

**EXPERIMENTS IN MUSICAL AND THEATRICAL IMPROVISATION AND
AND
THE BARBER OF BOLOGNA: AN IMPROVISED OPERA IN ONE ACT**

by

Paul F. Stamegna

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AND
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Paul F. Stamegna

Approved:_____

Larry Peterson, Ph.D.

Professor in charge of the thesis on behalf of the Advisory Committee

Approved:_____

Jon Conrad, Ph.D.

Committee member from the Department of Music

Approved:_____

Leslie Reidel, M.F.A

Committee member from the Board of Senior Thesis Readers

Approved:_____

Ismat Shah, Ph.D.

Chair of the University Committee on Student and Faculty Honors

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ABSTRACT

This thesis includes a tutor in musical and theatrical improvisation, a script of scene outlines, and a musical score. It is designed to teach the fundamentals improvisatory techniques through the performance of an opera in one act entitled, *The Barber of Bologna*. The script of *The Barber of Bologna* is based on the play, *The Barber of Seville* by Pierre Beaumarchais (24 January, 1732 - 18 May 1799) and the opera setting composed by Gioachino Rossini (February 29 1792 – November 13 1868). *The Barber of Bologna* includes numerous examples of improvisational technique, possible plot scenarios, and comic business to provide a foundation for a performance that is designed to showcase musical and theatrical improvisation. The thesis draws upon the traditions associated with commedia dell'arte, Chicago-style improvisation, and Frank Zappa's compositional technique for musical improvisation.

INTRODUCTION

This thesis draws ideas from both the commedia dell'arte tradition and improvisational ideas from twentieth-century American improvisation. The commedia dell'arte style of improvisation began in Italy in the sixteenth-century. It is characterized by improvised dialogue and comic business incorporated into pre-written scenarios. It relies on stock characters, jokes, and *lazzi* (comic business both physical and verbal) to generate comedy and plot. During the twentieth century, the United States and Canada, (particularly Chicago) have opened the modern improvisational format into a genre that creates a dramatic work from an audience suggestion. Performers explore the infinite associations of the suggestion and humorous situations arise from their stage interactions with each other. The American technique, which is referred to in this thesis as Chicago-style, does not always generate humor from stock characters and routines. Rather, it explores the social interactions, relationships, and thought processes characters experience as a result of the style's acting technique. The purpose of this research is to incorporate Chicago-style improvisational technique and commedia structure with improvised music for the purpose of creating a unified performance work.

Texts on the subject of commedia and commedia scenarios were read to research the acting technique, writing style, find examples of musical/theatrical applications, and learn the style's history. Texts on the subject of Chicago-style improvisation were read to learn technique, forms of improvisation (usually

organized acting scenarios with little to no stage direction or lines scripted) and history. Frank Zappa's writings on his own compositional techniques and scores of Mozart operas were read to generate ideas while writing the musical score.

TUTOR

What is this thing anyway?

The Barber of Bologna is an opera in one act. The composition is influenced by two schools of improvisational theatre: commedia dell'arte and improvised comedy using techniques of Chicago-style improvisation. The music in the work is eclectic. It spans multiple genres and eras. It is written in a lead-sheet style that allows for maximum freedom of instrumentation and interpretation on the part of all of the performers.

The goal of this work is to teach various techniques of improvisation and facilitate an organic communication between the musicians and actors; both will have numerous opportunities to improvise using the Chicago-style technique as a guide for their interactions. The plot is divided into *canovaccio*, or scenic outlines, using a structure similar to those found in commedia scene outlines. Hopefully, this tutor and its score will generate a new form of opera, improvised, and stylistically unique.

Each scene is an etude complete with a synopsis of action, a variety of suggested comic routines and musical numbers and an exercise guide designed to

isolate, rehearse, and perform improvisational techniques that would efficiently move the scene action forward. The word *etude* is used because these scenes can be rehearsed out of context or studied as models for effective improvisational technique between actors and musicians.

The Form

Each scene is presented in the same format. They each contain a list of characters, a *canovaccio* (plot outline) interspersed with suggestions for *lazzi* (pre-rehearsed comic routines. See **APPENDIX II: LAZZI**, p. 36), suggestions for exercises that can be incorporated into the plot or isolated and rehearsed to sharpen improvisatory skills, suggested scenic music/arias, and a list of possible props.

The *lazzi* and exercises are mentioned by name in the plot and explained in depth in the appendices. When a reader or performer comes across suggested *lazzi*, exercises, or music, they will be able to locate them in an appendix where each is explained in depth.

The score herein should be viewed as a lab report and a musical/theatrical skeleton. It provides all the information to successfully run the experiment.

In Practice

Though *The Barber of Bologna* is scripted to some degree, the performers may change the plot, the *lazzi* or exercises used, or the music, and may also write or improvise and substitute or add any material. The purpose of the suggestions is to give beginners a mental picture of how the musicians, writer, director, and actors can

work together to form a coherent plot out of minimal suggestions. The script for *The Barber of Bologna* is a partially realized representation of what a collaborative improvisational work would look like. It combines elements of Beaumarchais's play, *The Barber of Seville*, and Rossini's opera setting. It is structured after the *canovaccio*, or plot outlines, of *commedia dell'arte*. This thesis encourages maximum freedom to create and communicate during the performance and rigid adherence to the outline is discouraged. The outline is only a guide and should be viewed as an example. Actors, musicians, and directors each have their own creative role:

Actor-singers: The role of the actor is to move the plot action forward by using the skills rehearsed in exercises and paying close attention to the performance for musical and verbal cues for *lazzi*, or music. Actors should learn and practice the exercises, stock *lazzi* and musical numbers (arias) as well as refine their own personal skills. Anything is fair game. If a performer mimes, juggles, yodels, or is full of interesting trivia, or has some other unique talent, it may be incorporated to enhance the presentation. Actor-singers should be more willing to listen to their scene partners than speak over them, and always be aware of the musicians' equal role in enhancing the quality of a scene by complimenting actions, *lazzi*, and dialogue with musical motives and other sonic cues and communications. The credo, "Everyone is a genius all of the time" will serve an actor well. Embrace all information (in character) that directors, musicians, or fellow actors contribute to a scene as though it is a brilliant idea, and this will help foster a flow of communication that consistently moves the action forward.

Musicians: The musicians' role is equal to that of the actor-singer. Aria accompaniment music must be rehearsed. Arias will commence on a physical, verbal, or musical cue from either the actor-singers or the musicians. These cues may be pre-planned, but advanced groups may choose to decide this during performance. For this reason, musicians must follow the action on stage in much the same way the actor-singer does. In addition, the musicians

will be complimenting scenic action, dialogue, and downtime with sonic cues, musical motives, and instrumental jams. Musicians should be careful not to overdo it and play continuously, but rather ornament the performance with sounds and ideas that enhance the visual presentation. They should spend about a quarter of all independent practice time improvising together over the various chord progressions in the work, progressions they create on their own, and pre-existing progressions such as the twelve-bar blues.

