

Little question.

Let's assume that art is a state of alteration.

Kantor when he came to hold a workshop in Milano, after one day of contact with the students said: <here I find a very low temperature. We have to increase the fever>.

Let's assume that we have a thermometer to measure the degree of "magic": at the top (42°/50° ?) we have the highest state of alteration, stupefaction, poetic tension, enchantement (possession). Music could be almost beyond culture, pure sound, music of spheres. But always (this is the wonder of music) even if immaterial, completely passing thru the body.

On the other end , bottom, extreme, we have the lowest state of magic we can imagine: what could it be ?

Noise, , max instability of particles of sonic energy. Rain, steam, phonetic fragments. Un-affective.

In the middle we could place:

towards the high part perhaps what " we-are-used-to-consider-a-wonderful-state-of-beatitude/alteration-that-we-call-music" . It could be opera as a granted form: a somehow expected, stylized form. EVEN if it is XX° century music ! nowadays it is a well known " genre" (alas)

The same with film music and soul music, pop music and down.

If I would ask you : would you be able to lay out a similar "scale" of intensity (or instability/stability, or magic etc) for THEATRE

(visual and space and movements) and for WORDS (text) ???

For example : yesterday you said that in the line LOVE IS STRONGER THAN DEATH , in order to compensate the hyper-emotional meaning of the words he could have been devouring a kidney. I guess this is a level of "inspiration" very high for the text (magic value from 0 to 10 : 10) and very low for the theatre (magic value "zero": a very little poetic thing to show...)

See what I mean ? Just a very rough bunch of examples !!!! not a Phd essay (ah ah ah)

That would be extremely interesting, if you feel like .