in addition to knowing how to play some musical instruments.
- *Tiki Castillo*: a versatile and talented actress, who was trained as a dancer since childhood, and although she does not know music theory, she has a noticeably clear notion of music, although different from Rodrigo's, because for dancers music is translated into different times and into movement.

My main interest was to know how each actor related to the music, how they perceived it on stage, and how it helped them to develop a change in their performance, such as in their voice, their movements, their improvisation, and other scenic qualities.

Something that caught my attention about this project is that I could work with music from the beginning of the rehearsals, that is, from the warm-up for the actors, from the

process of creating the scenes, until the final performance, so I began to experiment with this musical-theatrical concept from this pilot.

To do so, I established a series of steps to conduct the process:

1. Musical-theatrical exercises
2. Blocking process
3. Incorporation of music into the scene
4. Practice and memorization

1. Musical-Theatrical Exercises

To introduce the actors to working with music theatre, I designed two exercises that would help them to have a notion of the music theatre concept on stage:

- *First exercise:* consists in that the two actors, separately, must create a rhythm based on a sequence of movements, made up of four actions, so that they can be repeated as a loop, involving their body, their voice, and even an object, all completely free. Once the actors have their rhythm well defined, they must place themselves in front of each other to interact with their rhythms, that is, they have to react freely to the rhythm of the other person, either by repeating their own or their partner's rhythm or by responding to some stimulus that has caught their attention, among many other possibilities, until both create a connection that helps them develop their rhythms together almost unconsciously, like a game. This exercise helps to create a musical connection on stage and encourages participants to experiment with the concept of rhythm and interaction.

- *Second exercise:* in this exercise, the approach is more choreographic, and consists of asking the actors to react to the music in terms of movement. To do this, a piece of music must be selected, and they must react by moving as if they were dancing so that the improvised movements evolve into defined movements. Another feature of the exercise is that the actors have the option of interacting with their partner and their movement. The interesting thing about this exercise is to experience how the movement and interaction are different depending on the musical style that is proposed.

2. Blocking Process

To block the scene, I followed a traditional theatrical process, where the text is analyzed, and the background of the characters, their context, and the conflict are defined. Then the actors memorize their dialogues, the scores of images and intentions are created, and then the movements and actions of the scene are marked. Once these elements were well assimilated, we introduced the music.

3. Incorporation of Music into the Scene

In this step, my job was to choose the instrumental music so that the scene would adapt to it and could help the actors. That way, they could use the music to their advantage to create plot points and definite interactions on stage.

4. Practice and Memorization

As in any staging, the last step is practice and memorization, where all the elements that make up the scene are put together, in order to achieve good cohesion from beginning to end through repetition. In this step, more details emerge that help to enrich the scene.

THE PILOT SCENE

The process with Rodrigo and Tiki was very enriching because they are artists who are always willing to explore and have a lot of initiative. The only factor that did not work in our favor was time, since this process consisted of eight one-hour rehearsals and the final performance, we had to define a specific rehearsal schedule (Table 1).

1st Rehearsal	Scene reading and theoretical introduction to music theatre
2nd Rehearsal	Second reading and first exercise
3rd Rehearsal	Analysis of the text and characters, and second exercise
4th Rehearsal	Blocking of the scene with the learned text and review of exercises
5th Rehearsal	Incorporation of music into the scene
6th Rehearsal	Polishing the scene
7th Rehearsal	Restructuring of the scene
8th Rehearsal	Dress rehearsal and recommendations
Final Performance	

ABOVE. TABLE 1, SCHEDULE. This table shows the organization of the rehearsals so that the work schedule will be adapted to the blocking process in the agreed time.

The exercises and scene blocking were conducted during the same session so that the actors could relate the different elements and be able to apply them to their performance in the scene.

As for the musical-theatrical exercises, the result was very favorable, as both actors understood the objectives and allowed themselves to experiment with the necessary

elements. In Rodrigo's case, it was noticeable that his proposals were more directed to the musical realm in the first exercise, as he was able to develop new rhythms from Tiki's and create a musicality with the sounds



they both generated. As for Tiki, she excelled in the second exercise, as in her movements she applied repetition as a stimulus for Rodrigo, and together they created body patterns in terms of action and reaction.

When analyzing the scene, we divided it into two parts: the first, where the actors acted as themselves, and the second, where they became the characters proposed by the fiction. For this purpose, it was especially important to highlight two types of acting:

- *Personal acting*: refers to the moments in which the actors play "themselves" on stage.
- *Fictional acting*: for the moments when they turn into their respective "characters".

One way to distinguish both types of acting was through the music, where each type was defined by a very characteristic musical style within the scene. For the first one, I decided to use percussive music, upbeat drum mixes, claps, and



TOP. Rodrigo Román and Tiki Castillo rehearse the first part of the pilot scene with music in room CE-214 at UDLAP. ✦ ABOVE. The actors rehearse the second part of the same scene.

stomps, while, for the second one I used the music of more varied styles but contrasted to the percussive music of the first one.

Once the actors had assimilated the difference, we blocked the scene like any conventional play, so that the actors would have a truly clear notion of the emotions and plot points in order to achieve the emotional and attitudinal change required by their characters.

When the blocking was well defined and memorized, I selected the music based simply on the emotion that the actors were transmitting to me, so my job was to time each fragment between each plot point and assign a certain musical passage, and then edit all the audio so we could rehearse. When we got to this part of the process, it was difficult to match the scene



ABOVE. Rodrigo Román and Tiki Castillo acting the personal part of the pilot scene with music included in room HU-225 of the UDLAP.

with the music. Adding an element with so much weight was difficult for the actors, who were trying to coordinate all the components without success. Although each element was well realized separately, it was difficult for me to identify why they didn't work together.

Dr. Karoliina was present at the sixth rehearsal and gave me feedback on what she observed. From her perception, everything was moving too fast, so she recommended me to play with the rhythmic nuances, both in the text and in the music. On the other hand, the music seemed excessive, as if it were a completely foreign element to the actors.

During the seventh rehearsal I tried to make the actors feel more connected to the music, but it didn't quite work, as if something were impeding them from being attentive to

all the elements around them. This process was evident in the performance of each of the actors.

For Rodrigo, what worked in this process was that he was able to internalize the music very well, which helped to improve his performance, since the music gave him the guidelines to react to a certain musical stimulus or to give a real intention and depth to his text, and he looked as if the music was an extension of his performance, although being focused on the relationship of his voice with the music,

he left aside the corporal part. With Tiki, it was quite different, as the connection between her performance and the music was very scarce, as if the elements were completely isolated and, unlike Rodrigo, the music seemed like a distractor for her, as it caused the text she had already



ABOVE. Rodrigo Román and Tiki Castillo acting the non-musical fictional part of the pilot scene in room HU-225 at UDLAP.

memorized to begin to be forgotten. This contradiction made me realize that, although we had worked on the same exercises and concepts, the process did not work the same for both of them.

In the end, as I did not want to present an unstable work, where the music of the personal part would work well and the fictional part would not, I chose to do the fictional part without music, giving priority to developing and deepening Rodrigo and Tiki's acting.

PROCESS READJUSTMENT

“Contemporary Western actors do not have an organic repertoire of ‘advice’ to provide support and guidance. Their starting point is usually a text or the directions of a theatre director. They lack rules of acting which, while not limiting their artistic freedom, help them in their different tasks” (Barba y Savarese 8).²

Starting with this interesting statement by Eugenio Barba and Nicola Savarese, I will analyze my theatre directing piece in which I focused on exploring with the actors a scenic language that combined music and theatre. What interested me most as a director in this sense, was to identify the reading of the performance to enhance the concept of a show that includes these two performing arts.

I start from the idea of these two authors because they mention that it is important that artists receive an education that includes music and theatre equally. It is not enough that they take courses where they know the basics of one of the two disciplines, but it is pertinent that they train hard in both arts to achieve a better level and, therefore, make the production more complete. I agree with this idea because a show that includes two arts such as music and theatre should be well studied by the actors to facilitate the understanding of the performance system and achieve better results.

Although the actor-musical preparation is extremely important, it is necessary to conceive music theatre as a language that requires a much more complex reading, since it

² This quote from the Portuguese text was translated from the original by the author of this paper.

depends on all the other theatrical elements and, of course, on the audience's understanding to achieve a language that generates more powerful discourses.

Within the brief fifteen-minute scene, there were some aspects that I wanted to emphasize. In the first part of my piece, the personal part, I wanted to show a bit of the actor's preparation before embodying a character or performing, such as the physical and mental preparation, the transformation through costumes, makeup, etc., through actions driven by the music. What we were able to produce with the application of music was a choreographed scene, in which the musical tempo was coordinated with the movements of the actors.

What I could observe during the process in which we included the music, is that it helped the actors in terms of body fluidity, because for the personal acting part, the actors developed a very defined tempo guided by the music that stimulated their movements and actions, as well as providing a unique quality to their acting intention. These characteristics were lost at the moment of switching to fictional acting, where everything became a little more clumsy and not so cohesive, as the quality of the actors' acting skills decreased a lot.

It was then that I realized that, in order to realize the complete play *People Doing Stuff* (*Personas Haciendo Cosas*), it would be necessary to work with the actors for a longer and deeper period so that they would recognize the music theatre system and appropriate it to their performance. For this, it would be necessary to work on aspects such as the sonority of the word and the kinesthesia of the executing body, provoking a more defined theatrical expressiveness in each rehearsal.