When actor-singers rehearse exercises, musicians may rehearse improvised music along with them. This process is elaborated in the “Exercise” section of the score. Experience and rehearsal are important. Only by rehearsing together will the actor-singers and musicians learn each other’s modes of communication

Directors: The role of a director in an improv troupe is not the traditional one of having a vision and communicating it through his/her guiding the actors and staging the work. He or she should help the performers recognize their best work and structure rehearsals where the primary focus is developing improvisatory technique. By paying close attention to what exercises are difficult for particular actors and musicians, the director can develop a structured rehearsal plan. The director is more of a moderator, someone that provides rehearsal structure and guidance rather than a decision maker.

In Rehearsal

Before regular rehearsals begin, musicians and actor-singers should read the script and score and mark any questions or suggestions. The first rehearsal will be a round-table discussion session with the director. If performing *The Barber of Bologna* with veteran improvisers, ideas for how to present the work should be discussed. If the work is being performed with less experienced improvisers, more of these choices are left to the director.

The next phase of rehearsals should focus on exercises and performance of music. Time should be allocated for the rehearsal of arias with accompaniment. The

exercises suggested in the score should be rehearsed with all actor-singers. When they are comfortable enough to go through them without stopping, the musicians may begin rehearsing improvised music, sound effects, etc., to accompany the exercises. Musicians should also spend rehearsal time on any stock musical motives or ideas from the appendix in order to develop a lexicon of sounds just as the actor-singers are developing an improvisatory technique.

When the actor-singers are comfortable with the exercises, they may begin working on the scenes. At first, scenes should be based on suggested exercises. Whatever exercises are suggested for a scene should be the primary focus and should drive the suggested scenic action forward. The scenes are to be performed as theatrical etudes at this point, specifically focusing on particular exercises and working the plot around them. After a few successful runs, musicians may begin accompanying the scene and inserting arias.

Once the scenes are running smoothly with exercises, more freedom will be allowed and actor-singers and musicians may begin to make decisions independent of the score. However, a short period of exercises should begin each rehearsal as a type of group warm-up focusing on weaker skills. It is still important at this point for the musicians to rehearse motives and accompaniments by themselves.

Notes on Casting

It is extremely important to note that a funny person does not make a good improviser. The opposite is also true. Actors and singers should be selected because

of their ability to quickly learn and use proper improvisational techniques. There should be multiple actors auditioned at once to try different combinations of personalities and see who works best with whom.

The audition could consist of several exercises that have different ideas and a brief free scene with some basic parameters (location, relationship, and a goal perhaps) all performed with multiple improvisers. The director may improvise in the scenes as well to provide guidance.

Freedom for Performers

If you and your troupe want to stage the play as a radio drama, feel free to turn off all the lights in the theatre and speak the plot as though it were an episode of *The Green Hornet*, complete with Ovaltine commercials.

If you want a narrator to frame the plot and provide ideas or take suggestions from the audience that the actors can work with in each scene, go for it.

If your troupe is full of musicians, fill the stage with instruments and have them accompany themselves instead of using a pit band.

If electronic music and sound manipulation is your area of expertise, an electronic score of the music may be composed or a DJ may provide beats, music, samples, etc.

If funds are limited, do not waste money on props. Treat the work as an exercise in imagination and perform it on a bare stage painting the environment in the air surrounding you.

Any mode of presentation should succeed if rehearsed diligently. I have provided all the tools that you need. Beginner troupes may perform *The Barber of Bologna* with minimal variation. If you want to challenge yourself or do not like my style, feel free to invent your own. The author is “dead”, and the decisions are yours. I have one humble request: just make something up on your own. Never be ashamed to experiment.

THE BARBER OF BOLOGNA: AN OPERA IN ONE ACT

Lexicon

- *Italics*: Suggested music found on a lead sheet in the pocket of the thesis
- (CAPS ITALICS): *Lazzi* cue.
- CAPS: A character is being named to perform an action in the scene.

Characters

FIGARO: A student of Barberism at the *università di bugie*. He is quick-witted, fast-talking, and self-assured. He alternates between vulgarity and civility to suit his purposes. He can be a smooth ladies man, a perfect salesman, or a barroom brawler with equal skill.

GIANNI: Figaro's mute assistant. Inspired by commedia dell'arte's Pedrolino and Harpo Marx, he is cheerful, carefree, trusting, honest, and easily tricked. He is also a scapegoat and errand boy. Often, he takes beatings or criticisms that he does not deserve. He is not intellectually inferior, as he is an adept prankster. He cannot control his appetite for women, money, or food. He must have a wide range of emotion and facial expression and multiple physical skills. These skills may include whistling, juggling, acrobatics, tumbling, martial arts, dance, pantomime, yo-yo and/or anything else.

PROFESSOR ALMAVIVA: A young English professor at the *università di bugie*. He is in love with Rosina, though he could have his pick of undergraduate females. He is a rising star and more concerned with the money and glamour of lecture touring

than actual research. His good looks, casual demeanor, and consistent success have made him spoiled. He sees himself as the rockstar of academia. With men he is a braggart, a know-it-all, and a pig. With women, he is as suave as Don Giovanni, as charming as Dean Martin, but this thinly masks his narcissism.

ROSINA: Confident, lazy, intelligent, and beautiful. She is the daughter of the president of the *università di bugie*, Doctor Bartolo, and a grad student. She is finishing her degree in music theory, but would rather be finding a rich and successful husband. She can have a temper like a viper, but melts for Professor Almaviva.

DOCTOR BARTOLO, PHD: The President of the *università di bugie* and Rosina's father. Pompous, overweight, and wearing a preposterous mustache, he will lecture anyone that gets in his way on anything...whether it be accurate or not. He is a fountain of jumbled facts, half-truths, and lies. He presents them in such a verbose fashion that a listener will simply agree with him out of confusion after one of his impromptu lectures on the topic of the moment. He wants Rosina to get her degree before she marries, so he confines her to her room and forces her to study.

DEAN BASILIO: The dean of music and a real sleazebag. He is Rosina's private music instructor and advisor. His lab is full of equipment and he makes music for the purpose of experimentation. It all sounds miserable, but he will arrogantly and violently explain to anyone that they are fools and that his music has a greater purpose if they call his work into question. He is a pompous charlatan. He is BARTOLO's most trusted advisor and best friend and flatters him at every turn to stay in his favor.

SCENE I

Characters: FIGARO, GIANNI

Canovaccio:

The beat of *Il mio credo* is heard. The beat may be produced live with instruments, recorded, or beatboxed by GIANNI. Toward the end of the musical introduction of the piece, GIANNI appears. FIGARO steps out on his first line and the two perform the aria.

