



Creative Process and Documentation: digital archiving and music theatre

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ABSTRACT – Creative Process and Documentation: digital archiving and music theatre¹ –

This paper presents a discussion and research results related to the development of an online database for musical theater productions. The increase of musical theatre productions creates the need to propose ways to archive materials from various media. The database assembled for the musical *David*, created at the Dramaturgy Laboratory of the University of Brasilia in 2012, was studied as a methodological example.

Keywords: **Archives. Online Database. Musical Dramaturgy.**

RÉSUMÉ – Processus Créatif et Documentation: archivage avec dispositif numérique et théâtre musical – Cet article présente la discussion et les résultats des recherches liées à la création d'une base de données en ligne pour les œuvres dramatiques et musicales. Compte tenu de l'augmentation des productions théâtrales musicales, il est nécessaire de proposer des moyens d'archivage des matériaux de différents médias. Comme objet d'application, nous étudions la base de données créée pour la comédie musicale *David* (2012), créée au Laboratoire de dramaturgie de l'Université de Brasilia.

Mots-clés: **Archivage. Base de Données en Ligne. Dramaturgie Musicale.**

RESUMO – Processo Criativo e Documentação: arquivamento digital em teatro musicado –

Neste artigo são apresentados a discussão e resultados de pesquisa relacionada à elaboração de uma *database* online para obras dramático-musicais. Frente ao incremento das produções de teatro musical surge a necessidade de se propor formas de arquivamento de materiais provenientes de diversas mídias. Como objeto de aplicação, estuda-se a *database* elaborada para o musical *David*, de 2012, criado no Laboratório de Dramaturgia da Universidade de Brasília.

Palavras-chave: **Arquivos. Database Online. Dramaturgia Musical.**

Preliminaries

The *ephemeral* aspect considered essential in music theater productions may be more related to a “book culture” than in fact to the materiality of musical theater itself². This culture, developed through procedures for editing and promotion of classic works, found in Plato an influential antiperformative argument³. In the dialog *Ion*, the character of Socrates confronts an acclaimed narrative performer (*Ion*) and presents him the phenomenology of the creative activity of the rhapsode:

I perceive, Ion; and I will proceed to explain to you what I imagine to be the reason of this. The gift which you possess of speaking excellently about Homer is not an art, but, as I was just saying, an inspiration; there is a divinity moving you, like that contained in the stone which Euripides calls a magnet, but which is commonly known as the stone of Heraclea. This stone not only attracts iron rings, but also imparts to them a similar power of attracting other rings; and sometimes you may see a number of pieces of iron and rings suspended from one another so as to form quite a long chain: and all of them derive their power of suspension from the original stone. In like manner the Muse first of all inspires men herself; and from these inspired persons a chain of other persons is suspended, who take the inspiration. For all good poets, epic as well as lyric, compose their beautiful poems not by art, but because they are inspired and possessed. (Mota, 2009, p. 138).

An antiperformative phenomenology of Plato can be represented like this (Figure 1):



Figure 1 – Magnetic theory of Performance. Source: Adaptation from Mota (2016b, p. 164).

The succession of the rings is hierarchical and indicates value: the farther from the initial point, from the *origin*, the greater the decline in relevance and power of action. Given that the activity of the rhapsode is based on his voice, on the imaginative corporality of sounds, narrative and dream, it is not in vain that Plato expands Ion’s spectrum and qualifies it

like this: “For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him:” (Mota, 2009, p. 139).

As can be seen, performers and their work are fleeting, because that which determines them is not in them: they are two steps distant from the origin – the author and the divinity. And they are even more fleeting and transitory if we consider that the connection of their action with sound was, at the time, understood to be work with air, something ambivalently conceived by various authors, including Heraclitus, who affirmed in fragment 101a: “The eyes are more exact witnesses than ears” (Sousa, 2013, p. 70).

Thus, sonorously oriented performative activity received from the Platonic legacy the stimulus for its own nullification: what is done, is undone the instant it emerges. As an event, what reveals itself face a face proves to be insufficient, a register without trace of its disappearance.

The impact of centuries of this spectral paradigm was revealed at the beginning of the twenty-first century when artists, researchers, cultural producers and editors linked to U.S. and European musical theater confronted the following disturbing situation: the rapid and enormous constitution of a production chain in musical theater and its professionalization faced the elimination of their memories. Spectacles continue to be presented regularly in theaters, yet there is a discontinuity between the volume of materials produced and what is found available for later study, analysis, and fruition. Scripts, texts, scenery, costumes – that is, the broad creative process simply fails to exist after a production run.

In 2016, at the University of Sheffield, the first international effort was made to confront issues related to the specificities of documentation and memory of musical theater, at the congress *‘Putting It Together’: Investigating Sources for Musical Theatre Research*. In the invitation to the event, the organizers proposed the following:

What are the sources of our research? By now, musical theatre is a well-established field of research in disciplines ranging from musicology to American studies. The numerous monographs, journal articles, symposia, doctoral theses and practice-based research outputs attest to the richness of musicals as a critical sphere. Yet the basis for our research remains debatable. Critical studies rely on primary sources

such as published scores as the basis for their discourse, but these published sources are frequently unreliable. Many sources remain unpublished and inaccessible. Current musical theatre practitioners can be reluctant to share materials when their work is still commercial in the mainstream, while sources for older musicals might be lost in the attics of the families of their long-deceased writers. And since theatre is a performance-based discipline, can we even trust paper sources to reveal the essence of the musical theatre experience??⁴.