María y Juanca

QUINTA ESCENA: PERSONAS HACIENDO COSAS

36
 ← Una persona: ¿Qué estamos haciendo? M - Saber
 ← Otra persona: ¿Qué? J - Entender
 Una persona: ¿Qué estamos haciendo?
 Otra persona: Nada.
 Una persona: No, sí estamos haciendo cosas, ¿qué estamos haciendo?
 Otra persona: Nada, acabamos de limpiar el lugar...
 Una persona: ¡Ahora! ¿Qué estamos haciendo?
 Otra persona: No sé, nada. **37**
 Una persona: ¿Nada? Estamos haciendo cosas, ¿qué estamos haciendo?
 Otra persona: No sé, no sé... ¿qué quieres escuchar? → ⊖
 Una persona: ¿Qué puta madre estamos haciendo? Eso quiero saber.
 Otra persona: No sé, nada, no estamos haciendo nada... Ya, tranquila.
 Una persona: Estoy tranquila, tranquilízate tú. M - Impotencia
 Otra persona: Yo también estoy tranquilo. J - Tranquilizar
 Una persona: Entonces contéstame.
 Otra persona: ¿Qué?
 Una persona: ¿Me puedes contestar lo que te pregunté?
 Otra persona: ¿Qué estamos haciendo?
 Una persona: Eso, qué estamos haciendo. ¿Me puedes contestar?
 Otra persona: Es que no entiendo la pregunta.
 Una persona: Tú y yo, qué estamos haciendo...
 Otra persona: Pues es que no estamos haciendo nada, ¿te puedes tranquilizar un momentito? **38**
 Una persona: ¿No estamos haciendo nada? En este momento dices que no estamos haciendo nada, ¡jok! Pero entonces, ¿qué hacemos cuando no hacemos nada? ¿Me puedes contestar eso?
 Otra persona: Ok... te lo voy a contestar, pero necesito que me especifiques la pregunta.
 Una persona: No, perdón, pero no puedo y me niego a intentar ser más específica: es que me parece que la pregunta es muy clara.
 Otra persona: Oye, tranquila. **39**
 Una persona: No me toques, contéstame, ¿qué estamos haciendo?
 Otra persona: Corazón, tranquila; ven, siéntate un momento.

40
 Una persona: No me voy a tranquilizar, puta madre, entiéndeme, no me voy a tranquilizar, no quiero, no, no, no, no, no. → ⊖
 Otra persona: Ok, entonces, ¿qué quieres hacer?
 Una persona: Quiero que me digas qué estamos haciendo, porque yo no lo sé; te estoy pidiendo ayuda porque no sé la respuesta; ayúdame, por favor, dime qué estamos haciendo; ¡no te acerques!
 Otra persona: Ok... M - Desesperación
 Una persona: Vete para allá. J - Tranquilizar
 Otra persona: ¿Aquí?
 Una persona: Más cerca.
 Otra persona: ¿Aquí? → 0:50
 Una persona: Sí, ¡no te muevas! Ahora, vamos a saber qué estamos haciendo, vamos a saberlo o nos olvidamos de todo, ¿me oíste?
 Otra persona: ¿A dónde vas?
 Una persona: ¡No te muevas!
 Ruido → 1:15 → ⊖
 (Una persona se va y regresa a los pocos minutos con un taladro encendido apuntándole a Otra persona.)
 1:21 M - Amenazar
 Una persona: No voy a continuar con esta mierda, hasta saber exactamente qué, por qué y para qué estamos haciendo cosas.
 Otra persona: No me vayas a asesinar, por favor. J - Sobrevivir Desesperación
 Una persona: Tienes que ayudarme, no lo entiendes.
 Otra persona: Sí, te ayudo, te ayudo, pero ten cuidado con eso.
 Una persona: ¿Qué estamos haciendo?
 Otra persona: No sé, tengo mucho miedo y estoy temblando.
 Una persona: Eso no, ¿qué estamos haciendo? Concéntrate.
 Otra persona: Estoy concentrado.
 Una persona: ¡Relájate, puta madre! ¡Respira! ¡Tranquilo, carajo!
 Otra persona: Me relajo, respiro y me tranquilizo.
 Una persona: ¿Qué estamos haciendo?
 Otra persona: Yo estoy parado en un rincón.
 Una persona: ¡Sí! Eso es, ¿qué más? → ⊖
 Otra persona: Tú me estás apuntando con un taladro encendido.
 M - Sorprender
 J - Obedecer

ABOVE. First page of the fifth scene of the play *People Doing Stuff* (*Personas Haciendo Cosas*) which has the same title.

Una persona is played by María Yerin and *Otra persona* is played by Juan Carlos.

We can observe some details of the intentions that each actor develops with their character.

The numbers enclosed in boxes represent the number of musical tracks that needs to be played at that precise moment.

The numbers that appear between dialogues (such as "Ruido → 1:15"), mean that there is a specific musical cue for that dialogue, pause, or action.

The brief process of the scene with Rodrigo and Tiki gave me some results to restructure the steps within the actor training process to achieve a closer relationship between music and theatre.

At that point, I realized that if I was going to train new actors for a show of this nature, then I could focus on developing certain skills that would help them become better interdisciplinary artists. So, just as they worked for me, I defined the following skills to develop:

1. Rhythm
2. Coordination
3. Concentration
4. Memorization

These four elements are essential for musical performance, and at the same time they are essential for acting performance, so that, with music theatre training, actors could develop these qualities to improve their performance.

I could easily notice that it was not necessary to change the four steps I had already defined previously, but that within each step I only needed to adjust certain aspects.

1. Musical-Theatrical Exercises

One of the aspects that I needed to improve was to find new and more varied ways to work on musical-theatrical exercises with the actors, but to work on them for much more time within the process to reach a true acting training. In addition to the first two exercises that I had already developed, I selected five theatrical exercises from the book "112 Acting Games" and adapted them to have a relationship with music, I also took advantage of an exercise

learned by a teacher, and I designed the last one myself, adding up to a total of seven new exercises that would contribute to the actors having clearer musical-theatrical notions through experimentation:

- *Third exercise: “Bing, bang, bong: The whole group should stand in a close circle so that they are practically elbow to elbow. Tell the students that the selected person must put her hands together and point toward any person in the circle, except the person on her immediate left or right. As she points, she must say the word ‘bing’. Now that person must point at someone else and say ‘bang’. Finally, that third person should point at someone else and say ‘bong’, and the students should continue on in this manner, repeating the phrase ‘bing, bang, bong’ over and over again” (Levy 91-92). The additional feature for this exercise is to determine a specific rhythm, so that the actors, in addition to saying “bing, bang, bong”, follow a certain rhythm. This can also be done with music, so that the actors can say “bing, bang, bong” to the rhythm of the music, playing with the rhythm of the words and also with their body movement. This exercise aims to develop rhythmic sense and coordination.*
- *Fourth exercise: “Eye to eye: In this game your students can actually sit at their desks or on the floor, provided they are facing the stage or an area you have designated as the stage. Set up two chairs onstage so that they are facing each other and are positioned parallel to the audience. Explain the game as follows: ‘I need two volunteers to help me demonstrate this game. Okay, Andrew and Craig. Andrew, sit in the chair on the left and Craig, sit in this chair on the right. Now, in a moment I am going to ask you to look down at the floor, and when you look up I want you to look into each other’s eyes. Isn’t that romantic! As you are staring, if either one of*

you smiles or laughs, you are both out. There is no second chance! Audience, you can try to make them laugh; however, you must stay in your seats and you cannot say anything rude or derogatory. The pair who stares for the longest time will win some very inexpensive candy” (96). For this exercise, I thought of adding music, so that the couple, in addition to looking at each other, must mark the rhythm of the music with their bodies without losing eye contact. This exercise evaluates their rhythm and concentration.

- *Fifth exercise: “Mirroring: Have everyone in the class find a partner and designate one person as A and one person as B. Once all the students are paired up, tell the pairs to spread to different parts of the room so they have some space. In a moment, As will start to move very slowly and Bs will try to mirror their movements. Explain the exercise as follows: ‘As, you can move your body however you want; you can lift your legs and your arms, but you must stay on the same spot. It is imperative that your movements are slow and flowing so that your partner can really follow them. The idea is not to trick your partner, but to help them. There is no talking during this exercise.’ Once everyone is ready, dim the lights to low if you can and turn on some music. Choose your music carefully because it will really set the tone. I like to use something with a rhythmic, trancelike quality”* (221). This exercise originally recommends the use of music, so my addition suggests that As follows the rhythm of the music with his body, so that Bs can follow it, thus working on rhythm and coordination.
- *Sixth exercise: “Clap out: Have everyone stand in a circle. One reason I prefer to have everyone stand is that it keeps the energy up and it helps your students to stay alert.*

You can try it both ways, sitting and standing, and see what works for you. Choose a person to start; that person should say the number one and the next person, number two. The third person has to clap, but not say three. The next person will say four, the next will say five, and the following person will clap. So, every time you get to a multiple of three, that person has to clap instead of saying the number. If a person says the wrong number, claps at the wrong time, or says the number and claps, he is out. If he pauses too long and then claps, he is out. You decide when a pause is too long. As participants get out, just ask them to sit down where they are. Next, add in multiples of five so that now every time they get to a multiple of three or five they have to clap. This makes it a lot more complicated. I start this exercise off fairly slowly, and then we speed up to a faster pace. It gets really intense. To start with, do not allow anyone to be out. I like to build everyone's confidence. So for the first few minutes just use it as a warm-up. You should consider doing this with all exercises in which there is a process of elimination.” (226-227). For this exercise I did not seem to propose any changes, only to emphasize that the rhythm should be constant and very precise, in order to develop this aspect and also concentration.

