

Workshop Outline

Carmine Pepe

## Music Theater Improvisation, Performing Workshop

The primary focus and purpose of the workshop is to inspire, invent and develop new ideas, to grasp, hold, understand and eventually control and shape them into new forms and notation.

This group, for the composer, musician, dancer, singer, writer, actor will be a workshop in which students with a serious interest in composition, the creative process and performance, will learn through active participation, improvisation.

Stress will be placed upon developing the students ability, craft and confidence to make discoveries, take chances in composing new instrumental, vocal, theater and dance works which will be performed by the workshop members.

The group is similar to a chamber ensemble in which players develop sensitivity towards other members, improvising solos, accompaniments and backgrounds in response to each other's ideas, utilizing free association in creating a musical and dramatic dialogue. Stretching the limits of musical composition to include, preverbal sounds, breathing, sighing, humming, whispering, laughing; speech patterns, social and geographical variations in sound and rhythm, gestures, attitudes, ways of moving, the members of the group play, speak, sing, dance and act out their ideas. Eventually they develop the facility and confidence to notate their ideas.

This freedom to explore attitudes, feelings, impulses and motivations begins to uncover new energy sources and provides an environment in which students learn to react spontaneously to new ideas. They listen to music of different periods and cultures in a new way and find it easier to let go of useless patterns and habits. They focus on mannerisms, exaggerations and affectations in order to see more clearly what is stylistic, humanly expressive or false and begin to see that there is no separation between life and art; it is one. Considering music as theater, dance, poetry, art makes it possible to introduce elements of irony and provides scope for grotesque exaggerations and caricature, to deal with elements in which humor goes hand in hand with despair. The student learns to express his personality, his power of imagination and the keenness of his observations in a varied, expressive and enthusiastic way.

*Carmine Pepe*

And what there is to conquer ... has already been  
discovered

Once or twice or several times ...

There is only the fight to recover what has been lost  
And found again and lost again and again.

T.S. Eliot

The ineluctable modality of the visible.

James Joyce

## A Pythagorean Synthesis

Attempts to simultaneously touch the visual, aural and tactile senses by presenting life structures, human, animal, sounds, movements, designs, patterns, emotion, activities, exchanges, situations which resonate across the linear, logical categorizing and the intuitive, aesthetic "reality" switching, crossing, blending from one to the other trying to break compartmentalization and fragmentation.

Preparation, presentation and performance of ideas and situations will combine the talents and knowledge of composers, poets, painters, sculptors, writers, choreographers, film makers, set and light designers, musicians, dancers, actors, architects, engineers, anthropologists, philosophers utilizing a theater or large room equipped with video and audio tapes, sound equipment, screen and lights.

## The Workshop

A place to express, share and discover ideas openly, honestly without feeling embarrassed or sensing hostility.

A process of trying out, clearing up and also discarding useless ideas.

Striving to make the performance coincide with the conception.

The working out of ideas with a responsive group which neither requires nor demands an explanation; recognizing if the idea works it will create its own organic hold, momentum.

A dialogue, experiencing a direct, immediate effect of an utterance, an exchange comprehended on a purely musical, poetic level.

Helps the decisions one makes in the privacy of one's studio in reviewing and listening to the tapes and helps to define a direction.

Prepares a group as a working unit, enthusiastic to help, understand and take the risks involved in presenting new ideas.

Encourages members to present new works.

Develops strength, confidence and experience in organizing, directing performances and coordinating the various facets of putting a production together.

All sessions are video taped for study or performance.

Meets once, if possible, twice a week for a two and a half hour session. Extra rehearsals scheduled before performance.

Visual, Aural, Tactile -- VAT Performance

To be constructed:

A head piece/set covering the entire head, face, with enough space for mouthpiece/instrument, containing a screen, audio, sensors and/or earphones head set and large screen which surrounds the performer.

Performers speak, sing, play, reading, seeing, hearing, sensing from screen, tape projections, juxtapositions of colors, designs, structures, music notation, graphic notation, hieroglyph systems, words, images, sentences, phrases in various languages, combined language words, human, animal, instrumental and concrete sounds.

Attempts to develop a notation which breaks the linear one idea and sentence at a time reading with a block of associations, subliminal reading/sounds to create an action, a spontaneous response of complete awareness of surroundings and create an expansion of the players compositional thinking/expression.

## Body Themes

### Body Drumming

#### Echoes

Exploration tapping and listening to the variety of sounds which reverberate from the different parts/areas of the body and building a work from this.

Light, fast, slow, vary fingertip tapping, slight grabbing:

Head: scalp, top, back, around, face, nose, mouth, eyes, forehead, cheeks, neck, front, back.

Flat/cupped hand tapping:

Chest: front, back, shoulders, shoulder blades, top of spine, front, around the heart, tap the lungs, rib cage, abdomen, around, back, kidneys, lower abdomen, lower back, spine.

Extend/stretch out left arm, tap with right hand beginning with fingertips, top of hand, bottom, top forearm, bottom, elbow, same, continue up to the shoulder; stretch out right arm, same series of tapping done with the left hand.

Cross tapping chest, back.

Tap down to legs, continue up/down circular tapping to bottom of feet to toe tips.

Slap thighs vigorously, fast 32nd rolls, 16th, 8ths, 4, glance slaps, rhythm varies at this point and tapping becomes developmental.