Among the works presented at this first congress, the following methodological options stood out:

a- the study of individual works, in search of their material sources, based on practices of philology, with a survey and analysis of written documents, such as apographs, drafts, revisions, letters, notations, etc.;

b- the investigation of archives of artists, whether private or linked to public institutions;

c- the reconstruction of spectacles by working with documents from various formats;

d- the examination of documents with technological mediation (films, videos, records, etc.), with their various forms of analysis and recording formats.

e- analysis of scores to reconstruct creative processes.

Two years later, in 2018, a new event was held in Carmel, Indianapolis, the congress *Reading Musicals: Sources, Editions, Performance*, which not only ratified the guidance for considering documentation in musical theater, but also expanded on the themes and methods previously discussed, such as the case of *critical editions*⁵. By *critical editions* in musical theater we understand the publication of the set of the libretto/score with the necessary supporting texts: an introduction that explains the history of the composition of the work until reaching a stabilized phase or the final version; the final version of the libretto/score with explanatory notes for the textual variations. This work of musical philology, which is rare in Brazil, becomes a point of convergence among the various stagings and reviews of a work and its new readers. After all, it is from a critical edition that new productions arise of a musical and new research. Without a critical edition, artists, producers, researchers remain hostage to incomplete texts, with gaps,

mistakes, imprecisions. These texts wind up proliferating melodies, harmonizations, lyrics, rubrics which, because of absence or excess, are not in harmony with the work chosen to be staged. A critical edition intervenes in this accumulation of deviations and becomes a guide for artistic, academic and commercial projects.

One case among others that can be recalled is that of Bertold Brecht, who, aware of the applicability of a critical edition, promoted during his life the documentation of his creative processes through the *Modellbücher* (production notebooks)⁶.

In this context, the main sessions of the congress at Carmel were dedicated to lectures highlighted by those of authors of critical editions and of reference works in musical theater such as Geoffrey Block, Tim Carter, Kim Kowalke, and others.

It was precisely at this last congress that was presented the communication *Musical Dramaturgy Online: Using Digital Archiving for Musical Theatre Research*, which, rewritten, composes the main body of this article. In this communication to the congress in Carmel, at the offices of the prestigious Great American Songbook Foundation, in addition to the theme of communication, the public was presented the activities of the Laboratório de Dramaturgia da Universidade de Brasília (LADI-UnB) [Dramaturgy Laboratory at the University of Brasilia, or Drama Lab], which are defined in terms of the tensions between theater and music. This retrospective was necessary to understand the reason for proposing an online database for musical theater productions.

Returning to the contextualization presented in Carmel – and which is also important to this article – the Dramaturgy Laboratory-UnB began its activities in 1998, initially limited to research and creative processes of dramaturgy of the spoken word in scene⁷. Since 2002, it became more directly involved in the proposal and realization of musical-drama productions. These include (Chart 1)⁸,

Year	Title	DESCRIPTION
2002	<i>As partes todas de um beneficio</i>	An anti-drama, three actresses, a supporting band.
2003	<i>Um dia de festa</i>	A dramatic musical based on traditional stories, five actresses, and a supporting band.
2006	<i>Saul</i>	A musical drama for singers, chorus and orchestra
2007	<i>Caliban</i>	A musical tragedy for singers, chorus and orchestra
2009	<i>No Muro</i>	A hip-hop opera, for singers, dancers and rappers.
2012	<i>David</i>	A musical drama, for singers, chorus and big band.
2012	<i>Momamba</i>	A dance spectacle, for performers, and supporting band.
2013	Sete Contra Tebas	A musical drama, for actors, a singer and supporting band.
2013	<i>Uma noite de natal</i>	Scenes interspersed by musical numbers for chorus and orchestra.
2016	<i>Salomônicas.</i> Versão 1	A musical farce, for actors, singers and supporting band.
2017	<i>Salomônicas.</i> Versão 2	A musical farce, for actors, singers and supporting band.

Chart 1 – Musical productions of LADI. Source: LADI-UnB.

After years of working in musical dramaturgy, the Dramaturgy Laboratory at UnB developed capacities that are verified in a group of integrated activities (Figure 2):



Figure 2 – General activities of LADI-UnB. Source: LADI-UnB.

At first, it is important to keep in mind that we work in a university context, with a correlation between teaching, learning, research and creativity. Each project undergoes a pre-production stage, which determines the starting point for the creative process. The creative process takes place during class time of the courses linked to the project.

Based on these initial decisions and once classes begin, we have sketched a script of actions, which may range from a list of scenes or even a first dramaturgical treatment or first version of the libretto or book, to use the language of musicals. At this point we have made some definitions about the scope of the project and its musical definition – style, instrumentation, melodies.

