

VOL VI

POR PALAVRAS E GESTOS A ARTE DA LINGUAGEM

Mauriceia Silva de Paula Vieira
Patrícia Vasconcelos Almeida
(Organizadoras)



EDITORA
ARTEMIS
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APRESENTAÇÃO

O volume VI do livro *“Por Palavras e Gestos: A arte da Linguagem”* está organizado em torno de três eixos relevantes para os estudiosos e pesquisadores que desenvolvem trabalhos na área da língua/linguagem e suas interfaces. Na sociedade, a presença de variadas tecnologias contribui para que os textos que circulam em diferentes mídias (impressa, eletrônica e digital) se constituam por intermédio da articulação entre linguagens. Cada vez mais, os textos – orais ou escritos, impressos ou digitais, - são multimodais e multissemióticos, isto é, orquestram em sua constituição sons, vídeos, imagens, escrita, cores etc. Essas mudanças contemporâneas nos textos ampliam e modificam as práticas de leitura e escrita, o que exige não só novas práticas de letramentos para que os sujeitos tenham pleno acesso às informações que circulam e as analisem de forma crítico-reflexiva, mas também, novos olhares para o ensino e para as práticas pedagógicas de formação de leitores no espaço escolar. Para além das tecnologias, mídias, leitura e escrita, a sociedade contemporânea presencia a valorização da diversidade cultural, o embate de vozes e o reconhecimento da diferença e da diversidade. Todas essas questões estão permeadas pela língua/linguagem e refletem uma dinâmica sociocultural. *“Por Palavras e Gestos: A arte da Linguagem”* reúne uma coletânea de artigos cujas temáticas abordadas fornecem ao leitor um campo vasto e profícuo para o diálogo, além de se constituírem como uma leitura instigante que possibilita a construção de conhecimentos.

Mauriceia Silva de Paula Vieira
Patricia Vasconcelos Almeida

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THE EMBODIED VOICE: AN HOLISTIC PEDAGOGICAL PROPOSAL FOR THE SINGING STUDIO

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ABSTRACT: In this article we propose the development of a methodology for the teaching of singing, beginning with the integration of the cognitive processes, based in the creative interaction between teacher and student, which we are calling a *holisitic pedagogical approach*. In this proposal we consider the whole person, promoting an incremental development process that integrates the multiple aspects that make up the individual. We maintain that the recognition and development of one's own voice, assuming one's own vocal identity, is the point of departure that leads to true vocalism. From these ideas we outline a series of objectives and resources based in the interaction of the different aspects of body, voice and psychology, intending to transcend the perception of their fragmentation, with a view

to contributing to the integrated development of technical and interpretative resources, and fostering a proactive attitude in student and teacher. Included in this article are the results of our investigation *The Embodied Voice*, in which we draw various conclusions in relation to the implementation of this methodology. Our proposition allows us to cultivate the development of the creativity inherent in the activity of all performers.

KEYWORDS: Voice. Embodiment. Cognition. Pedagogy. Expressivity.

1 INTRODUCTION

As the basis of the pedagogical process in Singing, the creative interaction between teacher and student, which we define as holistic (Chapman, 2014; Harrison, 2006), implies working with the whole person. It is from these physiological, emotional, psychological, somatic, proprioceptive, cognitive and perceptive elements that both artistically shape a vocalism. The adoption of a holistic pedagogical stance as the basis for the development of a methodology leads us to the balance within this interaction (Beltramone, 2016; Chapman, 2014; Porges, 2017). The teacher should facilitate the act of singing avoiding conceptual entropy (Alessandrini, 2014). Our experience as

singing teachers shows us that the application of integrated pedagogical techniques to the different cognitive processes optimizes the physical and psychological state and the vocal outcome, resulting gradually in the fundamental objective of every singer: artistic expression (Salmon & Caligaris, 2018). We propose guidelines for work, based on certain premises, actions and suggested resources.

2 PREMISES

2.1 AWARENESS

The vocal nature of every human being is unique. Nevertheless, external influences and the (often unconscious) search for certain sounds and preconceived forms of emission necessitate a process of vocal liberation which must occur progressively as the student, incorporating new resources, gradually perceives and recognizes their own vocal nature, characteristics and possibilities.