FIGARO and GIANNI arrive beneath president Bartolo's balcony. A cup-and-string telephone hangs from it. FIGARO takes string out of GIANNI's sack and ties it to the string on Bartolo's telephone using GIANNI's finger to make the knot. After FIGARO ties the string, GIANNI merrily trails the slack into an alley right of the house. As GIANNI does this, he carefully listens to FIGARO expound on the advantages a good barber has if he knows all the town gossip, citing specific and embarrassing examples. He explains that the president of the *università di bugie*, where the two study the field of barberism (grooming, surgery, and dentistry), has invented a ridiculous apparatus that he calls his, "*Speaking Cups*." FIGARO says he has figured out a way to exploit it: GIANNI will listen to this "*Speaking Cup Extension*" in the alley 24 hours a day and take extensive notes. Throughout this discourse, GIANNI responds physically and with plenty of facial expression.

FIGARO then instructs GIANNI to stay while he delivers love notes to the ladies dormitory on his weekly trip to balance the humours. GIANNI becomes excited and begs to accompany him. FIGARO tells GIANNI that he would not know what to do with a choleric woman, let alone a sanguine one, then beats the mute soundly using the telephone apparatus (*LAZZI OF THE TELEPHONE*, p. 39).

GIANNI remains to nurse his wounds and wait for a telephone conversation to take place, silently grumbling and making sour faces.

Exercises: See **APPENDIX I: EXERCISES** for descriptions (p. 24)

- Character History (p. 25)
- Psssha—rades (p. 28)
- Six in Sixty (p. 28)

Music: See Music Appendix

- Song 1: *Il mio credo* (in pocket, Song 1)
- Motive: *Mischief* (in pocket, Motives)

Props:

- A three-way cup-and-string telephone. One end is fastened to the balcony, the other hangs down from the balcony for visitors to speak into. The third piece will be tied onto the string between the other two cups by FIGARO and GIANNI. It is an extended string with one cup. The string must leave enough slack to completely entangle an actor in the alley.
- Trash cans in the alley, preferably metal

SCENE II

Characters: GIANNI, DR. BARTOLO, DEAN BASILIO

Canovaccio:

GIANNI bides time in the alley (*LAZZI OF WASTING TIME*, p. 39).

BASILIO walks up to the balcony and pulls the “*Speaking Cups*” taught, triggering a bell noise. GIANNI snaps into action, becoming tangled at his end (*LAZZI OF TELEPHONE*, p. 39). He finally gets his pad and pencil out and sits, still tangled in string, to take notes.

BARTOLO comes to window to answer his new “*Speaking Cups*.” BASILIO greets him and compliments the invention (*LAZZI OF KISSING ASS*, p. 37).

BASILIO timidly mentions that ROSINA is not being attentive to her studies and that this reflects poorly on the president. BARTOLO agrees and wonders out loud why the only class she attends is a seminar on the Superior Italian Influence on British Playwriting taught by Professor Almaviva. He then expounds on why women are scientifically more apt to be distracted than men and why it is important to keep your daughter confined to a room to study so she can make something of herself and pay for her own damn wedding (*LAZZI OF BULLSHITTING*, p. 33). GIANNI agrees as he continues his notes on the conversation.

BASILIO suggests tutoring her privately. BARTOLO agrees and they say goodbye.

GIANNI leaves alley and bumps into BASILIO. BASILIO criticizes GIANNI’s appearance and demeanor, encouraging him to make something of himself (*LAZZI OF PULL YOURSELF TOGETHER, MAN*, p. 38).

Exercises:

- Raising the Stakes (p.2)
- Yes, and... (p.30)
- Interview (p.32)

Props:

- Cup-and-string Telephone
- A notepad and pencil for GIANNI

SCENE III

Characters: GIANNI, FIGARO, ALMAVIVA

Canovaccio:

The scene opens to *Fight Scene*. FIGARO is brawling with ALMAVIVA in the style of a Pro Wrestler (*LAZZI OF PRO WRESTLING*, p. 38). They are trading blows and eventually, FIGARO puts ALMAVIVA into a headlock, arm bar, Boston Crab, hip throw, or suplex and makes him say uncle while explaining to GIANNI that he owes the punk money. He raises the stakes asking ALMAVIVA to say all kinds of wonderful things about him.

EXAMPLE: “The King of Rock and Roll”

FIGARO: Say I’m the king of rock and roll!

COUNT: But Elvis is the king of rock and roll

FIGARO: (tightening grip) SAY IT!

COUNT: OK! OK! You’re the king of rock and roll!

FIGARO: Now say I have the best hair in the Emilia-Romagna region!

(Improvisation may continue)

While FIGARO continues to torment ALMAVIVA with noogies, games of stop-hitting-yourself, Indian rug burns, and the like, GIANNI hands him the notebook. FIGARO takes the book, studies it intensely, then states that it won’t help because he can’t read. GIANNI gets an idea and begins rapping on a trashcan (or dustbin, depending on where you are from). ALMAVIVA asks what’s going on. FIGARO explains that GIANNI is using Morse code and begins to translate out loud as GIANNI makes faces and tells the story on the can (*LAZZI OF MORSE CODE*, p. 38). When he gets to the part about Rosina’s imprisonment, the ALMAVIVA realizes whom they are speaking about, and says that she has been giving him eyes in his seminar and expounds on her virtues while the *Love at First Sight* motive is played (*LAZZI OF LOVE SCHMALTZ*, p. 38).

FIGARO sees his opportunity here, cuts ALMAVIVA and the music off, and offers to help if he will be freed from debt. ALMAVIVA says he thought that there was no debt according to FIGARO. FIGARO agrees with him and says, in this case,

he will only charge a nominal fee. ALMAVIVA accuses him of extortion. FIGARO begins to leave with GIANNI, casually mentioning that he is going to his work study and it just so happens he performs acts of barberism at president Bartolo's from time to time. ALMAVIVA stops FIGARO and agrees to pay. FIGARO suggests that they visit Rosina with bad poetry and chocolate.

Exercises:

- Raising the stakes (p. 29)
- Psssha—rades (p. 28)

Music:

- Song 2: *Fight Scene* (in pocket, Song 2)
- Motive: *Love at First Sight* (in pocket, Motives)

Props:

- Trashcans (preferably metal)
- A spoon

SCENE IV

Characters: FIGARO, ALMAVIVA, GIANNI, ROSINA, DR. BARTOLO

Canovaccio:

FIGARO, ALMAVIVA, and GIANNI arrive outside BARTOLO's house. It is night. ALMAVIVA wonders how they will get Rosina to come to the window. FIGARO makes multiple suggestions, each one in turn getting rejected by the COUNT (*LAZZI OF "I CAN'T BECAUSE..."*, p. 37). Finally, FIGARO loses patience and throws a pebble at the window. He hands some to ALMAVIVA who begins to toss them like a girl, underhanded. FIGARO makes fun of ALMAVIVA technique. He then gestures to GIANNI who takes a large brick from inside of his jacket, giggling silently like a child the whole time. Before Almaziva can stop him, the brick is already through the window and a cacophony of falling furniture and broken glass is heard (from the band of course).