During rehearsals, due to the demands of the scenes constructed in the interaction between the directors, actors and musicians, the audio materials and the script are prepared and tested in scene. This is an intense and unique experience: the agents both redefine and ratify the words, songs and movements, simultaneously transforming themselves into dramaturges, performers and audience.

Since much of the creative process are registered, beginning with the initial decisions, many documents are generated. It is precisely this mass of data that led the members of the Dramaturgy Laboratory-UnB to plan in some way an outline of a method to organize and facilitate access to these documents.

To do so, a proposal was developed at the Dramaturgy Laboratory-UnB that combines creative processes and registration processes⁹. The foundation of this proposal resides in providing online editions of musical theater productions. In this case, an online interface organizes all of the materials and actions in a database with archives in hypertext: scores, texts and sound become accessible to all the participants in the creative process.

Given the increasing demand for productions that combine music and theater, songwriters, producers, dramaturges, directors, and others, need new ways to communicate, interact and exchange textual, audio and visual materials. The traditional history of dramatic-musical productions in printed form no longer encompasses all of the demands of the multi-tasked processes that require efficiency, speed and multiple users.

The online database has at least two possibilities: it combines materials and data from a production that is in the process of realization, or it is a tool to gather materials from an already staged event.

In the lines that follow, the prototype of this online interface will be presented, which was used in a case study: the musical *David*, which was first presented at the Universidade de Brasília, in 2012. The sequence of scenes of this work is the axis along which other materials are presented: the libretto, the scores, playbacks of rehearsals, video of the performances, photos and comments from participants in the production.

Genealogies of Practices

Between the 1970s and 1980s, during preparations for rehearsals of choruses and musical theater, something called a *rehearsal kit* was used. These kits included a group of materials such as cassette tapes and scores, which would provide the shared references so that the singers could become familiar with their parts. These materials provided not only the sounds for the performance: they began with an analytical approach to the work that would be studied and divided it into sections. Thus, there was a tension between the segmentation and pulverization of the actions and the scope of the spectacle in its divisions. Later, new technologies, such as the CD, maintained this same practice of preliminary organization of vocal performances, in a correlation between sound archives, text archives and scores.

With the advance of the digital era, various expressive and technological options arose. At first, it was no longer necessary to have support material for all the media (sound, text). All of the files available for the rehearsals could be consulted and downloaded by an online interface. The performers themselves could manage these files, carrying them in portable devices such as tablets or smartphones. The question here is not only the portability of the media but the digitalization of sources. With the digital codification of data, an immense horizon of data handling is opened up: “uma vez que os arquivos foram digitalizados e inseridos na memória, podem posteriormente ser transformados e reintroduzidos em modos totalmente diferentes” (Means, 1984, p. 195).

These transformations of the information and media can be listed in the following manner:

- 1- from sound to image;
- 2- from image to sound;
- 3- from virtual to real time;
- 4- from real to virtual time;
- 5- from a detailed view to an overview;
- 6- from an overview to a detailed view¹⁰.

Digital Archiving

Data and archives stored on a computer or in a cloud can be modified digitally. Digital filing is more than a means for preserving *original* information. Data and files stored cannot only be modified but can be accessed and visualized in various ways. The old analogical model is transformed into an online interface that is organized through the following steps:

1- Composition. After the analysis of the musical theater production that will be the object of the digital archiving and virtualization, a macrostructure or distribution of its parts is proposed. This procedure allows us to construct a linear axis that anchors the visualization of the archives. Since the productions are divided into parts and sections and these sections are presented one after another in a sequential order, a timeline is created as a receptional reference: those who want to access the files must enter in contact with this timeline or the series of parts;

2- Distribution. For each section or part, videos, scores, audio and video archives are located. Thus, each part is composed of various types of files, as can be seen below, in Figure 3:

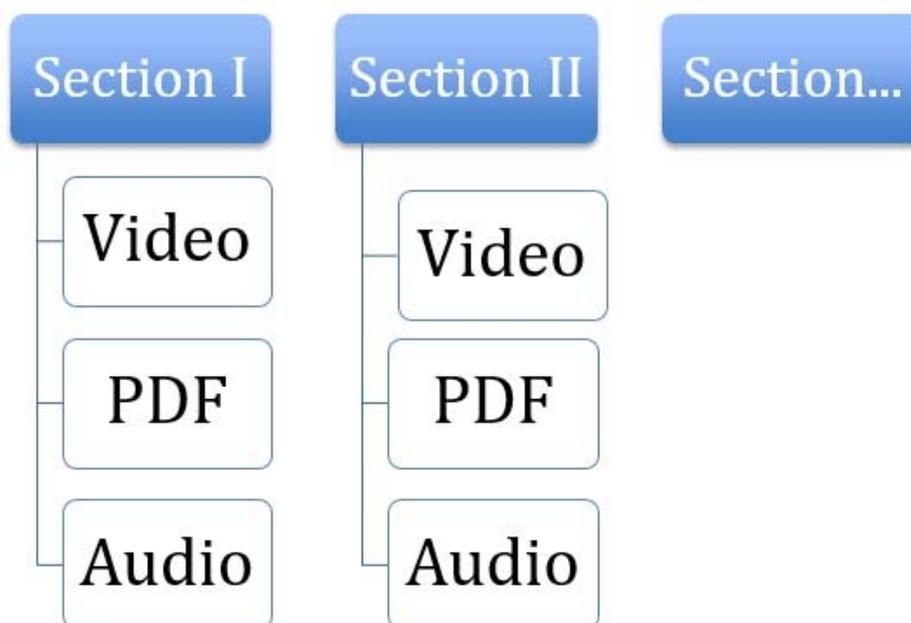


Figure 3 – Diagram of the distribution of files by section. Source: LADI-UnB.

