

Artistic Research Report

A Singer's Guide to Dance **A journey from classical vocalist to** **interdisciplinary performer**

Artistic Research Question

How do I, a classical vocalist, explore and experiment with contemporary dance in my performance of Ravel's *Shéhérazade* to incorporate dance into my vocal performance, and thereby expand my range of expressive possibilities?

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Abstract

This research project focuses on the relationship between choreographed dance and the voice, and seeks to discover how dance can co-exist alongside a classical vocal performance as an additional channel or avenue of personal and musical expression. This research was motivated by my desire as a classical vocalist to become more connected with my body, and to better understand and train my voice as a living, breathing instrument. Additionally, this research was motivated by the possibility for dance to provide me with a wider range of expressive possibilities. In this research project I therefore explore how I, as a classical vocalist, could experiment with contemporary dance in a vocal-dance performance of Ravel's *Shéhérazade*, which served as the final artistic result of this research. In this report, I first provide an overview of my musical and dance preparation. Second, I provide an analysis of the effects of dance on my musical expression and vocal technique. Third, I examine the use of improvised dance elements versus structured choreography. Lastly, I examine and discuss how I was able to bring all of these elements together and further develop my skills as an interdisciplinary performer. In my discussion and analysis, I draw on a variety of sources of data, including experimentation, interview data, personal coaching, and literature research. This report also provides a complete overview of the research 'intervention cycles', which explain in detail the research process and development of my final artistic result. As the contemporary performance environment increasingly demands innovative and multifaceted performers, this research can help to inspire and encourage other classical vocalists to consider the incorporation of dance as a valuable way to develop their vocal technique and musical understanding. Furthermore, for classical vocalists already interested in incorporating dance into their vocal performance, this research can provide a number of valuable practical tools and insights, and help them to become more interdisciplinary performers.

Keywords

- Classical voice,
- Contemporary dance
- Interdisciplinary performer
- Musical expression
- Choreography

1. Introduction

1.1 Motivation and Goal

The twenty-first century contemporary performance environment is increasingly demanding innovative and multi-faceted performers. This is no less the case for classical vocalists. In particular, the integration of dance into vocal performance has been a growing trend within the world of opera and classical music. Opera houses around the world, including the Dutch National Opera and Ballet and Opera Zuid, have collaborated with dance companies such as ICK Amsterdam and their respective ballet companies to create collaborative works. Some inspiring examples include the production, *The Sopranos* by the collaboration between Opera Zuid and ICK Amsterdam (Schots, 2014). In this production singers were asked to be involved in dancing themselves, as discussed in an interview with Marjolein Niels. Another great example is *De Nationale Opera* (Dutch National Opera)'s production of Monteverdi's *Orfeo* choreographed by Sasha Waltz (Kooiman, 2014). Additionally, dance and movement experts have been invited to many workshops to work with singers in optimizing performance. This can be seen in vocal education programs such as the Dutch National Opera Academy (DNOA) and Codarts Rotterdam University of the Arts.

In 2016, I moved from Canada to the Netherlands to begin my master studies in classical voice. As an aspiring classical vocalist, my goal was to elevate my skills in performance and to broaden my knowledge of vocal technique. The stage, whether in production or recital, is one of the most important places for me to be and it is where I am happiest in the world. Even though stage performance is my 'happy place', I still felt that there was a boundary or barrier that I wanted to push; another avenue of expression that I wanted to investigate. In this respect, I was particularly intrigued by this trend of using dance in vocal performance. Already in my third year of my bachelor I was inspired after being asked to dance to a vocal piece of mine. I participated in a master-class with Bernard Turgeon where I was requested to dance silently, in improvised movement, to my melody with only the piano accompaniment. Bernard Turgeon asked this of me because my physical instrument; breath, posture, jaw, and so on, was full of tension. I was also not connecting or responding to/with the piano accompaniment in the piece. Dancing to this piece, "Ich wollt ein sträußlein binden" by R. Strauss, or any other form of classical song was a completely foreign experience which felt incredibly vulnerable. This surprised me because I also felt very free in my body and vocalisation. While dancing the melody, I had unknowingly engaged and connected with my body, my instrument, in a way that I had not previously experienced. In light of these experiences, I wanted to investigate further what dance could mean for me if I integrate it into my vocal performance.

My previous experience as a voice student was in the tradition of recital singing, or how my main subject teacher Henk Neven so greatly put it: "Park and Bark". Recital singing, that is, standing in front of a piano or an orchestra, is in itself, not a bad thing and still a regularly practiced method of art song singing, however, in this approach I was never taught to treat and train my voice as the living, breathing instrument it is, and to consider it an instrument that moves and indeed needs the support of bodily movement. The result of this experiment with Bernard Turgeon in the masterclass was especially positive and it continued to shape the way I practiced and performed – namely with the aid of dance and movement.

My previous voice teacher encouraged me to move freely when I practiced, including improvised dancing, gestures and conducting. In our voice lessons my voice teacher, previously a kinesiologist, gave me tasks to activate core muscles and breath support through squats, pushing against a wall etc. To release tension she would ask me to swing my arms and turn, to plié and then swing my arms to the floor, or if the piece was in $\frac{3}{4}$ time signature, to dance a waltz. I found with this method that I became more connected with my body, and my breath control and stamina began to quickly improve. In performance I never used these movements, dances or exercises. I continued with the 'recital tradition' of standing relatively still and singing, but instead recalled the training I had been implementing in my practice.

I began to understand and feel the connection needed for technique to be able fully express phrasing and legato (it was for many years, and still is an ongoing process). This master-class experiment was the beginning of a personal journey/quest where my voice teacher and I discovered that kinetic learning resonated with me. We continued to use dance and movement explained above to develop vocal technique and musical understanding.

This intuitive experience of dance led me to my Masters research. I decided I wanted to explore in more detail how dance could affect my vocal performance and expression. I felt it supported my expression giving me a wider range of expressive possibilities. I wished to pursue and discover the relationship between choreographed dance and the voice and most importantly create a performance where I could combine these two disciplines into one expressive performance. My Masters was an opportunity to delve deeper and see how I could incorporate dance into a specific piece.

1.2 Defining the Artistic Research Question

As mentioned above, through this research I wished to pursue and discover the relationship between choreographed dance and the voice. I believed there were distinct links. For example I felt it supports my physical instrument, my body and therefore my expression, giving me a wider range of expressive possibilities. I wished to explore this experience further.

When thinking of repertoire I was inspired by the idea of performing a song cycle with dance. I was attracted to the idea of a song cycle because the composer created different pieces to be interlinked in either a cohesive or purposefully disjunctive way. I wanted to perform a piece for voice and orchestra because of the depth of sound and diverse colours an orchestra can contribute to a piece and how these aspects could then be translated into dance. With all of this in mind I was specifically drawn to *Shéhérazade* by Maurice Ravel, a beautifully colourful song cycle that involves many elements including exotic melodies, charming motifs and oriental themes. I imagined that these elements and themes could challenge my voice musically, and at the same time offer a diverse range of material that could be complemented and enriched by dance. My initial inquiry was to examine how I could use dance to enhance my musical expression of this piece therefore resulting in my first research question:

How does choreographed dance enhance musical expression and understanding in my vocal performance of *Shéhérazade* by Maurice Ravel?

1. How can it aid musical expression; phrasing, connection with instrumentation, breath control, colour, and release of tension.

As will be discussed in the second intervention cycle, this approach was too assumptive and too broad and it was difficult to determine whether musical expression (as a whole) was enhanced by dance or not. As my research progressed and became more focused, I realized that what I actually wanted to explore was how I could use dance in my vocal performance as another channel or avenue of personal expression. I wanted dance to 'co-exist', rather than 'assist' with my vocal performance. I wanted to be a

singer-dancer. Instead of aiming for enhancing expression I instead decided to focus on the process of bringing singing and dance together in one performance and how these two disciplines could inform each other and eventually how they could become one expressive performance. From there, my goal was to investigate possible processes into creating a seamless performance of dance and voice for a classical vocalist who was not previously experienced in dance. This led me to the research question:

How do I, a classical vocalist, explore and experiment with contemporary dance in my performance of Ravel's *Shéhérazade* to incorporate dance into my vocal performance, and thereby expand my range of expressive possibilities?

2. Research process and findings

2.1 Research Strategy

This research was completed within two intervention cycles. The first intervention focused on me (the singer) being introduced to dance/movement and the process to bring this dance into my vocal performance. The second intervention cycle focused on how to combine these disciplines into a cohesive and effective performance. As mentioned in my motivation, my goal was to create a choreographed work where the performer would engage in both disciplines of dancing and singing. In order to approach this I engaged in different methods of research including:

Literature research on:

- Background research in understanding Ravel, his musical language and his relationship to the poetry and aesthetic of his pieces such as *Shéhérazade*.
- Research into the score and text analysis, influenced through Pierre Bernac's book, "The Interpretation of French Song".
- Defining musical expression in performance practice.
- Integrating interdisciplinary arts in performance practice

Interviews with:

- Experts in dance performance and choreography with experience working with vocalists in varying capacities: Katharina Conradi, Jozefien Debaillie, Heather Ware, and Lenna Schouten;
- Vocalists with expertise or experience in dancing and singing in performance: Charlotte Riedijk, Marjolein Niels, Kevin Skelton;

Expert coaching in:

- Music: main subject teacher Henk Neven, masterclasses with Charlotte Riedijk
- Integrative Performance Practice coaching session: Kevin Skelton
- Dance and choreographic coaching sessions: Laisvie Ochoa Gaevska

Auto-ethnography:

- Participated in a year and a half of modern dance instruction: Lenna Schouten, Laisvie Ochoa Gaevska
- Dance workshops in body awareness and movement, body in space and improvisation: Katharina Conradi;
- Somatic vocal dance workshop and movement masterclass: Marisa Grande

Analysis:

- Score of *Shéhérazade* by Maurice Ravel
- French text and english translation
- Recordings of dancing and singing *Shéhérazade*

2.2 Presentation and Documentation of Artistic result

Title	Sheherazade 1. Asie 2. La flute 3. L'indifferent
Composer	Maurice Ravel
Performer	Karin Timmerman-Deddens
Date of recording	8 April 2019
Duration	15:17
Presentation	1. AV Recording (enable subtitles for annotations/artistic decisions)* 2. Annotated Movement Score (See Appendix 4)
Link	https://youtu.be/ifYhTbI0imQ

*Please note that the final artistic result includes another dancer but for scheduling purposes could not be in the final recording. The other dancer's involvement is annotated in the recording.

