

## DEVELOPMENT OF STAGE COSTUMES FOR SINGERS OF POP AND FOLK MUSIC

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**Abstract.** *The stage costume is an attribute that complements the performer through shape, color, accents, impressions and adds aesthetic value to the musical piece. The history of the stage costume features several important stages, rich in characteristics dictated by society's morals, culture, aesthetic canons and religious dogmas. Reflected in the historical periods analyzed, such as: antiquity, the middle ages, the renaissance, they profiled the necessary characteristics for the development of the stage costume of today. The stage costume for performers of light and popular music capitalizes and promotes the qualities of the musical pieces, but also the ethnic traditions of the folk costume. The cut, the shape, the silhouette, the ornament motifs of the folk costume, used as sources, accentuated by chromatic contrast, the stylization of the dimensions and proportions of the ornament, adapted to the message of the musical piece, the morphological characteristics and the charisma of the performer, all together will conclude the concept of the stage costume. The article will present the stages of developing the stage costume for performers of pop and folk music in the example of the outfits developed for Cornelia Ștefăneț.*

**Keywords:** *historical period, creativity, tradition, silhouette, the cut.*

### 1. INTRODUCTION

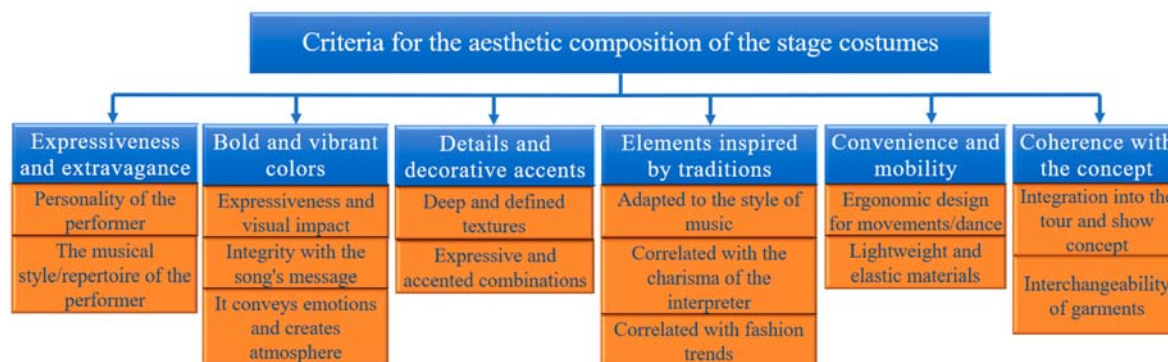
The stage costume is very diverse and depending on the activities performed, it is defined in the following categories, forming separate directions, namely: theatrical costume, costume of musical performers, opera costume, ballet costume, dance costume, costume of musical instrument performers, etc. Each of the nominated directions is divided into subcategories imposing aesthetic qualities adapted to the message needed to be conveyed to the viewer. In this context, the stage costume is of particular importance, being a product with high requirements in terms of appearance and functionality. The stage costume includes multiple educational, promotion and presentation qualities of plays, musicals, ballet or dance, etc. The aesthetic criteria, the outer appearance of the clothing pieces are dominated and influenced by the category of the costume which dictates the accent on the stage, but also the accent in the costume, the colors, the style, the materials used. The collaboration of the costume and the resistance of the light, video and laser effects that today have enriched the show and are frequent in any of the stage activities. The costume of the music performers is imposed by the message dictated by the type and genre of the piece. The second half of the 20th century exhibited music genres such as: rock, folk, rap, disco, pop, metal, jazz, country, punk, etc. The external appearance of the costume of the music performers of various genres will in itself sum up the sound character of the piece and will be very varied.

Pop, but also folk songs with a simple structure and themes that address subjects from everyday life are the most popular and most frequently encountered. These pieces easily conquered young people, lovers and rebels and are characterized by musical harmony, moderate sound rhythm, rhythm and frequently moderately-accented dance movements. Although it is blamed for its imposing commercial dimension, this genre has represented a refuge and a way to have fun, to assert oneself for many generations [1]. In this context, we can say that the outer appearance of the performers' costume is influenced by various aesthetic criteria such as: temporal or era identity, clothing style, musical style of the performed piece, geographical location and target audience. In addition, a stage costume for pop and folk music performers, due to the

good commercialization of the music genre, can also carry patriotic connotations, representing cultural and national identity, an important characteristic in the trend of economic globalization. The curiosity to explore and understand more deeply the components of the stage costume used by performers of light and popular music required us to analyze the criteria for identifying clothing codes, ethnic cultural interferences and trends in the fashion industry.