Variation of tapping, cupped hand, flat hand, fingertips, rubbing, striking, slapping, glancing at this point include body tremors, turning the head while tapping continues, shaking the legs in/out, foot stamping-hand slaps, clapping jumping, slight forward, backward, circular movements are in dialogue with each other.

Chanting with Body Drumming.

## Shaking Loose

Scanning: Walk around the room. Explore the space.  
Move the head up, down, left, right, circle, shake.  
Focus on all objects that the eyes see, color,  
shape, material, size, function, relationship  
to other objects near it: floor, ceiling, windows,  
angles, lights, switches, furniture, wires, dust.

Continue walking loosening up the body:

Shake arms, circle, let wrists, hands hang loose;  
Close eyes and visualize all the objects that  
were seen, place them. Up, down, middle, small, large.  
Open eyes, continue to limber up arms, hands, legs,  
shaking, kicking out, knees up, shaking the feet.  
Review, check the space, and all the objects that  
were memorized, "seen". Squeeze the hand, fist, spread/  
stretch out fingers.  
Move the head around, slowly, clockwise, counter-  
clockwise,  
Drop the head, slack jaw, loose skin, hanging tongue.  
Push the head downward then slowly back, as far back  
as it can go. Click teeth, push tongue out.

Walking, shaking, continue.

Make a sound, comfortable, natural, not strained,  
mid range: AHHHHHH

Think of moving the pitch around/in the body:  
think of the pitch as an electrical charge that  
moves the part it touches, shake, vibrate internally/  
externally slowly starting from the tip of the toes,  
travelling slowly throughout the body to the top  
of the head.

Place the AH in the throat, squeeze the muscles  
making a GH sound keep this going for awhile thinking  
AH/GH producing two sounds.

Place the AH in the pit of the stomach moving the  
diaphragm muscles in short bursts of AH/AH/AH/AH/AH.

Increase the speed and volume of the AH bursts now  
moving the entire body in short vigorous thrusts:  
faster and louder which will effect jumping up and  
down vigorously. Continue to sound AH as the body  
strikes the floor. Walk around. Tone down the vibrations.



## The Composer Sings The Composition

Sounding, singing, speaking, imitating the sounds of instruments, shaping, conducting, moving the entire body rhythmically, bending, jumping to express, grasp, hold, the composition.

Hear all the sounds mentally before making an actual sound. If the work begins with a high sustained long line - sing all the lines that are playing, assume the playing position and movements of fingers, mouth, posture of all the instruments that are sounding; as you sing, shape the lines with the fingers, hands, arms, body, begin to sculpt the composition; conduct the work always responding bodily to the sound that is heard internally. Keep the eyes closed.

Think of the instrument playing the sound, play the instrument sing the pitches, volume of sound, feel the pressure of the strings, keys, valves, slides, sticks, think of the shape of the instrument conveying the sound, assume the shape of the instrument, feel the pressure of the embouchure when playing wind passages, breath with the sound, run the fingers on the strings feeling the size, weight of strings and the pull of the bow, the stick rebounding from a snare drum and the soft mallets rolling on the large bass drum, pressure and size of the trumpet mouthpiece, trombone, horns, tubing for air, vibrations on the lips of the double and single reeds and the apportioning of air columns travelling through the instruments, air being blown, into, placed, shaped and emitted through the various tubings and valve arrangements, escaping out of small, medium, large openings, vibrations of different sized strings, thickness, thinness, of pressure against a fingerboard, the resiliency of the stick striking skin, metal, wood, the tightness of the snare, looseness of the timpani, metal vibrations of cymbals.

## Spontaneous Composition

The composer/conductor stands in front of group and through gestures, body movement, imitation holding playing of instruments, placement of hands for pitches, high above the head, median chest, low, knees, regular conducting signs for tempo, meter, rhythmic variation, singing of passages, and utilizing all the technique developed in singing the composition alone will be able to construct a work with the group. Performers gauge the composition by the conducting gestures, body movement, facial expressions, nuances, subtleties, "total presence" of the composer.

The workshop will learn the basic conducting patterns for instrumental and choral groups and develop independent hand, body techniques and gestures for volume control, cueing, entrances, dynamics, change of tempo, meter changes, long and short phrases, rhythmic accents, general score analysis and memorization of selected scores.

## Workshop

### Chimpanzees Dance - Combat

Threat Stares, glaring, focusing on person rigid, tense position.

Paw the ground.

Arch the back.

Lower the head.

Deep and Rapid Respiration.

Gasps and Hissing become Grunts and Roars.

Puff Up. Expand chest. Stand Tall. Think hair standing on end.

Stand on toes pulling arms out.

Think dryness in the mouth, then slobbering.

Tightening of stomach muscles.

Blood rushing away from face leaving a white pallor.

Excessive sweating.

Tense up all muscular movement.

Stiffen for the onslaught.

Aggressive intention movements.

Conflict postures.

Lunges forward -- pulls back.

Twists sideways -- crouches down.

Leaps up -- leans in.

Tilts away.

Attack -- withdraw.

Circle one another in stilted fashion, bodies tense and stiff.

Bow, nod, shake, shiver, quiver, swing rhythmically from side to side.

Make repeated short styled runs.

Continue grunts and roars with each attack.

Mouth is slobbering

Keep a posture of frontal attack facing the opponent.

Become involved in a totally unrelated activity; scratching, stilting feeding movements, instant sleep, yawning, stretching, snoozing position, cleaning, picking up pieces of imaginary meat.

