

dance experience

gary mckenzie

dance experience

text:

the piece is to be realized outdoors, at an location such as a park, plaza, pier, a mall, an outdoor pavilion, or an outdoor theatre -- any location where there exist an abundance of "natural" and "man-made" sounds.

a specific performance area is to be established at the location that is to be used for realization.

the specific performance area can consist of anywhere from 50 to 200 or more square feet.

there are to be no chairs or marked seating places positioned for an audience -- as any audience is to consist of those who as they move within and about the performance area, choose -- at will -- to watch the dancers as they realize their movements.

the piece should be realized during ideal weather -- when it is neither too cold nor too warm.

the piece can be realized at any time of day, but should be realized during daylight.

the piece is to be realized within a specific clock-time-- which can be anywhere from several minutes to several hours.

the specific clock-time is to be determined prior to the realization.

the specific clock-time will be different at each realization.

the piece is to begin at a specific clock-time, and regardless of what sound or occurrence, the piece is to begin at the exact time that is specified for commencement.

the dancers are to be placed at various positions through the chosen performance location, prior to the clock-time that is specified for commencement.

dance experience

text continued:

as the realization begins at the exact clock-time that is specified for commencement, the dancers -- having been positioned through the chosen performance location -- are to stand in the position that is the most comfortable and relaxing for each.

thus positioned, each individual dancer is to relax their entire respective bodies,  
which must become so wholly relaxed so as to have relief from all tension, and so as to seem weightless --  
and each individual dancer is to relax their respective minds,  
which are to become so wholly relaxed so as to be clear of all outer thought.

during the process of relaxing the mind and body,  
each individual dancer is to evolve to a condition of perfect peace and stillness within themselves,  
and in relation to their surroundings.

each individual dancer is to evolve to such a condition of peace and stillness so as to hear the essence of that peace and stillness,  
and so as to hear the inner sound vibrations that are within them.

each individual dancer is to meditate on the inner sound vibrations,  
each as the structure, duration and intensity in which they occur.

the meditation of the inner sound vibrations can only be realized from within an individual dancer.

each individual dancer is to meditate on the "natural" and "man-made" sounds as they occur.

"natural" sounds are those sounds that occur from nature --  
such as the sounds from animals, birds, insects, people, or sounds that occur from wind, trees, leaves, plants, water etc.

"man-made" sounds are those that occur from the invention of man --  
such as the sounds from automobiles, vehicles, airplanes, jets, machinery, boats etc.

each "natural" sound,  
and each "man-made" sound,  
consist as the structure, duration and intensity in which they occur --  
and each "natural" and each "man-made" sound is to be realized as they occur.

dance experience

text continued:

each "natural" and each "man-made" sound could occur separately, or several could occur simultaneously.

an individual dancer can meditate on one "natural" sound, or can meditate on one "man-made" sound, each as the structure, duration and intensity in which they occur -- or an individual dancer can meditate on several "natural" sounds, or can meditate on several "man-made" sounds, each as the structure, duration and intensity in which they occur -- or can meditate on several "natural" sounds combined with several "man-made" sounds, each as the structure, duration and intensity in which they occur.

each individual dancer, as they meditate on the inner sound vibrations, and as they meditate on one the "natural" and "man-made" sounds as they occur can -- at will-- realize their individual movements.

each movement of each individual dancer is to be determined by their spontaneous reaction to their inner sound vibrations, and by their spontaneous reaction to the "natural" and "man-made" sounds as they hear and are aware of them.

each individual dancer is -- at will -- to realize each "natural" and each "man-made" sound as they occur -- and as they hear and are aware of them.

when specific "natural" or "man-made" sounds that are realized, cease to be audible to the dancer that is realizing them -- then the individual dancer is to bring to a halt the specific movements determined by the specific "natural" or "man-made" sounds that have become inaudible.

the dancers can realize their movements on benches, fences, tree stumps etc. - or any of such objects found within the chosen performance location that can be used as props.

the dancers are not to use as props any animals or people that are within the chosen performance area.

the dancers can realize specific movements around any animals, birds, insects or people that are within the performance area -- with the animals, birds, insects or people forming an integral part of the specific movement.

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text continued:

the dancers can realize movements individually,  
or can realize group movements.

group movements can be realized for any length of time --  
with each group realization formed spontaneously --  
determined by the spontaneous reaction of an individual dancer to the  
movements of another individual dancer --  
with each dancer spontaneously moving toward one another and spontaneously  
forming group movements --  
with each spontaneous individual movement relating to each movement of each  
dancer of the group.

group realizations are to separate spontaneously --  
determined by the spontaneous reaction of an individual dancer of the group  
to the movements that are realized in the group to spontaneously separate  
from the group --  
and then with that individual dancer spontaneously separating from the group  
and continuing individualized movements.

an individual dancer, when separating from group movements,  
is to realize the separation from the group with the realization of  
individualized movements that are distinct from the movements of the group.

all action - individualized movements -- movements leading to group  
movements -- group movements -- movements separating from group movements --  
must always be determined by the spontaneous inner reaction of an individual  
dancer to the specific "natural" and the specific "man-made" sounds in which  
that individual dancer is meditating on.

the dancers are to realize all movements within the boundary of the chosen  
performance location.

although each "natural" sound and each "man-made" sound can, as they occur,  
be heard by each individual dancer,  
each individual dancer will hear and be aware of each "natural" and each  
"man-made" sound differently --  
and each movement is to be determined as each individual dancer hears and  
is aware of each "natural" and each "man-made" sound as they occur.

it is possible that an individual dancer could combine the inner sound  
vibrations with "natural" and "man-made" sounds as they occur --

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text continued:

with each movement determined by the spontaneous inner reaction of the individual dancer to the inner sound vibrations combined with "natural" or "man-made" sounds as they occur, and as the individual dancer hears and is aware of them.

the meditation of each "natural" sound, and each "man-made" sound, can only be realized individually --  
and must be realized with discipline and control --  
so that each movement will be spontaneous and realized with skill.

the dancers are to realize piece -- the meditation of the "natural" and "man-made" sounds, and the spontaneous realization of movements -- regardless if anyone within or about the performance area should choose to observe the dancers or not.

there is no specific audience.

the piece is to end at a specific clock-time --  
and regardless of what sound or occurrence, or movement of the dancers --  
the piece is to end exactly at the time that is specified for termination.

each individual dancer is to bring their respective movements to a halt at the termination of the realization.

each individual dancer is to move out of the boundary of the specific performance area after the realization has been brought to a halt.

if those that are within and about the performance area should applaud the dancers, it is the decision of each individual dancer to acknowledge the applause -- or not.

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