- *Seventh exercise: “Popcorn: Have the whole class come and form a circle. Then explain the game as follows: ‘Okay people, this game we are about to play is called “Popcorn.” As you know, when popcorn is being made the kernels pop open, which makes them fly up in the air. I want you to imagine that you are pieces of popcorn and in a moment you are going to jump up in the air. The only thing is that when you are in the air you have to clap your hands one time. Now, that sounds easy enough, except you cannot clap your hands at the same time as anyone else. So while you are*

up in the air you have to time when to clap your hands. You can do it on the way up or on the way down. If you clap at the same time as someone else, you are out. If you jump up and don't clap, you are out. If you stand for a long time and don't jump, you are out. You do not have to jump constantly, but you cannot just stand there and watch everyone else. Also, you cannot fake jump. If you start to jump you have to go through with it. If you get out, please sit down where you are. You will then be the judges. Those of you who are left in, if someone says you are out then you are out. It is really hard for you to see everyone, so we have to trust the judges. At the end of the game there are usually two winners. Now, I cannot always tell if you are out or not so I am going to trust your integrity. If you know you are out, please take a seat. Remember, there is no leader, and you do not all have to jump together. Okay, let's begin'" (228-229). This game is clear in terms of concentration and coordination, so adding music causes participants to jump and clap their hands to a certain rhythm.

- *Eighth exercise: Perception channels: I learned this exercise in a workshop I attended in the summer of 2018 at UDLAP titled "Vocal Training for Singers" taught by Professor Anuar Kuri. The exercise has several steps. All participants must stand in a circle. The first stimulus to work is auditory, so a person is chosen who will start the game by saying the name of another person present, so that this person mentioned will say the name of a new person, and so on until the circle is closed. This same cycle should be repeated two or three more times until everyone has memorized the sequence of names. Now we add a second stimulus, the visual one. For this, we will need a small plastic or fabric ball. A new person is chosen to initiate this stimulus, and that person must throw the ball to a different person than the one mentioned before in the*

auditory sequence, thus creating a new sequence of people to throw the ball to until the circle is closed again. This new sequence of the visual stimulus should be repeated two or three more times until everyone has memorized it. Now both auditory and visual stimuli can be done at the same time and should be repeated as many times as necessary until everyone has managed to repeat the cycles without problems. Finally, a kinesthetic stimulus will be added. A new person is chosen to start the sequence. In this case, the person must walk to another person, different from the previous sequences, and give them a little push on the back to take their place. The person who was pushed must walk to a different person and give them a push to take their place. So on and so forth until the circle is closed again. In the same way, repeat the sequence two or three more times until everyone has memorized it. Now, the three stimuli can be combined, so each participant must be very alert to continue effectively with each stimulus as appropriate, as they will all be related to different people, developing their ability to combine these three perception channels, auditory, visual, and kinesthetic. Depending on the capacity of the group, more stimuli can be added, as many as possible, following the auditory, visual, and kinesthetic order. This exercise will evaluate their coordination, concentration, and memory.

- *Nineth exercise*: Parallel stimuli: this exercise requires four people. One of them will be chosen to stand in the center of the stage. The others will stand one to the right, one to the left, and one in front. The goal of the person in the center is to respond to the stimuli that each of their companions will give him. The person on the right will ask mathematical questions. The person on the left will ask about personal life. The person in front will make movements so the person in the center can imitate them as

a mirror. The goal is for the person in the center to be able to respond to all three stimuli at the same time. In this way, the person in the center will evaluate their coordination and concentration abilities.

With the implementation of these new exercises, the actors would be more prepared to face a play involving all four skills to be trained.

2. Blocking Process

For this step, the actors needed to be aware that music was going to be added to the scenes, so, from the blocking process, I was interested in having the actors themselves propose rhythms in their actions so that later they could easily be matched to the music.

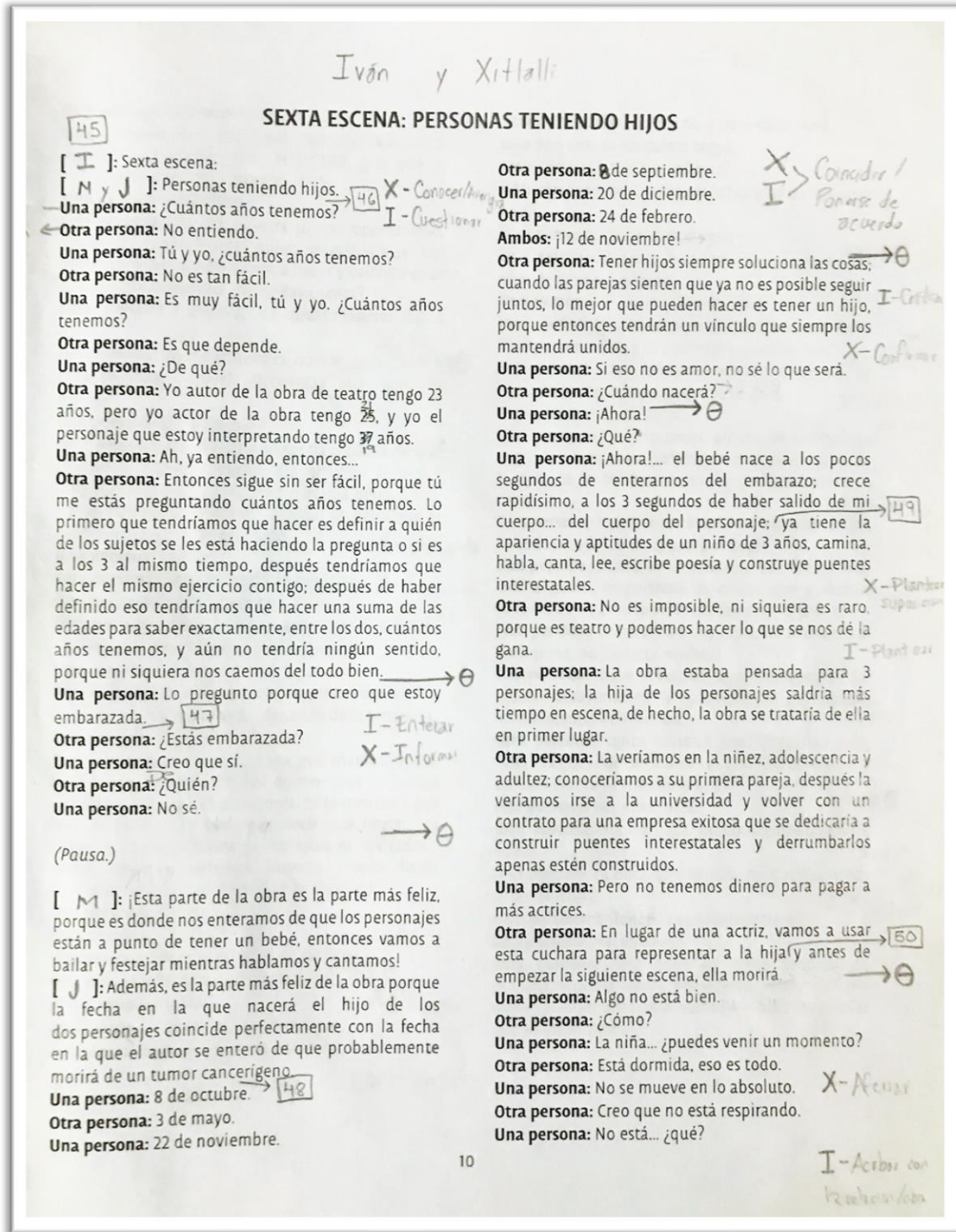
3. Incorporation of Music into the Scene

Before introducing the music fully, I produced an experiment with which the actors could have an auditory reference for the tempo of their performances. The idea was to play a metronome while the actors performed their scenes. That is, while the actors went through the scene, I added the sound of a metronome which gave me the freedom to vary the speed to cause the overall rhythm of the scene to alter, but at the same time to allow the actors to acquire a clearer notion of the rhythm they wanted to give to their scene, not only in their movements or the speed of each line but also in their intentions.

After the actors were clearer about the conception of their scenes, I would continue with the musical selection process, modifying the formula that I followed the first time, which will be explained later.

4. Practice and Memorization

As always, in this step, the idea was for the actors to practice as much as possible until they found that stimulus in the music that would help them easily memorize everything they had to do on stage.



ABOVE. First page of the sixth scene of the play *People Doing Stuff (Personas Haciendo Cosas)* entitled “People Having Children”. *Una persona* is played by Xitlalli and *Otra persona* is played by Iván. Similarly, we can observe details of the actors' intentions, the numerical guide for the musical cues, and the plot points represented with the symbol ⊖.

THE FINAL TEST

The play *People Doing Stuff* (*Personas Haciendo Cosas*) had only two characters of indistinct gender, so I decided to adapt it to be performed by four actors, two men, and two women. As with the pilot, I wanted to experiment with several types of artists to identify how each one worked with the music, so I chose four performers with interdisciplinary characteristics:

- *Xitlalli Reyes*: seventh-semester music student, who also has a great interest in acting and performing arts.
- *Juan Carlos Carreño*: seventh-semester theater student, who has experience in music as a singer and also with the execution of some musical instruments.
- *María Yerín Guerrero*: fifth-semester theater student, who has training in classical dance, and who also has experience as a singer.
- *Iván Rivera*: fifth-semester dance student, who also has experience in the field of acting.

This quartet of artists would be in charge of performing the play, so I set about the task of experimenting with them to find out what stage skills their degree gave them and to what extent they could develop the four I proposed thanks to the musical-theatrical training and the development of the *mise en scène*.



CLOCKWISE FROM TOP LEFT.
Xitlalli Reyes, Juan Carlos Carreño, Iván Rivera and María Yerín Guerrero,
who were chosen to perform in the play *People Doing Stuff* (*Personas Haciendo Cosas*).
These portraits were used for the play's playbill.



ABOVE. Draft for the design of the play *People Doing Stuff* (*Personas Haciendo Cosas*), where we can notice that it was already thought to use distinct colors that would be represented by each actor, although later the combination changed according to the tastes of the chosen cast.

When working on the adaptation of the play, I decided to reduce it to six scenes (plus a prologue and an epilogue) for one reason: I wanted each scene to have only a couple of people in it so that the four actors could act alongside each of their partners, and thus better appreciate the differences and similarities between their ways of applying the music in their acting and their interpretation in the play.