2.3 Development of Artistic Result

Drawing on interview data, coaching, and experimentation, in this section I explain how my final artistic result is a result of my research. To do this I explain the changes in my performance and my changes in the understanding of the work. I will first address my preparation process wherein I describe my musical and dance preparation respectively.

In my analysis of the twenty-seven experiment recordings and one performance, I made some observations, which led to my artistic choices. In this research report I will reference six of these analyses. These analyses and observations are documented in Figures 2.1-6 available in Appendix 2. These choices, or parameters, could be examined in greater detail as I progressed through my research. The parameters for analysis and observation could be divided into two broad categories; namely, (1) musical expression and (2) technique. Within those two categories I focused on the respective parameters, identified in summary and with examples below.

I will also address my process of understanding choreography and then applying it to my vocal performance setting. To conclude I will indicate what key elements were instrumental in helping me combine the two disciplines to become an interdisciplinary performer.

2.3.1 Musical and Dance Preparation

In order to perform any piece it is necessary to first prepare it musically. My musical preparation included vocal technique, in which I began with learning the piece and memorizing it in order to be prepared

vocally and technically to tackle dancing and singing *Shéhérazade* by Maurice Ravel. This was accomplished through analyses of music, text, and storyline, which are explained in detail in my intervention cycles (pages 21, 22, 23, 30, 31, & 32, along with the respective scores available in Appendix 4 Score analysis and annotated movement scores). In order to gain more understanding of the piece I did a musical score analysis, and analysis of the French text with an english translation. When interviewing dancer Jozefien Debaillie, she suggested I break down and organize the music how I would analyze any other piece of vocal music: through form. I decided to take my pieces and organize them by form, for example “La flûte enchantée” can be analyzed into A, A², B, C, D, A. I could then base my movement on this form analysis. These two approaches enabled me to have a broad and informed understanding of the piece. The initial score analysis is described in more detail in the first intervention cycle and can be found in Appendix 4.

Before beginning to dance I needed to prepare for it. This was because as mentioned in my motivation, I was never taught to treat and train my physical instrument. One of the key points in addressing this process was connecting with my body. I started with body awareness, beginning with yoga which consequently strengthens muscles, builds stamina, stretches, engages in meditation, etc. I found this was an optimal way to prepare my body for dance and to continue during my dance development. This was later confirmed by my dance instructor, who encouraged me to build muscle and flexibility through yoga. I have been long-distance running for some time and I continued this to maintain breath stamina. I wanted to develop my movement and dance technique even further so I attended a few workshops including somatic vocal dance workshop, body in space workshop, dance improvisation workshop and a one-on-one dance therapy session. These were instrumental in introducing me to the possibilities of how a non-dancer can dance. As I became more comfortable with dance, I enrolled in contemporary dance lessons that I have followed for the last year and half.

2.3.2 Musical expression

- a. **Phrasing** - In my initial analysis I paid close attention to the details of marked phrasing and breath marks (Bernac, 1970) but sometimes, for physiological reasons, I needed more breath when I was dancing. If I did not take these extra breaths, I found the phrases were “blocked” or disrupted by my lack of breath. This led me to make practical choices to either follow the phrasing markings in the score or not based on the physical demands of the movement. This can be seen in (20. Experiment “Asie”, 0:29 https://youtu.be/1Syux_9v9JI). The phrase is marked over mm. 7-8.5 and from 8.5-10 but I had to add two extra breaths in these measures, breaking up the two phrases into four. There were also instances where I would use rubato within a phrase because it reflected the text, and the movement could also support this decision (9. Experiment “L’indifférent”, 2:09 <https://youtu.be/l2NsPXnR3-I>). There is a slur marked over measure 26 and 27 but in this passage I need to breath (due to the movement) and I therefore split the phrase between measure 26 and 27. I involved quite a bit of rubato in this phrase, although it is not marked (24. Experiment, 2:30 <https://youtu.be/FbEryo55HTE>)
- b. **Dynamics** - I found dance affected my dynamics where I would make slight dynamic changes note to note, despite score markings. These dynamic changes would sometimes affect the text as well. This dynamics change from note to note in singing can be called “pulsing” and the effect disrupts the legato or line of the phrase. This is often regarded as a negative habit of singers. I found that dance intuitively helped me to bring variety to dynamics. Within the dynamics forte (loud) or piano (soft) there can be an endless range of possibilities. It wasn’t necessarily with dance that I had more dynamic possibilities, it was more that I could connect the dynamic with a different character within the dynamic. For example at the end of L’indifférent in measure 30-31 the dynamic is pianissimo (very soft) but because of my movement of pulling my hands to and away from my heart in deep plié, I could give the soft dynamic a character of longing with the tension in my arms, hands and legs (24. Experiment, 2:30 <https://youtu.be/FbEryo55HTE>). In measure 22-24 of L’indifférent the tempo and dynamic markings read très lent (44), pianissimo,

and très doux. Being low to the ground with a slow crawling movement helped me to create this vulnerable, tender atmosphere (9. Experiment “L’indifférent”, 1:38 <https://youtu.be/K7FCvLNZ4SE>).

- c. **Timbre** - Because the body is the instrument of the voice, timbre or color is highly affected by the physiology of the body and any movement that occurs. The dance in my experiments often had an influence on the timbre of my voice, sometimes the timbre changes were unintentional and sometimes intentional. As is mentioned in my second intervention cycle I wanted to define for myself different parameters within musical and vocal expression, one of these being timbre. Some of the timbres I identified for myself include; (1) light, bright, clear, focused, thin, tight, pinched, sharp, shrill, strained ALSO (2) warm, round, rich, dark, deep, mellow, resonant, heavy, flat, breathy, unfocused.

Unintentional: In measure 19-23 of “Asie”, although timing was off, the flowing movement and then swinging movement seem to give the phrase more direction and vocal tone more consistency (13. Improvisation Asie, 1:22, https://youtu.be/GM4KjcYK_Q).

Intentional: In measures 14-15 of “L’indifférent” the timbre of my voice is quite dark, deep, and warm because of the simple, slow turning of my torso, legs and arms, reflecting the text “Est plus séduisante encore de ligne” = “Is more seductive still”. It also confirms the musical suggestion from Pierre Bernac: “slow, exaggerated portamenti: irresistible fascination” (9. Experiment “L’indifférent”, 1:51, <https://youtu.be/l2NsPXnR3-I>).

I have quite a naturally light soprano voice that is quite bright and clear. Taking all of these color possibilities in mind, I felt in general that dance gave me a more rich and round tone but sometimes it became heavy, breathy and unfocused (Appendix 2 Analyses of recordings), qualities that are not often desirable for a classical singer.

2.3.3 Vocal Technique

Vocal musical expression is governed by voice production. This includes the use of air pressure: the air leaving the lungs causes vibration. How much and how quickly air passes through the vocal cords determines intensity of sound and tension applied to the vocal cords results in pitch change. The resonators in the body physically affect vocal production such as; rib cage, trachea, larynx, nose, mouth, forehead, skull etc. Movement affects all of these physical instrumental components. In this section on “technique” I summarize the effects that dancing had on my voice in my experiments. For more detailed analyses please refer to Appendix 2 Analyses of Recordings.

- a. **Breath control** – This is the foremost technical challenge of dancing and singing simultaneously that I experienced. Dance requires more breath and therefore the vocalist is required to take more breaths leaving the danger of taking many shallow, frantic breaths and in the end not having enough air. BUT a benefit that I discovered while dancing and singing was that my breath was encouraged to relax and flow with my body by my dance movement. This ended up being the key to combine the two disciplines of dance and voice which will be discussed in greater detail later in this section.
- b. **Release of tension** – Tension for many vocalists can be identified in endless different ways but what my personal experience with tension is that I carry a lot in my neck, shoulders, larynx, jaw, and sternum. Because of the nature of dance and my body being constantly in motion, I found that my vocal cords/larynx released a lot of their tension. My shoulders and neck (although still carrying tension once and awhile) were encouraged by my dancing to move freely without blockage. Over time as my dance technique improved my dance posture improved and therefore my singing posture. In my first intervention cycle I discussed how in the beginning when I danced, my spine and neck were out of alignment, but when I sang I would naturally try to use the best posture and alignment to sing. Now with my improvement of dance technique, in general, I use proper alignment in singing as well as dancing.

- c. **Communication in Dance** - singing a vocal text is communication with the audience. The body, along with the voice, is the instrument and therefore the body (along with the vocal text) communicates through body language. I experienced my body (specifically; sternum, shoulders, arms and legs) was more open to communicate. My movements, and gestures helped me communicate my ideas more clearly because of the extra communicative medium. I received informal feedback in rehearsal from Charlotte Riedijk.. She mentioned I was “grounded” which made me very expressive in a convincing way and also grounded my voice, especially in recitative (speak-singing). “Grounding” originates from Alexander technique. It is “the body releasing/lengthening in opposite directions muscularly, so that the body is fully expanded in all directions” (Kind, 2012). This enables the singer to be supported from the feet, ankles, knees, legs, hips and torso, creating good posture and technique organization. Specifically, when I was walking across the stage, she mentioned that my feet were strong that my walk was clear and had definitive purpose, which made my action clear for the audience. In the recitative my voice had more depth and clearer diction.