2.2 PROACTIVE THOUGHT

It is necessary to harbour a mental attitude in relation to voice work that is characterized by control of the directing of an active state, with the ability to anticipate, to take decisions and to develop specific positive actions which will help overcome weaknesses and a vague approach.

2.3 CONCENTRATION AND MENTAL DETERMINATION

The development of a profound self-awareness leads to a solid connection between mind and body, raising awareness of the physical and psychological well-being which is entailed in good vocal health and correct emission.

2.4 UNITING OF RESOURCES

We favour the understanding of the various technical elements as a codification of ideas expressed as tools, establishing strategies that allow the unifying of technical and interpretative resources (Salmon and Caligaris, 2018).

The interaction of these aspects forms a circuit of continuous feedback. The progressive development of respiration, articulation and resonance impacts positively on the development of phonation, forming a new circuit of feedback. In parallel, an understanding of the processes themselves affects the psychological and emotional worlds in another feedback circuit. These two circuits influence each other constantly as the student's ability evolves, in a flow of assimilated behaviours. At this point, freed from unnecessary

systemic diversionary movements (Gilman, 2014), which generally arise from physical and psychological inhibitions, we manage to find the optimal voice, that is to say, the true voice.

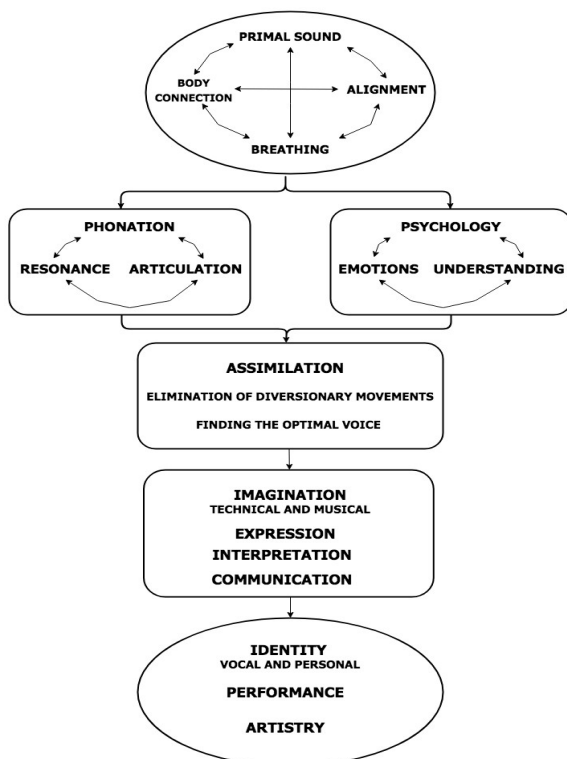
The imagination (as much to understand the application of technique as well as to give life to the music) and the corporeal experience allow access to a range of resources that establish an ever-improving capacity to express, interpret and communicate. In the evolution of these processes the true vocal identity begins to appear (with implications of personal identity) as well as the ability to act and the artistic command of interpretation.

Considering each lesson as a *vocal laboratory*, in which we work towards finding our own sound, it is fundamental that we can understand our voice through the rapport between our vocal emission and the entire body.

It is important to realize that many apparent problems should be treated simply as a job to do, with objectives to achieve, as a psychological approach to liberate oneself internally from limiting ideas (for example, the perception of “problems”) (Salmon and Caligaris, 2018).

Although Figure 1 is a linear representation of pedagogical approach and development of the singer, each element will require revisiting and rebalancing in varying degrees, especially in new repertoire. And so, each lesson should be a microcosm of actions that represent to a great extent the overall medium- or long-term plan.

Figure 1. A MODEL FOR PEDAGOGY AND PROGRESS, © Salmon and Caligaris, 2018.



