

THE SONG OF THE GOAT

On the function of the choir in theater work



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When playing a part one is never a me, but always a you.
Ingmar Bergman

*Rhythmic force isn't limited in singing within every being's intimacy;
Its most perceptible manifestation is constituted by the irradiation
The only sound of which can make us perceive it.*
Marius Schneider

PREMISE

*Se la processione che fanno e il canto del fallo che intonano non fosse in onore di Dioniso,
ciò che essi compiono sarebbe indecente*

Eraclito

Greek tragedy has been the most sublime form of theater: that of immobility.

But what is left?

Non the sense of the tragic, much less the idea and practice of a collectivity.

There is no trace left of the sacred and ceremonies turned into gala nights.

We have forgotten what to celebrate and then how, or vice-versa.

What is left are works of priceless beauty but most of all we are left with devices.

How a tragedy is made but most of all, and it will be object of scrutiny, what is a choir?

Perhaps in tragedy it is upheld the rule of sacred art, the essence of which does not reside in the religious theme, but rather in the arrangement of shapes in space. And it is indeed the shapes of the tragic choir we will be focusing on, trying to analyze not the words of the choir but its shape and origin:

The song, the dance, the space, the time.

In the *mise-en-scène* the choir sings and dances together. And yet practice shows that the simpler are the gesture and the sound, the more visible is the abyss which separates us from others. One would think that we multiply our gestures and saturate the air with words only to hide the difficulty in drawing upon the rhythmic force which sings within us.

A force which manifests in collective breath. Sole interior energy which resides in nobody and is in everybody.

It's not about keeping in time or following the rhythm, but about rethinking time and rhythm, no longer in arithmetic terms. The same goes for stage space, not marked by decors or lights, but by the relations which occur between those who are called to inhabit it.

Over the course of five days we will try to mark the field of action to give ourselves the luxury of falling in a trap. Without resorting to the use of any apparatus, much less any literature.

What was the choir, if not a single character risen to collectivity? In this sense every work of theater is the work of a choir. Making oneself a choir means becoming space, sculpting time, breathing and being breathed in, transported by the magic of *collective thought*.

To study and inspect the mechanisms of the choir is to sound the abyss of the person, giving back to theater its sacred origin as a collective rite.

The choir teaches us to recognize ourselves in the other, but most importantly to be alone on stage.

Alone.

With our own secret wound.

But alone as a *you*,

Never as a *me*.

PREPARATORY PHASE

Every Actor will have to read Aeschylus' Oresteia, they will then have to bring along:

1. Comfortable training clothes
2. Notebook
3. A long and ample black skirt, a neutral-colored blank t-shirt and a black shawl.
4. A source of light

THE ATELIER

The Training

- Relationship between hips and spine: managing and directing energy
- Writing with the body, composition exercises
- Managing weight and balance

The Dance

- *Traghikē orkbēsis* | figures of tragic dance
- Composition and building of dance scores
- Quality of movement | *emmeleia* and *cordace* dance

The Song

- Warm-up and vocal exercises
- The gamut of laughter and crying
- Singing and polyphony

The Space

- Rectangle, triangle, circle
- *Stasis, metastasis*

The Objects

- Matter object
- Accessory and required object
- Relationship between actor, object and scenic space

The Dramaturgy

- Elements of dramaturgy
- Lament, wait, prayer
- Dramaturgy of the image: composing and constructing the scene
- Carnal relation between actor and light sources