



**ACTO**

Instituto de Arte Dramática

**Approach to Vocal Action**  
**Workshop**

**ACTO.INSTITUTO DE ARTE DRAMÁTICA**  
Praça Francisco Barbosa, 153 - Apartado 158 - 3864-909 Estarreja - Portugal  
Telefone: (+351) 234848184      Fax (+351) 234848185  
[acto@acto.com.pt](mailto:acto@acto.com.pt)      [www.acto.com.pt](http://www.acto.com.pt)

The understanding of the voice as an extension of the body in the context of the methodology of physical actions leads to the notion of vocal action: The phonating process is looked upon by rules that, in their essence, are comparable to the ones of performing arts. And a physical action can exist without text but the text (or a song) can only be totally accomplished if it is the expression of a physical action.

Psicophonics, an approach that gathers in a pedagogical perspective the scientific component and singing, pursues to acknowledge, structure and control the functioning of the vocal apparatus.

The formation unit proposed is destined for young actors and resorts to these methodologies to sensitize / develop the vocal process and to permit a practical understanding of the body(-mind) / voice articulations, psicophysical action / vocal action. The formation has a special attention towards the search for personalised solutions (posture-breathing-stimulation) and is directed to an ideal group of 8 to 12 participants.

Beyond theoretical notions and practical individual and collective exercises (hearing; reproduction of sounds and melodies; amplification of the voice; spatial and bodily resonance), the popular song and text (in prose or poetic) will be the supports for the studies to be developed.

The process, essentially experimental and creative, carries a first phase in which the body/voice articulation will be explored starting from an individual memory (gestural and sonorous), that afterwards will be interacted with a music partition or a chosen text. Being directly related with the performing, this process permits the participant to structure the learned notions, providing means that should contribute to turning its voice into an effective instrument of its craft in the dramatic arts.

## Objectives and Program

### Objectives:

Making the participants more sensible to:

- The vocal apparatus;
- Hearing, perception, and reproduction of sounds;
- The perception of the voice as an extension of the body;
- The relations mind/body/voice (text and song) through the exploration of an individual memory.

### Means of Intervention:

- Practical exercises: hearing, articulation, reproduction of sounds and melodies, amplification of the voice, spatial and bodily resonance, relaxation and physical posture.
- Popular song: material of easy access and associated to individual living experience.
- The text: in prose or poetic as the source and support for the practical comprehension of the relation body/voice.
- The exploration of an individual memory that discloses the mind/body/voice interaction; directly related with the performance, sits on the need of the precise execution of gestual and vocal details.

### Program:

- The body transmitter/receiver (anatomy notions; articulation; spatial and bodily resonance; physical posture)
- The melody of the word - expression of living experiences ;
- The amplification of the voice - projection;
- The rhythms;
- Mind/body/voice relation.

- 1) Individual exploration of the spatial and bodily resonance.
- 2) Study of an individual memory and of a fragment of a chosen text.

## Conditions for the Production

**Time-table:**

Minimum of 12 hours divided in three sessions

**N° of participants:**

8 to15

**Work Place:**

-a spacious room, minimum 15m x 15m, with a wood or linoleum floor,with a good acoustics.

**Financial conditions:**

Fee of 1.500€ ;  
Lodgement and meals for 3 formers.



*“alargar o espaço de liberdade de que somos portadores...”*