

**PROJECTION & EXTENSION**  
*University of Minnesota School of Music*  
**BUD BEYER**  
2017/2018

*Sirkelen Sluttes: Pages 94-104; Completing the Circle: Pages 125-138*

**THE DISCONNECTED GESTURE**

Gesture (laughter). How does that feel to you? (Audience Response): Hollow. (Bud) What? (Audience Response): Hollow (laughter). (Bud) Hollow. Yeah. Hollow. Is that what you said, hollow? (Audience Response): Hollow. Yeah.

Hollow. That's a great word. Nobody's ever used that before. I'm going to steal that. Hollow (laughter). That's a hollow movement. And why? Because it's disconnected. And what's it disconnected from? It's disconnected from you. It means nothing. It has no life behind it. It has not you behind it, not visibly. And if we can't see it visibly, it ain't there. It doesn't matter how much you're feeling. If we don't see it, it isn't there. If we don't see it, it's not there.

The Disconnected Gesture, how often you will see that on the podium. How often you will see that in life. No, no, no. Really, someone talking to you, trying to convince you of something, their torso's not in it. They're gesturing wildly to you, emphatically to you. But you can just smell it, like Big Daddy. You smell mendacity, can't you? Can't you smell the lie when someone's lying to you sometimes? You go, "No, no. Really. No, I really mean it from my heart, from my heart." Yeah? Really? Eeh. As opposed to what? Once more from here (Bud signals to the dantian), gently, and back again. Very nice. Very nice. Good. Connected gesture.

A gesture disconnected from the torso is a lie. You have to be that strong about, "It's a lie." You're telling a fib. If it doesn't have this behind it (Bud gestures to torso), it's a lie. Okay?

**AUTOMATIC MOVEMENT**

You think about that now in terms of music. There is in musicians-- we'll get back to the gesture in a second. There is in musicians a tendency towards what I call automatic movement, that when they play, they move. But the movement isn't connected to anything internal. It's something they learned to do in playing the instrument.

So you have flute players who have automatic movement, and you have violin players with automatic movement. And they move, but it's not from anything. There's no stimulus from the composition that is moving them. It is simply movement, either because somebody told them they had to move when they play, or they got tired of not moving when they played and they don't have any reason to move, and so they just move.

## **INNER/OUTER STIMULUS: INHALE IMAGE/EXHALE RESPONSE**

And you watch for that. It's so common, it's terrifying, as opposed to a player who moves with their instrument because of some inner stimulus or some outer stimulus, which they inhale and take and give, and then maybe find stillness for a while. But there isn't movement, but an outpouring of feeling, of emotion, of realization. And then the inhale again of stimulus. Watch for automatic movement.

## **EVERY MOVEMENT IS A GESTURE**

Every movement is a gesture. No matter what you do, it's a gesture. **And every gesture you make should create music.** To turn is a gesture. To lean forward is a gesture. To turn a page of music is a gesture. Does that have anything to do with the music? Did you put something in that as you turn the page? Of course you have to turn the page, but is it just one of these (Bud mimes flipping pages), a gesture that you're pretending nobody can see? I can see you (laughter). Or are you going to make something of it? Are you going to take this note and discover that note and make the gesture part of the fabric of the music? Or do you just let it be a mistake in communication, and therefore, you lose? In that instant, you lose us because you tell us what you were doing wasn't true. It's only partly true.

So anything you do is a gesture, anything, any movement you make. And every gesture you make as players, as conductors, should be doing something to support and elevate the music and the stimulus that creates it.

Good. Okay. That spot-- no gesture now. Wait for-- torso up, mouth open. And now in your imagination, that energy rising up through your body into your head and out through your eyes, and to that spot. And then the energy coming back and back down, and down.

The difference between passively looking and actively seeing, and as that comes up, that same movement should take place, that same little support from here (Bud signals to torso) that something is happening. So, you look around a room, and then you see somebody, and you reach towards them with your eyes, with everything you are. And you find something, or don't, and you pull back, and back down. It's an experience you have all the time socially. So you need to take it out and look at it through your eyes, no gesture.

## **SENDING YOURSELF BEYOND YOURSELF**

Try this, the gesture again, from here (Bud signals to dantian) only this time, when the gesture comes to its completion, the energy's going to continue out your arm until it makes contact with the spot. And then the energy's going to come back into your arm, and back down to here, so that you're actually going to send something beyond the reach of your arm, and then back and down on your own, with whatever dynamic in the gesture you want to try. And you can try

different dynamics. Don't be afraid to stay with the soft one, the powerful one, if that's working for you right away before you change.

Good. That's it. When you do that-- listen. **When you do that, you send yourself beyond yourself. You send yourself beyond yourself when you do that in life.**

### **CONCEPT IS FROM OBSERVING IN LIFE**

I promised you that all of this was from life. When do you do that? Did you ever go to a football game and somebody you'd like to see is down 30 rows and they're back is to you. And you're, "Turn, turn." Sometimes they do. They turn around, and you wave. Most the time, they don't. But sometimes, they do and you say, "What the hell is that?"

Did you ever think about seeing somebody, and then they're there? Wow. What's that all about? Is that mysterious? Good. It should be. You sent yourself beyond yourself. When do you do it? Emergencies. A child crossing the street, a car coming from the other direction, and you go, "Stop!" And your voice, your gesture, your being races down the street to try to stop what's happening. You send yourself beyond yourself.

Did you ever have an intense conversation on the phone? Did you ever watch anybody having an intense conversation on the phone, some relationship breaking up, some terrible thing happening? And what do people do? They send themselves down through the phone, down through the line, and across the country.

They Send Themselves Beyond Themselves. When do we do it? When something is happening in our life that means enough to do it, like playing music. Send yourself beyond yourself to send the music and yourself beyond yourself, through the back wall, and out to the farthest reaches of your imagination.