2.3.4 Consideration of choreography

One of the questions that I asked myself during this process of dancing and singing in performance was: “Could/should these vocal pieces include improvised dance or does the movement have to be a choreography?” I found that as a beginner dancer, who did not have a large “movement vocabulary”, that I needed to choreograph dance *along* with the vocal melody. What was most effective for me was to have a structure or a “skeleton” of choreography. Within this structure of choreography at certain points in the piece, I was free to improvise. For example in “Asie” in measures 116-129 there is a large sweeping instrumental section where I, the singer/dancer, get “pulled into the darkness”. I improvised this section using the principle of slicing, and turning with a high energy but in no specific order or sequence (27. Final Artistic Result, 6:30, <https://youtu.be/ifYhTbI0imQ>).

My dance instructor, Laisvie Ochoa Gaevska, confirmed this by suggesting I have a principle of movement at certain moments (such as using only circular movements with different parts of the body) and then, in the “blank spaces” between this structured principle of movement, have the freedom to move with my own expression, responding to the space and the moment. An example of my use of principle movement was the circular movements at different capacities with different body parts on different plains seen in the opening of “Asie” where I circle with my arm and hand vertically then circle horizontally and then circle vertically again. This principle theme returns again later in the piece where I first make a circle with my finger, then my wrist then my arm from my elbow and then my leg and torso, etc. (27. Final Artistic Result, 0:15-26, 1:55-2:20, <https://youtu.be/ifYhTbI0imQ>).

I would like to further explain what is meant by, “responding to space and the moment.” It was important for me to understand what triggered the spontaneous movement in these “blank space” moments. I could respond to a variety of things; the physical space around me, the people or other dancers, the sound that I hear from the orchestra, or the piano, or the sound I hear from my own vocal melody, or simply responding to where my body was leading in that moment. I have been training response to physical space in my dance lessons and weekly private working sessions with Laisvie Ochoa Gaevska. In one of the rehearsals with Laisvie at the end of singing “Asie”, I was absentmindedly brushing the floor with my fingertips. Laisvie really loved this movement and said I should use this in my next performances but keep it improvised (27. Final Artistic Result, 7:34, <https://youtu.be/ifYhTbI0imQ>). Included are some examples about improvised response to orchestration, body, and my own vocal melody from reference recording twenty (24. Experiment with breath post-working-session Kevin Skelton “L'indifferent”, <https://youtu.be/FbEry055HTE>). These examples take place in the parts of the piece where there is no structured choreography but the ‘blank space’ for improvisation:

- a. Response to orchestration (piano): In measure 28 ([2:25](#)) I was inspired by the descending chromatic line in the orchestration. Here I started to brush the floor in a circular motion.

- b. Response to body: In measures 32-33 (2:45) I was triggered by the movement of my own body. I had never covered my face before while turning but the closing of my arms and bringing them to my face inspired me to make this move.
- c. Response to my own vocal melody: up until measure 19 (1:33) the movement was very choreographed. In measures 19-20 I was triggered to respond to the melodic line especially the juxtaposition of triplets against the duple of the melody in the piano, turning and moving my arms in the round circular movements of the triplets represented in the vocal melody.

I found that with this formula of structured choreography and free improvisation, I could most effectively execute what I wanted to express. In preparation for performance I contemplated, planned, and researched how I wanted to move and why. This was accomplished through analysis of music, analysis of text, and analysis of storyline as mentioned above. At first this was the only formula I used. In my experimentation with these informed decisions I still found that the performance was quite stiff and unnatural. This is where giving myself permission to improvise in an informed way really helped me to access expressivity in an instinctive and present way.

2.3.5 Becoming an interdisciplinary performer | Speaking in a dialogue

In a masterclass for the Optimal Performance Practice at Codarts I performed “L’indifférent” from Shéhérazade by Ravel in November, 2018 for my colleagues, teachers and Marisa Grande. In her feedback Marisa Grande mentioned that because I was using two languages for expression, I needed to ensure that these languages had a dialogue. That these languages, dance and vocal music, could both meet, feed each other, and even intertwine. That each language could even push each other’s boundaries. I was encouraged to deepen into both, and in this way both became more honest, more convincing to myself as well as my colleagues. Although this was good feedback in theory, I still struggled to find a way as a singer to effectively “deepen” the connection between the two disciplines.

This is where Kevin Skelton came in. In the beginning of this year I had a coaching with Kevin Skelton based on his practice of Integrative Performance Practice (IPP). A practice based on the book *Integrative Performance: Practice and Theory for the Interdisciplinary Performer* (Bryon, 2014). As explained in my second intervention cycle we began the session with the body in various resting positions and slow stretches. We focused on deep breath, bringing awareness to three types of breath; unconscious, conscious and perceptible breath, and mostly focusing on the conscious breath in the deep stretches, being aware of inhale, exhale and the pause in between. We then expanded and deepened this exercise into movement and dance. All of this was using a conscious breath to propel the action, or dance. According to Kevin this breath-based practice was to open breath possibilities in areas of the body such as the joints and to become aware of where you breathe and to what extent.

This practice was key in helping me understand how I could use my breath as the propelling action for dance. As I continued to work with Kevin in the session and in my practice thereafter, I discovered that my dance and singing worked as an engine. I would breathe to begin, then my singing would follow and from that the movement would be initiated. The breath acted as a fuel for both the singing and the dance and also as a connection between the two. Perhaps this is not what a professional dancer would suggest for creating a dance performance but as a singer I found this method especially effective. I would like to draw again on the words from Bryon,

Acknowledging that the part is in the entire, that sound, movement and emotion are emergent, and that the performer and the performance emerges from a central field of performing. This middle-field acts as a fulcrum of activity with a most specific, workable physical centre, a cohesive practice of breathing, an articulated practice of attention allowing, through one practice, any choice of discipline, multidiscipline, or interdisciplinary aesthetic to emerge. It provides an effective model, an active framework by which knowledges, and processes become mutually interdependent. (Bryon, 2014, p. 60)

I found that through this interdisciplinary practice, using the breath as fuel, I was able to make dance and singing as one motion/action and therefore one expressive language.

3. Reflection

As I am reflecting on this research process I believe that the process and therefore result was quite successful. I am happy to have had the opportunity to explore a part of me that I believe was always there in my vocal performance. In this research process I could really push the boundaries of my vocal performance in my musical, physical expression and stage presence.

Dance was very new to me. At times it was very challenging and frustrating because I did not have years of training and therefore my progress was slower than I would have hoped. It was challenging to be a beginner again. The time limit on this research project was also difficult because my exploration was limited and therefore my result was not perfect. I set a challenging goal for myself in this research and I felt quite vulnerable at times. As a master entering the professional world I think this was very healthy for me: to really work *through* the challenge of being a beginner again. I know I will enter many stages as a professional and performer where I will be a beginner again.

I was very happy to expand my network within the music and singer community but also within the dance community. I have begun work with one of my new dance contacts in my network, Laisvie Ochoa Gaevska. This new project, that will be performed in the beginning of July 2019, involves speech and singing while dancing. While the input from my network was extremely valuable, at times it was difficult because they would present me with contradictory opinions and ideas. Such as Heather Ware's advice to dance in contrasting movement to the vocal melody against Jozefien Debaillie's advice to use the vocal melody and musical structure to inform my movement (see Interviews from the First Intervention Cycle). This required me to decipher and apply what would best serve me as a classical singer. In this instance I decided to use Jozefien's advice to use the vocal melody and musical structure to inform my movement as (1) vocal melody and musical structure are part of my expertise as a musician so I would therefore be utilizing my strengths and (2) I found as a singer, using the vocal melody to inform my movement allowed the two languages to work together rather than oppose each other. Perhaps as my singing and dancing progresses I may start to introduce contrasting movement to the vocal melody.

Like working through a challenge, being able to reflect, decipher and apply what works best for the artist is also a life-skill that I have developed in my master's research and that I know will benefit me in the future. In this research process I had to make decisions that would be healthy for my voice and healthy for my body, such as not involving dance that would completely restrict the voice, or not pushing my dance experiments, lessons or practice too far so that I would injure myself.

In my research I think the biggest breakthrough was my work with Kevin Skelton. Although my coaching with him was quite late in my research process, I am glad it was one of the last things to be brought into my research experimentation. Up until this point I had been working on developing the two parts of creating this vocal/dance performance; musical preparation and dance preparation. Kevin Skelton's work with using breath (and therefore the vocal line) as the origin or drive for the movement helped my understanding of how to fuse the two languages into one expressive language.

3.1. Future ideas

As I come to the end of my research and my data collection, I feel like I am just getting started, and that's a very exciting thing. In my professional career I want to continue dancing and singing and I now have the tools and experience to apply this to future projects or career opportunities. I will be continuing this project and performing it with another dancer, Laisvie, in my final master recital in June 2019. As mentioned above, Laisvie has also asked me to participate in one of her projects that will require two dancers,

speech and singing in the beginning of July 2019. I plan to enter into a local dutch music competition next year called Dutch Classical Talent where I will present my interdisciplinary performance of singing and dancing. I plan to not only continue with my work in *Shéhérazade* by Maurice Ravel but also branch out in combining dance with vocal works from other composers and eras in the classical genre.

4. Conclusion

In this research, I have sought to better understand the relationship between choreographed dance and the voice, and discover how I could use dance in my vocal performance as another channel or avenue of personal and musical expression. However, I wanted dance to 'co-exist' with my vocal performance, rather than just 'assist' it. In other words, I wanted to explore how to be a singer-dancer. In doing so, I focused on developing an artistic result in the form of a vocal-dance performance of the piece *Shéhérazade* by Maurice Ravel, with the goal of investigating possible processes for creating a seamless performance of dance and voice for a classical vocalist who was not previously experienced in dance. In particular, I set out to answer the research question proposed in the opening of this report, namely:

How do I, a classical vocalist, explore and experiment with contemporary dance in my performance of Ravel's Shéhérazade to incorporate dance into my vocal performance, and thereby expand my range of expressive possibilities?

