

I The MAULWERKE - process

Performers (mouth workers and their equipment)

MAULWERKE is a musical process in which the performers use their articulatory organs and in which reproductory equipment reflects these procedures in various ways.

The actual performers are the articulatory organs and the music of MAULWERKE consists of the outer and inner procedures of articulation. The participants should not so much be vocalists in the normal sense as mere articulators. Therefore no training is expected of them other than a certain musical background. The basic condition is merely the readiness to use the articulatory organs and thereby to train them.

Regarding the number of performers, this should be at least three, but not so many that the concentration of the work on the MAULWERKE process is impaired. The compilation itself should take place as team-work.

The acoustical-optical reproduction serves to clarify, to reflect objectively, to comment and to give form, spatially and timewise. All equipment may be used which reproduces - if possible in a regulative way. Thus: microphones (preferably impact sound mikes), amplifiers, tape-recorders, loudspeakers; spot-lights, video (TV) cameras, picture control, monitors; slide and film projectors with films and slides from the rehearsal stages of MAULWERKE or documentary material which bears relation to it.

This equipment can be controlled partly by the performers themselves. To give appropriate form to the reproduction several assistant performers are necessary. The amount of reproductory equipment should not exceed 2-4 pieces per performer.

MAULWERKE - Layers (the mouth-work)

The composition MAULWERKE has various layers in which the production is concentrated in each case on specific organs involved in the articulation. These are as follows:

ATEMZÜGE (abbr.AZ) - Respiration - where primarily lungs and diaphragm are active and an air-stream is produced.

KEHLKOPFSPANNUNGEN & GURGELROLLEN (abbr. KG) - Laryngeal tension and throat rumblings - where the larynx becomes active and the air-stream is pre-structured.

MUNDSTÜCKE (abbr.MS) - Mouthpieces - which is concerned with the formation of the mouth cavity, where the air-stream is finally shaped.

ZUNGENSCHLÄGE & LIPPENSPIEL (abbr.ZL) - Tongue strokes and lip-play - where tongue and lip movements are employed, and thereby the air-stream undergoes additional interruptions and structuring.

Each of these activities can become the theme of a musical process. However two, three or all layers can be joined to each other or combined with one another: ATEMZÜGE with ZUNGENSCHLÄGE & LIPPENSPIEL, MUNDSTÜCKE with KEHLKOPFSPANNUNGEN & GURGELROLLEN, and so on. In each case they are MAULWERKE (mouthworks).

The MAULWERKE-process (the mouth-working and the mouth-works)

The musical formation of MAULWERKE includes all the work done during the process: the Exerzitien (exercises) of one person by himself or several together, in which MAULWERK-figures are worked out; the stage of Produktionen (products) in which musical sequences are created either by individuals or together; the stage of Kommunizieren (communication) in which larger musical processes are developed in ensemble work; the stage of the Opera (works) in which a sort of composition is formed.

The performers can study MAULWERKE purely for themselves as in a course, merely to gain experience, without the purpose of a public performance. If the latter is aimed at, all stages of MAULWERKE should be presented if possible: processes of compilation, production and development in open rehearsal situations of workshop character, and the whole work as a unified presentation, whereby both can be mixed - rehearsals can be transformed into performances, or performances recede into a reflective stadium. In any case not only finished results of MAULWERKE should be performed but also this itself, namely the MAULWERKE-work, and in such a way that it is laid open to discussion, if possible evokes a learning process, calls forth critical argument and encourages collaboration and continued work.

Exerzitionen (exercises)

The production process of MAULWERKE begins with exercises in which the individual performer becomes familiar with his organs of articulation and achieves command of a certain amount of figures. Firstly an awareness of the organs in use in each layer of MAULWERKE should be gained, and also a sense of their function. The organs are primarily:

for ATEMZÜGE : diaphragm, chest (ribs), lungs and windpipe,

for KEHLKOPFSPANNUNGEN & GURGELROLLEN : vocal cords, laryngeal muscles and cartilages,

for MUNDSTÜCKE : mainly lower jaw with floor of mouth, mouth and cheeks,

for ZUNGENSCHLÄGE & LIPPENSPIEL : lips, tongue, teeth, palate, uvula, cheeks.

Other organs are also involved in a secondary manner, particularly where the creation of resonance is concerned. An awareness of physical relationships should also follow such connections into their slightest ramifications and innermost depths.

Specialists with knowledge of the organs and their function (breathing therapists, speech trainers) can be consulted in the development of this awareness, in as far as they are prepared to help by giving information - and not in a way that the instruction from the very beginning restricts the scope to the normal use of the organs. An awareness of the organs can be theoretically approached but also experienced through use: in that the function of the organs is practised.

For such exercises there are Materialtafeln (material charts), on which individual examples of the basic forms of organ movement and their most important combinations are drawn, and in addition examples of their dynamic- and time-processes are notated. It is best to begin with the basic forms of organ movement, then progress to variations of the basic forms and finally to complicated formations by going through the examples on the material charts in turn.

The exercises can be undertaken by individuals, in groups, or all together. Since in the long run all awareness of the body has to be achieved by the person himself, the solitary, meditative-like work should not be neglected. The purpose of these exercises is to get to know the possibilities of organ formation - in particular one's own - and if possible discover unknown ones. (See explanation of Materialtafeln (material charts) for details of practice.)

The reproductory equipment does not need to be used in the exercises - except as an aid to the control of the process of the articulatory organs.

Produktionen (products)

When the Exerzitien reach a stage where the performers have command of a certain amount of organ formations from simple to complicated, the Produktionen can be commenced, i.e. the performers form musical sequences out of the individual figures acquired during the exercises, so that they themselves become to a great extent productive.

For these Produktionen there are Formungsschemata (schemata of formation), which indicate not only how the individual figures can be combined into sequences, but also how the performers can themselves produce such sequences through their own assimilation of the material (variation, development, contrasts). The five schemata of formation extend from the homogeneous (P I) to extremely heterogeneous (P V). One should begin with the simple schemata of formation (PI/II) and then progress to the more difficult (P III - V).

The creation and development of such sequences should be practised in a similar way as the acquirement of the individual figures in the Exerzitien. It can be practised in solitary work or collectively. Collective study has the advantage that the formation of the sequences is open to criticism by the other performers and, in addition, such sequences are formed with an eye to co-ordination or already within such co-ordination. (See explanation of Formungsschemata for the development of sequences.)

Here the reproductory equipment should be used, partly for control and partly to become used to objectification, and in order to learn and integrate the formation with its help. The reproductory processes can merely follow those of the production. However an independant formation should be practised; in this case the Produktionsschemata and, if necessary, also the material charts a_{4-6} and t_{4-6} should be used as notation.

Kommunikationen (communications)

When the performers are able to form the material acquired in the Exerzitien in a productive manner then they can proceed to collective production, in which the performers form communicative processes in specific behaviour to one another.

For this there are Verhaltensmuster (behavioural patterns) which regulate the collective action of the performers. They determine how many performers act collectively, which form