The arrangement of media files depicted in this diagram corresponds to data storage based on the types of files available to the users of the online interface. When, for example, singers access this online platform to study their parts of a play, before a rehearsal, they not only access the files desired, but also the understanding of the audiovisual organization and complexity of the work being performed. In an analogical model, the singers would have in their hand a package or kit with various materials and media combined and limited perspective of the audiovisual scope of the performative process. The analogical model tends to maintain each file and media as isolated products. This orientation towards an atomization qualifies multisensorial events as a combination of disconnected objects. These objects are stored in a bag, in a plastic package that carries various media (texts, scores, audio files). Users thus interact separately in each situation with each object. In this way, different objects and media are accessed at different times. This analytical approach interrupts immersive experiences of users in the multisensorial experience of musical theater productions. As can be observed, it is thus necessary to go beyond the hands...

3- Recombination. Digital filing allows users to access different media simultaneously. Since the archives are digitalized, there are various options: users can access the score of a section that is being studied, concentrating

on the entire grade, which includes all of the instruments and voices, or can see only a reduction, with piano and voice. In the case of audio archives, users are free to access the entire section or only a measure, using a tool bar. The same is true for video: it is possible to follow an entire section or to freeze a moment on the screen¹¹.

Complementary Materials

This model, based on a timeline of events or a macrostructure of an individual work, can be expanded. We can imagine the following situation: you are composing music for a musical theater production, making changes to the book and producing new arrangements and new songs during the creative process. The problem is how to document the entire flow of activities, and file the successive versions of these events, medias and files so that creative decisions can be analyzed or even to make the process available to others?

Here we have other files to store including scores, texts, and audio and image files related to an individual work. The same type of data can be useful for different objectives. You can record your comments about creative decisions and present them in various ways: interviews in videos, podcasts, or written essays. Even if the formats are the same, they have different functions in an online interface. These files are not directly related with the performative event at its time of presentation, although they may be linked to a moment or place on the timeline.

Due to their specificity, these files are denominated *complementary material*. In our hypothetical situation, beyond the authorial registers from production and post-production contexts, these complements can come from all of the other participants in the creative process. Therefore, we can have videos, audio files and PDFs with data and statements from actors, playwrights and sound and image designers for the spectacle.

These complementary materials propose new perspectives for an individual work. One way to prepare these extra materials would be to create a blog or diary inserted in the online interface, with links to the macrostructure of the work. Based on this blog, various types of information would be made available on social media and from which the program for the presentations would be easily prepared. In Figure 4, below summarizes these aspects:

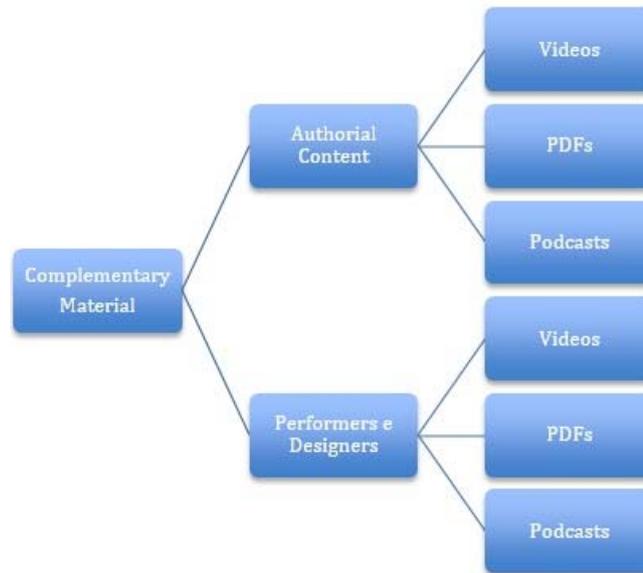


Figure 4 – Possible arrangement of the complementary materials. Source: LADI-UnB.

Online Interface

Due to various possible applications of the concept of digital filing for musical theater, the prototype of an online interface must be defined by the context of its creative process and form of utilization. To clarify this interaction between context and prototypes, we present three basic situations:

1 - Authorial Perspective in Low Budget Projects

In this modality, the communication between director, playwright and the performers is mediated by resources already available on the internet and social media. A blog that accompanies the creative process is open and all of the files produced are stored in various online platforms, as portrayed in Table 2 below:

Type of document	Function of the Document	Online Platform
Small texts (up to 3 pages)	Notes, information, comments	On the blog chosen for the project
Larger texts	Script (<i>libretto/Book</i>), transcription of dialogs and orientation.	archive.org, academia.edu, scribd.com
Audio files	Playback for rehearsal	<i>Soundcloud</i>
Video files	Recording of rehearsal	<i>Youtube</i>

Table 2 – Documents and resource available online. Source LADI-UnB.