3 PROPOSED RESOURCES

3.1 MULTIFUNCIONAL EXERCISES

The indivisible unity of sound, breathing and postural alignment involves different forms of working with the body to integrate these three aspects, while recognizing at the same time the connection that exists between them (Porges, 2017). The student and teacher approach the true sound through work to liberate the breathing and posture. Starting from the point of connecting (or co-ordinating) the different parts of the body in relation to the voice, postural alignment is modified to allow the optimization of available resources.

3.2 ORGANISING THE BODY IN RELATION TO THE BREATH

Considering the breath in to be the moment of preparation of the instrument (by which we mean the body, not only the larynx), we develop the ability to align its different parts, establishing the body axis and progressively stabilising its true centre of gravity. At the same time, the in-breath is taken in relation to the preparation and aligning necessary for the different parts of the body involved in the production of sound.

3.3 PERCEPTION OF THE CONTROLLED (OR ACTIVE) EXHALATION DURING PHONATION

It is crucial to understand that during phonation the behaviour of the air functions in a different way to that of exhalation without sound. This mechanism, which occurs naturally when speaking in conversation or in spontaneous singing, must be identified in order to be able to develop it later on to answer the demands of the singing voice, which implies an elaboration and development at the level of the breathing impulse associated with the production of vocal sound.

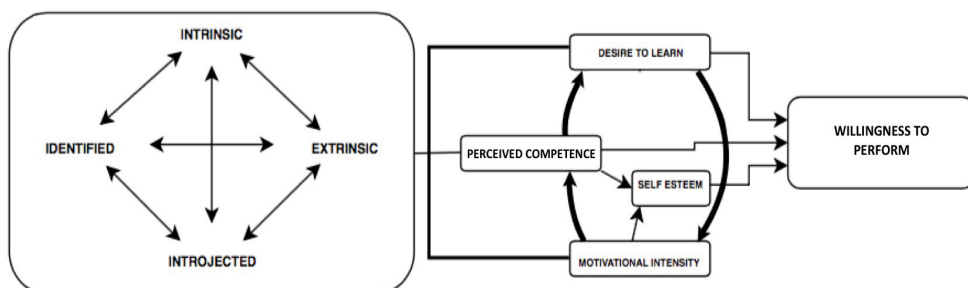
3.4 IDENTIFICATION OF THE INTERACTION BETWEEN THE BREATH IMPULSE AND ARTICULATION

Together with the understanding that vocalism is based on natural mechanisms, which have to be adapted, expanded and transformed according to the vocal demands that transcend the basic parameters of *tessitura*, volume, intensity etc., it is necessary to develop a system of breath impulse in connection with an articulatory co-ordination (for clarity of utterance) which allows vocal stability in terms of laryngeal freedom, resonance and good projection.

3.5 APPLICATION TO THE MUSICAL WORK

The application of these various resources to the performance of a musical work determines their integrated assimilation. Therefore it is important to work from the outset on pieces of music, always appropriate to the level of each student, even if at the beginning the student does not feel able to encapsulate them completely, since it is necessary that the moment that the technical resources are begun to be understood they can immediately be translated into musical ideas. At the beginning one deals in simple ideas, but the gradually acquired awareness of these resources will lead to a greater capacity for musical interpretation. Also, it is possible to take phrases or motifs out of their musical context to place them in a more personal work context, where any musicality will certainly appear. This process fosters an ever-closer rapport between technique and interpretation by including and mastering both concepts.

Figure 2. SELF-DETERMINATION AND OUTCOMES: A MODEL, SALMON 2018, after McIntyre, Schnare and Ross, 2018 (adapted from McIntyre, Schnare and Ross, *Self-determination theory and motivation for music*; Psychology in Music; *sempre*).