On this occasion, three rehearsals were held per week, totaling about forty rehearsals, that is, approximately 75 hours of work with the actors.

In the first session, the actors had their first approach to the text where they had the freedom to choose which scenes they wanted to act in, we also talked about each one's favorite music to take some inspiration and shape the sound style of the play. In addition, we talked about each one's posture as an artist and the message they wanted to bring to the audience, in order to integrate it into the show. To do so, I asked them to write a short piece answering the question posed by the play from the beginning: "If you were in a very big place, in front of a lot of people and you had the opportunity to tell them something life-changing, what would you tell them?". Thus, each one generated a discourse with specific topics of interest, which served to form the discourse of the epilogue of the play. For me, it was important that they as people, as individuals, and as artists, felt comfortable and identified

with the work they were doing, and at the same time that they found a personal motivation to participate in the production and to give something intimate to the audience.

To introduce the music from the beginning of the process, I selected some musical tracks for the body warm-ups, which were done conventionally, to the rhythm of the music.

Then we proceeded to do the exercises previously proposed. We did the first exercise, to which it occurred to me to add

instrumental music, and the challenge was for the actors to develop their

sequence but now in synchronization with the music, with the freedom to

adapt the actions to the rhythm or to produce new sounds that contributed to

the sonority of the exercise since by

doing it together the four of them generated musical complicity. To experiment a little more,

I changed the musical track on several occasions to observe how the actions changed their quality depending on the style or speed of the musical piece, while the actors had the

challenge of adapting to each one and maintaining their objective in rhythmic relation with the music they were listening to.

Throughout the sessions, we worked on the set of exercises. Each one was remarkably interesting because we could apply many variables, including music, and in that way, the

actors felt free to propose and interact with each other. For me, this part of the process was truly relevant, so I spent up to 45 minutes a day experimenting with these exercises so that



ABOVE. From left to right, María Yerín, Juan Carlos, Xitlalli, and Iván rehearse the scene “Prologue” still without music and with *quodidiana* voice in room HU-225 at UDLAP. We can see how it was planned to use benches for each actor in this part, which were later removed.

the actors could develop their skills and understand how they could incorporate music and use it to their advantage in their theatrical work.

As we performed the exercises, we gradually blocked the scenes in each session, and since it was an absurd play, the actors felt



free to propose intentions, actions, etc., as well as to contribute with distinctive character creations throughout the play. This step was successfully conducted, as many of the actions that the actors performed took on a rhythm that was certainly musical and that, as a whole, created an extremely specific sonority for each scene.

During this process, I wanted to work with the actors on the difference between the *quotidian voice* and the *stage voice*, which has to do with how you express yourself or how you perform, in addition to the fact that the quality of movement is hugely different when



TOP. Juan Carlos (left) and Iván (right) rehearse the scene “People Having Breakfast” still without music and *stage voice* in room HU-225 at UDLAP. ✦ ABOVE. From left to right, Xitlalli, Juan Carlos, Iván, and María Yerín rehearse the scene “People Cleaning” still without music in room HU-225 at UDLAP.

you are on stage than in everyday life. These differences are very marked in the play since it has distancing effects that give us a sense of discontinuity and fragmentation, just like the aesthetics of the play in general, and this allows us to differentiate when the actors use personal or fictional acting.

This is how we finished blocking the scenes in terms of setting the movements and actions, as well as the use of scenography and props.

Before moving on to the incorporation of music, we tried the metronome exercise. In the beginning, it was a little difficult to explain to the actors what they should do, but



gradually their creativity emerged and they understood that nothing they were doing was wrong, but that they could propose anything in relation to the metronome, maybe movements, sounds with their voice, or whatever because

this exercise was about experimenting with a rhythmic reference while improvising with texts from the play. With the transformation of this exercise, it occurred to me to experiment with the concept of recitatives, which is defined by the Dictionary by Merriam-Webster as “a rhythmically free vocal style that imitates the natural inflections of speech and that is used

for dialogue and narrative in operas and oratorios”. So, taking this idea as a basis and

also using the metronome, the actors had the opportunity to experiment with their voices,

which resulted in some remarkably interesting

proposals. For example, the recitative progressively became a rap, which was a lot of

fun because the words took on a personality of their own, varying in pitch, duration, and

rhythm, but always in relation to the metronome. For me, this was one of the key exercises

for the development of musical-theatrical characteristics in the performance, because I think

that, without this exercise, the relationship between the actor and music would not have



TOP. Xitlalli (left) and Juan Carlos (right) rehearse the scene “People Conspiring” to incorporate music in room HU-225 at UDLAP. ✦ ABOVE. Xitlalli (left) and María Yerin (right) rehearse the scene “People Cleaning 2” in room HU-225 at UDLAP, where we can see that the props that will be used in the final performance are already incorporated.

been as cohesive as we will see later on. Next, I will describe what I was able to observe from each actor in the exercise:

- Juan Carlos: was able to perfectly follow the metronome pulse and proposed synchronized actions. He understood the purpose of the exercise, and although with the voice he did not experiment as much, his synchronization was focused on exacerbated body movement, which denotes a good command of his coordination and rhythm.
- Iván: although he was a dancer, it was hard for him to follow the rhythm with his body as if it were difficult to coordinate, he managed to synchronize some movements but for truly short periods. Unlike Juan Carlos, Ivan's movements looked more natural and organic. The curious thing is that although his discipline works with movement, he found it difficult to follow the music with his body as well as with his voice.
- Xitlalli: could also follow the metronome very well. She, being a singer, understood the concept of recitative better, so she was able to experiment more with this element and play with the qualities of her voice. As a music student, it was interesting to see that she dared to try new things with her voice, which was possible thanks to her previous knowledge. Something I could notice was that she always followed the metronome pulses, that is, everything she proposed corresponded to each beat of the metronome instead of trying more complex and compound rhythms.



ABOVE. María Yerin and Juan Carlos rehearse the scene “People Doing Stuff” with the metronome exercise in room HU-225 at UDLAP.

- **María Yerín:** she found it difficult to experiment with the physical part, so she could only coordinate herself for short periods, although her movements also looked natural. In the vocal part, she also achieved a great advance, since she used very well the concept of recitative to experiment and make her voice sound natural, although it was determined by the metronome pulse.

Overall, this experiment with the metronome helped the actors to experiment with the rhythm of their texts and to define tempo changes, while at the same time, they were able to create a connection with their fellow actors and together they could make the play flow smoothly.

Since this exercise was extremely useful for the actors to experience a specific rhythm, we carefully applied it to each of the scenes so that they could experiment with an auditory stimulus before replacing it with the final music, making this transition process more comfortable and manageable.

One of the important steps in the development of the performance was that the actors had the opportunity to experiment with music while improvising their scenes. The exercise



ABOVE. Xitlalli (left) and Iván (right) improvise the scene "People Having Children" while experimenting with listening to different musical styles in room HU-225 at UDLAP.

consisted in that the actors, before learning their text completely, had to improvise their scene based on the aspects they already knew about it and discover new characteristics of their characters, but always based on the music.

The interesting thing about this exercise was to experiment with how the actors were

influenced by a certain musical genre. To do this, I changed the style of the music on several

occasions, and this caused an unexpected development in the emotionality of the actors, in the rhythm used, and even in the tone of the scene.

It was an interesting exercise to observe because, thanks to improvisation, the actors were able to add more details to their acting, which nourished the performance by highlighting the absurdist genre, helping me to identify what worked for the play and what did not. As this was an exploratory exercise, I was able to see what each actor had to offer in relation to the music. I was able to conclude that the music affected the intention of their characters and that, when acting on stage, the music set a very defined tone for the development of emotionality.

This was a key moment in the blocking process, since the music itself gave us the guideline to be a protagonist element in the performance, playing a conductive role of intentions and emotions for the artists. The rhythm was implicit since it is an element that in itself directly affects all the others in the *mise en scène*.

Once the actors were more familiar with the rhythmic sensation of their scenes, we experimented for the first time with performing the play's prologue with music, and this served me to evaluate the actors' process and reaffirm one last time how to successfully incorporate the music once again.

Compared to the process with Rodrigo and Tiki where the music was determined by the emotion, what I did on this occasion was to record the four actors doing the scene, and after that, choose and edit the music, finding the necessary tempo in each of the dialogues and actions so that it had a real relationship with what the actors were doing, something like a musicalization of the scene.

In this first test of the prologue with music, what I could observe was that each actor had to accentuate more their movements so that the relationship with the music was more noticeable, it was a more corporal matter that had to be emphasized, with more evident movements and with more force (or exacerbation of the gesture, as we usually call it). The actors gradually learned that the inclusion of music implied a direct alteration to their physicality, their tone of voice, and their intention as performers, as gradually new proposals of action and even of interaction with their fellow actors emerged.

As the scene was being enriched, the music could be more polished until it became the perfect accompaniment to the scene, and this made the actors feel progressively more confident with the music and their performance.

Once a good composition of the prologue was achieved, we used the same method to work on the rest of the seven scenes. Undoubtedly, this process was much more effective for incorporating the music with the actors.