Attack: Teeth: bite, slash, stab.

Head: butt, spear.

Body: ram, bump, push.

Legs: claw, kick, swipe.

Hands: grasp, squeeze, beat.

The subdued: gross inactivity, static pose, crouching, cowering, facing away from the attacker, lowering the head, offering a vulnerable area to the attacker, hold out the hand begging gesture, begging for food, rump-presentation posture, mood to groom or be groomed, smacking the lips then pops fragments of skin in the mouth, slinks away settling the dispute.

Inventing, Building, Rebuilding, Preparing Instruments.

Use of Found Objects

Concrete Music, Tapes

Materials, Machine Sounds, Motors, Tools

Wood, Metal, Glass, Skin.

The Drum Set - "Similar" to a Tinguely Sculpture.

Example to be constructed:

Arms fit into harness.

All drums fitted in metal holders with springs; the drums reverberate when struck. Moveable spring chair.

Sticks, mallets are constructs of springs.

Machine movement mechanism attached to different drums, cymbals, wood, glass.

Feet fit into "metal shoes" attached to "sock-cymbals"; bass drum, wood blocks, bells, cow bells, other objects.

Knees pull on straps attached to beaters striking, cymbals, wood blocks, drums.

Sleigh Bells on ankles, wrists, necklace.

Tambourine hat.

Straps attached to elbows, holding beaters striking bells, high cymbals, different pitched drums.

Cymbal jacket made up of different sized, pitched cymbals, bells, maracas, beads in pitched wooden boxes, temple blocks.

Prepared: Piano.

Accordian

Harmonica

Winds - plug up some of the keys. Change mouthpiece.

Brass - alter the tubing, blocking the valves, using different mouthpieces.

Strings - repitching, changing strings, bows, using a different fingering position, holding position.

Community Playing: two, three, people simultaneously playing one instrument.

"The rhythmic oscillation becomes the distinguishing mark of the functions of life-structures. The pulsations, the rhythmic flow of the functions of cells form the law of life ..."

J. C. Smuts

The Human Body

Listening To Our Body Sounds

The Externalization Of The Interior Rumbings By The Amplification And Taping Of The Various Body Organs

The Body Sings

Breathing  
Heart Beats  
Blood Flow  
Brain Waves  
Mouth  
Throat  
Lungs  
Stomach  
Pancreas  
Liver  
Bladder  
Intestines  
Muscles  
Bones  
Eyes  
Ears

In the process of life.

To be really man or nature  
when thinking, one must think  
with all one's body.

Mallarmé

Human

Breathing

Grunts

Laughing

Crying

Speech sounds

Sighing

Moaning

Wailing

Shouting

Yelling

Screaming

Battle cries

Babies crying, laughing, gurgling, talking

Children giggling, laughing, screaming, snickering

Dying gasp, croak

## DANCE - MOVEMENT

Studies for Caricature

Static Dance

Comic Strip Poses

Settings

People Designs

Series of Frozen Situations

### Posture

The ways in which we sit, kneel, stand, squat as determined by the human anatomy and culture.

Postures and Related Motor Habits in our daily life as a link which affects our design of clothes, footgear, furniture, dwelling, offices, vehicles tools and machines.

Postural Cues, facial expressions, speech to interpret motives, moods or behavior.

Steady Static Postures, maintaining a static position comfortably for some time.

Universal Postures, upright stance with arms hanging straight down or with hands clasped in front or behind.

Various Postures for Standing, resting position with arm on shoulder, one legged stance, with arms on hips, with arms crossed.

Sitting, chair, stool and bench, the deep squat, floor, ground, logs, rocks.

### Cross Legged Postures

Legs Extended stretched straight ahead, folded to one side, crossed at the ankles, knees.

Posture from Paintings and Sculptures from the Stone Age, Babylon, Ancients, China, Mexico, Peru, Egypt, Greece, Rome depicting formalized, ceremonial, idealized poses.

The Ancient Art of India depicting supernatural beings and ascetics engaged in prayer, meditation, religious dances, preparation of rituals.

The Egyptian rigid postures of figures pulling at the oars of boats, handling various tools, butchering cattle, grinding grain.

Lying

Kneeling

Bowing

Postural Codes for formalized drills, ceremonial duties, and forms of religious duties.

Correct Form for calisthenics, classical ballet, modern dance, ballroom dancing, disco, latin, fencing, sports.

Non conformity, Dissapapproval postures sprawling, slumping, lounging, cringing.