Thus, using a blog or website as a meeting point for the creative process, links are sent to readers so that they can access information and files stored in other places on the web.

This *modus operandi* can be extended to other participants in the creative process: performers can record and organize their impressions during the rehearsals and post them on online platforms. In any case, the documents (texts, audio, photos, video) have only one source: they were generated and presented during the activities of a single creative process.

2 - Projects Organized through Digital Sources and Resources

In this case, the opposition and separation between documentation and creation is overcome. Digital resources are simultaneously data about and components of creative production. It is nearly impossible to distinguish one from the other. All of the files are stored and transformed using software and digital workstations for handling sound and images. The creative process begins and ends in a digital system. All of the digital and digitalized files can be:

a- synchronized, and bundled in an order, a sequence of bits;

b- modified – a digital object is compressed, synthesized, reduced to a minimum for its transmission; it is then copied, polycopied; broken into increasingly smaller units, like grains.

These qualities are explored by the design of software and digital workstations: sequencing and flexibility are present in the visualization of these files and in the handling of the digital objects.

3 - Online Musical Dramaturgy

There is a midpoint, a place of intersection between the situations mentioned above, as in the case of a more complex creative process with a large budget, in which, since its beginning, an online interface for multiple users centralizes the exchange and storage of files. For online dramaturgy to be possible one day, an experience developed at the Dramaturgy Laboratory-UnB will be discussed in detail.

The David Project

In 2012, the musical *David* was developed and realized by the Dramaturgy Laboratory -UnB, as part of a trilogy that uses tales of the ancient kings of Israel to develop a criticism of the populism emerging in Brazil¹². With resources from the Fundo de Arte e Cultura of the Distrito Federal, the entire creative process was accompanied and registered by a staff of researchers: rehearsals were filmed, continuous modifications in the script were noted and compared, and all of the changes in the musical compositions, arrangements, and playbacks of the rehearsals were saved¹³.

There was thus an enormous number of document sources: hundreds of hours of video and audio files, plus hundreds of pages of notes were produced. The creative process extended for nearly 11 months, from January to November 2012. More than 70 people were involved in the production, and approximately 56 artists were in scene (Quadro 3)¹⁴:

Group	Number	Functions
Chorus of actors	20	Acting, singing, dancing
Big Band	22	Musical accompaniment and interventions between the sections
Extra chorus	14	Duplicate chorus of actors in the songs in a scene
Total	56	

Chart 3 – Functions and numbers of interpreters during the presentations of *David*. Source: LADI-UnB.

In dramaturgical terms, the musical tragic-comedy *David* is divided into nine parts (Figure 5):



Figure 5 – Division of the musical David into parts. Source LADI-UnB.

Each part or section of the spectacle has a particular audiovisual organization considering that a song or instrumental music is the center of attention. During the creative process, the following collaborative approach between composers, directors and arrangers was realized: the playwright/songwriter and the arranger/composer established a dialog based on a text and in negotiation with the directors. Based on this, a first material was composed (words and music), which was arranged and transformed into an audio file for use during rehearsals. At the rehearsals, this audio material was tested, both the vocal abilities of the performers and the time of the scene. If changes were requested, they are sent to the playwright/songwriter for new sessions with the composer/arranger. With three rehearsals per week, at times there was a one-day interval for changes to be made and taken to the scene. Figure 6, below, is an effort to visualize the complexity and acts involved in the musical collaboration:

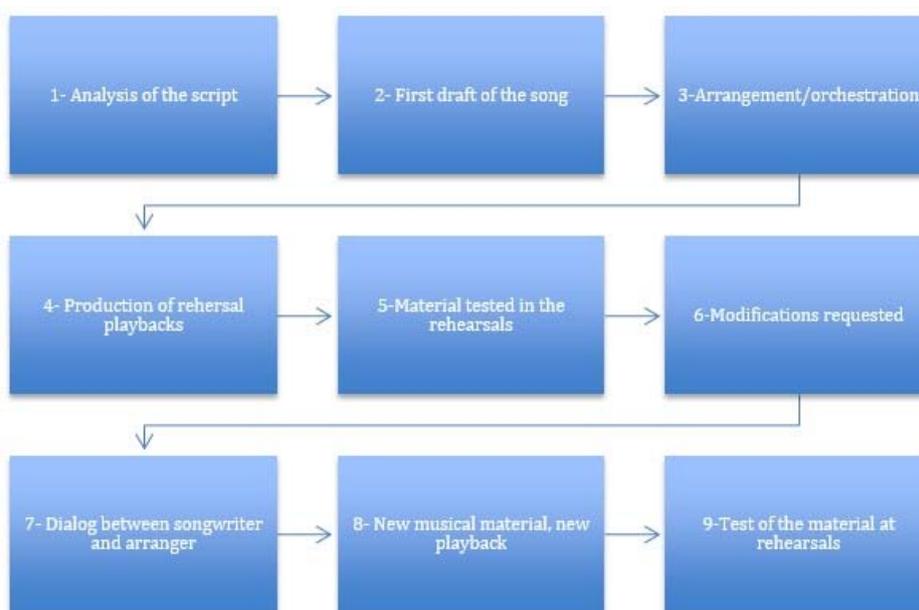


Figure 6 – Collaborative process for the songs of the musical David. Source: LADI-UnB.