ROSINA comes to the window cursing and screaming at whoever threw the brick. She threatens to kill the person in a creative way and demands they show themselves. ALMAVIVA is shoved out of the shadows by FIGARO. He stands there dumbfounded until FIGARO tells him to say, "'Tis I! Professor Almaziva!" ROSINA's rage melts away. She begins to swoon and flirt. FIGARO tells him to pick up the "*Speaking Cups*" and coaches him from the other line in the alley in the art of love poetry (*LAZZI OF THE BIG-NOSED FRENCHMAN*, p. 36). The proclamation of love ends with FIGARO telling ALMAVIVA to say he has written her a serenade. ALMAVIVA double takes, but FIGARO grabs the cup in the alley and says it himself. ROSINA asks to hear it. FIGARO hands ALMAVIVA sheet

music. ALMAVIVA and ROSINA sing *Your Love is like X-Mas in July*. In the final verse, ALMAVIVA has climbed the balcony to ROSINA with a box of chocolates. He gives it to ROSINA. She opens it and finds that everything is eaten except for the gross ones that have those liquid cherry centers. GIANNI shrugs and burps.

After the duet BARTOLO is heard screaming inside to shut off that crap or he will play his polka music when he has to get up at 5 in the morning for work. ROSINA says she likes the song. ALMAVIVA asks her on a ridiculous date.

EXAMPLE: “Ridiculous Date”

- Do you want to go to the drive in?
- Do you want to meet my parents?
- Do you want to uh....hang out some time?

ROSINA says she would love to, but is imprisoned because of poor grades. She says they must leave before her father sees them. FIGARO suggests that ALMAVIVA let her know he will be visiting tomorrow. She is thrilled and asks how he will accomplish it since her father keeps the only key to her room on his necklace. FIGARO nods in assurance and ALMAVIVA nervously wings it and tells her not to worry and that his mind is made up. ROSINA re-enters her room.

ALMAVIVA challenges FIGARO, asking how they will infiltrate her home. FIGARO casually explains he will switch his schedule to pay a visit in the morning to the president’s house and in the process, make a wax mold of the key.

Exercises:

- I can't because... (p. 33)
- Repeat, Complete (p.34)

Music:

- Song 3: *Your Love is like X-Mas in July* (pocket material, Song 3)
- Motive: *Love at First Sight* (pocket material, Motives)
- Motive: *Cacophony* (pocket material, Motives)

Props:

- Cup-and-string Telephone
- Mostly eaten box of chocolates
- Pebbles, twigs
- Fake Brick

SCENE V

Characters: ROSINA, FIGARO, ALMAVIVA, GIANNI, BARTOLO, BASILIO

Canovaccio:

ROSINA is sitting at her desk distracted from her work (*LAZZI OF WASTING TIME*, p. 39) as BASILIO lectures her on a musical topic such as serial music, or

ricercars, cantus firmus or something else that is boring (*LAZZI OF BULLSHITTING*, p. 36). BARTOLO enters, then FIGARO close behind, followed by BASILIO who is being physically tormented by GIANNI (*LAZZI OF HANDKERCHIEF IN THE JACKET*, p. 36, and *LAZZI OF I'M NOT TOUCHING YOU*, p. 37). FIGARO has come to shave BARTOLO. He insists he is scheduled for that day. In fact, he is two hours late. BARTOLO insists he is two days early. FIGARO attempts to change his mind as BARTOLO gives him every excuse imaginable (*LAZZI OF I CAN'T BECAUSE...*, p. 37).

GIANNI goes to attend on BASILIO and ROSINA by tormenting them with terrifying barber equipment and making ghoulish faces. BASILIO becomes frightened and tells ROSINA to wait while he goes to his research lab for a few minutes to heat and add the sub-tonic. GIANNI, one to always finish what he begins, follows BASILIO out stage right directly past the quarrelling FIGARO and BARTOLO. ALMAVIVA enters dressed as GIANNI. BARTOLO, still arguing does a double take, but is so engaged with FIGARO he doesn't quite process the situation and lets it slide.

FIGARO calmly explains himself to the president once more, puts his arm around BARTOLO in a friendly fashion...places him in a headlock and drags him out of the room to be shaved. They exit back center.

ALMAVIVA and ROSINA are alone. She tells him that she hates being locked in the room studying and wants nothing more than to drop out of school and

get married. She laments that she used to love school until the pressure became so great to be a good daughter and a model student so her father, the president, would look good. ALMAVIVA drifts off and pretends to listen. He then asks her if she wants to get married that night. His logic is that she won't have to do any work if he gets his tenured position and sings *Education Baby*. He explains that ROSINA can study and read on her own time and write only for herself. She likes the idea and it seems like the two will kiss, but...

A bloodcurdling scream is heard from backstage. It is BARTOLO, who hurries in, a frantic mess. His hair is sticking up, or his wig is a mess, or his wig has fallen off and he is bald. His face is a mess of bandages and shaving cream, and half of his mustache is missing. He makes a huge scene of telling FIGARO that he is a butcher, etc. FIGARO disregards it and insists that he must finish the job...after all, being clean shaven is all the rage in Paris. BARTOLO tries to escape but FIGARO chases him around the round table with his scissors and razor flying. Finally, FIGARO slides across, tackles him, raises his razor high and swipes (*LAZZI OF SLOW MOTION*, p. 39). BARTOLO sits bolt upright and is missing the other half of his mustache. FIGARO hands him a mirror and BARTOLO, horrified, screams for the two to get out. FIGARO and ALMAVIVA exit as the BARTOLO stares them down. Just before they exit, FIGARO shows ALMAVIVA the wax containing the key.

GIANNI is shoved on stage right by BASILIO. BASILIO thrashes GIANNI for touching his equipment and informs the mute that his music is for research only! BARTOLO has been composing himself, and just as he turns, he sees GIANNI and does a double take, thinking he just threw him out, but lets it slide again. GIANNI exits.

BARTOLO frantically expounds on what has happened. BASILIO calms him and tells him they are up to something. He suggests barring the door and locking ROSINA's window. BARTOLO agrees.

Exercises:

- I can't because... (p. 33)
- Interview (p. 32)
- Slow Kung Fu Death Sequence (p. 35)

Music:

- Song 4: *Education, Baby* (pocket material, Song 4)
- Motive: *Love at First Sight* (pocket material, Motives)
- Motive: *Cacophony* (pocket material, Motives)
- Song 2: *Fight Scene* (pocket material, Song 2)

Props:

- Round Table

- Piano (if the actor playing ALMAVIVA feels comfortable comping his own chords)
- Barber Gear (case with razor, scissors, strap, shaving cream, pliers, hoses, cleavers, wrenches, etc.)
- BARTOLO's fake mustache, cut in half
- Bandages
- A wax mold

SCENE VI

Characters: ROSINA, FIGARO, GIANNI, ALMAVIVA, BASILIO, BARTOLO, several *polizia dell'università*

Canovaccio:

ROSINA is sitting in her room. A brick crashes through her window. In jumps FIGARO to one side, GIANNI, holding a large sack stuffed with papers, to the other. They bow, and ALMAVIVA cruises in wearing some slick duds to the *Majesty* motive. He asks ROSINA if she is ready to get married. She says of course and asks how. It is revealed, that as an outstanding Knight of Columbus, FIGARO was allowed to perform marriages in the absence of clergy by the Pope himself. ALMAVIVA asks if FIGARO has the marriage license ready.