In responding to this research question, I first provided an overview of my musical and dance preparation. Second, I provided an analysis of the effects of dance on my musical expression (through phrasing, dynamics, and timbre) and vocal technique (through breath control, release of tension, and communication). Third, I provided a discussion of the role of choreography, considering in particular the use of improvised elements versus structured choreography. Lastly, I examined and discussed how I was able to bring all of these elements together and further develop my skills as an interdisciplinary performer. In my discussion and analysis, I draw on a variety of sources of data, including experimentation, interview data, personal coaching, and literature research. I explain how my final artistic result is a result of my research, and the development in my performance and my understanding of the work.

In relation to musical and dance preparation, the first step for a classical vocalist to incorporate dance into vocal performance is to gain a complete and comfortable understanding of the music. My exploration and experimentation therefore began with musical preparation. This preparation began in the first place with a thorough analyses of music, text, and storyline of the piece (this process of analysis is explained in more detail in my intervention cycles). Second, I decided to break down and organize the music through *form analysis*. On the basis of this form analysis, I could then begin to construct choreography. These two steps enabled me to have a broad and informed understanding of the piece (the initial score analysis is described in more detail in the first intervention cycle and can be found in Appendix 4). Additionally, as a classical vocalist previously untrained in dance, I also needed a considerable degree of dance preparation. I started with body awareness, beginning with yoga. In addition, I attended a number of workshops, including somatic vocal dance workshop, body in space workshop, dance improvisation workshop and a one-on-one dance therapy session. Lastly, I enrolled in contemporary dance lessons that I have followed for the last year and half. Each of these processes played an important role in preparing me to incorporate dance into my vocal performance

In order for me as a classical vocalist to effectively incorporate dance into my vocal performance, I also found that it was important to gain an understanding of the impact of dance on my voice. In this respect, I documented and analyzed the effect of dance on both my musical expression and vocal technique. Overall, I found that dance had a positive effect on my musical expression, particularly in relation to phrasing, dynamics, and timbre. Likewise, I found that dance positively affected my vocal technique by providing overall improvements in relation to breath control, release of tension, and communication. However, at times I found that it was necessary for me as a performer to make practical performance choices concerning when and how to incorporate particular dance movements. At times, it was necessary

to diverge from the original score—for instance, in relation to phrasing or dynamic changes—to accommodate particular movements. It is therefore important for other classical vocalists aspiring to incorporate dance into their performance to also be aware of these kinds of performance choices.

Another important consideration that I identified in my efforts to incorporate dance into my vocal performance was the choice between choreographed or improvised dance. I found that, as a beginner dancer who did not have a large “movement vocabulary”, I needed to choreograph dance along with the vocal melody. What was most effective for me was to have a structure or a “skeleton” of choreography. Within this structure of choreography at certain points in the piece, I was free to improvise. I found that it was important to have a principle of movement at certain moments (such as using only circular movements with different parts of the body) and then, in the “blank spaces” between this structured principle of movement, have the freedom to move with my own expression, responding to the space and the moment. I found that with this formula of structured choreography and free improvisation, I could most effectively execute what I wanted to express. In preparation for performance, I therefore contemplated, planned, and researched in advance how I wanted to move and why. For other classical vocalists looking to incorporate dance into their performance, it may also be important to give themselves permission and room to improvise, but in an informed manner by way of thorough preparation and a structured ‘skeleton’ of choreography. This kind of informed improvisation enabled me to be well-prepared, while at the same time allowing me to access expressivity in an instinctive and present way.

In my efforts to incorporate dance into my vocal performance, the final step was to learn to more effectively integrate voice and dance in a way that would become more convincing to myself as well as my colleagues. During instruction and coaching sessions at earlier stages of my research, I learned that my voice and my dance were speaking in two ‘languages’ of expression. For classical vocalists seeking to incorporate dance into their performance, it is therefore important that the performer not only speak both expressive languages (dance and voice) fluently, but also learn to incorporate them both into a single dialogue. To make this more concrete, I identified one particularly important element in bringing voice and dance into dialogue: *breath*. Through further coaching and practice, I focused mostly on conscious breath, being aware of inhaling, exhaling, and the pauses in between. Through this breath-based practice, I was able to open breath possibilities in areas of the body such as the joints, and to become aware of where to breathe and to what extent. Ultimately, I learned how I could use my breath as the propelling action for dance: I would breathe to begin, then my singing would follow, and from that the movement would be initiated. In other words, my dance and singing worked as an engine, for which breath was the fuel. Using the breath as fuel, I found that I was able to more effectively integrate dance and singing as in a unified movement or action, and in-turn allow them to communicate in one expressive language.

To conclude, this research began with the motivation to discover how I as a classical vocalist with no previous dance experience could explore and experiment with the incorporation of dance into my performances. Ultimately, I am very satisfied with the final artistic result that emerged out of this research project, culminating in a vocal-dance performance of *Shéhérazade* by Maurice Ravel, where I was able to successfully integrate voice and dance in a way that was convincing to myself, as well as my coaches and colleagues. I feel that the process of developing this final artistic result has allowed me to experiment and engage with a wider range of expressive possibilities. Furthermore, through my extensive and combined voice and dance preparation, I feel that the research process has allowed me to become more connected with my body, and to better understand and train my voice as a living, breathing instrument.

In recent years, the integration of dance into vocal performance has been a growing trend seen in opera and performance companies, such as Dutch National Opera, Opera Vlaanderen, Nederlandse Reisopera, and Experience Vocal Dance Company Dance, and movement experts have been invited to many workshops to work with singers in optimizing performance. This can be seen in vocal education programs such as the Dutch National Opera Academy (DNOA) and Codarts Rotterdam University of the Arts. This coincides with the broader trend within the contemporary performance environment, which increasingly demands innovative and multifaceted performers. In light of this trend, my research can help to encourage and inspire other classical vocalists to consider the incorporation of dance as a valuable way

to develop their vocal technique and musical understanding. Furthermore, for classical vocalists already interested in incorporating dance into their vocal performance, this research can provide a number of valuable practical tools and insights, and help them to become more interdisciplinary performers.

Documentation of the intervention cycles

5. First intervention cycle

5.1 Overview of first intervention cycle

In the months following my initial feedback on my artistic research proposal I began my data collection and exploration into my research topic. I started following a dance conditioning class at Dans Centrum Utrecht in December 2017. From March 2018 I advanced to the Basic Modern Dance Class that has a more concentrated focus on technique and choreography. I participated in a private movement session with Katharina Conradi, a dance therapy coach, followed by an interview where we discussed what my starting points as a beginner dancer could/should be. With these first steps, I began to experiment with dance to the music of my chosen repertoire: *Shéhérazade* by Maurice Ravel. These experiments were all video recorded (See Appendix 1). I then had interviews with three other dance experts; Jozefien Debaillie, Heather Ware and Lenna Schouten. In these interviews I had the opportunity to show my experiments and ask for their professional feedback and advice on dancing while singing. I found these interviews very informative and the details are outlined in chapter 3.3: Data Collection Summary. An added benefit was that in these interviews they all agreed they would be more than happy to give me continual feedback as I continued my experimentation. Throughout my experimentation process I documented my self-reflection process in a journal which you can find in Appendix 5: Experiment recordings along with reflections in Appendix 1.4: Reflections on Experiments and Ethnographic Participation. Through my literature research I discovered there was little to no literature that would specifically help my exploration and experimentation in this intervention cycle, so with the advice from my research coach I moved on to desk research. I also created a musical/poetry analysis of the vocal score. Through this analysis and with the suggestion from one of the dance experts I created a simple movement/theme analysis and a rough choreography for myself. With my dance experiment recordings and my rough choreography analysis I began to create the first draft of an annotated movement score. See Appendix 2.

I would begin with creating a dance improvisation/experimentation, then interview one of my experts, receive feedback, analyze the feedback and then choose what I could apply to my next videos. I decided to not yet work with a choreographer but with dancers. I still wanted to develop my dance technique and become more secure in establishing a stronger identity in dance, as well as make my initial decisions based on my own understanding and interpretation of the music. In my feedback session I was advised to analyze and interview singers who sing and dance. In this cycle I was able to have an interview with Charlotte Riedijk where we were able to discuss her approach to dancing while singing and her insight into what she experiences when she dances and sings. I asked the dancers about their process and experience in how they go about creating a dance piece with vocal music. See Appendix 1.1

5.2 Reference recordings

Reference recording 1

Karin Timmerman-Deddens

1. A Study and beginning interpretation of “La Flûte enchantée” from *Shéhérazade* by Maurice Ravel

Date: November 23, 2017

Duration: 2:49

Link: <https://youtu.be/P8m1-ueiniM>

Reference Recording 2

Karin Timmerman-Deddens

2. Experimentation with dance improvisation and singing to “La Flûte enchantée” from *Shéhérazade* by Maurice Ravel

Date: February 21, 2018

Duration: 2:57

Link: <https://youtu.be/pHERiH3rRWI>

5.3 Reflection & Feedback

I have included two reference recordings in my intervention cycle as I will be exploring and experimenting with both my voice and with dance. Because I am a beginner dancer my research coach and I thought it would be best for me to first explore my capabilities within dance separate from singing. In some of the dance experimentations I am singing but for now I am not analyzing the voice in the dance recordings, only my movements.

Through my reference recording, a basis and starting point to my research, I learned a few things about the direction for my research. Through my analysis of the first reference recording of only singing, I noticed that my performance was quite mechanical and the dynamics were flat. I realize I am still in the beginning stages of studying the piece but I will continue to improve the colour and expressivity and give more contrast in dynamics to avoid sounding mechanical. In my first reference recording my French pronunciation can have some improvements to better express the French text and poetry. I received some feedback from my teacher, Henk Neven, in my voice lessons where he answered some of my questions about the *Shéhérazade* and my overall vocal performance. He gave me some feedback on my singing over the past few months saying that my voice has become freer with less tension in my middle range but I still need to further release tension and develop my use of legato, supported by breath control. Along with this, he mentioned I needed to refine my vowels and vowel placement so they can support the ease of legato. This refinement of legato can help me in my phrasing when I begin my score analysis and also my experimentation with expression of the storyline. Specifically, about my performance of *Shéhérazade*, Henk said the tessitura is in my mid range where I really need to focus and feel the openness and relaxation: “That’s where your sound will really shine.” He mentioned I shouldn’t drop energy when the melody goes into mid-range or chest voice. The more relaxation and openness I have, the more colour I will have and therefore my text will be more apparent. In order to help my French text and connection with legato in the melody Henk suggested I listen to la belle epoch French actress, Sara Bernhardt. Sara Bernhardt speaks with a very melodious tone with much variety of pitch and elongation of vowels. An example of what I listened to can be found in Appendix 2 Critical Media.