Yoga

Walking

By: GORDON W. HEWES  
ANTHROPOLOGIST

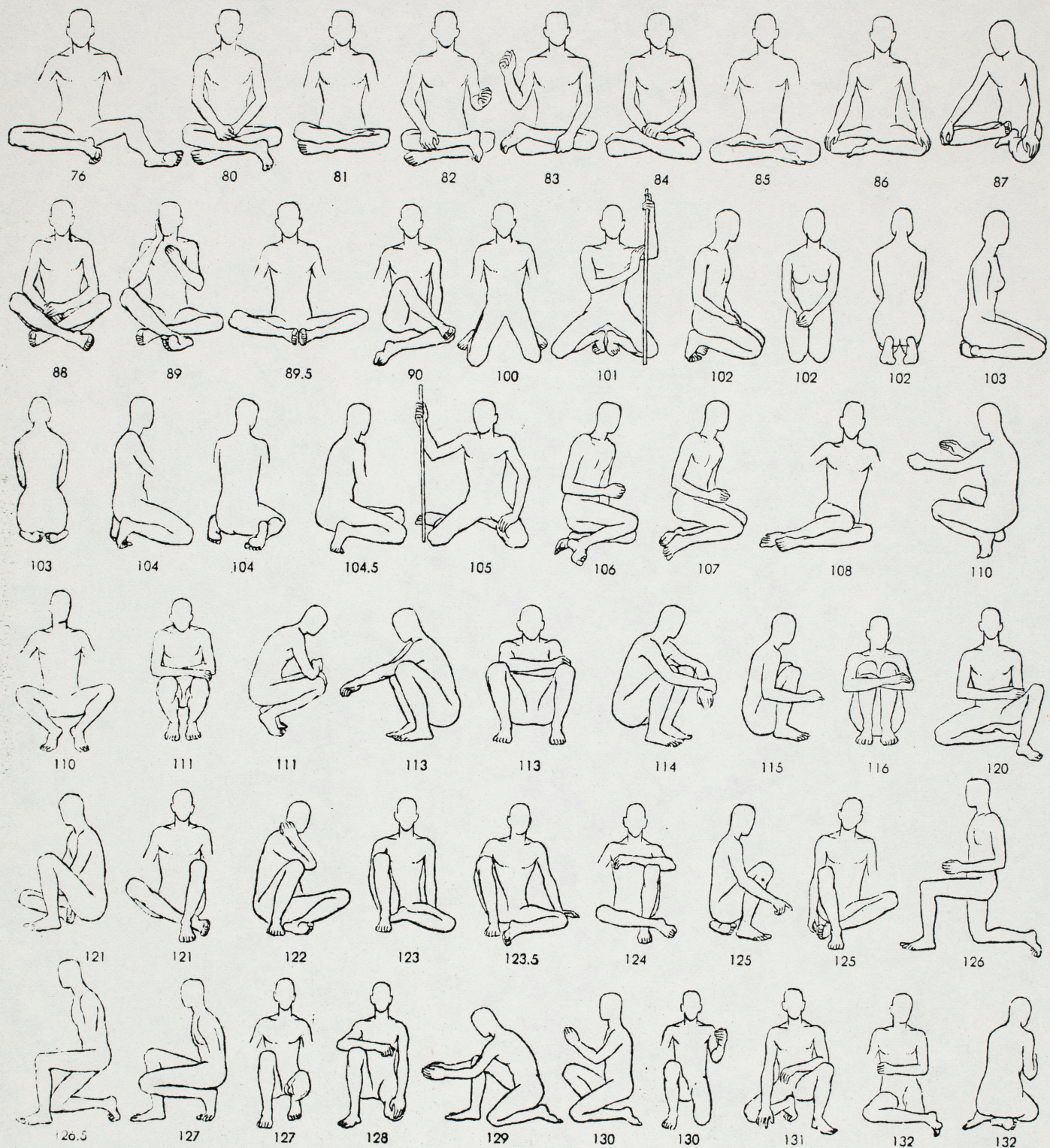
sitting on his heels on a seat in the treat



POSTURE TYPES are shown in this sampling from the classification scheme of Hewes. The figures numbered 301 through 306 (top row on this page) are common resting positions; by contrast, the arm-on-shoulder postures of the next four figures are found mainly

among western American Indians. In the next row are variations of the one-legged Nilotic stance, found in the Sudan, Venezuela and elsewhere. Chair-sitting (third row) spread from the ancient Near East, but the Arabs there have replaced it with floor-sitting





postures (fourth and fifth rows). Sitting cross-legged (top row on this page) predominates south and east of Near Eastern influence. Sedentary kneeling postures (102 to 104) are typically Japanese; sitting with the legs folded to one side (106 through 108) is a femi-

nine trait, a rare exception being the male Mohave Indians. The deep squat (fourth row on this page) is uncomfortable for adult Europeans but replaces the sitting posture for at least a fourth of mankind. The last two rows show various asymmetrical postures.

Playing, singing, dancing the painting, sculpture, structure, symbol, image, design, color

Objects shown on a large screen.

Players stand before it and improvise.

Fantasy - Della Bella -- Cartouche of Eagles and Snakes.

Religious Fantasy - Durer, Beast with Horns Like a Lamb, from the series of the Apocalypse.

Holbein, Dance of Death.

Blake, With Dreams Upon My Bed Thou Scarest and Afrightest Me With Visions, and Agnello and Cianfa Merging Into a Single Body.

Callot, Temptation of St. Anthony.

Bruegal (by Pietro van der Heyden) Avarice.

Magic and Death - Tiepolo, Five Figures Around a Fire of Books and Bones.

Callot, Martyrs of Japan.

Rosa, Democritus in Meditation.

Science and Exploration - Van der Straet, Amerigo Vespucci and Ferdinand Magellan.

Erotic Fantasy - Rubens  
Ingres  
Balthus

Ruin and Decay - Piranesi, Invenzioni Capric di Carceri and Capriccio Decorativo.

The Edge of Madness - Goya, Las Chinchillas, Miren que Grabes and Disparate Volante.

Political Caricature - Gillray, Tree of Liberty.  
Daumier, Le Passe, Le Present, L'Avenir.