FIGARO snaps his fingers, and GIANNI meanders over with his bag. GIANNI lifts the sack and FIGARO searches through it, finding fishing licenses,

tractor licenses, licenses to kill, licenses for dogs, cats, parakeets, and komodo dragons, but cannot find a marriage license (*LAZZI OF THE LIST*, p. 37). GIANNI, meanwhile, has reached in his back pocket, and is reading a sheet of paper he has found there. FIGARO finally notices, and grabs it from him. It is the marriage license. FIGARO beats GIANNI.

BASILIO and BARTOLO barge in accompanied by a bunch of *polizia dell'università*. FIGARO and GIANNI begin frantically stuffing the papers back into the sack, trying to make a quick escape. They are apprehended by the *polizia* but put up a wild fight (*LAZZI OF THE FIGHT*, p. 36) to a variation of *Fight Scene*. ALMAVIVA, FIGARO, and GIANNI are eventually cuffed and apprehended. BARTOLO confronts ALMAVIVA about trying to marry his daughter under his nose. BASILIO suggests that rather than have him killed outright, he should only fire him.

ROSINA screams for them to stop. She hands her father an enormous stack of paper. He begins to read it (*LAZZI OF SPEEDREADING/AUCTIONEER*, p. 39). He demands to know who wrote it. ROSINA points at ALMAVIVA. ALMAVIVA looks to her questioningly. ROSINA shoots him a stink eye, indicating that she is the one that wrote it. ALMAVIVA assumes a confident posture and nods assurance to BARTOLO. BARTOLO proceeds to flatter ALMAVIVA's work in detail, asking questions of him. ALMAVIVA answers as best and vaguely as he can and receives the compliments with improvised compliments of his own. (*LAZZI OF*

BULLSHITTING, p. 36 and *LAZZI OF KISSING ASS*, p. 37). BARTOLO asks why they did not say anything before. FIGARO spits out a tooth and says it is because they were having so much fun. A *polizia* hits him with a club.

BASILIO begins to protest the compliments paid to ALMAVIVA but BARTOLO silences him. He says that ALMAVIVA may be his daughter's private tutor forever, joined in Holy Matrimony.

He walks over to the still restrained FIGARO, pushes him to bend at the hip, places the contract on his back, and asks him to continue the ceremony from there. ROSINA and ALMAVIVA stand behind FIGARO as he conducts a marriage ceremony, proclaiming that by the power vested in him by the Sovereign Knights of Columbus that they are husband and wife. They kiss and sign the contract on FIGARO's back. BASILIO is forced by BARTOLO to sign the marriage contract as a witness, and all of the characters participate in a reprise of the song, *Your Love is like X-Mas in July*.

The couple leaves, and FIGARO, GIANNI, and BARTOLO are left with the *polizia*. FIGARO smiles sheepishly and says he is glad that he managed to get the couple together. He insinuates that perhaps there will be a scholarship or free meal plan in it for him. BARTOLO says he should count himself lucky that he isn't expelled. BARTOLO snaps his fingers and the *polizia* throw FIGARO and GIANNI out of the house via the window.

Exercises:

- Slow Motion Kung Fu Death Sequence (p. 35)

Music:

- Motive: *Majesty* (pocket material, Motives)
- Song 2: *Fight Scene* (pocket material, Song 2)
- Song 3: *Your Love is like X-Mas in July* (pocket material, Song 3)

Props:

- Fake Brick
- A sack filled with various licenses
- A Marriage License
- Enormous stack of paper containing a complicated thesis

THE END

APPENDIX I: EXERCISES

This section provides improvisatory acting exercises to develop technique within the context of the scenes. It is organized by scene exercises titled in bold. Each exercise will correspond to a specific point in a scene. The exercise should first be practiced by itself, then within the context of the scene. Exercises may be used during the performance within the scenes or as short form pieces between scenes or before or after the show as an opening routine or encore. Commedia performers often would perform their special skills, such as juggling, singing, or acrobatics after a performance. Chicago-style improvisers find various ways to incorporate shortform (short scenes based on a particular technique) exercises into performances as well. Though each exercise corresponds to a point in a specific scene, it may be used to rehearse the same technique in any scene

In Chicago-style improvisation, actors often look for the “game of the scene.” What this means is an actor can find organic openings in performance or recognize when an exercise has been cued or has occurred on its own and continues to perform it in the scene. These exercises will give the actor-singers performing *The Barber of Bologna* or another improvised work a technique for interactions which they may fall back on during performance. Feel free to combine exercises or create your own. *Lazzi* can also be good exercises if they deal with a great deal of improvisational technique.

When incorporating exercises with musicians, it may be effective to follow a three-step process:

Step 1: Actors run the exercises without musicians until they feel comfortable performing them. Musicians should be spending equal time in rehearsal playing various chord progressions and experimenting with musical ideas together to develop a language to match scenic action. They should have the motives provided in the musical appendix prepared to play at any time from short cues. They should also be developing motives of their own by experimenting with musical ideas together and developing musical ideas to match scenic action. The musicians do not have to create through-composed works for every situation. Short, Simple chord patterns set to a good groove that can improvised over will be very effective and easier to prepare. My suggestions include twelve-bar blues, rhythm changes, and other pre-existing chord changes.

Step 2: Musicians are incorporated to create sound effects to enhance and comment on scenic action. They may make noises corresponding to actions such as throwing, being hit, falling down, shedding a tear, or anything, but they should be tasteful and not overload the scene with too much extraneous sound. After a few successful runs, exercises may be incorporated into the scene with actors and musicians.

Step 3: Now, musicians should couple commenting on scenic action with the expression of emotion. They may incorporate sound effects, musical motives and/or progressions to narrate, enhance, or generate the subtext of a scene.

EXAMPLE: “*Love at First Sight* Motive”

ALMAVIVA is naming ROSINA’s virtues using the *LAZZI OF THE LIST* for his exercise. The band listens to his list of qualities, and when he begins to climax in flowery language, they play the *Love at First Sight* motive.

SCENE I

- **Character History:** For a director and two actors or three actors (no director).

In Chicago-style improvisation, characters are most effective as developed, real people, not caricatures. Unfortunately, characters are often chosen or assigned on the spot. An actor simply cannot go home and create a life story and learn all the facets of their character for the performance.

A one-word suggestion is given. A director or other actor interviews Character A asking him/her specific questions.

Character B sits on the other side of the stage and the interviewer asks him/her specific questions. The number of questions may vary depending on how much information is provided at the discretion of the interviewer. The interviewer should be careful not to provide too many specifics. Specifics should be generated by characters A and B through detailed answers.

Characters A and B act as though unaware that both are being interviewed but use information from both interviews to tie their two stories together and build a history.