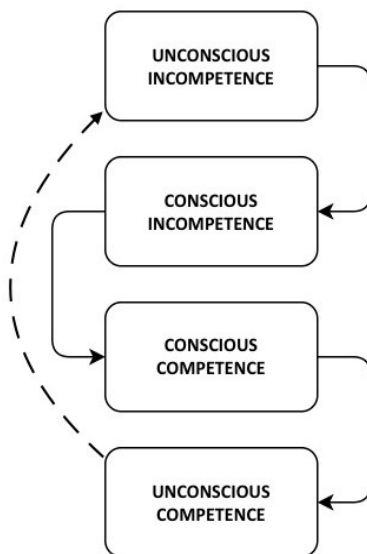


As illustrated in Figure 2, we begin with the idea that each individual starts with their own intrinsic set of skills, resources and capability. Then throughout life they acquire an accumulation of conditioning influences which cause them to take on certain extraneous characteristics, with which they feel they identify, adopting introjected behaviours which give place to an extrinsic heritage formed by gained knowledge and resources, adopted prejudices, imposed exterior limits etc.

Work on the voice should be based initially in the identification and development of the intrinsic aspects, understanding one's internal world, and embracing it with recognition and acceptance. This first step will lead to the understanding of their own capabilities, producing a greater motivation and desire to learn, reinforcing self-esteem and materializing as a stronger wish to perform.

The whole process occurs within the recognized learning cycle of identifying and overcoming an unconscious incompetence, and assimilating the corrective competence to a level of more natural execution (see Figure 3).

Figure 3. THE LEARNING CYCLE.



4 THE EMBODIED VOICE (LA VOZ Y EL CUERPO): A STUDY

4.1 INTRODUCTION

The Embodied Voice is a longitudinal study intended to evaluate both qualitatively and quantitatively the relationship between the perception of the teacher and the student of changes that occur vocally, physically and psychologically when undergoing an integrated pedagogical approach in the singing studio.

The Embodied Voice is an umbrella title incorporating various progressive studies including *Towards the concept of the Embodied Voice*, *The voice, the body and the stage* and *The voice in action*, which embraces the concept that change can occur in the moment, and/or over the length of a lesson, and/or over a longer period of consistent study.

Building on our initial study, *Towards the concept of the Embodied Voice*, in which we designed a simple method of quantifying these perceptions in the context of a singing master class, we wanted to investigate the relationship of these perceptions further, using the same parameters, by adding integrated movement into the performance.