Playing, singing, dancing the painting, sculpture, structure,  
symbol, image, design, color. - 2

Violin-shaped idol from Cyclades

Lespugue, "Venus"

Selections from:

Picasso, Guernica, Weeping Woman

Cezanne

Van Gogh

Goya

Leger

Manet, Olympia

Brancusi

Leonarda da Vinci, Mona Lisa, The Last Supper, Allegory of Pleasure  
and Pain, The Adoration of the Magi.

Trees of Virtues and Vices. From De Fructibus carnis et spiritus,  
12th century.

Aphrodite and her Companions. Epinetron by the Eretria Painter.

Raphael, The Vision of Ezekiel, The Sistine Madonna, Astronomy.

Rubens, The Horrors of War, Venus and Adonis.

Fra Bartolomeo, The Last Judgement.

Nicolas Poussin, Orion, Bacchanal.

Titian, Venus.

Cranach, Nymph.

Jan van Eyck, St. Barbara.

Claude Monet, Rouen Cathedral, Tour d'Albane, Early Morning.

Giulio Romano, The Battle of Constantine and Maxentius at the Ponte  
Molle, Centaurus, Fissio Ungulae Tauri, Haedus.

J.M.W. Turner,

Paolo Uccello, The Hunt.

Six Petrarchan Triumphs, (Love, Chastity, Death, Fame, Time, Divinity).  
Florentine 15th-century engraving

Venus of Willendorf, Mother Goddess, 30,000 years old

The Caves of Lascaux, Cave drawings.

Follower of Raphael, The Massacre of the Innocents.

Perugino, The Archangel Raphael and Tobias.

Divo Iulio, Woodcut from the Hypnerotomachia Poliphili.

Nicola da Bologna: The Virtues and the Arts, from Giovanni Andrea's  
Novella super libros Decretalium, 1355.

Raphael: Knowledge of Things Divine: 'Theology' and 'Disputa';  
To Each his Due: Justice, Prudence, Fortitude, Temperance.  
Divine Inspiration: Poetry and Parnassus.

Botticelli: Allegorical Subject, Primavera, The Birth of Venus.

The Fall of Icarus, Jacob van Campen, Fountain of Orion.

De Kooning

Paul Klee

Jean Tinguely

Jean DuBuffet

Hieronymous Bosch

Rogier van der Weyden

Piero della Francesca

Monet

Wassily Kandinsky

Playing, Singing, Dancing - 3  
FACES, IMAGE, SYMBOL.

John D. Rockefeller  
J.P. Morgan  
Douglas Mac Arthur  
Adolf Hitler  
Benito Mussolini  
Richard Nixon  
Fidel Castro  
Idi Amin  
Gargoyles  
Suave  
Titled  
Cool  
Senile  
Killer  
Mother  
Father  
Junkie  
Prostitute  
Gigolo  
Lust  
Sales  
Banker  
Artist  
Professor  
Rich  
Poor  
Ethnic  
Barber  
Hairdresser  
Bartender  
Lawyer  
Waiter  
Police  
Civil Service  
Student  
Rock Star  
Actor  
Actress  
Model  
Charlatan  
Hate  
Loving  
Laughing  
Crying  
Criminal  
Spinster  
Mommás Boy  
Daddy's Girl  
Handsome  
Ugly

Playing, Singing, Dancing - 4  
FACES, IMAGE, SYMBOL.

George Washington  
Abraham Lincoln  
Carrie Nation  
Charles Lindbergh  
Greta Garbo  
Marilyn Monroe  
Andy Warhol  
Woody Allen  
Harpo Marx  
Napoleon  
Christopher Columbus  
Hellen Keller  
Mother Teresa  
Nadia Boulanger  
Performer  
Youth  
Middle Age  
Old  
Self-Rightious  
Political Candidate  
Frightened  
Lecher  
Ladies Man  
Doctor  
Surgeon  
Alcoholic  
High  
Beatific  
Sell-Out  
Sanitation Worker  
Factory Worker  
Strikers  
Teen Age  
Baby  
Moron  
Dolt  
Dumbell  
Secretary  
Postman  
Taxidriver  
Undertaker  
Greed  
Despair  
Innocence  
Cocktail Pianist  
Society Matrons  
Playboys  
Jet Set  
Male Models  
Grandma  
Grandpa  
Society Musician

Study, playing, singing, dancing:  
Biological Forms, Designs, Shapes.

Homologous Organs:

"as the same organ in different  
animals under every variety of  
form and function."

Richard Owen

"The Ancestral Plant"

"Urpflanze or Arche Plant"

Archetypes

"The universal recurrence of the  
same basic patterns in the design  
of animals and plants."

Naturphilosophen

"An inherent rightness and necessity."

The Leaf.