A great advantage was that the actors had access to a series of audios where their recording of the scene was combined with the music, and in this way, they could study at home, precisely identifying the moments of a musical switch, and thus know what intentions to use and how to work their emotionality, this being

IVAN tiene desde el principio la cajita morada en su bolsa	
Prólogo	
No hay cambios de utilería	
1 - Personas Desayunando	
Lado A	Lado B
XITLALI y MARIA van por taza rosa y charola morada para dársela a JC. salen del mismo lado	
2 - Personas Limpiando	
Lado A	Lado B
Entra MARIA con escoba morada	Entra XITLALI con trapo azul
	Sale Xitlali con taza rosa y JC con charola morada
XITLALI con micrófono azul y JC entran por el medio	
XITLALI con micrófono azul y JC salen	
3 - Personas Conspirando	
Lado A	Lado B
Entra XITLALI	Entra JC
Sale MARIA con trapo azul	Sale IVAN con escoba morada
Entra IVAN con pistola rosa y guantes , y sale	Entra MARIA con cuchillo amarillo y guantes , y sale
4 - Personas Limpiando 2	
Lado A	Lado B
Sale JC	Entra MARIA con escoba amarilla y trapo azul
Entra JC e IVAN por el medio	
Sale JC	Sale IVAN
5 - Personas Haciendo Cosas	
Lado A	Lado B
Xitlali sale con escoba amarilla y trapo azul	Entra JC con taza morada
	MARIA sale con taza morada y regresa con taladro amarillo
6 - Personas Teniendo Hijos	
Lado A	Lado B
Entra IVAN, con la cuchara en su bolsa	Entra XITLALI
Sale MARIA con taladro amarillo	Sale IC

ABOVE. This table functioned as a prop guide for the actors, specifying which object they should use and on which side of the stage they needed to use it.

one of the most important factors for the memorization of all their components as actors. Thus, in each rehearsal, the actors could experiment and add each time more moments synchronized with the music.

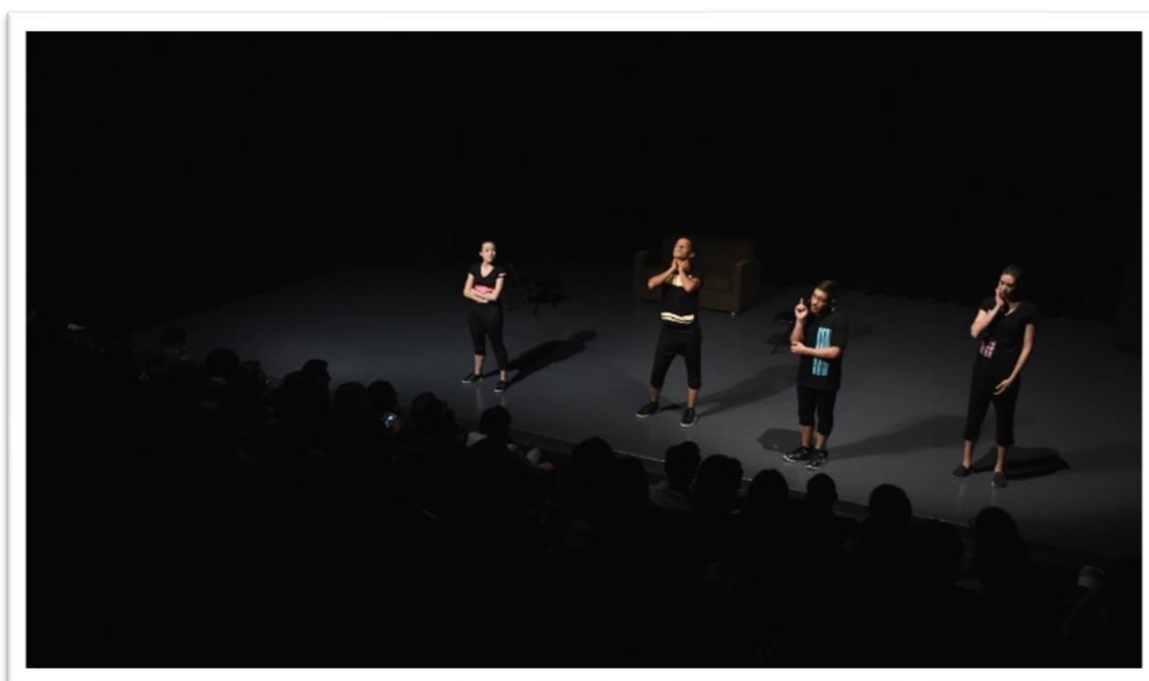
We found that the tempo and musical style helped the actors create a connection between them. We had a discussion where the actors expressed that the music stimulated them a lot, as they felt as if they were inside a movie, and this helped to enhance their performance and memorize what they had to do and say.

It is worth mentioning that the music used for this work was completely recorded, and was the result of an edition I made, taking pieces from the following composers and artists: Albert Stanton, Alexandre Desplat, Antonio Sánchez, Atticus Ross, Beirut, Bob Dylan, Christophe Beck, Danny Elfman, Danny Morris, Daughter, Eric Bellinger, George David Weiss, Hugo Peretti, Jim Jonsin, Khalil Walton, Luigi Creatore, Lunden Knighten, Needlz, Nickolas Marzouca, Smokey Robinson, Solomon Linda, The Animals, The Miracles, The Smeezingtons, Thomas Newman, Todrick Hall, Trent Reznor, Trey Songz, and Usher. The advantage of using recorded music in this show, even though the timing was precise and exactly measured, was that allowed me to adjust the music second by second, which I think is a very convenient factor for a live performance like this. In this way, the music editing resulted in fifty-five tracks that were played manually at specific cues throughout the 50 minutes of the show.

During the week of the play's premiere, the actors had remarkable progress in their acting since, by that time, their assimilation of the music was very advanced, and this allowed them to feel confident with their work and not to be afraid of exploiting the musical-theatrical sense they had acquired.

During that week we had the visit of several colleagues who agreed to watch the play as an open rehearsal to give their opinions about the production. The feedback was very comforting since most of the observations were directed to details that had nothing to do with the musical-theatrical language.

Thus, on November 29, 2019, the play had its premiere at 7:30 p.m. in the Performing Arts Hall of the Universidad de las Américas Puebla ([Appendix 1](#) and [Appendix 9](#)). With the encouragement of the audience, the actors were able to develop even more on stage and take ownership of the performance, the music, and their characters.



ABOVE. From left to right, María Yerín Guerrero, Iván Rivera, Juan Carlos Carreño, and Xitlalli Reyes perform the scene “Prologue” during the performance of *People Doing Stuff* (*Personas Haciendo Cosas*) at the UDLAP Performing Arts Hall.

THE PRODUCTION

For this play, I also had to do all the management to be able to carry it out and take care of several of the tasks involved and not just the direction. Once I chose the actors, I asked them what their favorite color was, so that they would be the main colors of the general aesthetic. Xitlalli chose purple, Juan Carlos chose blue, Iván chose yellow, and María Yerin chose pink. This color identified them within the performance and served as inspiration for the design of their costumes and props.

Once we defined how each scene was going to be blocked, we made a list of the props that were going to be used. My conception of the play was that, even if there were only two actors in each scene, the spectator would always be able to see the four colors, and this was achieved through the props, so all the objects had decorations strategically thought out so that the full-color palette would be present in the scene at all times.

As for the scenography, it was thought very minimalist from the beginning, so I opted for a couch and two chairs symmetrically arranged in space, so that the actors could interact



FROM TOP TO BOTTOM. Costume design for Xitlalli in purple. ✧ Costume design for Juan Carlos in blue. ✧ Costume design for Iván Rivera in yellow. ✧ Costume design for María Yerin in pink.



TOP. Design of all props for the play *People Doing Stuff* (*Personas Haciendo Cosas*), where the colors match the costume design of each actor, so that no one wears an object of the same color, keeping the four main colors on stage throughout the play. ✦ ABOVE. Minimalist set design choice for the play *People Doing Stuff* (*Personas Haciendo Cosas*).

with these elements throughout their scenes. In addition, I was in charge of making the lighting plot to highlight all the important moments of the play ([Appendix 2](#)).

A photoshoot was carried out with the actors for the publicity designed by Lilia Linares, a member of the General Direction of Cultural Diffusion of the university, and I started from there to make the adaptations and share a great diversity of content through social networks ([Appendix 3-5](#)).

UDLAP | UNIVERSIDAD DE LAS AMÉRICAS PUEBLA

LA LICENCIATURA EN TEATRO UDLAP Y
EL PROGRAMA DE HONORES PRESENTAN LA OBRA:



**PERSONAS
HACIENDO
COSAS**
DE MISAEL GARRIDO

PROYECTO FINAL DEL
PROGRAMA DE HONORES DIRIGIDO POR:
PAUL DELFÍN

OTOÑO 2019

VIERNES 29 DE NOVIEMBRE | 19:30 H
SALA DE ARTES ESCÉNICAS (AG-106)
ENTRADA LIBRE | CUPO LIMITADO

**ARTE
PARA TI**
UDLAP

Difusión Cultural

PROGRAMA DE HONORES UDLAP

[f](#) [t](#) [@](#) /CulturaUDLAP cultura.udlap.mx

ABOVE. Promotional poster for the play *People Doing Stuff* (*Personas Haciendo Cosas*) designed by Lilia Linares.

THE RESULTS

The rehearsal process was very productive, as there was great progress in the performing skills of each artist. Before starting the process, I asked each one what artistic skills they would like to improve, which are recorded in the following tables and compared with the progress observed at the end of the process (tables 2-5).

XITLALLI REYES	
<i>Before starting the process</i>	She mentioned that she wanted to improve her diction because despite being a singer, she found it difficult to speak clearly when acting out a text. In terms of body expression, she wanted to learn how to use her body to her advantage and not as a disadvantage, as she felt she did not know how to control it when on stage or playing a character. She also wanted to understand a little more about how to play a character continuously and how to make her interpretation distinct from her personality.
<i>At the end of the process</i>	Rhythm transformed her skills, because thanks to it, she learned to control the speed of her voice and to improve her diction. As a result, she learned to nuance the texts and to mark an evolution in the emotionality of her performance. On a corporal level, she learned to better control the extremities of her body so that there would be a coherent relationship between her texts and her actions.

ABOVE. TABLE 2, XITLALLI REYES. This table compares the progress of the skills of performer Xitlalli Reyes.