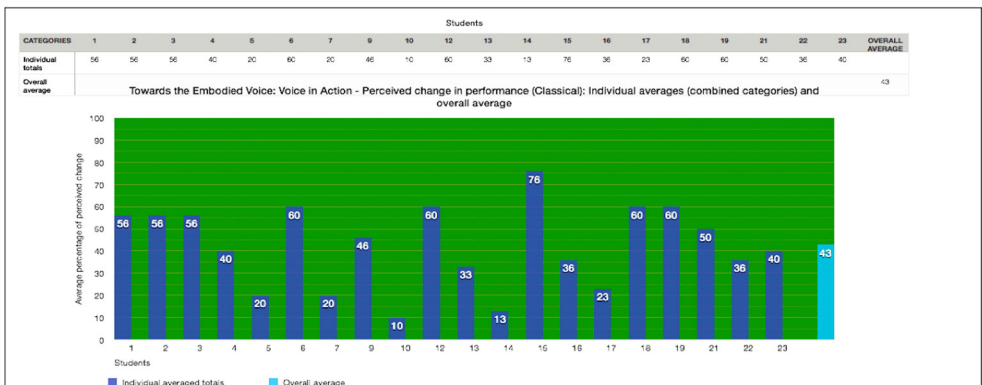
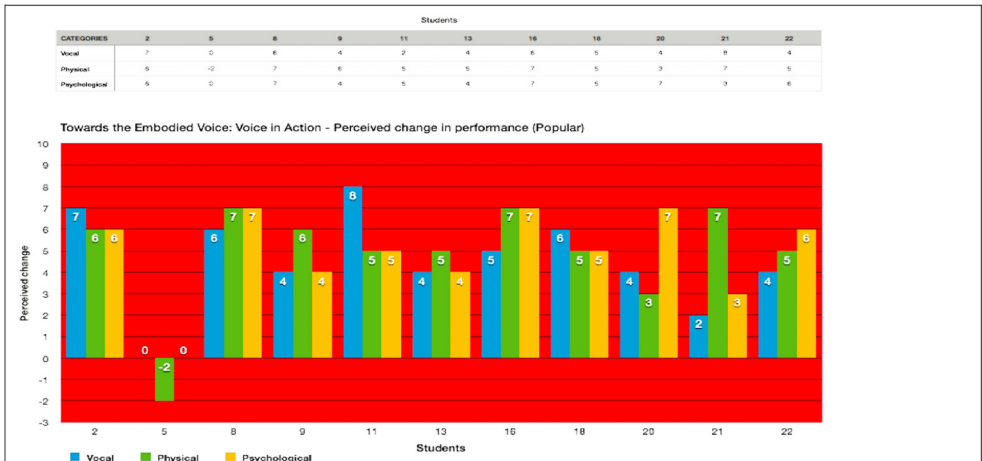
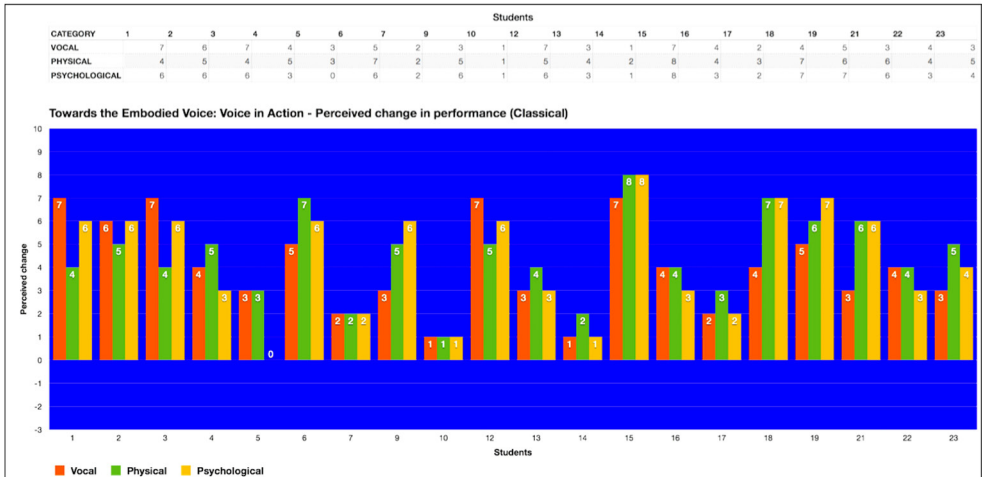
4.2 METHOD

23 singing students, 15 female and 8 male, took part in an intense four-day course, in turn as active students, and when not active, as observers. Most were present or past students of the Instituto Superior Musical of the Universidad del Litoral, Santa Fe, Argentina. The age range was 18 to 36, and ability ranged from first year students to semi-professional. Each prepared a piece of classical, jazz or popular song about 3 - 4 minutes in length. Each day began with a half-hour group movement class incorporating basic stagecraft. Then, observed by the group, a forty-minute period was used for collaboration between teacher and each student to create individual scenes with simple integrated actions relevant to the repertoire. At the end of the course each student in turn presented their scene on stage in concert to a public audience. As before, the students were asked to evaluate on a scale of 0 to +/-10 their perception of vocal, physical and psychological changes perceived in themselves as performers, and perceived as observers in others, from the start of the course to the completed performance. The students were numbered to assure anonymity in the evaluations, and the evaluations were submitted anonymously. The evaluations were then collated and put into simple chart form.

4.3 RESULTS

Of the 23 students, 8 participated in both classical and jazz/pop categories, 12 in classical alone and 3 in jazz/pop alone. In all instances except one, the student performers showed improvement in all categories (vocal, physical and psychological), although in most cases there was variance between the categories of each individual.