Goethe

"The Divine Arabesque"

Sounds, Whistles, Calls, Signals, Movement, Facial Expressions,  
Exchanges, Gestures, Imitations of:

Chimpanzees

Compressed lips face - hoo, pant-hoots

Play face - grunting, waa

Full open grin - screaming

Full closed grin - high pitched squeaking  
sounds, whimpers

Grunts - high pitched, grooming, rapid,  
low pitched, pant, mating,  
hunger  
eating

Horizontal pout - oo, hoo, whimper

Loud barking - food, soft bark

Quiet cough

Terror Scream - WRAAAA, long drawn out, clear  
high pitched

Laughing

Battle cries, distress calls

Exchanges

Hunting calls - signals, movements, patterns,  
strategies

Drumming

Thumping

Charging

Rain Dance

Hair on end stance

Hierarchy Gestures - conciliatory, back patting,  
glares, threat looks,  
hugging, cowering, swaggering

Sounds, Whistles, Calls, Signals, Movement, Facial Expressions,  
Exchanges, Gestures, Imitations of: - 2

Bees - buzzes

Mice - squeaks, whistles

Monkey - screams

Snake - hisses, slithers

Elephant - Trumpeting, rampages

Wolf - calls, howls

Laughing Hyena

Cat - meows, purrs, hisses

Lion - roars

Dog - barks, growls

Whales - singing, groans

Porpoise - squeaks

Bird - whistles, tweets, craws, screams

Insects

Moths

African Ostrich

Sumatran Argus Pheasant

Rooster

Chicken

Cow

Duck



Study of Selected Works & Improvisations on:

Sounds and Their Uses

Medicine  
Ultra Sonics  
Muzak: Department Store, Banks, Offices, Factories, Production  
Line,  
Society Music: Mickey Mouse, "Casuals", "Club Date,"  
Cocktail Pianist  
Rock  
Acid  
Jazz  
Folk  
Popular  
Styles  
TV Background  
Film Background  
Laugh Tracks  
Las Vegas Show Music  
Jingles  
Stage Bands  
Big Bands  
Fusion  
Commercials  
Concert Repertoire - Popular Symphonic Works.  
Performing Music - Most Popular.  
New Music  
Trance  
Chant  
Serial  
High School Bands  
Marching Bands  
The Film Composer cliches  
Electronic  
Concrete

Improvisations on Sounds from  
Music Of The Spheres.

Planet Pulses  
Quasars  
Quarks  
Black Holes  
Radiation  
Magnetic Fields  
Radio Signals  
Pulsations  
Vibrations  
Tides  
Gas  
Gravity  
Velocity  
Speed of Light  
Spinning  
Rotating  
Cosmic Objects  
The Planets  
The Sun  
Super Novas  
Radio Waves  
Axis  
Energy  
Atoms  
Stars  
Electrons  
Protons  
Neutrons  
Pulsars  
Hydrogen  
Helium  
Galaxy  
Frequencies  
Xrays  
Space  
Earth

What Do You Dance? -- The question of the Bantu.

Obsessed Dancing:

Spastic  
Shaking  
Trembling  
Whirling  
Stomping  
Jumping  
Shuffling  
Running in place  
Walking " "  
Skipping " "  
Bending  
Jerking  
Stop/Go  
Head Twirling  
Arm/Leg Jerks

Movements:

Paranoid  
Catatonic Freezes  
Schizophrenic  
Panic  
Fear  
Joy  
Regular street walking  
Executive Gait  
Looking for a job walk  
Unemployment Line Stances  
The Job Interview Entrance Walks  
Klutz walk  
Hip  
Absent-minded  
Loser  
Winner  
Swaggering  
Tourist  
Lost  
Flat Footed toes pointing out  
Knocked kneed  
On the Toes  
Springy  
Pontifical  
Condescending  
Harried  
Swinging the arms  
Arms hanging loose, shoulder movement.  
Double takes  
Jiggling  
Strutting  
Regal  
Hand on side, one arm swinging, stiff back.  
Cafeteria Stances  
Theatre Line Movements  
Sliding  
"Walking on air"

Military Marching:

Regular  
Goose Step  
Fast short stepped  
Slow  
Formations  
Saluting  
Heel Clicking  
Victory March  
March of Defeat  
Fight Run, Attack  
Flight Run, Fear

Study of  
Dance Festivals:

Bacchic Rites  
Turkish Whirling Dervish  
Gypsy  
Sun  
Rain  
Fertility  
Harvest Festivals  
Corybantic  
Feast of Venus  
Satanism  
Satyrs  
The Temple of Mysteries  
Easter Fertility  
Mardi Gras  
Carne Vale  
Feast of Fools  
Maypole  
Shrove Tide  
Chinese Dance Steps - Dragons  
Solar  
May Games

Study Movements:

Japanese Kabuki  
African Pygmies  
American Indian  
Balinese  
American Folk, Tap, Ballroom, Disco.  
Spanish, Fandango, Tango, New.  
India-Devadasis  
Egyptian  
Greek  
South Sea Islands

What Do You Dance? - 3

Study of: Sound & Movement/Dancing In The Churches:

Baptismal Rites  
Pentecostals  
Shakers  
Charismatics  
Gospel Singing  
Holy Rollers  
Glossalalia  
Speaking in tongues  
Responsorial  
Antiphonal

Works of:

Diaghilev  
Fokine  
Isadora Duncan  
Ruth St. Denis  
Martha Graham  
George Balachine  
Merce Cunningham  
Meredith Monk

... the thing that expresses itself in language  
we cannot represent by language.

Wittgenstein

Begin with an idea... It has to be vague.  
If a painter isn't quite sure of what  
he wants, it's of no great importance.  
So long as he's very sure of what  
he doesn't want.

Push on, to push on further and  
further, to push on even further  
than that.

Picasso

How can I know what I think  
till I see what I say.

Alice

## Language Speaking

Attempting to capture the framework, syntax of language, pronunciation.

## Ear Punctuation

The punctuation, accents, intonation, enunciation, activated by the voice in pitch rising, lowering, rhythm, fast, slow, and volume.