EXAMPLE: “Interview”

The suggested word is “accident.”

INTERVIEWER: Well, it looks as though you're healing up nicely.

A: Yes, it was a bad scrape. I was lucky to get out alive.

I: But you seem like a better man because of it.

A: Whatever doesn't kill you makes you stronger.

I: And you're not worried about tetanus?

A: In this day, who *can* be safe?

SWITCH

I: I understand that you have your own story about what really happened that day.

B: Oh yes. That's why I agreed to come on the program. I believe the lawsuit is unfair and I think it's time the truth was told.

I: Yes, yes. They say the truth always comes out.

B: I just wanted him to grow up big and strong like his father.

SWITCH

A: So, when I told her I didn't want any spinach, I meant from the can.

I: You're not adverse to fresh spinach?

A: Nothing better than fresh spinach.

The scene continues and we find that Character B is Character A's mother and that Character A was wounded by a rusty spinach can. Whether it was purposeful or not is not known, but both sides stick to their story. The chain of thought from this example goes from the word "accident" to the interviewer's first question about the

health of Character A. Character B established that someone was a child. Character A chose to be the child and discuss the day he was served spinach and was terribly wounded by the rusty can and that he has since brought a lawsuit against his mother. Two specific characters were chosen and their stories and relationship were developed entirely from listening to cues from the interviewer and each other and making choices based on stream of consciousness.

This exercise may be used outside the context of the scene to establish a relationship and history between FIGARO and GIANNI. It may also be used with other combinations of characters for the same effect.

- **Psssha—rades:** For two actors.

A one-word suggestion may be taken from those not participating. Character A is mute. He/she will make a gesture toward Character B in reaction to the suggestion. Character B will respond to Character A's motion and mugging by asking questions, making statements, or narrating the action. Character B must provide plenty of new information. A good exercise to accomplish this feat is "Yes, and..." (p. 30).

This exercise may be used in the scene anywhere FIGARO speaks to GIANNI or anywhere GIANNI wants to communicate information to FIGARO.

- **Six in Sixty:** For one actor.

The actor is limited to one minute for this exercise. He/she begins with a specific emotion and body language associated with that emotion. Every ten seconds, he/she switches to a completely different action with a completely different emotion and body language. If an action or emotion is repeated, the exercise ends. This exercise may also be performed in silence.

This exercise will help characters develop a wide range of emotion and is very useful for mute characters or mimes.

GIANNI may use skills learned from this exercise at any point in this scene or any scene.

SCENE II

- **Raising the Stakes:** For two or more actors.

This exercise deals with continually keeping a scene interesting. One way to accomplish this is by consistently raising the stakes of a situation. This means the scope of the situation is expanded to effect more than it did in the first place.

In the exercise's most rudimentary form, Character A and Character B are given a one-word suggestion and proceed to raise the stakes line by line. The exercise ends when the director determines that an actor has failed to raise the stakes or that the exercise has gone on long enough.

EXAMPLE: “Big Brother is Watching You”

The suggested word is “pig.”

A: I love hot dogs.

B: Do you know where they come from?

A: (*Taking a bite of his imaginary hot dog. His mouth is full*) Pork by-product, man.

B: That’s just what they want you to think.

A: Who are they?

B: The GOVERNMENT!

A: (*Spitting out the hot dog*) I knew those guys were up to something! They all smile so

much, but then they’re tapping their ear-pieces with their hands going to their holsters! It’s a Pork Barrel Fiasco out there!

B: Yup, it’s true. They’re feeding you apprehended Soviet Spies!

A: Oh man! Now I know why that last hot dog tasted so sexy!

B: Yeah, man. That’s how they get you. They sell it with sex.

The scene started off normally, but the information that was added expanded the scope to a national level, and then an international one. Moral questions were brought up (is it right to eat people? Is it OK to use sex as a marketing strategy? What is proper punishment for espionage?) that propelled the scene into a surprising and interesting direction.

This exercise may be incorporated into BARTOLO's rant about women and BASILIO's *LAZZI OF PULL YOURSELF TOGETHER, MAN* or used by any character in any scene for any interaction.

Variations: This exercise may be played as a regular improvised scene based on a suggestion. The director may choose when to raise the stakes by saying, "Freeze" to freeze the action and following with, "Raise the Stakes Character(s) A/B" to guide the interactions.

The exercise may also be played as a regular improvised scene with a focus on raising the stakes without director cues.

- **Yes and...:** For two or more actors.

Learning this exercise is one of the most important skills for an improviser. It deals with the idea of adding and agreeing. Many improvised scenes go stale because the action stops. Actors feel they have nothing to say or they have negated each other to the point of not having a goal. To prevent stagnation, a technique was developed by the Compass Players from the Compass Theatre. Early Chicago-style improvisers such as Paul Sills and Del Close decided to add to and agree with information rather than argue with or negate it.

"Yes, and..." is a simple exercise. Character A's suggestion is given and he makes a statement based on that suggestion. Character B then says, "Yes, and..." and adds more information to the scene. Both characters then alternate making "Yes,

and...” statements and/or adding and agreeing to the situation until one of them fails to do so or a director determines that the exercise has lasted long enough.

If an actor makes a statement, his/her scene partner must agree to the validity of the statement. This is not to be confused with actually agreeing that it is a good idea, or that it is even true, but rather that because the statement was made, it is true to someone in some way. No information will be wasted and there will always be new information. The basic form is demonstrated in the following example.

EXAMPLE: “Facing Change”

The suggested word is “nickel.”

A: Can you loan me some change? I want to buy a gumball.

B: Yes, and I’d like you to get me one too.

A: Yes, and I’ll just need one more nickel.

B: Yes, and I’m awful glad that my face is on that coin.

A: Yes, and you must be Thomas Jefferson?!

B: Yes, and boy does it feel good to be back!

A: Yes, and I think you are hallucinating again.

B: Yes, and I get this way when I don’t have enough gumballs. Chop chop!

The exercise works. As it continues, information is presented that is obviously not true to Character A but is true to Character B. Rather than Character A directly negating Character B by saying something like, “No you are not Thomas

Jefferson”, Character A instead adds information to the scene. The statement “Yes, and I think you are hallucinating again” adds information to the scene, does not negate Character B’s belief that he is in fact Thomas Jefferson, and allows Character A to refute without negating. In this example, the ending even refers to information from the beginning of the scene, a neat little comedic trick referred to in improvisation and stand-up comedy as a callback.

This exercise may be incorporated into any interaction between any characters in this scene or any scene.

- **Interview:** For one actor, a director, and an audience.

Actors that are not participating may substitute for an audience.

The actor is assigned a profession or interesting skill based on a suggestion.

The interviewer then asks specific questions of the actor which must be answered in detail and in character. Questions are then fielded from audience members. This exercise will benefit BARTOLO when he must generate a great deal of information quickly in his rant on women. It will also benefit BASILIO when he performs his *LAZZI OF PULL YOURSELF TOGETHER, MAN*. It will help actors playing any character that must generate details in rants, lectures, or when dealing with a great deal of questions very quickly.