I was able to receive feedback on my first dance reference recording from four dance experts, dance therapist Katharina Conradi, dancer Jozefien Debaillie, dancer Heather Ware and dancer/dance instructor Lenna Schouten for my first reference recording of dance. It was very interesting to receive many different opinions which encouraged me to explore different avenues, such as dancing against the music rather than with it or first improvising without any music at all and then bringing this to the music to see what dynamic can be created. Some of the comments were very similar but other comments were quite contradictory therefore making it a little confusing for a beginner dancer. I was able to interpret and apply what would best serve me as a classical singer.

Katharina Conradi was the first to give me feedback. This movement session was recorded but because of technical issues I was not able to receive it. She mentioned I had good embodied presence but I would just need to get more practice, strength and variation. She gave me specific suggestions that I used in my interventions such as, using the full length and extension of my arms and legs, moving my torso and spine more and exploring strong-weight.

Jozefien Debaillie was instrumental in my search to understand and develop a process for beginning to dance as a singer. She suggested I analyze the musical form and give that form also to the dance. Each

movement of the musical piece can be a different emotion or quality and dance. From there I could create a rough choreograph, see Appendix 1.1: Unabridged interviews. Jozefien mentioned I could, "... work more with silence and stillness in the dance as well as giving small movements more time and importance". She was commenting on the fact that in my experiment recording I was constantly moving with big large gestures. She said in some areas in the piece I could use more stillness, to not be afraid to stand still for a little while. This can be as much or more effective as big movements. She also suggested I could take smaller movements, like the movement of a hand or a finger and give these movements more time and focus to develop and be perceived by the audience.

Heather Ware commented saying "This is a personal preference of me but I would find it exciting to see how the dynamics could be different from each other. When they are pointing in the same direction for me I feel like they are explaining to me what I already know. The dance is actually expressing the same thing as the music. It feels sometimes like you are putting both sugar and honey on bread instead of putting peanut butter and honey on bread which makes it more of an exciting combination." For an example of what Heather is talking about please see Appendix 1 for Recording 2 Hearing this after hearing what Jozefien suggested was a little confusing. As mentioned earlier, because of my inexperience with dance and my beginning process, I decided, for the moment, to stick with expressing the music through improvisation. Both Jozefien and Heather mentioned I had a clear connection between physicality and the music.

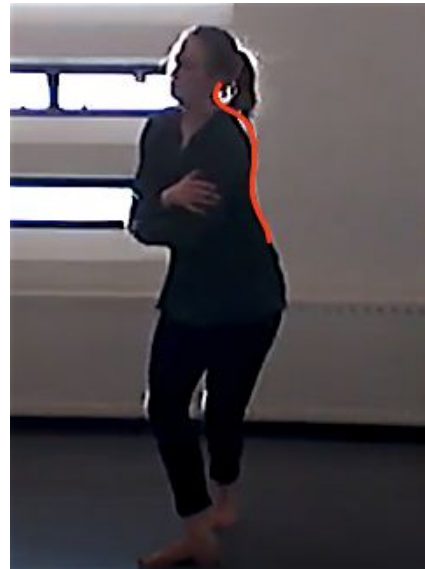
Something that Heather also mentioned, and that I have also applied in my intervention, was about my alignment: She said that my alignment was very good when I was singing and not very good when I was dancing, see Appendix 1 Recording 2. Figure 1.1 shows two pictures taken from the reference recording, which Heather commented on. At 1:45 and 2:29 in the recording one can see that I am dancing without singing and I am not aligned, whereas at 0:29 I am singing and my posture is more upright and my neck and head are aligned with my spine.

Figure 1.1

(Not Aligned: Dancing)



(Not Aligned: Dancing)



(Aligned Dancing and Singing)



She said, “I think you should have this feeling that even when you are moving there is still a voice coming out.”

Lenna Schouten was my last dance expert to give me feedback, she is also my dance instructor at Dans Centrum Utrecht, and therefore she is able to observe me every week. Lenna mentioned that my first dance improvisation was quite rich in the upper body, using a lot of gestures. She mentioned that the lower part of my body needed more “grounding”. In the next experiment recording, see Appendix 1 Recording 2 Lenna could see I was using my legs and the floor more, with more variety thanks to my analysis of the form and the simple choreography I created from that. After watching both the first dance reference recording of pure improvisation and the following experiment recording (3c) with rough choreography, she said that I should bring the two together. In my improvisation she saw more moments that really connected with the voice and it was more expressive. In the next one it was more of a choreographic choice that I wanted to be somewhere and that’s a challenge because if you set movement it can also get a bit outside of yourself. She said in my next dance experiments if I combine the rough choreography and the improvisation within that, that will make it much more interesting. For full feedback comments see Appendix 3.

I received some informal feedback from Charlotte Riedijk during an interpretation masterclass with the classical singers. We were rehearsing staging for the opera production of *Così Fan Tutte* by Mozart where I was singing the role, Fiordiligi. She made a comment that I was very “grounded”, definition discussed above in research process and findings. Charlotte mentioned that this made me very expressive in a convincing way and also grounded my voice, especially in recitative (speak-singing). Specifically, when I was walking across the stage, she mentioned that my feet were strong that my walk was clear and had definitive purpose, which made my action clear for the audience. In the recitative my voice had more depth and clearer diction.

My main subject teacher, Henk Neven, gave me feedback and mentioned that he could hear the movement had had a good influence on my singing, but it was still a little too early to make definitive claims about the affects strictly specific to my singing. Dance also had a good influence on my mental performance because the movement encouraged me to follow the music and be “busy” with my body rather than be “busy” in my head, therefore creating less chance for over-analyzing and tension. I worked on releasing tension from my body and finding more grounded posture which helped free my

neck/shoulder and throat area, essential for good vocal production. This was achieved through my yoga practice where I focused on strengthening the muscles, encouraging relaxation and stretch in the muscles and joints. I also started dance lessons which helped me develop more strength and technique in how to move the body from the core. These practices encouraged my body awareness and my ability to move parts of my body through the breath in a healthy and precise way. I brought this dance and yoga practice into my own vocal practice, focusing on origin of movement coming from the core. The more I practiced yoga and dance, the more I could rely on muscle memory to correct bad posture or unnecessary tension. If I couldn't rely on muscle memory, I know had the knowledge and tools on how to correct it myself.

As I analyzed the difference between my reference recordings and my new recordings I noticed development in areas such as the use of stillness and giving importance to small movements, for example see Appendix 1 Recording 3 <https://youtu.be/-v4lnRCqRJM>. In the middle of "La Flûte enchantée" there is a moment of soft quietness where the singer describes the sound of the flute at 1:29. I thought this moment would best express the text and the melody if everything else was still. Another moment of stillness is exhibited at 3:30, which is the opening of "L'indifférent". Bernac suggests that the singer sing with great tenderness, admiringly with a sensuous atmosphere (Bernac, 1970, p. 248-249). I felt that this could be mirrored in a simple and understated movement. From there the sensuous atmosphere could grow and the contrast is then more poignant.

As my dance experiment recordings progressed I noticed the development of better form, direction and variety. I still found that the moments with quick and strong energies seemed vague and scattered. I could still give more time to each individual movement, feeding them and making it cleaner. I was moving more naturally within improvisation and the rough choreography, but I felt that sometimes my actions didn't reflect the storyline or what I wished to express vocally. See Appendix 2 Figure 2.2 under parameters dynamics and technique.

5.4 Data collection

For my data collection in this intervention cycle I applied three research strategies; experiment, desk research and ethnography.

Interviews

I began my research by interviewing four dance experts. These interviewees included dance therapist Katharina Conradi, dancer Jozefien Debaillie who has worked often with singers, dancer Heather Ware who has collaborated with musicians such as cellist Jakob Koranyi and vocalists Matthijs van der Woerd and Henk Neven, and dancer Lenna Schouten professional dancer, dance instructor and choreographer. Because of the nature of my explorative research, I was also open to see where the interviews could go. Therefore all of the interviews were conducted in a semi-structured manner. During the last three interviews I was already able to show some of my dance experimentation and receive feedback from these experts. See Appendix 6 for Transcriptions of interviews.

Literature Research

Through my literature research I discovered literature that is significant to the understanding of Ravel and his relationship to the poetry and aesthetic of his pieces. Roger Nichols' book called *Ravel Remembered* includes first hand accounts from colleagues and friends of Ravel, where they give insight into Ravel's musical personality and temperament. In addition to *Ravel Remembered*, another book that is relevant to the understanding of Ravel's *Shéhérazade* is Arbie Orenstein's *Ravel, Man and Musician*, specifically his chapter on "Ravel's Musical Language". This chapter speaks of the techniques, motifs and interpretations that influenced Ravel's early works including *Shéhérazade*. See Appendix 5 Critical Media and Literature. Orenstein's article on "Maurice Ravel's Creative Process" in the Musical Quarterly (1967) was also valuable in understanding possible interpretations of Ravel's *Shéhérazade*.

