

SCULPTING AN OBJECT, SCULPTING MUSIC

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BUD BEYER

Two Audio Recordings

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Sirkelen Sluttes: Pages: 108-111; Completing the Circle: Pages: 142-146

(Musicians are in a "Museum" environment, observing each other's Sculptures)

1ST AUDIO OF BUD: HIS THOUGHTS FOLLOWING RESISTANCE & SCULPTING EXERCISE

Who here is pleased with everything about themselves physically and wants to change nothing? You can answer. I mean, if you feel that way, raise your hand. I'm right there with you. So what's that about? We carry onto the stage as performers and try to hide that which we do not like. We present our perfect selves. We deny ourselves. And yet as a statue, you are simply yourself—everything, all the carbunkles, or all the things you want and don't want, too much of this, too little of that. And yet as a Statue, it means nothing, because there's Power. There's power in you just as you are.

If you want to change something, go ahead and change it. But in that moment, you have to be who you are, and everything that you are can be seen, like in the Sculpture. It's a position of thought, of immense power, Stillness, to be still and to be yourself, and not try to pretend and to be something other than what you are as musicians, as performers, as conductors. Just hold. Hold where you are right now, all of you, as Sculptures. Feel how powerful it is. Add to this the own sense of Projection that you just did without moving, without changing a thing, to fill the space with the Sculpture. What is the Power of the Sculpture? Relax.

It's a way of getting to self-acceptance. Hard for us. Harder still for your students, but astonishing when they do it. This exercise for young people is just life changing. 14 and 15-year-olds, amazing, just amazing, what it does for them, to feel all that. Great. For adults, musicians in Norway in their 50s and 60s, the same thing. Just astonishing to feel that.

VIDEO OF BUD: DIRECTIONS FOR SCULPTING AN OBJECT

Okay. Spread out. This puts together several things we have done. And again, it uses your imagination. In front of you, just a little above, but in front, I'm going to ask you to imagine an object. The object should be something of yours. It could be something that has been lost that you have not seen for a long time. It should be something that's small enough that you can keep its weight in both hands should you require to do so later, not so large that you couldn't hold it. Something that could still be on your dresser, or something at home, or something you had when you were a child. There's no right or wrong to it, but it has to be an object that has some **specialness** to it.

What's hard about this exercise at first, when you're first doing this, is that as you try to imagine the object here, you're always aware that you can see through it and see the wall behind, instead of really just focusing on the object. One way to get past that so that your imagination, **which is just a muscle that needs to be used**, is to close your eyes for a moment and imagine the object - it's much easier to do that with your eyes closed - and then open them when you have it hanging there in your imagination with your eyes closed. And then open your eyes and have it there.

By now, you should have chosen what it is that you're going to hang there in the air.

And I want you to imagine that this object is encased in a block of clay, and assuming for a moment the physicality of the Sculptor working in clay, using your legs as part of the power of the gesture, to begin to pull away, from the object, the excess clay that surrounds it. And there should be Resistance in that, Resistance as you pull it away. And your body should move around in 360 degrees, pulling, working quickly, you don't have much time to pull the clay around, getting finally into the delicate crevices of the object to pull the clay away. But always using your whole body, really leaning into it. **Leaning in with your legs, using your arms and pulling with your torso** as you continue to try to free the object from the clay.

Does that make sense? See if you can't just get lost in the activity a little bit, and then I'll kind of direct you what to do next.

1ST AUDIO: SCULPTING AN OBJECT

So here we are. Ready? If you need to close your eyes, close them. And then, when you are ready, open and begin. The clay you pull away just goes down onto the ground. But, use your Torso. Use Resistance. That's it. Pull with your body. It's important. It's important to free this lost object, to free it back again, to pull it. As you work on it, remember it, where you saw it last, where it was, what it means to you. Time passes quickly, working quickly at it, working 360 degrees, pulling, pulling. That's it.

Finally, with almost all the clay gone from it, cleaning up the last crevices, walking around and looking at it, standing, and finally, when you have it cleared of the clay, don't rush. When you have it cleared of the clay, just to step back and stand quietly and look at it. And remember it, and now slowly, with one arm, just reach out and touch the object, just touch it, and come closer to it. Put your other arm up, and put both hands, ready to take its weight, and when you are ready, let its weight come into your hands fully. And then, lift it up into the Light, and turn it in the Light, and see and think on it, and where it was and where it's been, and why it is important.

And then, as we must do with everything, in one move, to let its weight take down with your hands, and then you are going to throw it up into the air, and loft it, and

let it drift up and away, and watch it with your hands. Keep your hands up and watch and watch, until it vanishes, back where it came from, from the air. And then, still watching, put your hands down. And then finally, head forward.

AUDIO CONTINUES: SCULPTING MUSIC

Good. Stay right where you are. I'm going to play a piece of music. It's a piece of music you all know very well. When it starts, in your mind's eye - a Shape for that piece of music. And the same exercise.

For whatever the Shape is that you imagined, and there's no right or wrong to this, and no one will ask you to explain it. You're slowly going to uncover it - from the clay. To pull the clay away from it and I'll talk you through the rest of what you need to do with it.

Take your time. If you need to close your eyes to begin this, do so. Make sure you have a **strong image**, before you begin to sculpt. The image can be organic, it can be abstract, it can be anything you want.

MUSIC BEGINS: ELGAR'S NIMROD FROM *ENIGMA VARIATIONS*

The image should be there now. Begin to work.

Free it from the clay.

With your whole body into this.

Work 360 degrees.

Cleaning crevices, working quickly.

When you're finished, walk around it.

Keep your mouths open.

When you're ready, put your hands on the object.

Let its weight come into your hands.

Hold it close.

Hold it close to you.

Hold it in the light.

Hold it up in the light!

Bring it down slowly -

Slowly.

Now loft it into the air.

And Watch.

Watch, watch with your arms. And your hands. And your heart. And your torso.

Mouths open.

Stillness, watch.

Wait.

Wait.

Wait.

Arms slowly down – Wait.

And head forward.

Good – very nice.

BUD'S FINAL THOUGHTS

I don't think we'll talk much about that.

It is what I believe you do, as conductors and musicians. That you sculpt something out of nothing in the air, and when it is done, you return it, which is your responsibility. To return it. After you have brought it to Life. That was lovely.