If we follow, for example, only the audio archives produced for the rehearsals (the playbacks), we have another account of the creative process, a weekly mapping of the creative decisions, following the notes of the research group and the changes in the audio materials. In this way, we can observe that a creative process is composed of these changes, these decisions, which is found in all the fields of composition and realization of

multi-sensorial events. And this process can be expanded, depending on the interactions between the director, songwriter and arranger.

Another route to follow is that of the other transactional dynamic, such as the changes to the script, from confluences and clashes between directors and playwright. They are not as diversified, but no less tense, than those that arise in the production of the music, the negotiations between the text and scene can be visualized like this:

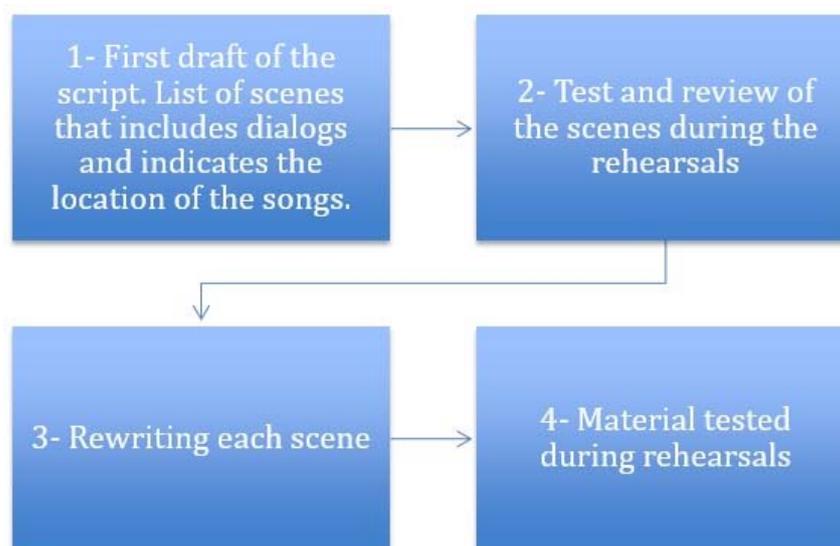


Figure 7 – Collaborative process for the text of the spectacle David. Source: LADI-UnB.

Figures 6 and 7 indicate similar situations between handling the continuous changes in audio files and draft texts. But a more detailed examination of the transactions indicates that textual changes are more difficult to register than those related to music. The *path of the audio*, in digitalized form (scores, audio files), grants greater stability to the material and its transmission. Thus, the stability of the media can induce a lower variation in its changes. It appears to be a paradox: the so-called indeterminate or abstract nature of music is transformed into a plethora of documents by technological mediation. In turn, the textual registers are duplicated and branched due to the statements of the directors recorded by the research team, either in transcriptions, or in videos of the rehearsal.

In any case, the rehearsal room becomes a transformative space for all those in some way connected to the creative process. This performative definition of the work decenters the work from a rigid authorial perspective. What is diluted in the rewriting process or in so many modifications, in a

generalized situation of exchanges and changes, can be accessed in the files produced in scene and outside it.

In this way, the large volume of documents produced is linked both to the fact that we were constructing a multisensorial work and to the fact that it brought us closer to the creative process and its registration. The tables above present various routines that indicate activities of producing and incorporating new references and revisions during the work at rehearsals. The presumption was that of being open to changes, to a continuous flow of transformations. In this case, an online interface may have been more efficient than the storage and sharing of information exclusively mediated by face to face or textual interactions. To make data handling more agile and available in a decentralized manner, an online interface shared by all the members of the creative process would have been something extremely beneficial. We got half-way there.

To explain: in David, the visual, textual and audio data were stored on the computers of various people. There was no one place available to everyone that combined and coordinated the organization and storage of the files. Even though we were working with a digital inspiration, above all in the activities of handling the audio materials, the reality was that the information was generated in an analog manner: autonomous blocks of data were statically stored at the time and space of their production. There was no complete circulation of information: the files were centralized in the hands of those who produced them.

After its opening and run, David is now a consolidated production with a script, songs and an enormous quantity of complementary materials:

- a- text files (*script/libretto*, notes, transcriptions, program, articles in academic journals, communications at Brazilian and international congresses, a master's dissertation);
- b- audio files (*playbacks* and their versions);
- c- video files (recordings of rehearsals and their presentations);
- d- image files (photography).

The Prototype of the Online Interface¹⁵

Nearly three years later, with research funds from the National Council for Scientific and Technological Development (CNPq), we began to develop a prototype of an online interface, which was applied to the files for David. That is, in a post-production context, we began to list, classify and organize files to bundle them in a system for presentation on the internet.