Biblical Type Chanting  
Utterances in the Prophetic Style

Readings

Melismatic

Monodic

Sprechstimme

Pontifical

Drone

Rabbinical

Ministerial

Political

Judicious

Religious

Gospel

Demagogic

Motherly

Fatherly

Big Brother

Big Sister

Rich Uncle

Rich Aunt

Preachy

Sing/Song

B.S. ing

Threatening

Smarmy

Bar Room

Put Down

Pick Up

Love Speech

Baby Talk

Booze Talk

Boss Talk

Executive Type

Gang Talk

Pre-Fight Talk

Yes Man

Belligerent

Husband/Wife Talk, Serious

" " " Love

" " " Argument

" " " Separation

" " " Divorce

Language Speaking - 2

Ear Punctuation

Daddy/Baby Talk  
Betty Boop  
Father/Son Advice Talk - Andy Hardy  
Father/Daughter Teen Age  
Mother/Daughter Advice  
Ethnic Language Mix  
Babbling  
Paranoid Talk  
Suspicious  
Gossip  
Rumor  
Crazy  
Religious Freak Street Corner  
Cuckold  
Unfaithful  
Domineering Mother  
" " Father  
Weak Son talking to Domineering Mother  
" " Daughter " " " "  
" " " " " " Father  
Affected  
Tough Guy  
Hip  
Hype  
Institutions  
Revenge  
Self-Pity  
Holy Roller  
Speaking in tongues  
Cocktail  
Ivy League College  
Professorial  
Jazz  
Jive  
Serious  
Wise Guy/ W.A./S.A.

"Hot" Words

Play on Consonance.  
Play on Vowels.

Scatology  
Glossalalia  
Gibberish  
BeBop  
Mumbling



Language Speaking - 3

Study and Imitation of Speakers

Sounds, Intonation, Volume, Rhythm, Enunciation, Pitch,  
Speed, Peaks, Glances, Facial Expressions, Gestures,  
Arm Movements, Body Movements, Steps.

Adolf Hitler  
Benito Mussolini  
Joseph Stalin  
Douglas Mac Arthur  
Franklin Delano Roosevelt  
John F. Kennedy  
Malcolm X  
Joe McCarthy  
Frank Costello  
Father Divine  
Gabriel Heatter  
Walter Winchell  
Lamont Cranston  
Jack Armstrong  
John Wayne  
Truman Capote  
The Lone Ranger  
Tonto  
Inner Sanctum - Raymond  
Henny Youngman  
Lenny Bruce  
Lord Buckley  
Winston Churchill  
Himmler  
To Jo  
Mao Tse Tung  
Ezra Pound  
Dylan Thomas  
Billy Graham  
James Mason  
Gregory Peck  
Johnny Carson  
General De Gaulle  
Richard Nixon  
Frank Rizzo  
W.C. Fields  
Marilyn Monroe  
Senator Bilbo  
Fidel Castro  
General Patton  
Martin Luther King  
Gabby Hays

Language Speaking - 4

Building Dialogues on sounds, words, gestures, phrases.

Power Dialogues  
Phillipe & Gaston  
Being the Straight Man  
The Questioner  
The Generalizer  
The Know It All  
The Dumb Bell  
Mr. Wise Guy  
Mr. S. A. /W.A.  
The Prophet of Doom  
The Eternal Optimist  
The Jokster  
The Practical Joker  
The Eternal Pessimist  
The Intimidator  
Class  
The Group Therapy  
The Psychoanalytical  
The: "You Can't Fight City Hall"  
    "B.S.ing".  
    "I Know What I'm Talking About".  
    "I Know Where You're Coming From".  
    "You Don't Know What You're Talking About".  
    "I Have The Answer".  
    "I Know Where It's At".  
    "Enlightened One".  
    "I Heard That".  
    "I've Been There".  
    "Is That Right?".  
    "Really?".  
The Yes Man  
The Trap  
The Games  
The Pretender  
The Whispering  
The Murmuring  
The Grunts & Groans  
The Sales Pitch  
The High Speed  
The Slow Deliberate  
The Spaced Out Pronounce Every Word  
The Perplexed Look  
The Double Take  
The Anxious  
The "Waiting to Pounce On".

Film/Movies

Study of the technical process:

Scene layout, spotting, motives, moods, click track, moviola, marking the film, stop watch, mix, synchronization, tape and final cut.

Choreographic Cinematographie.

Study of selected works, myths, history, places, philosophy,  
people involved in the evolution of ideas and sound.

Orpheus  
Mercury  
Apollo  
Dionysus  
Bacchus  
Aphrodite - Goddess of love.  
Anaxagoras  
Philolaus - Harmony implicit in things.  
Circe - Fascination.  
Belus - Who invented idols.  
Euclid  
Epicurus - Liberty of soul.  
Prisci Theologi  
Priapus Rite  
Stonehenge  
Carnac  
Babylonia  
Assyria  
Orphic Hymns  
Vedic Hymns  
Chaldaic Oracles  
Venus of Willendorf  
The Caves of Lascaux  
Pletho Hymns  
Maypole  
Liber and Priapus  
Plotinus  
Vestal Virgins in Rome  
Maya Culture  
The Pyramids  
The Sphinx  
Thoth - Hermes  
Mercurius Trismegistus  
Universal Harmony  
Heptalus  
Asclepius - Hermetic handbook of talismanic magic.  
Picatrix - Handbook of talismanic magic.  
Prometheus  
Egyptian Statues  
The Divine Names  
The Divine Language  
Egyptian Rituals  
Egyptian Book of the Dead  
Hieroglyphics  
Old and New Testament  
St. John's Gospel  
St. Paul's Epistles  
Baptismal Rites  
Homer  
Socrates  
Plato  
Plotinus  
Pythagoras  
Music of the Spheres

