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Workshop description of Mandula Krisztina Filep

5th Training Seminar

“Arte para la Motivación”

in Austria, 24-28th February 2017

SOUNDPAINTING

Introduction

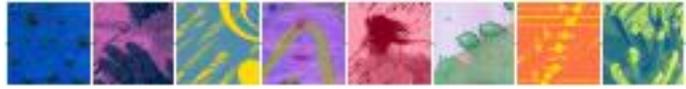
Soundpainting is the universal multidisciplinary live composing sign language for musicians, actors, dancers, and visual Artists. Presently the language comprises more than 1200 gestures that are signed by the Soundpainter (composer) to indicate the type of material desired of the performers. The creation of the composition is realized, by the Soundpainter, through the parameters of each set of signed gestures. The Soundpainting language was created by Walter Thompson in Woodstock, New York in 1974.

Developing the creative mind

Soundpainting is an essential method for engaging students of all ages, people with lack of a common language- such as refugees, different ability levels, and art forms in the creative process. Unlike learning to create within a single style, Soundpainting develops the creative voices of students through an array of structural parameters allowing individual choice and

For practicing Soundpainting no one needs to be „professional” in the specified art discipline, children can easily play just with their voice, body and imagination!

stylistic parameters. Using the composer, or “Soundpainter,” as teacher, the innate creativity of students is drawn out and developed constructively by way of the gestural choices of the Soundpainter, enabling each individual, each group, to express their own character in an experiential learning format.



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Analysis

The Soundpainter (the composer) standing in front (usually) of the group communicates a series of signs using hand and body gestures indicating specific and/or aleatoric material to be performed by the group. The Soundpainter develops the responses of the performers, molding and shaping them into the composition then signs another series of gestures, a phrase, and continues in this process of composing the piece.

WHO
WHOLE GROUP
REST OF THE
GROUP
YOU
MEN
WOMEN

The Soundpainter composes in real time utilizing the gestures to create the composition in any way they desire. The Soundpainter sometimes knows what he/she will receive from the performers and sometimes does not know what he/she will receive – the elements of specificity and chance. The Soundpainter composes with what happens in the moment, whether expected or not. The ability to compose with what happens in the moment, in real time, is what is required in order to attain a high level of fluency with the Soundpainting language.

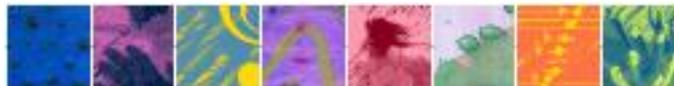
The gestures of the Soundpainting language are signed using the syntax of Who, What, How and When. There are many types of gestures, some indicating specific material to be performed as well as others indicating specific styles, genres, aleatoric concepts, improvisation, disciplines, stage positions, costumes, props, and many others.

The workshop itself

While preparing for creating a soundpainting workshop I tried to choose those signs that are easy to understand and to play, no matter who the participant is. However playing soundpainting needs a special courage and freedom to

express more „crazy sounds” or noises, and should not make the participant feel embarrassed. Therefore the workshop started with some warming-tuning up games.

WHAT
SPEAK LAUGH AIR SOUNDS LONG TONE
HITS SCANNING POINT TO POINT
POINTILLISM MINIMALISM IMPROVISE
SHAPELINE CONTINUE



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- 1) **Count from 1 to 20!** – This game is good to make people focused in the moment in a very short time. At first the group counts loudly till 10 just following the given rhythm with claps. As the next step the group counts again, but now until 20 and for every third number (3,6,9..) they make an agreed movement. The next step is to count until 20, but now for every thirds and fifth (5,10,15, 20) number they make the agreed movements. As the final step when the group is quite good, we can accelerate the tempo.

- 2) **Foolish name game** – This is a special variation of the usual name games. We are standing in a circle, one participant steps in the middle, says his/her name. After stepping back in the circle the „leader” tells a style, an object, an animal that defines how the group has to repeat the names. For example: opera, rap, crying women, crazy

washing machine, cow, angry child.....The aim is to lose our initial embarrassment in the group and forget about „normal sounds”.

HOW
RELATE TO SYNCHRONIZE MATCH CONTRAST
VOLUME TEMPO LEVEL- PITCH

- 3) **Soft ball – fire ball-** The last warming up exercise is a tool to develop more detailed characters, noises and sounds, while also establishing relations within the group. We stand again in the circle and imagine that we have a tiny little soft ball in our hands, that we have to pass to someone else in the circle. So we approach the chosen person and walk towards him/her very silently, smoothly producing a soft and tiny sound. Then the ball is passed towards. As the next step we imagine that we have something really heavy and big in our hands, so we have to produce movement and sound that depicts this character. The third step is that each participant figures out in their head what they have in their hands, that fosters already the fantasy and imagination. The last step is having a „fire ball” that we have to pass very quickly and with a loud sound. It creates something like a „jumping karate dance”. After this game the group is ready to sit down, focus and play with an open heart and mind.

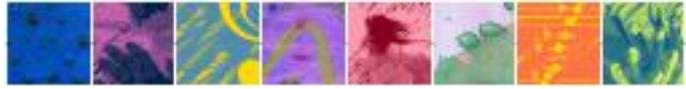
Stepping in the world of soundpainting the idea was to teach some basic signs and gestures, make the group be able to improvise and react for them, and then they could also try

WHEN

NOW ENTER SLOWLY HIT OFF FINISH SLOWLY
FINISH YOUR IDEA

mus-e

A belső egyensúly és a kreativitás forrása
Multikulturális művészeti program az iskolákban



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themselves out as a soundpainter. I taught some 4-5 signs, then I asked who wants to try them out, then I taught another pile of signs and they could try themselves out in the front again. This setting deleted the sensation of any hierarchy between the leader (soundpainter, teacher) and the participant. The enthusiasm of the participants were quite obvious even when they asked to videorecord the learnt signes by using their phones.

The whole workshop ended in a nice calming down game, called „Come and go” (also a sign in soundpainting), that defines how many people can create a sound at the same time. This needs special attention on the other, that was created beforehand while playing.

Mandula Krisztina Filep

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A Nemzetközi Yehudi Menuhin Alapítvány programja Magyarországon

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