## 2. EXPERIMENTAL PART

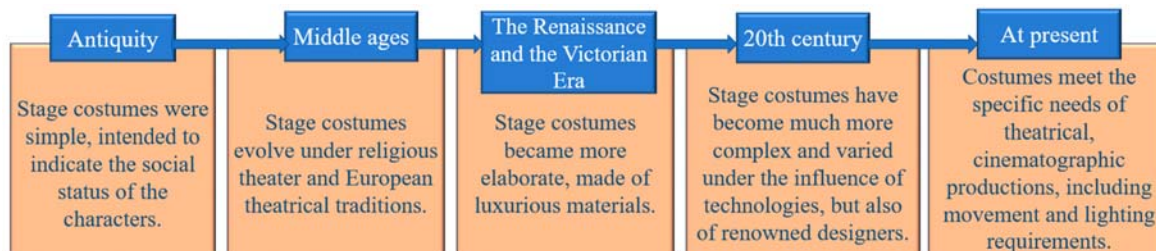
The field of creation, whether in music or in clothing, is a very complex one in terms of the development of a route, a well-defined work algorithm, given the multiple genres that intertwine, collaborate, developing continuously. Stage costumes for light music performers, in the studied case of pop and folk, are characterized by particularities of aesthetic composition that are often influenced by ethnic cultural traditions, musical styles, the personality or charisma of the artist and ultimately influenced by the viewer, the target audience. Figure 1 shows criteria necessary for the development of the outer appearance of the stage clothing, which must be composed in a clothing ensemble that integrates into the concept of the musical performance. These would be: expressiveness and extravagance; vibrant and bold colors; decorative details and accents; elements inspired by traditions; convenience and mobility; coherence with the tournament concept.



**Figure 1.** Criteria for aesthetic composition of stage costumes

The development of the external appearance of the stage costume requires the use of both heuristic methods and artistic design methods frequently used today, such as combinatorics, deconstruction, the modular method, matrix development, etc. The algorithm is a random one, each costume imposing a labyrinth route in the making, by individually establishing the criteria of aesthetic composition interspersed with the location of the concert, culture, age and ethnicity of the spectator. The study of fashion trends, stage costumes of light music performers and products marketed by brands formed in the Republic of Moldova allowed the identification of the components of the costume, but also the elements of ornament placed on the “catrința” and other clothing products [2,3]. The “catrința” is a rectangular piece of clothing that covers the body from the waist down and is a component of the Romanian and Moldovan national costume.

In this work, we will present several stages of the historical evolution of the stage costume (figure 2) which must certainly be followed in order to formulate conclusions in order to elaborate the external appearance.



**Figure 2.** Stages of development and characteristics dictated by society and the historical period of the stage costume included in broad chronological boundaries - starting with the period of antiquity and up to today

While these stages represent a general overview of the evolution of stage costumes, each period and each theatrical or film production brings its own unique innovations and influences to costume design. It is

important to analyze these influences and integrate them into the design process to create stage costumes that support and complement the story and atmosphere of the production. Also, to outline the aesthetic portrait of the stage costume, the peculiarities of conformation and the psychological type of the wearer are analyzed. The clothing products developed in this work are intended for Cornelia Ștefăneț, a famous performer of pop and folk music from the Republic of Moldova. Thus, the research will provide a solid basis for designing stage costumes that reflect both the performer's artistic identity and cultural and traditional values.

### 3. RESULTS AND DISCUSSION

#### 3.1. Elaboration of the outer appearance of the performer's costume

Costume design is an essential component of any theater, film or performance production, contributing significantly to creating atmosphere and defining characters. Clo 3D software was used to visualize the sketch of the costume project developed on the basis of the moodboard [4]. The use of the CLO 3D software allowed: the development of the model in digital format, the study of the shape and the analysis of the positioning of the clothing pieces without producing additional textile waste, the assembly of the costume on the avatar adapted to the individual conformation dimensions of the performer (figure 3 a, b). The Clo 3D software allowed not only the three-dimensional visualization of the shapes of the costumes, but also the simulation of the behavior of textile materials in dynamic conditions, specific to the interpretation of artistic pieces. Thus, by using this advanced technology, it was possible to fine-tune the design and optimize the model construction, guaranteeing both the desired aesthetics and the practical performance of the stage costumes.