Selected works - 2

Simonides  
Cicero  
Yoga, Nada-Yoga  
Tibetan Drones, Chants  
Indian Mantras, Ragas  
Mongolian Chants  
Hebraic Chants  
Gregorian Chants  
Responsorial  
Antiphonal  
Religious Rituals, Gestures  
Zoroaster  
Augustine  
Thomas Aquinas  
Sufism, Mohidin  
Cabala  
Sephiroth  
Zohar  
Abraham Abulafia  
Whirling Dervish, Mevlana, Jalal al-Din Rumi  
Hopi Indians  
John Scotus Erigena  
Ramon Lull - 12th century, The ladder of Ascent & Descent  
Tree Diagram, Circles-Triangles-Squares  
Dante - Inferno, The Divine Comedy  
Chaucer  
Giulio Camillo - Theatre, The Seven Fold System, Seven Planetary  
Images.  
Cornelius Agrippa  
Marsilio Ficino  
Pico della Mirandola  
J. Romberch - The Spheres of the Universe  
Peter Ramus, Pierre de la Ramee - 1515-1572.  
Giordano Bruno - Memory Wheels, Seals.  
John Dee  
Robert Fludd - The Globe Theatre  
Johannes Kepler - The Divine Mathematician.  
Shakespeare  
Giambattista Vico  
William Blake  
Jonathan Swift  
Balinese Monkey Chants, Gestures  
African Talking Drums  
Lewis Carroll  
Edward Lear  
Sigmund Freud  
Carl Jung  
Sandor Ferenczi  
T.S. Eliot  
James Joyce  
Andre Breton  
Surrealists  
Dada  
Futurists  
Goethe  
Heinrich Helmholtz



Selected Works - 4

What Do You Dance? - The question of the Bantu.

Aeschylus  
Orpheus  
Apollo  
Dionysian  
Sophocles  
Mediterranean  
Eskimo  
Java  
Madagascar  
Fiji  
Africa  
Southern Tunisia  
English  
Ancient Rome  
Tahiti  
Hawai  
Russian  
Slav  
Polish  
Bohemian  
Bulgarian  
Servian  
Portuguese

Christian And Pagan Festivals:

Fasching  
Metaeric Life  
Rompaie Dance  
Defloration Mania  
Flagellation Mania  
Devilism  
Free Masons  
Tristram Shandy's Tetragammaton  
Dilettanti Society  
Rabelais' Abbey of Theleme  
The Holy Altar

Selected Works - 5

Herbert Read  
Commedia Dell Arte  
Wassily Kandinsky  
Leibniz  
Baif Academy of Music  
Democritus - Laughs  
Heraclitus - Mourns



Study of selected contemporary works, ideas:

R. Buckminster Fuller  
Samuel Beckett  
Elliott Carter  
Eugene Ionesco  
John Cage  
Peter Brook  
Gyorgy Ligeti  
Jean Tinguely  
Krzysztof Penderecki  
Jean Dubuffet  
Pierre Boulez  
Isaiah Berlin  
R. Murray Schafer  
Robert Motherwell  
Mauricio Kagel  
William De Kooning  
Henri Pousseur  
Frank Stella  
Marshall McLuhan  
Morton Subotnick  
Jerzy Grotowski  
Pauline Oliveros  
William Burroughs  
Harrison Birtwistle  
Susan Sontag  
Roger Reynolds  
Norman O. Brown  
Charles Wuorinen  
Nam June Paik  
La Monte Young  
R.D. Laing  
Henry Brant  
Frances A. Yates  
Ezra Laderman  
Robert Creeley  
Jacob Druckman  
Henry Moore  
Mel Powell  
Ray Birdwhistell  
Sylvano Bussotti  
Jane van Lawick-Goodall  
Karlheinz Stockhausen  
Fritjof Capra  
Roman Ramati-Haubenstock  
Edward Hall  
Lucia Dlugoszewski  
Stanley Kubrick

Selected contemporary - 2

Toru Takemitsu  
Desmond Morris  
Carla Bley  
Robert Ardrey  
Luciano Berio  
Jean Genet  
Thelonius Monk  
Thomas Pynchon  
Ben Johnston  
Charles Marowitz  
Miles Davis  
Konrad Lorenz  
Luigi Nono  
Donald Barthelme  
Lejaren Hiller  
Andre Gregory  
Eric Salzman  
Robert Rauschenberg  
Ornette Coleman  
Ingmar Bergman  
Elizabeth Swados  
Meredith Monk  
Kirk Nurock  
E.M. Gombrich  
Andrei Serban  
Ellen Stewart  
John Irving  
Robert Wilson  
Frederico Fellini  
John Fowles  
Max Matthews  
Robert Moog  
R.W. Fassbinder  
Merce Cunningham  
Naom Chomsky  
Claes Oldenburg  
Larry Austin  
Mario Davidovsky  
Arthur Koestler  
D.W. Walker