Variations: The interviewer may be removed and the actor must instead give a lecture on a topic based on a suggestion. The other actors become the audience and ask questions of the presenter.

SCENE III

Use *lazzi* from Scene III for exercises (p. 12-14)

SCENE IV

- **I can't because...**: For two or more actors.

The goal is to expand the scope of a situation. It can be viewed as a hybrid of the exercises, “Yes, and...” (p. 30) and “raising the stakes” (p. 29), but it concentrates on negation.

A suggestion is given and Character A tries to convince Character B to do something based on the suggestion, adding more information each time. Character B makes every excuse imaginable, adding more information each time. The exercise ends if the actors are not providing enough information to continue with the scene or at the director's discretion.

EXAMPLE: “Sleeping with the Fishes”

The suggested word is “octopus.”

A: A new sushi place opened on the wharf. Wanna go?

B: Ya know, I don't think the wharf is a good place to get sushi.

A: Come on, it's right next to the ocean!

B: That's the Hudson River, Dan.

A: Honey, it's all local.

B: Dan, that's the problem. We live in a city. It's filthy here, I heard that place is owned by the mob, and I don't want to go.

A: It's half price ground beef rolls!

B: There's no such thing as beef sushi, dammit!

A: It's cold bay beef!

B: Dan, that could be human bodies!

This example raises the stakes through the topics of relationships. Character A is very intent on getting a sushi bargain. He will not take no for an answer. Character B raises the stakes and adds to the situation by becoming angrier as the scene progresses putting strain on their relationship.

- **Repeat, Complete:** For two actors

This is a fun exercise for working on listening and memory. A suggestion is given and Character A begins. Character B must wait for him to finish his line entirely and then repeat it word for word back to him. Character B then says a line and Character A must repeat it before continuing, etc. The exercise is over if a line is not said word for word, if a character does not wait for the prior speaker to finish his line, or if the director decides to end it.

The goal of this exercise is not to win it. Don't give obnoxious long lines just to stump your scene partner. The scene will not develop and you will quickly run out of fuel for it.

SCENE V

- **Slow Kung Fu Death Sequence:** For any number of participants.

All participants are combatants in an all-out, winner-take-all, king-of-the-hill kung fu deathmatch. They pantomime selecting any weapon they wish, trying it out, feeling it in their hands, and creating poses with it for about 10 seconds. Actors may also use karate, the art of the empty hand.

The participants start away from each other. They then move in slow motion to attack each other, cutting the limbs off of and slaying their opponents in high-resolution, slow-motion glory. Slow-motion fights are safer than real fights if they are not choreographed, and can provide intense detail through physical reactions, facial expressions, and mime.

SCENE VI

Use *lazzi* from Scene III for exercises (p. 12-14)

APPENDIX II: LAZZI

In commedia dell'arte, the word *lazzi* refers to pre-rehearsed comic business that could be inserted into a scene at any time. It could be verbal, such as poetry or a speech to the audience, or it could be physical, such as acrobatics or slapstick humor. This section contains a series of gags that may be incorporated into the performance of *The Barber of Bologna*. They are designed to be rehearsed out of the context of the work. When to incorporate *lazzi* into the performance may be improvised, but the actual routine for performing the *lazzi* may be totally scripted or blocked by the performers ahead of time. This will guarantee a better quality performance.

BIG-NOSED FRENCHMAN: Character A provides lines for Character B. Character B delivers these lines to Character C. Character C acts as though Character A is out of earshot.

Though Character B may deliver the lines exactly as provided, it can sometimes be entertaining to vary them a little, mistaking a few words on *purpose*. You want to know exactly what you're scene partner is saying and choose to make variations. A good way to become skilled in this *lazzi* is practicing the exercise "Repeat, Complete."

BULLSHITTING: A character lectures another character or the audience on a topic that he or she may or may not know anything about. The idea is that they are so self-convinced that everything they say is gold, it will not matter if it is accurate. They may or may not convince the other actors on stage. They most definitely will not convince the audience.

THE FIGHT: A fight ensues. It may be choreographed as dance, slapstick, martial arts, etc. If it is to be improvised, it should be in slow motion unless it is being

performed by professionals (safety first!) It may be substituted for *LAZZI of PRO WRESTLING*.

HANDKERCHIEF IN THE JACKET: One character attempts to put a handkerchief in his pocket, but it is constantly intercepted by another character. If he tries to tuck it into his front pocket, the other character's fist is already there and it is tucked into the hand instead. If he tries to put it in his side pants pocket, the other's pants pocket is substituted and he loses it again. If he makes it into the pocket, the other character manages to pull it out from some creative angle.

I'M NOT TOUCHING YOU: One character acts like a child tormenting a younger sibling on a road trip. He puts his finger close, but never actually touches the person, or gives them noogies, or screams, "punch buggy, no punch back." All childhood torment games, such as the circle game, blow for blow, Indian rug burns, "See my thumb? Gee you're dumb", "Do you like sea food?", etc. are fair game.

I CAN'T BECAUSE...: See **APPENDIX I: EXERCISES** (p. 21).

KISSING ASS: One character compliments another profusely. The other character reacts to the compliments. The goal is for the complimenting character to try to look his best and respond as to any reaction with more compliments. Compliments do not have to be positive. They may be sarcastic, back-handed, or ingenuine.

LIST: A character lists items, information, or anything else.

EXAMPLE: “Pasta”

A: I have farfalle, penne, rigatoni, mezze penne, mezze penne rigate, but not a gnocchi in all of Naples.

This is not a habit that should be used to generate plot details because it has no dimension; however, it is good for short schtick and a quick laugh, especially if the actor delivering it has a quick wit.

LOVE SCHMALTZ: A male character uses excessively flowery, romantic language to talk about a girl he likes. He must sound like a total sap. Everyone should be embarrassed for him, so make sure you ham it up.

MORSE CODE: A character bangs a rhythm on something while another character translates.

EXAMPLE: “Translator”

- The translator may
- Pretend to read it like a telegram with “stops”
- Make up translations in the same rhythm that was played
- Come up with his own way of doing it

PRO WRESTLING: This *lazzi* can be verbal, physical, or both. It may be the dramatic calling of names as one man challenges another to battle, live on Pay-per-view. It may continue with a battle of the Titans, as the opponents use everything at their disposal to accomplish their only goal: THE CHAMPIONSHIP BELT! Another character may provide color commentary. Try it as a tag-team game! Try it with a referee! It may be substituted for *LAZZI OF THE FIGHT*.

PULL YOURSELF TOGETHER, MAN: Depending on the character, this may be delivered in different tones. Usually, it will be to GIANNI. GIANNI (or a character in the position to do so) will cause a disturbance of some sort and a higher status victim of the chaos will proceed to lecture him. Opportunities for him to speak will be presented and, obviously, not be taken. This will result in more lecturing on appearance, demeanor, character, what it means for GIANNI's future, etc. Stakes of the results of slovenliness will gradually be raised until the assailed critic is satisfied. GIANNI will give himself a quick once over, shrug, and be on his way.