An initial page of the prototype looks like this (Figure 8):

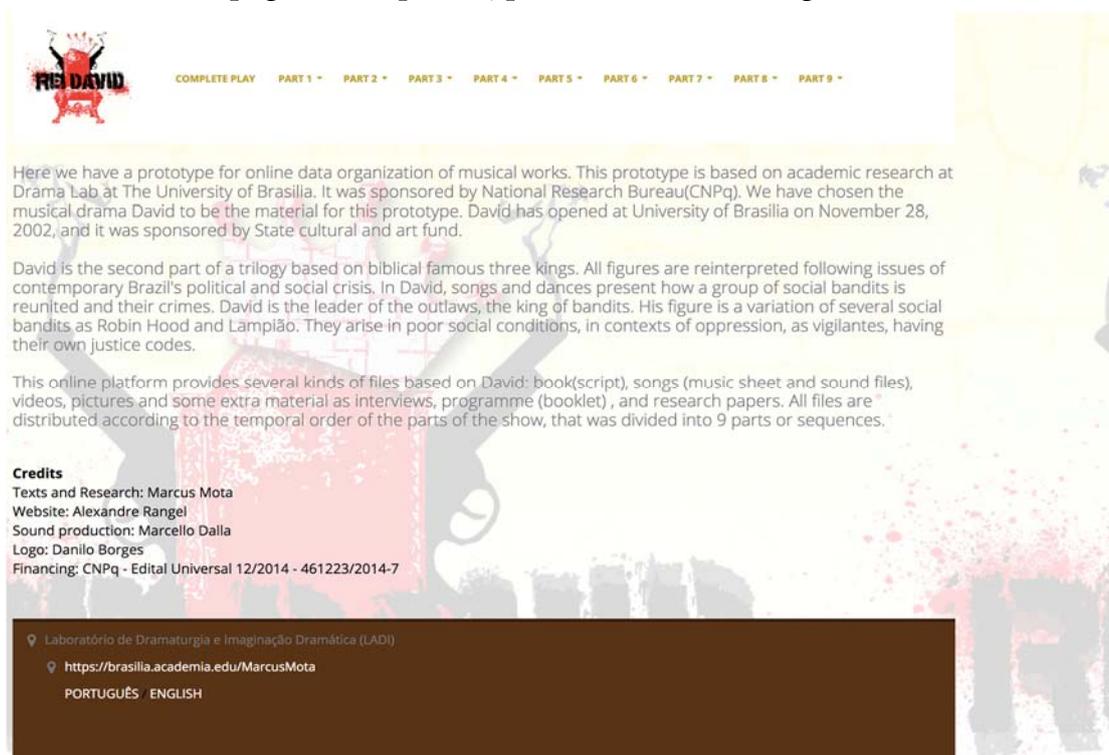


Figure 8 – Homepage for the online interface for David. Source: LADI-UnB.

With versions in Portuguese and English, those who access the prototype are introduced to a small service that exhibits basic information about the project, information on how to use the data, and about the production *David*.

As can be seen, the prototype follows a timeline, which presents the scenes of the spectacle, and result of its creative process. During the creative process, various documents were produced in various media. The online platform offers a selection of this material.

When, for example, one clicks on *Part 1*, a menu opens which offers the files related to this section of the play – the text, video of the scene, the vocal score, the *playbacks*, and others. If the interest is in the entire play, one clicks on *Complete play*, as can be seen in Figure 9, below:

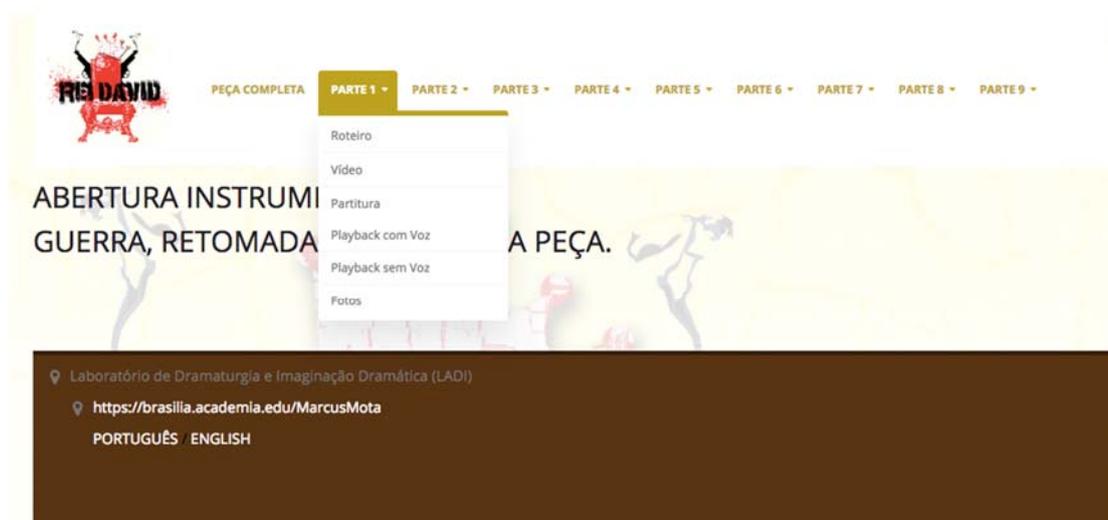


Figure 9 – Menu of the online Interface for David. Source: LADI-UnB.