Because there was little literature research available that would specifically help my exploration and experimentation in this intervention cycle I continued my desk research focusing on finding inspiration through informal media such as videos through Youtube or Vimeo. Included in my desk research were YouTube videos where I observed and analyzed choreography and movement to music, most often classical music. One film that struck me was “Elements of Life: Air, Earth, Water, Metal, Fire - Contemporary Dance Choreography | Momo Sanno (April 2, 2015)”. This dance film and choreographer combined and explored elements that I am familiar with in acting technique: using the different energies of air, water, fire, and earth. It was interesting to see how the choreographer/dancer explored these elements in movement and how I could then relate and apply this technique with my own performance exploration. One of my dance experts, Jozefien Debaillie, recommended that I look at some professional dancers and dance videos to find inspiration for choreography and also how to follow and copy movement. See Appendix 5 Critical media and Literature. Through this desk research I found dance films such as Shift-Dance Film by choreographer Ela Olarte where she “explores turbulent and peaceful perspectives within an individual”. This confirmed the feedback given to me by my dance experts suggesting I explore the difference between stillness, small movements and strong weight and quickness etc.

5.5 Towards score analysis

I was able to apply some of the information in the literature to my analysis and interpretation of *Shéhérazade*. These examples include: Nichols (1987) mentions that Ravel had a “marked taste for the recondite” and often “avoided direct expression of emotion”. Ravel himself mentioned a specific area where this aversion of direct expression of emotion can be noticed, in the openings of “Asie” and “L’indifférent”. I would like to tie this to what Pierre Bernac (1970) suggests, where he says the opening six bars of “Asie” should feel like a world of dreams. I imagine this “world of dreams” to mean images that are vague and strange, stark in contrast but unidentifiable.

Ornstein (1975) talks of Ravel’s preference in early works for the use of dance rhythms, the music of Spain, archaic pastiche, exotic orientalism and contemporary impressionistic techniques. The orientalism is often reflected in the melody of the clarinet and flute as found in the opening bars of “Asie” where the clarinet suggests a harmonic minor scale. Ornstein mentions, “Throughout Ravel’s art one finds a clear melodic thread, and he once told Vaughan Williams that in his opinion, there was ‘an implied melodic outline in all vital music,’” (ibid.). This emphasis on melodic line is evident throughout the work from the establishing melodies of the Eb clarinet in the opening bars of “Asie”, “La Flûte enchantée” and “L’indifférent”. Ornstein states that Tristan Klingsor’s poetry exhibited clarity, balance and communication with the reader.

I completed a basic score analysis of *Shéhérazade* by Ravel mostly influenced by the commentary of Pierre Bernac in his “bible” for, “The Interpretation of French Song” (Bernac, 1970) See Appendix 4. Included in this book is the authoritative translation of song text, pronunciation and detailed suggestions for performance and interpretation. In my second intervention cycle I went more in depth into using score analysis to help determine my artistic choices.

Text analysis

With this literature I was able to start to formulate some interpretative ideas about the french text. What I learned from Bernac and Nichols is that the interpretative performer should not show direct emotion and portray vague images that are strange, stark in contrast but unidentifiable. As Ornstein suggests, Ravel found the melodic line vital to the music as seen in *Sheherazade*, most notably in opening lines of *Asie* and *L’indifferent*. Also incredibly important to the interpretative *vocal* performer, is Ravel’s (and Klingsor’s) treatment of the french text. This is confirmed by Ornstein, Bernac and Edward Lein. Ornstein quotes Klingsor, “Rhythm in poetry, music and in painting, is the artist’s foremost resource” (Ornstein, 1975). Bernac echoes this in his suggestion in bar 7 of “Asie” where the vocal line should sound like recit with

much legato but precisely in time (Bernac 1970). Debussy also heavily influenced Ravel. Orenstein says, "Ravel set this text syllabically, in quasi-recitative fashion resembling orchestral motifs through the influence of Debussy" (Orenstein, 1975). Lein also corroborates this statement in saying, "When Ravel decided to set three of Klingsor's poems he made the poet re-read the lines aloud repeatedly, hoping to capture the rhythms of French speech patterns as perfectly as had Debussy" (Lein, 2009).

The first step of analysis was to see who the "speaker" was, who tells the poem. The title of the song cycle is *Shéhérazade*, yet, Shéhérazade the character is never mentioned directly. I believe Klingsor in this song cycle is implying that Shéhérazade is the story-teller, the orchestrator of the world(s) in these poems. Included is a copy of my own french text with english translation.

The first piece "Asie" is a long, incredibly descriptive poem. Because the poem is so long, I think it is comprised of two parts; (1) Shéhérazade describing "Asie" and well as (2) Shéhérazade reliving or imagining "Asie". She wants to step out of reality and into the dream of "Asie".

Asie	Asia
<p>Asie, Asie, Asie. Vieux pays merveilleux des contes de nourrice Où dort la fantaisie comme une impératrice En sa forêt tout emplie de mystère. Asie, Je voudrais m'en aller avec la goëlette Qui se berce ce soir dans le port Mystérieuse et solitaire Et qui déploie enfin ses voiles violettes Comme un immense oiseau de nuit dans le ciel d'or. Je voudrais m'en aller vers des îles de fleurs En écoutant chanter la mer perverse Sur un vieux rythme ensorceleur. Je voudrais voir Damas et les villes de Perse Avec les minarets légers dans l'air. Je voudrais voir de beaux turbans de soie Sur des visages noirs aux dents claires; Je voudrais voir des yeux sombres d'amour Et des prunelles brillantes de joie En des peaux jaunes comme des oranges; Je voudrais voir des vêtements de velours Et des habits à longues franges. Je voudrais voir des calumets entre des bouches Tout entourées de barbe blanche; Je voudrais voir d'après marchands aux regards louches, Et des cadis, et des vizirs Qui du seul mouvement de leur doigt qui se penche Accordent vie ou mort au gré de leur désir. Je voudrais voir la Perse, et l'Inde, et puis la Chine, Les mandarins ventrus sous les ombrelles, Et les princesses aux mains fines, Et les lettrés qui se querellent Sur la poésie et sur la beauté; Je voudrais m'attarder au palais enchanté Et comme un voyageur étranger Contempler à loisir des paysages peints Sur des étoffes en des cadres de sapin Avec un personnage au milieu d'un verger; Je voudrais voir des assassins souriant Du bourreau qui coupe un cou d'innocent Avec son grand sabre courbé d'Orient. Je voudrais voir des pauvres et des reines; Je voudrais voir des roses et du sang;</p>	<p>Asia, Asia, Asia, Ancient, marvelous country of stories of a wet nurse Where fantasy sleeps like an empress In her forest filled with mystery. Asia, I wish to go away with the boat Cradled this evening in the port Mysterious and solitary And which finally opens her violet sails Like an enormous bird of night in the golden sky. I wish to go away, toward the islands of flowers, Listening to the singing of the wayward sea, With it's old, bewitching rhythm. I wish to see Damascus and the cities of Persia, With their light minarets in the sky; I wish to see beautiful silk turbans On dark faces with bright teeth; I wish to see eyes dark with love And pupils sparkling with joy In skin yellowed like oranges; I wish to see velvet robes And clothes with long fringes. I wish to see pipes held between mouths All surrounded with white beards; I wish to see avaricious merchants with shift glances, And judges, and viziers Who with a single movement of their bending finger Decree life, or death, according to their desire. I wish to see Persia, and India, and then China, The pot-bellied mandarins under their umbrellas, And the princesses with dainty hands, And the scholars who quarrel over poetry and beauty; I wish to linger in the enchanted palace, And like a foreign traveler Gaze at leisure upon painted country-sides, On fabrics in fir frames, With a person standing in the middle of an orchard; I wish to see smiling assassins, The executioner who cuts an innocent neck With his great curved Oriental blade. I wish to see paupers and queens; I wish to see roses and blood;</p>

<p>Je voudrais voir mourir d'amour ou bien de haine. Et puis m'en revenir plus tard Narrer mon aventure aux curieux de rêves En élevant comme Sindbad ma vieille tasse arabe De temps en temps jusqu'à mes lèvres Pour interrompre le conte avec art...</p>	<p>I wish to see death caused by love or even by hate. And then returning, later Tell my story to the dreaming and curious Raising, like Sinbad, my old Arab cup From time to time to my lips To interrupt my tale with art. . . .</p>
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In "La Flûte enchantée" Shéhérazade is outside of the story, perhaps it is a story of someone unknown, someone he knows or perhaps an experience from her own past? In any case, in this song I, the singer-dancer have decided to act and dance as the young girl herself. Shéhérazade still "sings" but only as narrator.

<p><u>La Flûte enchantée</u> L'ombre est douce et mon maître dort Coiffé d'un bonnet conique de soie Et son long nez jaune en sa barbe blanche. Mais moi, je suis éveillée encor Et j'écoute au dehors Une chanson de flûte où s'épanche Tour à tour la tristesse ou la joie. Un air tour à tour languoureux ou frivole Que mon amoureux chéri joue, Et quand je m'approche de la croisée Il me semble que chaque note s'envole De la flûte vers ma joue Comme un mystérieux baiser.</p>	<p><u>The Enchanted Flute</u> The shade is sweet and my master sleeps, Wearing a conical bonnet of silk, And his long yellow nose in his white beard. But I, I waken again And hear outside The song of a flute pour forth By turns sadness and joy. A song by turns languorous and frivolous Which my dear lover plays, And when I approach by the window. It seems to me that each note steals away From the flute toward my cheek Like a mysterious kiss.</p>
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The last piece "L'indifférent" can be organized into three stanzas. The first stanza is five lines, the second is four lines and the last four lines as well. In the first stanza Shéhérazade describes the figure and the figure's beautiful outlines. In the second stanza she invites the figure. The last four lines depict rejection and even a touch of loneliness but end still with appreciation for the figures beauty. In my interpretation of the text I have Shéhérazade looking at the figure but as she speaks about the figure she starts to get lost in her thoughts. The dance from the second stanza on is her being lost in her thoughts. Only at the end does she come back to reality again, slightly disappointed, slightly lonely.