JUAN CARLOS CARREÑO	
<i>Before starting the process</i>	Juan Carlos wanted to improve in the same skills that I had proposed. To begin with, he wanted to improve his body coordination, as it was a factor that worked against him. He mentioned that one of his weaknesses was that he was very distracted while performing, so he wanted to improve his attention and concentration. The rhythm was also one of his concerns, as musically he did not feel he could find the connection between the speed of his texts and the use of his body in relation to the music.
<i>At the end of the process</i>	Coordination and memorization were the aspects he was able to develop the most. In the beginning, he struggled to learn his texts or their order, and he was unable to coordinate his body for the musical moments. However, by the end of the process, the music led him to create a train of thought to know exactly what to say and also to use his body in a more musical way where all of his movements had a rhythmic relationship to the music.

ABOVE. TABLE 3, JUAN CARLOS CARREÑO. This table compares the progress of the skills of performer Juan Carlos Carreño.

IVÁN RIVERA	
<i>Before starting the process</i>	He wanted to improve the use of his voice, as it was difficult for him to pronounce some words. Although he is a dancer, he was interested in developing his relationship with space, as he felt there was a substantial difference between dancing and acting. He also said that he had a lot of energy leaks, and this was because he found it difficult to concentrate at times on the stage.
<i>At the end of the process</i>	Concentration and memorization were aspects of great evolution because thanks to the music he was able to find the balance between these two aspects. Music helped him to create a sequence that helped him to remember everything he had to do, so that, by concentrating on the music, he could easily guide his texts and his actions, acquiring greater awareness of the objects and the space around him.

ABOVE. TABLE 4, IVÁN RIVERA. This table compares the progress of the skills of performer Iván Rivera.

MARÍA YERÍN GUERRERO	
<i>Before starting the process</i>	María mentioned that she would like to improve her acting, as she found it difficult to make her characters look worked and nuanced. She also wanted to learn to control her body on stage, as she felt a bit clumsy when she wanted to perform actions on stage.
<i>At the end of the process</i>	Concentration and rhythm helped her to exploit her acting qualities. Her scenes were made up of very repetitive dialogue, and music was a medium that helped her identify precisely what she had to say or do. The music even helped her to concentrate on her role and not be distracted by external elements. In addition, she achieved a rhythmic development of her actions in relation to the music on stage, which showed an improvement in the use of her body and her movements.

ABOVE. TABLE 5, MARÍA YERÍN GUERRERO. This table compares the progress of the skills of performer María Yerín Guerrero.

Undoubtedly, music helped to develop these skills that are necessary for any performing artist, and that helps performance to achieve its objective. Although it was not possible to work on all the skills they wanted to develop, I conclude that the four skills I focused on (rhythm, coordination, concentration, and memorization) helped to complement several of them.

From my analysis, I can say that Xitlalli Reyes was the one who had the most notable progress in the development of her abilities, and I attribute this to the fact that she is the only one of the four who formally studied music since she understood better the musical-theatrical concept and used her previous musical knowledge to her advantage to approach her acting abilities. This statement indicates to us that actors must have a deep knowledge of music theory, as it is a tool that will lead them to explore more deeply into acting practices.

CONCLUSION

The music theatre genre still encompasses indefinite ways of combining music and theatre, and my proposal is just one of them, which not only serves for the realization of a final product such as the performance but also to train actors who want to develop in interdisciplinary scenic areas since the knowledge and practice of these arts together are tools that can help to improve artistic skills.

The project was not the same from the moment it was conceived until the play was presented. Although some problems were encountered along the way, this resulting proposal involves only the beginning of what can become a formal theatrical language, because if I realized anything during this process, it was that much more time of work and exploration with the actors is needed for them to appropriate this language, at least 12 hours of work per week. However, I think that the result of this process of artistic creation was beneficial for my growth as a director and also for the artists involved since we supported each other to find a balance between my original ideas and what is feasible to discover together what an interdiscipline such as music theatre can offer us.

The research related to music theatre helped me to explore a language unknown to me both in the pilot and the play *People Doing Stuff (Personas Haciendo Cosas)* by experimenting with the actors involved. Therefore, the four steps I developed, as well as the nine music theatre exercises, can be used as a basis for a rehearsal process, or simply to introduce the participants to training that not only works on theatrical skills but also on musical skills.

The future of music theatre is uncertain, as the term is still too new to define limiting characteristics. As artists, we can generate our languages from this concept and experiment

with all the elements attributed to these disciplines. However, we need more creators and artists who venture to explore this concept to make it a more internationally known and practiced theatrical form.

On the other hand, we must be aware that developing projects of this type requires a great understanding of the notions of both arts since we must work both qualities arduously and jointly to achieve the desired results. Music theatre opens before us as an option to develop increasingly complex methods and to collaborate in the training of interdisciplinary artists.

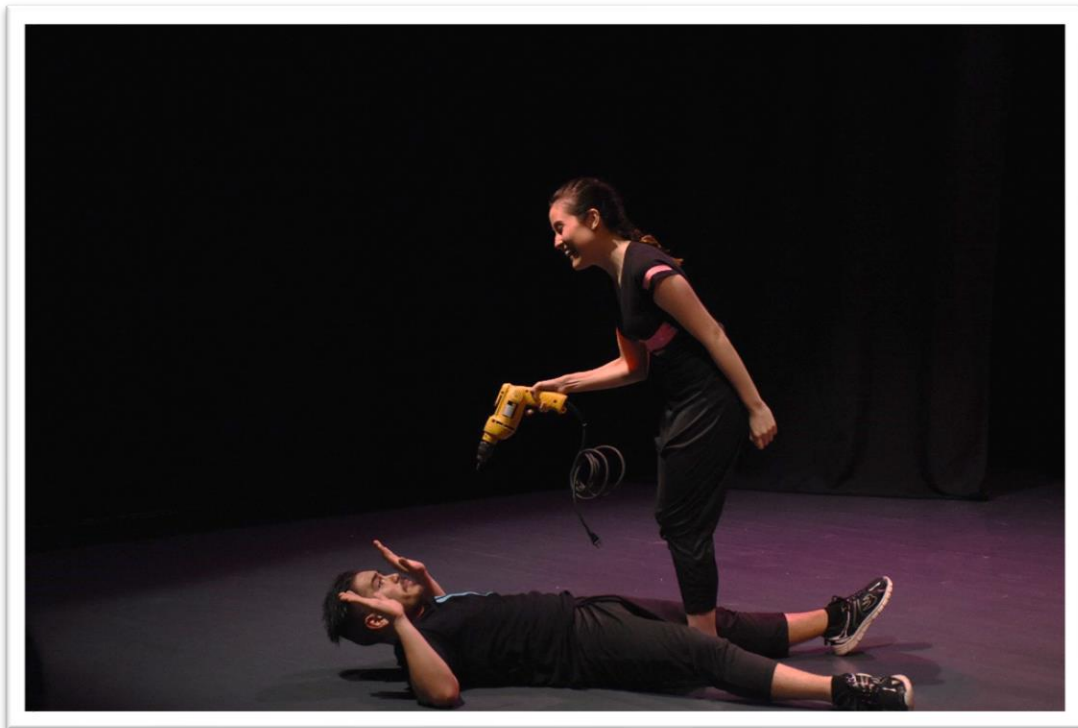
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**Appendix 1: Photos of the play *People Doing Stuff*
(*Personas Haciendo Cosas*) during the performance**



TOP. Juan Carlos, María Yerín, and Iván in the scene “People Having Breakfast” during the show. ✧
ABOVE. Iván singing *Just The Way You Are* to María Yerín in the scene “People Cleaning” during the show.
Photographs by Eric Jesús Hernández Cobix.



TOP. Xitlalli and María Yerín singing *House of the Rising Sun* in the scene “People Cleaning 2” during the show. ✦
ABOVE. María Yerín threatening Juan Carlos with a drill in the scene “People Doing Stuff” during the show. ✦
Photographs by Eric Jesús Hernández Cobix.



ABOVE. Xitlalli and Juan Carlos receiving a gun and a knife from Iván and María Yerín to assassinate the president in the scene “People Conspiring” during the show. ↵
Photograph by Eric Jesús Hernández Cobix.



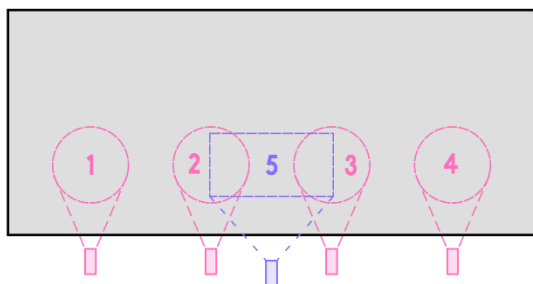
ABOVE. Xitlalli and Iván hugging when they find out they are going to have a baby
in the scene “People Having Children” during the show. ✧
Photograph by Eric Jesús Hernández Cobix.



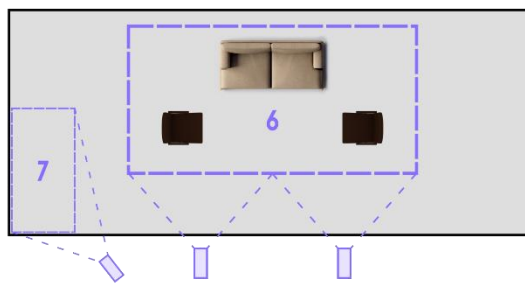
ABOVE. María Yerín, Juan Carlos, director Paul Delfin, Xitlalli, and Iván at the end of the show. ✧
Photograph by Dan Recoba.