We reserve that in life for very special moments. You need to put it in your life in moments when you're performing, and then you need to get your students to do that. Terrifying for young people to send themselves beyond themselves because you are naked.

### **VULNERABILITY**

You are vulnerable. In every considerable fashion.

Remember that Vulnerability is physiological, not psychological. This is vulnerable (Bud's arms are turned open). This is not (Bud's arms are turned in). This is vulnerable because the veins are open. This is not. This is actually a blow, the great French mime, said, "Uh..." he was French and crazy. He said, "You must never, never give a woman a flower like this (Bud gives flower held in his fist). Never give a woman a flower like that. It's a blow. No. You should

always give a woman a flower like this (Bud gives flower with a big bow). (laughter).” My advice is try it (laughter). If the other’s not working, this might work. Vulnerability. It’s physiological, not psychological.

This, DaVinci’s great man in the circle, is so vulnerable because all the great arteries of the body are open. The torso’s open. The neck is open. It’s hard for us to be that. I was doing a workshop, and in the audience-- I think it was in Wisconsin, actually. And some woman in the second row made a noise when I was talking about this. And I said, “What?” And she said, “Oh! I just realized that when a woman threatens a man, it’s like this (Bud has hand out to his left, arm is open) and when a man threatens a woman, it’s like this (Bud has arm across his torso, with palm turned in). I was like, “Oh, I’m not going to go there. I’m not going to get into that.” But it’s true, isn’t it? This is a slap from a woman and this is a blow from a man. Not absolute, but common enough. And there’s a difference.

Watch children in terms of this. Children reach wide open. Everything’s open. They look. They see a big dog. We saw that at the airport. A big dog came on. The kid just reached out (Bud reaches out with both arms), just completely vulnerable. When do you learn this (Bud holds both arms against his torso). When do you learn that?

#### **EXTENSION: FILLING THE SPACE**

So Vulnerability, back on that spot. Good. Now once more, just to get back to it, energy out to touch and back, one arm, then the other arm, different spots maybe, touch, come back. Different spot again, touch, then come back. And finally, standing there and relaxed, from here (Bud touches below his belt buckle, the dantian) energy extending now up, without movement, through your body, out through the pores of your skin, pushing upward, up into the ceiling and beyond, pushing out to the walls and beyond, pushing behind you and beyond, and down and beyond, and forward and beyond, 360 degrees of flowing energy outward, standing relaxed. That’s it.

And without making it overly dramatic, just in a normal rhythm, do something ordinary, like walk to a different place in the room, come sit down in a chair, scratch your head, but **always with this full, outward extension**. Some ordinary move. That’s it. That’s it. That’s it.

Try to move quickly enough, so you’re not all in this drama mode [laughter]. That’s it. That’s it. That’s right. Relax for a second. Just keep it flowing outward. Stop where you are. And that’s it.

The tendency, of course, when you’re doing this is everybody moves like a zombie. “I’m being dramatic.” And the more ordinary your motion while you’re extending, the more it’s the tool you’re looking for.

So again, come sit down, but Extension. Vary your pace a little bit. Keep going. Keep it going. Keep it going. Keep it flowing. Keep it flowing. Keep it going. Keep it going. Very nice. Now, pull it back in. That was beautiful. Whoa.

### **AS A TOOL FOR PERFORMANCE**

Now to make this a tool - and by a tool, I mean something that you're comfortable using - you should realize that this can be turned on and off like a switch. On. You fill the space. Off. To just yourself. Because the mistake, of course, is that it is so seductive to do that, that that becomes what you want to do all the time. But then there's somebody else. Then there's something else. It's just a tool to be used when you need it. It certainly is a tool to be used in performance.

But the ability to command that space and do it in not an ego-centralized manner, but to do it with humanity and to do it with love and with care, that you're sending out love, and you're sending out concern to everybody. You're just aware. It also increases your awareness. You don't miss things as much when you're doing that. It's like being outside, when you're outdoors, where you don't miss things. You miss things inside, but outside, "Gee, look at that bird. Look at this. What's that? What's that over there?" because you're expanded in the outdoors, almost automatically, almost immediately. That expansion, it happens almost automatically, **but you need to practice it in order it to be yours.**

Projection, sending yourself beyond yourself. What's interesting to me is that if you have it naturally, that ability as a performer, or because your ego is quite developed, you don't need this exercise. But those of us who don't have that, who don't have or weren't born with charisma, or whatever they're calling it these days, and you wonder, "Well, where the hell do I go to get it?" Well, this is where because it's the same thing.

The ability to command focus. And because you can turn it on and off, it maintains humility. When you lose your humility, which to me, is the greatest sin for an Artist.

I often wish that I had been a painter or a writer because I could do it whenever I wanted to. I could do it in the middle of the night. We're not that lucky. We have to do it at 7:00, 7:30, whatever the time is for your concerts to begin and your curtain to rise. That's when we have to produce this. And we have to produce it on time (Bud claps hands together). And so, you need to have some way to do that because you can't just wait till you feel good. You can't just wait till the situation's exactly correct and you can project. You have to project in inclement weather, when the audience is rank, or the students are late, or something happens, or there's a disaster. And you have to still go on with the show. That's the test of this if you have control of it.

So, to do that, you just need to **practice** it, and you need to walk around and watch people as they project and don't project to each other. You watch people walk down the hall, and then they see somebody to whom they're very attracted,

and they're suddenly like, "Hi!" and projecting a whole different being than they were just two seconds before. And you can laugh at that because it's what makes us funny. It's what makes us human. This is a very human activity, even though it feels different. It feels like a power push, but it's not. It's just grasping what it is that we do naturally and taking some control of it so that you can use it for yourself.