

# NEUTRAL POSITION CONTINUOUS MOTION

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*Sirkelen Sluttes: Pages 76-77; Completing the Circle: Pages 101-102*

## **Neutral Position**

Again, from what we call our Neutral Position, which is with your feet about hip-width apart, weight on the balls of the feet. If you want to add a little more formality to this, you can also tuck your buttocks just slightly to give the pelvis a little bit of firmness.

And again, with the string at the center of your chest, just lifting straight up - that's it - so that you feel a little pull in the abdominals, so that the torso can look like it's up straight, but it can collapse down, releasing these (Bud is referring to abdominal muscles). And so, you just want to pull it up enough to give just a little tensiveness to the abdominal muscles. But the shoulders have to be completely disengaged from those things, extremely relaxed. Good. Good.

*Sirkelen Sluttes: Pages 80-82; Completing the Circle: Pages 106-108*

## **Continuous Motion**

This is an exercise that is self-created, and it is something you can do on many different levels. If you're not feeling particularly well, you can do it at any whatever level you are capable of working. You can do this in formal clothes, you can do this in workout clothes, it can be an incredibly encompassing workout, or it can be simply a warm-up.

It is called Continuous Motion, and its process is, standing in a Neutral Position, that you begin to move. And the impulse for the move is your body. So, if you are sore this morning, the top of your neck is sore, you might start just by doing that, and that will be the beginning of the Motion. **And the only thing you need to make sure is that you do it on the other side.** AND, ONCE YOU START MOVING, YOU NEVER STOP.

You don't think at all. Your body tells you if that is where you want to go, and then here, and here (Bud is moving his neck and then shoulders, both sides, down to his arms, not stopping as he talks). What you are doing in the movement can be a combination of what you make up in the moment, as if you were doing a big Good Morning Stretch, or it can morph itself into things you have learned, like very formal exercises, and morph out of that into things you are just making up, because your body needs it, but you just keep doing it. If you can get your legs involved or go onto the floor, but you don't have to, you can stay on your feet.

You can move quickly, you can move slowly, you can take your time, but you just CAN'T stop and you CAN'T think. Let your body tell you what it needs to do,

where it needs to go physically. If you teach this, the whole exercise can take a minute, or it can take a half-hour. So, if you really want to workout a group of people, and they are familiar with the exercise, they can do this for 45 minutes, but again, you can also do it for 5 minutes, or 1 minute, or 30 seconds.

The Concept is you move continuously, and the body tells you what needs to be stretched. **And remember that a Stretch is a stretch, but it is also a Contraction.** You are stretching your muscles both ways. So, as you are moving, if you feel the need to compress, go ahead and do it, because that is as much of an exercise as it is to extend yourself.

Also important to remember as you do this exercise is that your face remains relaxed, mouth slightly open (note: to help this, place tip of your tongue against the roof of your mouth as done in Qigong work). And be sure you are breathing the entire time. If you want to breathe with the action, that is fine. If you want to just breathe, not necessarily in concert with the movement, that is okay too. Just make sure there is breath passing in and out and that the face is nice and relaxed. And, if you can, the mouth just slightly apart, the lips just slightly apart. We don't want any compression or tension.

Come to a Neutral Position, just to add to it, a little Projection, filling the space, working in a larger-than-reality sensibility of filling the room, so even though you are just exercising, you are still filling the space, and you are, in effect, owning it. And when you are ready – Once you start, you cannot stop.

Is everything clear that I'm saying to you, that you can repeat something? You can repeat it until you get whatever you're hoping for. Then do it to the other side. You can do it alternating back and forth, or you can do it several times to one side, as long as you do it the same number of times to the other side. The whole idea of making the body a complete when you're working in this Continuous Motion means that if you're just working on your shoulders, if that's how your body is, then get your hands involved in something so that they're just not doing nothing out there. The whole idea is to keep all of the body moving all of the time, even though you're directing actions a little.

And again, pass thought. Don't think. The faster you move, the less you'll think, but in many ways, the less effective it is. Working very slowly with good projection and strong resistance can be more effective, but then you'll start thinking about what I should do next. And that's hard not to do. It's really hard not to go, "What do I do next?" Just let the body figure it out. Just trust it. It won't do you wrong. It'll tell you what it needs. Okay? It always does.

Okay. Here we go. We're just going to do it for another few minutes.

And again, the whole idea of music, sound-- one of Michael Chekhov's exercises in *To The Actor* is called **the Psychological Gesture**, in which he encourages the actor to find a larger-than-life physical action, physical movement which

embodies the character. And it's a little creative process of movement until finally, he gets a huge, larger-than-life motion, which, for the actor, quantifies and defines the character. Okay? And that sets your mind into the character. It's a way to stop thinking and to start responding.

So you can do the same thing with music. If you're about to play something or there's a piece that you're thinking about, that can be going on and your movement can all be something that defines for you psychologically what the action does to your head because of the objective you have in playing this piece of music. So, you can use that the same way. You can create a psychological gesture for yourself in motion.

My suggestion to you is that, for the actor, the psychological gesture comes to a Point of Arrest. But for you, the music goes on. It has a line. And so your psychological gesture would be in movement. It wouldn't be an arrest. Okay? But on the other hand, if you want to come to an arrest, if that's appropriate, don't worry about it. That's great. Then just go right on. But the whole aura of what you're creating, music, that is motion.

Okay. Here we go. And you can do that, or you can just say, "I'm going to move red. I'm going to move blue." Okay? "I'm going to move soft. I'm going to move hard. I'm going to move in curves." Anything that sets off a response for you is great. Or nothing. You're just moving. Whatever works.

Here we go. Ready? Good Breath. Good Projection. Fill the space. Just fill it up behind you, above you. Don't lose behind you. That's it. 360 degrees.

Now in that aura, begin.