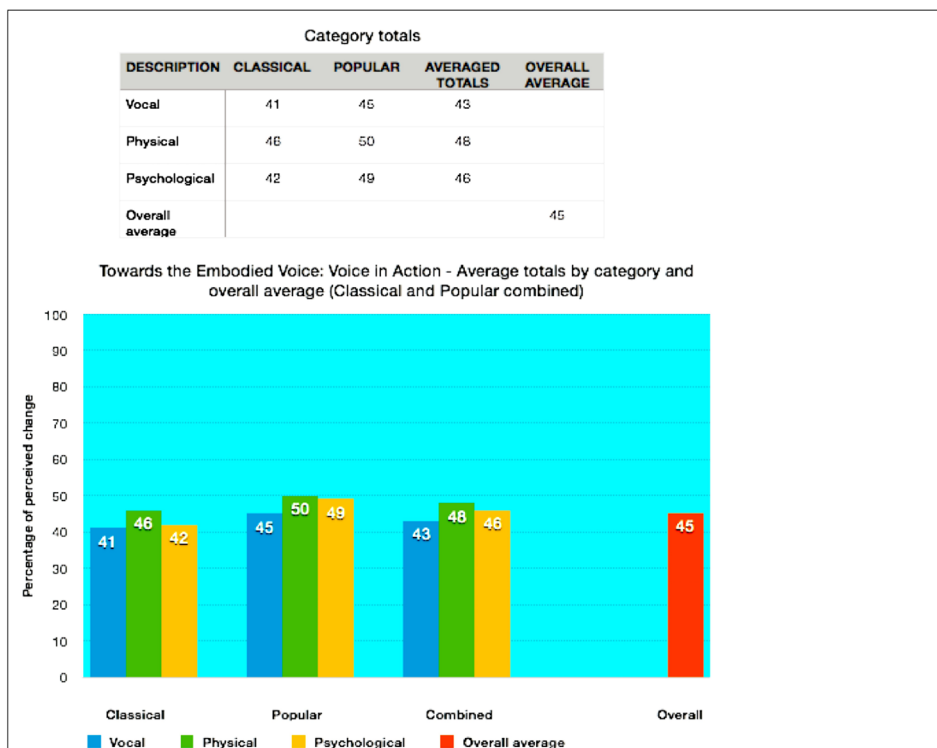
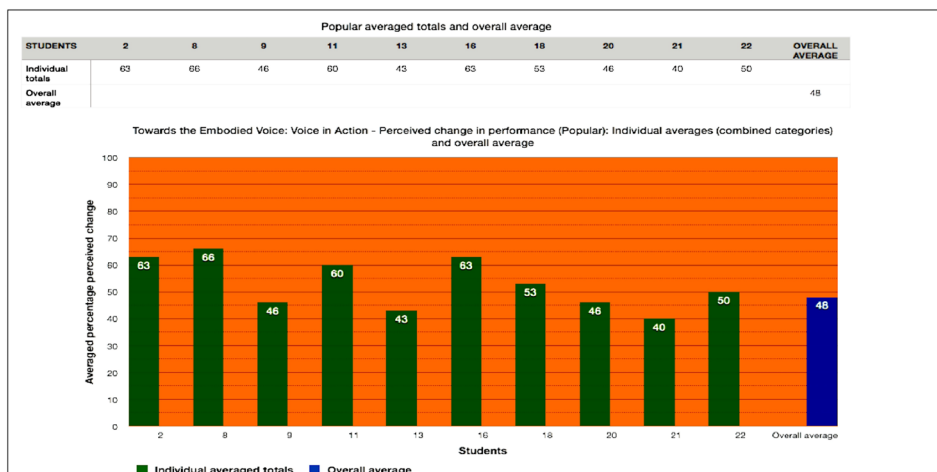
TOWARDS THE EMBODIED VOICE: VOICE IN ACTION; Perceived change in performance 1.



The evaluations presented in the first two charts represent the means of the values submitted, i.e. of 23 evaluations of each category of each student (a total of 1,587

values), the first in classical repertoire, the second in jazz/pop. The third (classical) and fourth (jazz/pop) charts present the categories merged as a mean percentage for each student, together with an overall mean in each type of repertoire. The final chart presents the mean of each category in each type of repertoire as percentages, and distills them into an overall mean of +45%.

TOWARDS THE EMBODIED VOICE: VOICE IN ACTION; Perceived change in performance 2.