**Figure 3.** Stage costume developed for Cornelia Ștefăneț - singers of pop and folk music from the Republic of Moldova; a) CLO 3D simulation of the stage costume; b) color project - simulated in CLO 3D; c) Cornelia Ștefăneț in stage costume, performing the song "Mocirița cu trifoi" accompanied by the Etno Republic orchestra.

The outfit, consisting of a blouse, trousers, "catrința" and belt (figure 3), was designed for the People's Artist Emeritus of the Republic of Moldova, Cornelia Ștefăneț, on the occasion of Natalia Gordienko's birthday concert. The event took place at the "Nicolae Sulac" National Palace in the Republic of Moldova and included the performance of a musical duet on the folk song "Mocirița cu trifoi". In this context, following the study, it was imperative that the outfit reflect both the traditional elements and the modernity of the interpretation and orchestration of the piece. The composition of the outfit is:

1. The blouse, made of organza, a scenographic material chosen for its transparency and elegance, which allows for fluid and graceful movements of the sleeves. The edge of the ruffles of the blouse sleeves, the cut of the neck have been worked with glossy bieu, meticulously applied, to add extra shine and sophistication.
2. The „catrința”, a traditional piece in the Moldovan folk costume, was made from a fabric that faithfully imitates the authentic materials, but with special attention to its adaptation for the needs of the stage costume. Catrința was decorated with floral motifs and lace leaves and chromatically correlated sequins, but in tonal and dimensional contrast, adding a spectacular visual effect and capturing the light and attention of the audience in the hall, and last but not least correlating with the performer's charisma.
3. The flared trousers were chosen to give an elegant and flowing line to the outfit. They had the role of visually elongating the figure and emphasizing the movements of the artist on stage. The trousers, along with the “catrința”, created a balance between traditional and modern, offering comfort and freedom of movement.

4. The leather belt has been added to accentuate the waist and slim the figure, thus contributing to a pleasing and balanced aesthetic. The choice of leather as the material for the belt was inspired by the desire to add a modern and robust element to contrast with the delicacy of the organza and lace. In order to justify the colors and design elements used, we can mention:

- The color palette is dominated by: black and red. Black, a classic and elegant, used as a neutral background to emphasize the sophistication and modernity of the outfit. Red added a touch of passion and intensity, while evoking the tradition and cultural richness of Moldavian folklore.
- Balance between tradition and modernity was achieved through the chromatic combination and the mix of materials that were chosen to create a perfect balance between traditional and modern, essential for the interpretation of a modernized folk piece.

The outfit was designed to blend harmoniously with the entire Etno Republic orchestra, thus contributing to a unified and coherent stage presentation. Each element of the outfit has been carefully thought out to bring added artistic value to the performance, emphasizing both the traditional aspect of the piece and its adaptation to the contemporary demands of the music scene. The outfit created for Cornelia Ștefăneț is a manifestation of the fusion between tradition and modernity, reflecting a conscious approach to the stage costume. Although they stand out for their quite common and frequently used pieces of clothing, they are integrated into the color scheme of the stage, the light show and the group of performers of the concert. By using materials and designs that allow for fluid movement and add an extra touch of sparkle, this outfit has managed to capture the essence of "Mocirița cu trefoi" and present it in an engaging and aesthetically pleasing way. The choice of color and decorative elements contributed to the creation of a memorable stage image, suitable for an artistic event of such scope.

#### 4. CONCLUSIONS

The stage costume of pop and folk music performers is characterized by semantic codes imposed by the subject of the musical piece as well as the individual charisma of the performer. The study identified the interference and collaboration of the aesthetic characteristics and the individual characteristics of the performer that contribute to the transmission of the artistic message to the viewer. In this context we can mention:

- The external appearance of the stage costume requires the analysis of the criteria of aesthetic composition and their adaptation to the characteristics of the portrait and charisma of the performer (figure 1).
- The study of the history of the development of the stage costume contributes to the establishment of the key elements, systematized over certain periods, necessary to be analyzed in the elaboration of the external appearance (figure 2).
- Concept development for stage costumes involves a creative approach and attention to detail to ensure they perfectly fit the vision of the production and support the story and atmosphere of the show.
- The use of CLO 3D software in the case of developing the stage costume concept for a performer with individual characteristics facilitates the analysis of proportions, and behavior of the costume in dynamic movements, the analysis of the chromatic and textural subordination of the materials in the costume, the 3D visualization of the costume (figure 3 a, b ), etc.

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