Appendix 2: Lighting plot for the play *People Doing Stuff (Personas Haciendo Cosas)*

PRÓLOGO

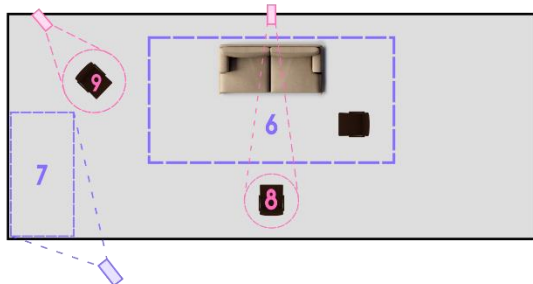


ESCENA 1



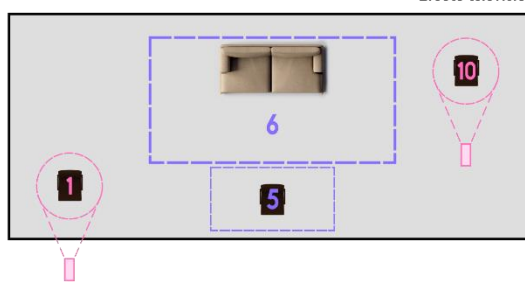
ESCENA 2

-Colores
-Estilo teatro musical



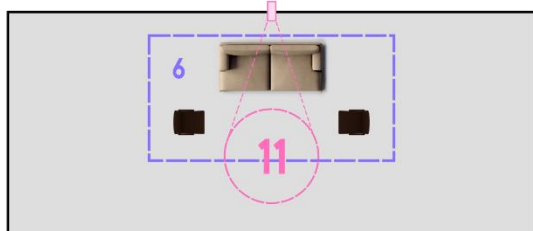
ESCENA 3

-Misterio
-Efecto televisión

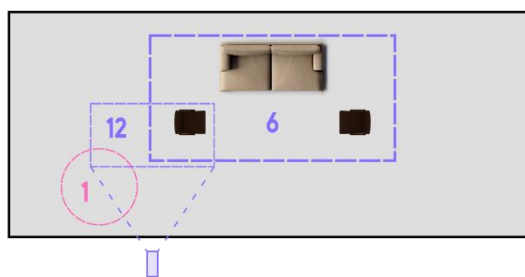


ESCENA 4

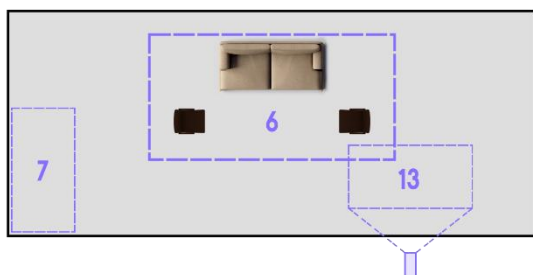
-Especial para
canción



ESCENA 5



ESCENA 6



THIS PAGE. Lighting plans made by Paul Delfin for each moment of the play *People Doing Stuff (Personas Haciendo Cosas)* where we can also notice the slight changes in the position of the scenography. Later, the lighting design was made by José Eduardo Espinosa, M.E. and Anya Herrera, B.A., the latter being in charge of operating and coordinating each lighting change during the show.

Appendix 3: Adaptations of the promotional poster for social networks



THIS PAGE. Adaptations of the *People Doing Stuff* (*Personas Haciendo Cosas*) promotional poster for social networks such as Facebook, Instagram, Twitter, and the UDLAP web campaign. We can notice that each actor had their individual publicity highlighting the color they would represent in the play.

Appendix 4: Actors' publicity with quotes from the play



CLOCKWISE FROM TOP LEFT.

Xitlalli Reyes, Juan Carlos Carreño, María Yerín Guerrero, and Iván Rivera.
In this Facebook, Instagram, and Twitter publicity inspired by the original People Doing Stuff (*Personas Haciendo Cosas*) promotional poster we see the actors with quotes from the play, highlighting the color that each one represents in the play.

Appendix 5: Publicity for the countdown of the premiere of the play *People Doing Stuff (Personas Haciendo Cosas)* for Facebook and Instagram



THIS PAGE. These adaptations were made in 1:1 and 9:16 sizes to share on social networks like Facebook and Instagram in both feeds and stories, counting down from 5 days before until the premiere. We can see more photos of the actors acting out moments from their scenes as a couple.

Appendix 6: Control passes for the general public and special guests

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**¿Vas a asistir al estreno de
PERSONAS HACIENDO COSAS?**

Al ser un evento con entrada libre,
se repartirán pases de control
a las 19:15 hrs.
únicamente a las personas
que estén formadas en la fila

¡Te esperamos!

Sala de Artes Escénicas (AG-106)

ART PARA TI UDLAP

[/CulturalUDLAP](#)
[/asesoratura-en-teatro-udlap](#) cultura.udlap.mx

PERSONAS HACIENDO COSAS PASE ESPECIAL 01	PERSONAS HACIENDO COSAS PASE ESPECIAL 02	PERSONAS HACIENDO COSAS PASE ESPECIAL 03
PERSONAS HACIENDO COSAS PASE ESPECIAL 04	PERSONAS HACIENDO COSAS PASE ESPECIAL 05	PERSONAS HACIENDO COSAS PASE ESPECIAL 06
PERSONAS HACIENDO COSAS PASE ESPECIAL 07	PERSONAS HACIENDO COSAS PASE ESPECIAL 08	PERSONAS HACIENDO COSAS PASE ESPECIAL 09
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PERSONAS HACIENDO COSAS PASE ESPECIAL 19	PERSONAS HACIENDO COSAS PASE ESPECIAL 20	PERSONAS HACIENDO COSAS PASE ESPECIAL 21
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PERSONAS HACIENDO COSAS PASE ESPECIAL 25	PERSONAS HACIENDO COSAS PASE ESPECIAL 26	PERSONAS HACIENDO COSAS PASE ESPECIAL 27
PERSONAS HACIENDO COSAS PASE ESPECIAL 28	PERSONAS HACIENDO COSAS PASE ESPECIAL 29	PERSONAS HACIENDO COSAS PASE ESPECIAL 30

PERSONAS HACIENDO COSAS 017	PERSONAS HACIENDO COSAS 034	PERSONAS HACIENDO COSAS 051	PERSONAS HACIENDO COSAS 068	PERSONAS HACIENDO COSAS 085	PERSONAS HACIENDO COSAS 102
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PERSONAS HACIENDO COSAS 013	PERSONAS HACIENDO COSAS 030	PERSONAS HACIENDO COSAS 047	PERSONAS HACIENDO COSAS 064	PERSONAS HACIENDO COSAS 081	PERSONAS HACIENDO COSAS 098
PERSONAS HACIENDO COSAS 012	PERSONAS HACIENDO COSAS 029	PERSONAS HACIENDO COSAS 046	PERSONAS HACIENDO COSAS 063	PERSONAS HACIENDO COSAS 080	PERSONAS HACIENDO COSAS 097
PERSONAS HACIENDO COSAS 011	PERSONAS HACIENDO COSAS 028	PERSONAS HACIENDO COSAS 045	PERSONAS HACIENDO COSAS 062	PERSONAS HACIENDO COSAS 079	PERSONAS HACIENDO COSAS 096
PERSONAS HACIENDO COSAS 010	PERSONAS HACIENDO COSAS 027	PERSONAS HACIENDO COSAS 044	PERSONAS HACIENDO COSAS 061	PERSONAS HACIENDO COSAS 078	PERSONAS HACIENDO COSAS 095
PERSONAS HACIENDO COSAS 009	PERSONAS HACIENDO COSAS 026	PERSONAS HACIENDO COSAS 043	PERSONAS HACIENDO COSAS 060	PERSONAS HACIENDO COSAS 077	PERSONAS HACIENDO COSAS 094
PERSONAS HACIENDO COSAS 008	PERSONAS HACIENDO COSAS 025	PERSONAS HACIENDO COSAS 042	PERSONAS HACIENDO COSAS 059	PERSONAS HACIENDO COSAS 076	PERSONAS HACIENDO COSAS 093
PERSONAS HACIENDO COSAS 007	PERSONAS HACIENDO COSAS 024	PERSONAS HACIENDO COSAS 041	PERSONAS HACIENDO COSAS 058	PERSONAS HACIENDO COSAS 075	PERSONAS HACIENDO COSAS 092
PERSONAS HACIENDO COSAS 006	PERSONAS HACIENDO COSAS 023	PERSONAS HACIENDO COSAS 040	PERSONAS HACIENDO COSAS 057	PERSONAS HACIENDO COSAS 074	PERSONAS HACIENDO COSAS 091
PERSONAS HACIENDO COSAS 005	PERSONAS HACIENDO COSAS 022	PERSONAS HACIENDO COSAS 039	PERSONAS HACIENDO COSAS 056	PERSONAS HACIENDO COSAS 073	PERSONAS HACIENDO COSAS 090
PERSONAS HACIENDO COSAS 004	PERSONAS HACIENDO COSAS 021	PERSONAS HACIENDO COSAS 038	PERSONAS HACIENDO COSAS 055	PERSONAS HACIENDO COSAS 072	PERSONAS HACIENDO COSAS 089
PERSONAS HACIENDO COSAS 003	PERSONAS HACIENDO COSAS 020	PERSONAS HACIENDO COSAS 037	PERSONAS HACIENDO COSAS 054	PERSONAS HACIENDO COSAS 071	PERSONAS HACIENDO COSAS 088
PERSONAS HACIENDO COSAS 002	PERSONAS HACIENDO COSAS 019	PERSONAS HACIENDO COSAS 036	PERSONAS HACIENDO COSAS 053	PERSONAS HACIENDO COSAS 070	PERSONAS HACIENDO COSAS 087
PERSONAS HACIENDO COSAS 001	PERSONAS HACIENDO COSAS 018	PERSONAS HACIENDO COSAS 035	PERSONAS HACIENDO COSAS 052	PERSONAS HACIENDO COSAS 069	PERSONAS HACIENDO COSAS 086

CLOCKWISE FROM TOP LEFT. An announcement was made for social networks in which the public was invited to be punctual in order to be granted a control pass and efficiently organize the entrance to the UDLAP Performing Arts Hall. ✦ Each spectator received a personal pass to be able to access the premiere performance of the play since the capacity of the hall was limited. ✦ There were also special passes for academics, jurors, and special guests.