<p><u>L'indifférent</u> Tes yeux sont doux comme ceux d'une fille, Jeune étranger, Et la courbe fine De ton beau visage de duvet ombragé Est plus séduisante encor de ligne. Ta lèvre chante sur le pas de ma porte Une langue inconnue et charmante Comme une musique fausse. Entre! Et que mon vin te réconforte... Mais non, tu passes Et de mon seuil je te vois t'éloigner Me faisant un dernier geste avec grâce Et la hanche légèrement ployée Par ta démarche féminine et lasse...</p>	<p><u>The Indifferent One</u> Your eyes are soft, like those of a girl, Young stranger, And the fine curve Of your handsome face with shadowed down Is more seductive still. Your lip sings, on the step of my door, A tongue unknown and charming Like dissonant music. Enter! And let my wine comfort you. . . . But no, you pass by And from my door I watch you depart, Making a last graceful gesture to me, Your hip slightly bent In your feminine and weary gait. . ..</p>
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Experiments and fieldwork

I included some examples where I found that the movement inspired expression regarding the parameters mentioned in my research question; phrasing, connection with instrumentation, timbre, and release of tension. In my dance improvisation I was inspired to let my upper body be pulled down by gravity, this can be seen at 1:30-1:35 available in Appendix 1 Recording 2. In this particular section I sang “Ta levre chante sur le pas de ma porte. Une langue inconnue et charmante, comme une musique fausse,” or in English, “Your lip sings on the step of my door. A tongue, knowing and charming, like dissonant music.” I used this movement of my body to change the timbre of my voice. My voice went naturally a little deeper and a richer timbre as I moved to the ground and as I bent over. By changing this timbre I found I could better express the sensuality that Pierre Bernac (1970) mentions should be incorporated in this piece. Bernac (1970) suggests that the piece should always maintain precise rhythm and tempo while still remaining legato. This can be a challenge for singers as often Ravel includes quasi recitative in this piece. I found that dance was especially helpful in maintaining consistent breath support, release of tension and movement through the phrases. This can be seen in my initial dance reference recording at 1:52-2:15 in comparison to my reference recording without dance at 1:50-2:15 where there is less movement in the melody and it is more static.

In ethnographic research I collected data through participation in various classes such as; a movement coaching with Katharina Conradi, a movement masterclass and somatic vocal dance workshop with Marisa Grande, and a body in space workshop with Katharina Conradi. After these classes I reflected on and documented my experience. I also participate(d) in weekly modern dance classes to strengthen my dance technique at Dans Centrum Utrecht under the instruction of Lenna Schouten and now Laisvie Ochoa Gaevska. I collected reports and reflections on the experiences and results of my dance workshops and experimentations. See Appendix 7.

5.6 Intervention

This intervention cycle mostly focused on my exploration of dance and how my physical instrument can and did react to it in vocal performance, and eventually how I could use it for the benefit of my vocal performance.

Included here is a list of the performance decisions I made in accordance with my data collection and corresponding feedback. For annotated movement score see Appendix 4.

Performance decisions based on feedback:

- Explore strong weight
 - Included in “La Flûte enchantée” from bar 18-20. (<https://youtu.be/-v4lnRCqRJM?t=70>)
 - This can be seen in “L’indifférent” bar 19. (<https://youtu.be/-v4lnRCqRJM?t=260>)
- Use more stillness and rest, then with breath, move again.
 - You can see this in the movement score in “La Flûte enchantée” bar 18.
- Direct movement into space
 - Included in “La Flûte enchantée” bar 3 and 8. (<https://youtu.be/-v4lnRCqRJM?t=11>)
- Take one simple idea and work with that. A way to do this was to assign myself physical tasks. Heather suggested keeping my legs still and using the upper body in space in keeping the alignment and using the torso and spine in curving and rotating motions.
 - This is demonstrated in “L’indifférent” in the opening fifteen bars.
- Ground the lower body. In order to feel the weight of feet and using heel to toe motion, Heather suggested wearing shoes. I wore shoes while I warmed up and then took them off when I wanted to dance.
- Give importance to small movements
- Be aware of the origin of movement for e.g.; the initiation in stretching the arm out or bringing the arm in and how many different ways can you bring it in. Whatever way you choose, it should take the fullest expression of that.

- As stated earlier, Heather Ware made a comment about my alignment (see Appendix 4). In my following dance experiment recordings I really focused on keeping alignment, not only for my dance but also for my voice so that both operations could function most efficiently.

Some of the performance decisions like; exploring strong weight, directing movement into space and giving importance to small gestures, I developed in my dance lessons with Lenna Schouten. The other performance decisions like; assigning myself a physical task, grounding the lower body and using more stillness and rest, I developed and practiced through my desk research: observing, copying and drawing information from the choreography of different dancers.

5.7 New reference recording

7. Dance experimentation/improvisation to “La Flûte enchantée” and “L’indifférent” from *Shéhérazade* by Maurice Ravel

Karin Timmerman-Deddens

Date: March 21, 2018

Duration: 6:11

Link: <https://youtu.be/-v4lnRCqRJM>

5.8 Reflection

In this intervention cycle I was challenged to refine and strengthen a skill set in dance. Although dance had not been my creative focus in my education and career to this point, I was very keen to develop my skills in order to broaden my expressive and performance possibilities. I believe that I gained a great deal of knowledge in the past months due to the research.

In experimenting and trying something new I found myself quite vulnerable because I was inexperienced with dance. I am an experienced vocal performer and am used to performing at an advanced level. As a beginner I felt quite clumsy and out of my comfort zone, but with this vulnerability came growth. I found that my voice was benefiting from the refinement and strengthening of my dance skills. I became more aware of how my body moves, how it is a full instrument. I was more responsive to how I could feed movements and ideas to their completion. I was more attentive of the support and energy my body could give my voice. In my first dance reference recording I had fluid movement but little form, direction or shape. As I continued to participate in dance classes, collect my data, receive feedback from experts and experiment with dance recordings I began to recognize how my body and my voice can work efficiently together to express music in performance. While I had not yet reached my goal, there was a noticeable development between my first and last dance recordings.

6. Second intervention cycle

6.1 Reference recording

17. Performance singing and dancing “L’indifférent”

Karin Timmerman-Deddens

<https://youtu.be/E2QbTYFICTo>

Date: November 22, 2018

Duration: 3:11

6.2 Self-reflection and feedback

In the beginning of this intervention cycle I had a goal to analyze all of my data collected so far and discover how dance enhanced my musical expression, but the more I experimented and the more I analyzed the more I realized that my analytical discoveries could not determine whether musical expression (as a whole) is enhanced or not. This approach was too assumptive. These analyses were most effectively used in the process of data collection, which helped me develop my creation (and therefore artistic choices) throughout the project, rather than evidence of any artistic result. Instead of aiming for enhancing expression I instead decided to focus on the process of bringing singing and dance together in one performance and how these two disciplines could inform each other and eventually how they could become one expressive performance.

On November 22, 2018 I performed ‘L’indifférent’ in one of the vocal department Interpretation masterclasses. These masterclasses are held every week with a different instructor and every few months with a movement/dance expert as part of the Optimal Performance Practice project. This recording was my first step in performing my findings in front of an audience. I performed in front of my vocalist peers, my main subject teacher, and vocal dance expert, Marisa Grande. Henk gave feedback saying that the moving language and the singing language could be more “one”. He felt that the physical language could gain more from having its own subtext. By subtext Henk means it’s own story-line He also mentioned that my conscious choices to dance with the music or in contrast to the music could be more clear. Henk mentioned he thinks my first steps have been good, but I now have to push the boundaries more. My recordings were quite careful. If I want to continue, both languages have to be quite convincing in performance. My musical expression with voice and dance would benefit from all of these aspects. Henk felt that I had already started integrating some of these aspects while working with Marisa in the masterclass.

In the masterclass I worked with Marisa Grande. She first gave comment on my performance as a whole saying that in my performance I am speaking in two languages, voice and music and dance. These languages have to have a dialogue. I need to go deeper in both languages. They inform each other. She mentioned what she sees in my performance is that they do not communicate with each other. She then asked me to perform again with this in mind. She suggested, “It’s not about doing it good, it’s about doing it beautifully sublime.” After I had performed it again she mentioned that I started in a totally different way and that now she and the audience could see me, be convinced by my intention and were engaged with me from the beginning. She said I have to investigate, to see if kinesthetic experience has a place in my research. She said, “When there is an experience that goes through you, is perceived by you, it is then delivered (gesturing to the audience)”. In concluding remarks she mentioned I should continue to ensure the two languages are actually supporting and informing each other.

The experts consulted for feedback in interviews were Henk Neven (main subject teacher), Kevin Skelton (singer/dancer), and Marjolein Niels (classic vocalist with singing/dancing experience). Marjolein

mentioned that she found I had a really nice research topic, artistically but also to write down and document the process. She said that my dance does support my expression and that it gives me a potential wider range of colours and possibilities. She asked the question, What does movement in space do for the audience? ... "That it is important ... how it is presented and received by the audience." Kevin Skelton asked me the question whether I wanted to improve my singing through movement and dance or was I searching for a different type of expression which integrated movement and dance. I told him it was the latter, that I wanted to find a different type of expression that integrated movement and dance. He also mentioned that he found the contrast with minimalistic movement and romantic music was very effective. For full interviews see Appendix 6 for Transcription of Interviews

I first worked with my co-repetitor to create a piano-reduction accompaniment recording for the entire *Shéhérazade* song cycle. This was very helpful to allow me to dance and sing with my own interpretation of the vocal line (to the certain extent allowed within the accompaniment). The reference recordings are of the last two pieces of the song cycle, "La flûte enchantée" and "L'indifférent".

When I analyzed these reference recordings, I discovered that there were moments where I was not satisfied with the affect the dance had on my voice or vice versa. For detailed parameter analysis please refer to Figures A1-8 in Appendix 2). I connected with dancer, dance instructor and choreographer, Laisvie Ochoa Gaevska, who is currently following the Master of Choreography at Codarts, to help me find solutions for these moments. I also found that in my reference recordings the dance still lacked clarity. The movements need to be practiced and fine-tuned. As mentioned by Henk, I was not engaging enough in either language and therefore they are not supporting each other to utilize each other's potential.