Thus, by applying the online interface to an already realized creative process, we developed a way to organize and present data for researchers and for reperformances of the production. The tools for visualizing and accessing the materials stimulate new receptors, new users, and expand the effects and the information that were locally produced¹⁶.

Conclusions

We conclude with a provocation: what if an integrated online interface had been available during the creative process?

One of the problems faced in documenting *David* was, as we saw, the fact that the acts of collecting, storing, editing and distribution of the files were literally centralized in the hands of a few members of the creative process. A variation of what was experienced with *David* would be a platform for multiple users that would accompany all of the steps of the creative process. This platform would be open not only to those involved in the production: it would be possible for videos of the rehearsals to be freely

accessed by users of the platform. This network of interlinked groups would constitute another creative process, a para-spectacle: that of those who would accompany the creative decisions in their temporal density.

In any case, the approximation between *Digital Humanities* and performing arts contributes to the socialization of a culture that simultaneously celebrates and demystifies creative acts that are scenically oriented¹⁷. The multisensorial complexity of the dramatic-musical works tends to produce and accumulate an extensive mass of files, demonstrating the correlation between the diversity of materials, media and compositional procedures¹⁸.

In this way, the use of these platforms provides options for administering creative processes, which are useful in various moments of the process, and can be present as a function of the specificities of each work.

Thus, if you are conducting a creative process that involves lots of sound and image editing with digital workstations and software, an online interface would be useful for establishing connections between the various groups responsible for producing the audiovisual materials of the spectacle.

Even if you have concluded a creative process without lots of new technologies, an online interface would be a strategic resource for organizing the materials produced and making them available.

An online interface makes accessible the reconstructions of productions and their archives and can synchronize various agents and activities in a multitask context.

Here's to the production of new multidimensional adventures!¹⁹

Notes

¹ A new version of a communication presented to the international seminar *Reading Musicals: Sources, Editions, Performance*, held at the The Great American Songbook Foundation, Carmel, Indianapolis, in May 2018. Link for the event: <<https://sites.google.com/site/readingmusicalsconference/>>. Accessed on: 19 Nov. 2019.

² See Kinderman & Jones (2009).

- ³ See Barish (1985), Mota (2008) e Mota (2013a).
- ⁴ Text at: <<https://sites.google.com/a/sheffield.ac.uk/putting-it-together-conference/>>. Accessed on: 19 Nov. 2019.
- ⁵ For the event: <<https://sites.google.com/site/readingmusicalsconference/home>>. Accessed on: 19 Nov. 2019.
- ⁶ See Barnett (2016). For applications of Brecht's practices with documents see: <<https://brechtinpractice.org/modelbook/>>. Accessed on: 10 Nov. 2019.
- ⁷ See Mota (2014), Mota (2016c), Mota (2018).
- ⁸ For a more detailed commentary on the productions and access to the archives, see the section 'Documenta' of the *Revista Dramaturgias*: <<https://periodicos.unb.br/index.php/dramaturgias/index>>. Accessed on: 10 Nov. 2019.
- ⁹ Research project *Dramaturgia Musical Online: Edição de Obras Dramático-Musicais Brasileiras (2014-2016)*, financed by CNPQ, Edital Universal 2014. This is not an online edition but a transposition of the libretto and scores by digital means, as can be seen in Reside (2007).
- ¹⁰ See Bayley & Gardiner (2010) and Gardiner & Gere (2010).
- ¹¹ For new experiences in creations in musical theater with digital technologies, see Hillman-McCord (2017).
- ¹² For an analysis and discussion of the creative process, see Mota (2013b; 2016a). For a video of the spectacle, see: <<https://www.youtube.com/watch?v=gmHTKJIQxlU>>. Accessed on: 19 Nov. 2019.
- ¹³ The team was composed of masters' students from the Graduate Program in Art of the Universidade de Brasília, see Silva (2014).
- ¹⁴ The table presents only the people involved in the activities in scene, during the presentations, this does not include the pre-production team (playwright, composer, arrangers, choreographer, sound designer, set designer) and the production team (sound, stage director, assistants).
- ¹⁵ Link to the prototype: <<http://www.quasecinema.org/david/en-index.html>>. Accessed on: 10 Nov. 2019.
- ¹⁶ Bayley & Gardiner (2010).

- ¹⁷ Schreibman, Siemens & Unsworth (2008), Bartscherer & Coover (2011) and Gardiner & Musto (2015).
- ¹⁸ Ver Habebölling (2004).
- ¹⁹ For texts and work from other authors, see Marcus Mota: <<https://brasil.academia.edu/MarcusMota>> and Alexandre Rangel <<https://www.alexandrangel.art.br/>>.

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