Appendix 7: Playbill

DIRECTORIO:

ESCUELA DE ARTES Y HUMANIDADES
Decana de Artes y Humanidades
Mtra. Martha Laura Ramírez Dorantes
Director Académico del Departamento de Artes
Dr. Jessé Mario Lozano
Coordinadora Académica de la Licenciatura en Teatro
Dra. Karolína Sandström

DECANATO DE INVESTIGACIÓN Y POSGRADO
Decano de Investigación y Posgrado
Dr. Martín Alejandro Serrano Meneses
Coordinadora del Programa de Honores
Kenia Santiago Rosas

DIRECCIÓN GENERAL DE DIFUSIÓN CULTURAL
Director General
Mtro. Sergio Castro Medina
Directora de Promoción Artística
Mtra. Ana Paula Martínez Prado
Director de Actividades Culturales
Joaquín Cruz Martínez

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LA LICENCIATURA EN TEATRO UDLAP Y
EL PROGRAMA DE HONORES PRESENTAN LA OBRA:

PERSONAS HACIENDO COSAS

DE MISAEL GARRIDO

PROYECTO FINAL DEL
PROGRAMA DE HONORES DIRIGIDO POR:

PAUL DELFÍN

VIERNES 29 DE NOVIEMBRE
SALA DE ARTES ESCÉNICAS (AG-106)

OTOÑO 2019

www.udlap.mx **UDLAP.**

MENTOR DE PROGRAMA DE HONORES:
MITRO, SERGIO CASTRO MEDINA

PAUL DELFÍN (DIRECCIÓN)



Estudiante del séptimo semestre de la Licenciatura en Teatro, acreedor a la Beca Artística 2016. Comentó sus estudios artísticos a los 9 años en el Benemérito Conservatorio de Música del Estado de Puebla, y ha participado con la Orquesta Filarmónica 5 de Mayo y la Compañía de Teatro BUAP, entre otros.

En 2014 debutó en la actuación en la Compañía Teatral del Conservatorio, y desde entonces se ha presentado en importantes escenarios, bajo la dirección de Luis Eduardo Cuanal, José Raúl Cruz, Polo Falcon, Martín Balmaceda, Luz Elena Martínez, entre otros.

En 2017 participó en su primer musical *Victor Victoria* de la UDLAP, y en 2019 en la producción *All Shook Up*. En 2018 debutó como director escénico con *Regina: Un musical para una nación que despierta*. Es miembro del Programa de Honores desde 2017.

ELENCO


Xitalli Reyes
(Lic. en Música)
7° semestre


Juan Carlos Carreño
(Lic. en Teatro)
7° semestre


Iván Rivera
(Lic. en Danza)
5° semestre


María Yerín Guerrero
(Lic. en Teatro)
5° semestre

EQUIPO TÉCNICO

MISAEL GARRIDO (DRAMATURGÍA)

Actor, dramaturgo y músico originario de Ecuador que radica en México desde los 4 años. Como dramaturgo ha escrito las obras: *Una cosa descoradamente buena*, *Jauruñ indierd* y *Cazor panteras*. También colaboró en la dramaturgia de la obra *Zeus 4.3* o *De la rapsodia estudiantil*. Es director de las obras *Manual práctico para inducir el vomito*, Vol. 1 de 2 (2014), *Una cosa descoradamente buena* (2015), *Retiemblo en sus centros la tierra* o *Casa abierta* y *Jauruñ indierd* (2017). Ha participado en festivales nacionales como *Fronteras en tránsito* en San Luis Potosí, *Festival de Desmontajes Teatrales del Foro Luna Negra* en León, Guanajuato, y *Festival de Arte Urbano del Centro Cultural Mexiquense Bicentenario*. Es fundador de la compañía *Nosotros También*.



- **Asistentes de dirección:**
Giannina Aranda y Gina Amado
- **Diseño de vestuario:**
Abey Mary Paul Delfín
- **Vestuarista:**
Eva Jacobo
- **Diseño de iluminación:**
Anyá Herrera y Mtro. José Eduardo Espinosa
- **Asistente de iluminación:**
Anyá Herrera
- **Diseño sonoro y musical:**
Paul Delfín
- **Asistencia de sonido:**
Paul Delfín
- **Coreografía:**
Mariana Servín
- **Asistentes de producción:**
Giannina Aranda y Ángel Moreno
- **Maquillaje:**
Giannina Aranda
- **Promoción y community manager:**
Yolanda Hernández
- **Diseño de información visual:**
Ulita Linarez
- **Productor audiovisual:**
Dan Recoba

- **Música:**
Albert Stånton, Alexandre Desplat, Antonio Sánchez, Atticus Ross, Beirut, Bob Dylan, Christophe Beck, Danny Elfman, Danny Morris, Daughter, Eric Bellinger, George David Weiss, Hugo Peretti, Jim Jonsin, Khari Walton, Luigi Creatore, London Knighten, Needlz, Nickolas Marzouca, Smoke Robinson, Solomon Linda, The Animals, The Miracles, The Smezzingtons, Thomas Newman, Todrick Hall, Trent Reznor, Trey Songz y Usher
- **Apoyo en redes sociales:**
Carlos Daniel Flores

AGRADECIMIENTOS ESPECIALES

Anteriores mentores:
José Raúl Cruz y Oscar Almeida

Sain Leyva, Rodrigo Román, Martha Luz Castillo, Karolína Sandström, María Teresa Puñilo, Martín Balmaceda, Luz Elena Martínez, Laura Martínez, Kenia Santiago, Pablo García, Dan Recoba, Ángel Moreno y Frida Mancilla

THIS PAGE. The playbill compiles information about the director, playwright, cast, and crew, as well as all the people involved in the exploration and rehearsal process. It was handed out to all those attending the performance of *People Doing Stuff* (*Personas Haciendo Cosas*).

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Appendix 8: Note in “Blog UDLAP”



Zona Deportiva :: Academia :: Arte y Cultura :: Tecnología :: Ir a UDLAP ::

Estudiante UDLAP presenta obra de teatro como su proyecto final de Programa de Honores

en [Academia](#) / [Académica](#) / [Arte y Cultura](#) / [Campus](#) / [Comunidad](#) / [Escuela de Artes y Humanidades](#) / [Estudiantes](#) / [Eventos](#) / [Notas de prensa](#) / [Pantallas](#) / [Programas Estudiantiles](#)
– por [Universidad de las Américas Puebla](#) – 3 diciembre, 2019



“Personas haciendo cosas” dirigida por Paul Delfin, alumno del séptimo semestre de la Licenciatura en Teatro de la Universidad de las Américas Puebla, se presentó en la Sala de Artes Escénicas, como parte de su proyecto final del Programa de Honores.

“Personas haciendo cosas es la primera parte de mi tesis de creación artística del Programa de Honores y el tema que estoy tratando e investigando es el musicoteatro, un concepto que no es muy conocido ni utilizado en Latinoamérica, pero que surgió en Estados Unidos en la década de los sesenta. Se trata de usar la música dentro del proceso actoral y del montaje. No existe mucha información al respecto, pero con lo poco que encontré empecé a crear mis propios procesos para entrenar a los actores, incluir la música en una puesta en escena de una forma nueva y no comúnmente utilizada” declaró en entrevista el estudiante Paul Delfín.

“Personas Haciendo Cosas”, es una obra al estilo teatro del absurdo escrita por el ecuatoriano Misael Garrido y ganadora del segundo lugar del quinto Premio Independiente de Joven Dramaturgia 2017 de Ediciones TeatroSinParedes. La decisión de utilizar esta pieza como parte de su proyecto estudiantil, según comentó en entrevista Paul, fue debido a que “estaba buscando una obra que pudiera explotar este concepto y fue que me topé con Personas Haciendo Cosas, es teatro del absurdo, entonces se prestó perfecto para hacer montajes con este concepto de musicoteatro”.



Previo a su presentación, el proceso de trabajo que realizó fue con música en los ensayos y en los calentamientos para que los actores desarrollaran este sentido musical de manera conjunta, ya que, los cuatro actores tienen contacto con ésta, pero de manera distinta al ser de licenciaturas diferentes. De la Licenciatura en Teatro, Juan Carlos Carreño de séptimo semestre y de quinto semestre María Yerín Guerrero, Iván Rivera de quinto semestre de Danza y Xitlalli Reyes de séptimo semestre de Música.

Finalmente, la presentación de *Personas Haciendo Cosas*, realizada el pasado viernes 29 de noviembre en la Sala de Artes Escénicas de la UDLAP, reunió a diversos integrantes de la comunidad UDLAP y resultó un éxito. Paul Delfín, quien desde 2017 es parte del Programa de Honores de la UDLAP, el cual incentiva a los estudiantes a generar y continuar la creación artística y la investigación, continuará con su trabajo sobre este concepto denominado musicoteatro y espera que el próximo semestre presente su tesina.

Tags: [Licenciatura en Teatro](#), [Programa de Honores](#), [Sala de Artes Escénicas UDLAP](#), [UDLAP](#), [Universidad de las Américas Puebla](#)

PREVIOUS AND THIS PAGE. Note written by Lucero Yael Flores Carreño for Blog UDLAP published on December 3, 2019. The article titled “[UDLAP student presents play as his final Honors Program project](#)” includes photographs by Eric Jesús Hernández Cobix.

Appendix 9: Audiovisual material



[Click here to watch the full "People Doing Stuff" play](#)



[Click here to watch the full "People Doing Stuff" play, including a curtain speech by director Paul Delfin](#)



[Click here to watch the thesis defense presented virtually by Paul Delfin on May 13, 2020](#)