REAL TIME MUSIC-SOUNDPAINTING: PEDAGOGY AND CREATION

DETAILED PROGRAMME BLOCK 4: CREATION AND MULTIDISCIPLINARY SYNTHESIS

Soundpainting: Pedagogy & Creation Level 4 (Block 4 of 4)

Pedagogical coordination: Xavier Bornens, Real Time Music training manager.

Trainers: Claude Whipple & Éric Chapelle. Walter Thompson

Maximum number of trainees: 10

Dates: From August 2 to 6, 2027. **Duration:** 30 hours

Location: Salle des fêtes, place de la mairie, 63 490 Condat-lès-Montboissier, France

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Resources and teaching materials

To prepare for **Block 4**, you will be required to mobilize the following resources, which are essential to your progress:

1. Workbook 3 – Walter Thompson

- **Reference work** : Workbook **3** (Parts 1 and 2) constitutes the theoretical and practical basis of this training.
- **Contents** :
  - Deepening of the **135 advanced signs** of Soundpainting, adapted to musical, physical and visual disciplines.
  - Real-time **narrative structuring** and **composition methods** for smooth and harmonious direction.
  - Practical exercises to integrate signs in multidisciplinary contexts (music, dance, theatre, visual arts).
- **Objective** : To master the language of Soundpainting at level 4, in line with the objectives of the certification.
- **Watch videos** to familiarize yourself with the signs and their application.

2. Recommended preparation

- **Read Workbook** 3 **in full** before the start of the training.
- **Independent practice** : Experiment with the signs and exercises of Workbook 3, alone or in a group, to gain fluency.
- **Artistic watch** : Attend multidisciplinary shows or Soundpainting performances to feed your reflection.

DETAILED PROGRAM:

Monday, August 02, 2027 – Positioning, Space and Common Base (Movement Priority)

The objective is to validate the acquired knowledge and to establish the management of the space before adding sound complexity.

- **Morning (10:00-13:00): Positioning Procedure & Immersion (Claude & Éric)**
  - **Reception and diagnostic evaluation:** Round table and verification of prerequisites.
  - **Revision MCQ:** Validation of the theoretical knowledge of Block 3 (Multidisciplinarity Level 1).
  - **Initial practical assessment:** Lead a small group with basic signs to assess gestural clarity and syntax.
  - **Intensive exploration of the common core:** Revision of the signs of WB1 applied exclusively to **movement** (without sound).
  - **Space Management:** Work on individual/collective space, "Default", "Neutral" and "Fields".
- **Afternoon (14:00-17:00): Practical training of the trainees**
  - **Conducting workshops under constraints:** The trainees lead the group with a ban on the use of sound.
  - **Objective:** To obtain legibility of the board and fluidity of movement by using only the common base of signs.
  - **Control:** Work on concentration and maintaining the body's "game".

Tuesday, August 03, 2027 – The Actor-Pile and Binary Interactions

Introduction of the voice and mixture of two disciplines.

- **Morning (10:00am-1pm): Learning and immersion (Led by Claude & Éric)**
  - **The "Actor" discipline:** Concept of the Actor-Pile (Movement + Voice). Study of the particularity of the actor in Soundpainting.
  - **Mix of two disciplines (Binomials):** * A: Music + Dance
    - B: Music + Actors
    - C: Dance + Actors
  - **Specific Signs:** Gradual Introduction of WB3 Theatrical Signs (Part 2): *Scene, Tableau, Interruption*, etc.
- **Afternoon (14:00-17:00): Practical training of the trainees**
  - **Conducting workshops in pairs:** The trainees lead disciplinary sub-groups (e.g. a musician and a dancer).
  - **Focus:** Managing the balance between two different languages. Use of *Enter/Exit* signs and work on organic development.

Wednesday 04 August 2027 – Multidisciplinary Synthesis and Structural Tools

Integration of 3 or 4 disciplines and finalization of staging tools.

- **Morning (10:00am-1pm): Learning and immersion (Led by Claude & Éric)**
  - **Total multidisciplinarity:** Music + Dance + Actors + Visual Arts.
  - **Signes de relation avancée :** *Relate To, Mirror, Match, Crossover*.
  - **Universal palettes:** thinking about stage configurations to build a show.
- **Afternoon (14:00-17:00): Practical training of the trainees**
  - **"Large Ensemble" conducting workshops:** The trainees conduct the complete ensemble (3-4 disciplines).
  - **Constraints:** Integrate a Palette and manage a short narrative structure including changes of states and climates (*Feel, Intent, Landscape*).
  - **Preparation for J4:** Feedback on gesture clarity before the arrival of Walter Thompson.

Thursday, August 05, 2027 – Multidisciplinary Conducting Masterclass (with Walter Thompson)

- **Morning (10:00am-1pm):** Fluidity and syntactic complexity.
  - Review of the signs of Part 2 of the WB3 with Walter Thompson.
  - Work on compositional clarity in an information-dense environment.
- **Afternoon (14:00-17:00):** Set-up of the final performance.
  - Work on the creation of palettes using Soundpainting.
  - Critical feedback on overall artistic coherence.

Friday, August 06, 2027 – Final Certification & Public Premiere

- **Morning (10:00am-1pm):** Level 4 final exam.
  - Direction of a 15-minute multidisciplinary piece including space and narration.
  - Imperative use of all the concepts of Workbook 3 (Parts 1 and 2).
- **Afternoon (14:00-17:00):** Professional assessment and VAE.
  - End-of-course interview on each trainee's professional project.
- **Evening (7:00 pm): End of training show** (Public restitution).

CERTIFICATION REQUIREMENTS – LEVEL 4

1. Practical Evaluation: Composition and Control of the Tray

- **Balance of power:** Ability to compose for an ensemble where the musicians are not in the majority numerical (e.g. conducting a group composed mainly of actors and dancers). The challenge is to get out of the reflex of "musical accompaniment" to enter into a real **global staging**.
- **Material requirement:** The candidate must demonstrate an equal compositional rigor for all disciplines. Speech (theatre) and movement (dance) should not be treated as accessories, but as structuring elements with their own dynamics, rhythms and tensions.
- **Silence and space management:** Conscious use of stage space and silence as compositional tools, in the same way as sound.

2. Theoretical Evaluation and Cultural Openness

- **Glossary:** Exhaustive mastery of the 135 characters of Workbook 3 and their adaptation according to the body (musician, dancer or actor).
- **Culture of interdisciplinarity (New):** During the interview, the candidate is invited to share his or her influences from other fields (contemporary theatre, dance, performance, visual arts). The objective is to verify that the Soundpainter is nourished by an artistic culture that goes beyond his own instrument.
- **Project analysis:** Ability to explain one's compositional strategy when addressing disciplines for which one does not master the technique (how he perceives and uses the energy of a dancer or the intention of an actor).

3. Logbook and Professional Curiosity

- **Artistic watch:** Presentation of a short list (or logbook) of shows or works (theatre, dance, performance) seen by the trainee, with a brief reflection on how these works feed his or her vision of composition in real time.
- **Researcher posture:** Ability to experiment and take aesthetic risks outside of one's usual "comfort zone".

Validation: Jury consensus (**Walter Thompson, Éric Chapelle, Claude Whipple**).

PREPARATION & MATERIAL

- Instruments, theatrical props if any.
- Read Workbook 3 in full (Parts 1 and 2)

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