5 DISCUSSION

The evaluation of singing is very much subject to qualitative analysis and subjective judgement regarding vocal sound, style and choices of interpretation. The major objective in this study was to remove such subjectivity as far as possible and present a quantitative analysis. In a sense the study acted as its own built-in control as all students were subject to the same conditions. The group movement classes served to establish a basis of freedom of movement, and familiarity with stage and auditorium spacing, together with some simple techniques of stagecraft that could be referenced during the individual sessions. Then, observed by the others, we collaborated with each student to evolve a brief scene, building on the material as presented, eliminating negative diversionary movements, and introducing natural integrated movement appropriate to the repertoire and to the characteristics of the individual. The process was an intense one-to-one, with the added element of being observed, which acted as good preparation for public performance.

It was important, in line with the premise of a holistic and integrated pedagogical approach, that the characteristics and the intrinsic and extrinsic tendencies of each individual were assessed and addressed in the time available, and that each student, while challenged, felt comfortable with the outcome, free from unnatural impositions.

The results demonstrate that there was the perception of an overall improvement in all three categories (vocal, physical and psychological) in all instances except one. This exception came about because the student in question had decided to perform in the concert a completely different jazz/pop piece to that prepared in the class. It is interesting to note that the same student (student 5) did show some improvement performing the studied classical piece, which may appear to strengthen the premise of the study. However, as they did not conform to the parameters of this study, student 5's values were eliminated as aberrant.

The scale of evaluations was not an absolute against which all students were compared, but reflected changes at whatever level of development the individual student happened to be.

The range of evaluations for changes for each individual was large +10% to +76%. This difference did not necessarily reflect the difference in ability of the students. An advanced student may make a small percentage improvement, but which may be significant in terms of artistic advancement, whereas a less advanced student may experience a greater change from a more basic level of development without approaching the same level of artistry.

Perhaps more indicative of a general effect in this context is the range of mean evaluations, being 40% to 49%, even if that cannot be guaranteed for every individual. Likewise, the final overall mean of 45%, which coincidentally is the median of the range, acts as a crude indicator of the overall beneficial effect, but one which cannot be guaranteed for every individual (although an unscrupulous advertiser might like to claim otherwise!). The results were also very much in line overall with the teachers' evaluations, with some small variations in detail. It can also be added, on a subjective level, that some of the performances were truly affecting.

It might have been expected that the additional cognitive, proprioceptive and psychological burdens of adding movement to the already complicated act of singing could result in an inhibition, or even a deterioration, of the performance outcome. However, this study evidenced a liberation of inhibition, a general improvement in vocal, physical and psychological materialization, and a more expressive performance outcome.

6 SUMMARY

In the Singing Studio it is essential to establish a balance of the elements involved that we have discussed, facilitating processes in the relevant context specific to each student.

The technical resources consist in a system of rationalization and organization of mind and body, which is established gradually in an integrated fashion through continuous work. Achievements are arrived at progressively, but an integrated overview that unifies apparently fragmentary concepts can often obtain instant results. It is important to keep in mind every aspect to be worked on: alignment, respiration, impulse, sound, line, phrasing, legato, dynamic, articulation, pronunciation and discourse (musical and textual). The balance of these elements with a technical focus on integration promotes the development of psychological security. Moments of illumination appear during voice work: it is in those moments that the instrument reveals to the individual certain progress in the form of positive reactions. They are the key to accessing acquired skills. It is important consciously to capitalize on those moments. Technical elements must be addressed in such a way as to overcome conceptual conflict. New sensations arise as the product of personal choice. This then relates to the different forms of interpretation to the extent that one can choose to free the voice while stripping away unnecessary movements and gestures.

With these ideas, the conflict between classical and popular song appears trivial, which has its origin in a skewed view of what constitutes the true natural voice (de Haas, 2015).

A proactive attitude fosters the integrated perception of the body as instrument. This means developing the ability of mental anticipation in order to will an action. Relating voice and body and managing vulnerabilities and limitations facilitates the connection with the individual's interior world.

The study of singing with these premises takes us on a journey of self-discovery through the music generated by our voice, channeling the different aspects of our personality to convert us into creators through our own musical interpretation, and communicators of this creativity to others.

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