SPEEDREADING/AUCTIONEER: A character reads a document in the style of a speedreader. They run their finger quickly across each line, following rigidly with eyes and head. The pages are turned quickly and violently. The Auctioneer part comes in if the character decides to read out loud. They should read as quickly as possible, perhaps adding auctioneer jargon such as, "Going once, going twice..." or "Sold to the man in the blue suede shoes!"

SLOW-MOTION: Actions can sometimes be funnier if exaggerated in slow motion. A punch to the face can cover a range of facial expressions on both ends as it slowly plunges toward its goal. The punchee may spring back and his head can rattle back and forth while his eyes lugubriously roll around in their sockets. Now isn't that more fun than a quick left hook? Other actions such as diving for falling pots, stopping someone from performing an action, or the death of a character can all be performed in slow motion. Try to add slow motion sound effects!

TELEPHONE: Depending on the scene, this can mean different things. It can be physical reactions from the person listening in such as mugging, yawning, etc., or the prop can be used to beat a character, tie them up, trip them, etc. So many possibilities, such a short audience attention span...

WASTING TIME: Over-the-top boredom is the name of the game. Twiddling thumbs while whistling, playing solitaire, cutting paper dolls out of newspaper, tossing coins into a cup, playing jacks, and/or playing tiddlywinks are all possible ideas. Make sure the type of behavior matches the person. For instance, GIANNI would be more apt to play tiddlywinks because of his juvenile nature, whereas FIGARO would more likely be shuffling cards or trying to flip a cigarette into his mouth because he's just so damn cool.

APPENDIX III: MUSIC

Musical improvisation may happen at any time during the performance. It may include sound effects, musical motives, chord progression, entire songs, or anything else the performers have agreed upon. It may be improvised by either musicians or actor-singers. In order to give an idea of how this style of musical improvisation can work, one must first understand how the lead-sheets for music are formatted. Lead-sheets for songs and motives may be found in the pocket material of this thesis.

With this style of lead sheet, musicians are given the skeletal information of the song: style, the chord changes, lyrics, and important rhythms. It is then up to them to realize the work by adding their own interpretation. Sections may be extended for instrumental passages or feature an instrumental solo, any melody may be embellished or improvised, grooves and rhythms may be pre-determined or improvised, and entire sections may be moved, varied, or cut to suit the purpose of a rehearsal or performance. Actor-singers may also sing a capella or rap, particularly if they are skilled at improvising lyrics.

Though I have suggested points in the *canovaccios* where music may be added, this may also vary. Performers may decide to move any music anywhere or improvise insertion based on written or improvised verbal or musical cues. For this reason, most music that requires the participation of actor-singers has introductions that are easily distinguished from one another.

Also included in the pocket material is an audio CD with three recorded songs from the *Barber of Bologna*; *Fight Scene*, *Education*, *Baby*, and *Il mio credo*. They respectively represent examples of instrumental, vocal and instrumental, and hip-hop/spoken word styles of improvisation. The three pieces on the CD do differ from the printed scores. An explanation for each of the recorded songs follows.

Each explanation is best understood by comparing the included score for the song with the audio recording. Please keep in mind that each recording is only one interpretation of the song. The instrumentation and performance practice are ultimately left up to the performers. The recorded examples are only included to suggest performance possibilities and give a clearer picture of how improvisation can work in the context *The Barber of Bologna*.

Fight Scene

There is an extended introduction featuring two measures of drums at the beginning of the song and chordal comping by the keyboard over the bass solo intro. In the A section, the guitar takes the lead melody and elaborates slightly at cadences.

In the B section the melody is embellished by the guitar and doubled with a synthesizer to fill out the sound. The synthesizer improvises over the Em7 cadence. The bass line is realized and slightly elaborated. On the repeat of the A section, the guitar plays the melody an octave higher with tremolo for variation.

At this point, the form is repeated as written, but rather than using the melody, improvised solos are as follows on this CD: The bass solos from the introduction to the end of the A section, synthesizer solos over the B section, and guitar solos over the repeat of the A section. Instruments not soloing provide chordal and rhythmic accompaniment.

Education, Baby

The vocals in this song are layered: two sung with slight variations from the score and recorded separately and one sung an octave lower than written. This layering technique creates the effect of a 1980s funk-disco song. Backup vocals, spoken word, and occasionally lyrics are improvised and sonically manipulated throughout the song to fill out the sound and add variation.

After the second verse and intro, an eight-bar improvisational section is inserted over the chords of the intro. This section features two guitar tracks and a synthesizer track. The intro is restated once again featuring the synthesizer and the song continues.

During the third verse, two vocal tracks sing the melody with slight variation while a third track is manipulated to sound an octave lower than written and is spoken for comic effect.

The manipulated/additional vocal tracks may be used as samples and played in a live scenario by a DJ or sung and improvised by additional musicians and manipulated by a sound engineer through a microphone connected to a sampler.

Il mio credo

This song features a beat (instrumental track) produced by Deacon Bruno - aka- The Cause utilizing a flamenco guitar sample. The inflection of the lyrics is at the discretion of the performer. Additional vocal samples were provided by the performers and assigned to patches on a sampler as well as recorded as separate tracks. This allows variation and improvisation of placement in the song during a live performance. Before each hook, lyrics are improvised using pre-existing knowledge of Figaro's credo aria, *Largo al factotum* Gioachino Rossini's *Il barbiere di Siviglia*. There is also an extended outro inserted at the end of the song featuring some Italian slang picked up at my grandparents' dinner table.

APPENDIX IV: RECORDING CREDITS FOR CD IN POCKET MATERIAL

1. Fight Song

(Paul F. Stamegna)

Recorded and mastered November 2008 by Rick Martel

Performed by The Spacebeard Ensemble featuring Deacon Bruno -aka- Dr. Professor Spacebeard D.D.S-Choir, Emeritus (producer/DJ); Charlie Hannagan – aka- Citron the Psychic Psi-Borg(Electric Guitar); Miraj Patel – aka- Crystal Math(electric bass); Paul F. Stamegna –aka- Crash Lashback (vocals/synthesizer)

2. Education, Baby

(Paul F. Stamegna)

Recorded and mastered November 2008 by Rick Martel

Performed by The Spacebeard Ensemble featuring Deacon Bruno -aka- Dr. Professor Spacebeard D.D.S-Choir, Emeritus (producer/DJ); Charlie Hannagan – aka- Citron the Psychic Psi-Borg(Electric Guitar); Miraj Patel – aka- Crystal Math(electric bass); Paul F. Stamegna –aka- Crash Lashback (vocals/synthesizer)

3. Il mio credo

(Paul F. Stamegna)

Recorded and mastered May 1, 2009

Performed by Art Vandelay featuring Deacon Bruno –aka- The Cause (producer/DJ/backup vocals); Paul F. Stamegna –aka- Ph.D. Quest (lead vocals/backup vocals)

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