

# **VOICE IN MOVEMENT: THE PROPOSAL FOR BODY/VOICE PREPARATION**

L. Curti<sup>1</sup>, T. Holesgrove<sup>2</sup>, S. Master<sup>3</sup>

1.3. São Paulo State University (UNESP), Institute of Artes, Campus São Paulo

2. University of São Paulo (USP), School of Communication and Arts

[luana@luanacurti.com.br](mailto:luana@luanacurti.com.br), [holesgrove@terra.com.br](mailto:holesgrove@terra.com.br), [suely.master@gmail.com](mailto:suely.master@gmail.com)

Currently there is a concern to not separate body and voice in the training and preparation of the actor. Inspired by the teaching and nomenclature of Laban's Choreology, this research outlines a proposal for body-voice experimentation, and demonstrates the possibility for the actor to access a vast and versatile vocabulary based on the effort factors and the effort actions, with the objective of expanding expressive possibilities in a concrete and conscious manner, which we will call here vocal repertory. Objective: Investigate the self-perception of the vocal repertory within the body-voice experimentation process, associated with the concepts of Laban: "Voice in Movement". Method: 22 dramatic arts students participated in the process denominated "Voice in Movement", over 8 sessions. A questionnaire was given pre and post process with the topics: voice classification, description of the vocal repertory and evaluation of how the body influences the voice. The questionnaires were analyzed qualitatively, individually paired for pre and post perceptions. Results: Before the 8 sessions, the actors showed two clear tendencies in their answers: difficulty in describing their own voices and complaints about the scarcity of vocal possibilities, even those who said that they had previously worked with their voices in singing lessons. The majority understood that the body influenced the voice, but only in relation to posture. After the "Voice in Movement" process, the student actors reported an expanded vocal repertory; they appropriated the terms for the voice, used earlier only for physical actions. The students described body-voice as an inseparable unity, speaking of the necessity to maintain the work on body-voice unity for greater awareness of their vocal possibilities, and an absolute majority described and recognized the association between Laban and voice as a path for exploration and vocal awareness. Conclusion: The body-voice training proposal "Voice in Movement" expands the vocal repertory of the actor, broadens the vocabulary to access expressive body-voice possibilities and establishes the relation body-voice as a unity.