6.3 Data collection

Literature & Desk Research

As mentioned above, I wanted to more clearly define what musical expression could mean in performance practice and also investigate what other possibilities (in regards to musical expression) were available for me to experiment with. If one looks to the Grove Music definition of musical expression, it is defined as "The art of playing or singing with a personal response to the music" (Baker, 2001). Orning suggests, "A fundamental question is how to understand music, not as a work written in a score but as a living object, as performance, sound, action and embodiment" (Orning, 2017). Some of my findings included clearly defining parameters such as phrasing, dynamics, timbre and articulation and finding identifying possibilities within these parameters. For example possibilities for timbre: light, bright, clear, focused, thin, tight, pinched, sharp, shrill, strained, warm round, rich, dark, deep, mellow, resonant, heavy, flat, breathy, unfocused. These are addressed in the research strategy section of this thesis.

I studied videos by singer-dancer experts such as Kevin Skelton, Experience Bryon and Marisa Grande. Kevin Skelton is a singer-dancer currently engaged in 'Integrating Performing Practices' research. Marisa Grande is a somatic vocal dance expert. See links provided in Appendix 5.

Experience Bryon is a pioneering expert on interdisciplinary performance practice with a focus on physical/vocal praxis. Her book on "Integrative Performance: Practice and Theory for the Interdisciplinary Performer" was very inspiring for me. In this book Bryon addresses the theory behind the "who, what and how" of the integrative performer and also offers practical exercises and information for the field of interdisciplinary performing. She depicts a scenario that when a child is asked to sing, they invariably act and dance as well, or when asked, "to recite a poem or play a character, they sound and move with their entire breathing body and voice" (Bryon, 2014). She later reflects on this saying, "We were centered in our bodies, our breath was free, we had incredible vocal resonance in any physical position, we were emotionally available and unapologetically spontaneously creative" (Bryon, 2014). Bryon confirmed my experiences that dance benefited my voice in a variety of ways (First Intervention Cycle 7. Reflection on process). She suggests, "[Integrative Performance Practice] has proven time and time again to strengthen

and streamline an approach to traditional methods, when this is what is desired” (Bryon, 2014). Her practice, also the practice that Kevin Skelton is familiar with, was valuable in helping me find a connection between the two disciplines of singing and dancing. This will be discussed in my research findings in development of artistic result.

Shéhérazade storyline

The character, Shéhérazade, where the poetic cycle is named after, is a storyteller. Tristan Klingsor’s (Leon Leclère) poems are a description of these stories and the lands from where they originate. In “Asie” I imagine Shéhérazade (who I portray in dance and voice) enters the world she is about to describe. She observes, marvels and even begins to become involved in the land of this poem.

“La flûte enchantée” is a story where Shéhérazade speaks of a young girl in an exotic land experiencing the excitement of romance for the first time. In the quiet of a hot afternoon a young servant girl is the only one awake. Her master is asleep and this is her chance to have a little bit of the world to herself. I portray the young girl as she follows the sound of the flute played by her lover. The dance represents the innocence and new experiences of the girl. But her freedom is short-lived and she must return to her master.

The last piece is a story of a woman who becomes infatuated with a stranger she sees in the street from her doorway. In the beginning of *L’indifférent* I have raised arms as if the character is leaning on a doorway. This position was drawn from my improvisation, it was not originally meant as a gestural position but I liked the movement so I incorporated it into my choreography. As Shéhérazade observes a stranger walking by, she is fascinated. She then enters a world of thought and emotion that has been brought on by watching this beautiful stranger pass. I, the dancer, leave the character at the ‘doorway’ and become the thoughts of the character instead, moving in and out of the emotions the character experiences such as; infatuation, excitement, longing, rejection and enjoyment. After the stranger passes without looking at me, I return to the doorway.

The storyline/text analysis along with the score analysis made in my first intervention cycle helped me create my artistic choices of choreography as seen in my annotated movement scores of “Asie”, “La flûte enchantée” and “L’indifférent” available in Appendix 4. These annotations can also be found in the final artistic result recording if closed captions are enabled.

Interviews

In the previous research cycle my interviews primarily involved dance experts. In this intervention cycle I, with the advice of my research coach and experts, wished to focus on classical vocalists with singing-dancing experience. In these interviews I was most interested in specifically discussing what the singer-dancers experienced when combining dance with voice in performance, what was required technically or physically, what their approach to beginning a singing-dancing performance would look like and what impact dance had on their voice and/or performance in general. I interviewed two experts, Kevin Skelton, a singer-dancer who has performed contemporary dance in vocal performance with companies such as the Nederlandse Reisopera, Veenfabriek, Zilbersee, Opera Atelier, etc., and Marjolein Niels a classical vocalist who has also performed contemporary dance in vocal performance with companies and productions like, Nederlandse Reisopera and ICK Amsterdam.

Throughout my research I noticed that there were obvious keywords and themes that kept appearing in my discussions with dancers and dancer-singers. In my recent experience in music education and my vocal performance network, instructors, faculty, directors, performers etc., I have noticed that dance and movement professionals are increasingly invited to work with singers to involve dance and movement in their vocal development and performance. This seems to be a collective, intuitive trend. I wanted to briefly address this trend through the themes referenced in the interviews. I began generally ‘coding’ these interviews to identify patterns in what the participants discussed in regards to the impact of dance on the

voice experienced by the interviewees as well as approaches and processes to incorporating dance into vocal performance. For lack of time, I was not able to complete this coding analysis.

Coaching sessions

Laisvie Ochoa Gaevska

In my working sessions with Laisvie I received informal feedback as we worked through my choreography. Laisvie suggested that I clean up the movements as they are sometimes unclear and also to make the movements more simple. Sometimes, I had created complicated choreography that would be hard to execute, sustain and then sing at the same time. Much of the technique we worked on pertained to the improvised part of my formula of dancing. Laisvie believed that it was best we keep the pre-meditated choreography I had already created. We worked on keeping the essence of the movements that I wanted but then making them a little simpler. We worked with the technique of principle movement. I needed to define a principle movement within the structure of the musical form that I had analyzed. We discovered that the principle movement that I wanted for 'Asie' was heavily reliant on circles. I could use this simple principle technique of "drawing" circles with different parts of the body; the hand, then the elbow, then the knee, then the elbow, then the leg etc.. I then needed to allow the body to respond within this principle movement and improvise in between the structured choreography. In 'La flûte enchantée' the principle movement is a lot about push and pull, reach out and bring in, in different tempos. The principle movement in 'L'indifférent' is working a lot gravity, floor work, being pulled to the floor or purposefully pushing away from the floor.

Kevin Skelton

In my working session with Kevin Skelton we began with an Introduction to the Integrative Performance Practice (IPP) which began with the body in resting positions and slow stretches, continually focusing on deep breath. Kevin described bringing awareness to three types of breath; unconscious, conscious and perceptible breath. The warming up slow stretches concentrated on the conscious breath, continually aware of inhale, exhale and the pause between. We then moved into exercises where we reached with both hands to grab something pull it towards our body and then release it again (Kevin used the image of a small baby chick for this session). To make the task simple and clear we reached out using three plains; the high-plain (above the head), the mid-plain (around the core/torso), and the low-plain (below the waist). All of this was using a conscious breath to propel the action. According to Kevin this breath-based practice was to open breath possibilities in areas of the body such as the joints and to become aware of where you breathe and to what extent.

Experiments

With the insight gathered from my literature research on musical expression and interviews I wished to continue to work towards bringing the two languages together into a convincing interdisciplinary performance. I had until this point built quite a comprehensive tool set to work in both languages but I was still lacking a cohesive connection where both languages together could be used as one expressive channel in performance. What I experienced when simultaneously dancing and singing, was that when both languages were performed separately or treated as separate arts, neither was effective nor enjoyable. I approached this problem in two ways.

Choreography vs. improvisation

In my previous intervention cycle experiments, and my analyzed data from these experiments, I was often confronted with the question whether my musical expression choices could be improvised or do they have to be pre-meditated? I found that I could use both. In certain moments in the pieces I had created pre-meditated choreography whose purpose was to add to my expression of the text, the vocal melody or respond to the orchestration of the music. I will discuss some of the pre-meditated choreography or

artistic choices which evidently became my interventions. These personal artistic choices were often influenced by the storyline, which then translated into a movement storyline.

I decided to experiment with either working with structured choreography or improvisation. Within each piece of *Shéhérazade* I would use a combination of the two. I found it was important to identify where I needed structure through choreography and where I needed more space to improvise ...

In my experiments I tried a few different rough choreographies that I had created (See Recordings 9, 10, 13, & 20 in Appendix 1). While working with my choreographies in my experimentation I noticed, especially with “Asie”, that I was struggling with a few challenges; (1) lack of stamina, lack of enough breath, (2) distraction from the music, interruption of the vocal line, (3) lack of dance material/vocabulary to fill the entire song cycle. In “Asie” in measures 93-115 there are two very difficult vocal passages. I found that I was running out of breath and too distracted by the dance to sing properly or give the music its appropriate nuances and expression. In this section in particular I decided I needed someone else to dance with me. In this section the dancer dances around me while I stand still, also standing still when I move to “the shadows” to sing about assassins, violence and blood.

This discovery led me to create a choreography that includes another dancer in most of “Asie” and in “L’indifférent” as well. This helped me solve my lack of stamina in the especially difficult vocal passages but also gave me more dance material to work with and, for myself as a dancer, more to react on in the environment when improvising.

Breath

With the information I gained from my coaching session I could now bring this Integrative Performance Practice in my own vocal practice and experimentation. As I continued to work with Kevin in the session and in my practice thereafter, I discovered that my dance and singing worked as an engine. I would breathe to begin, then my singing would follow and from that the movement would be initiated. The breath acted as a fuel for both the singing and the dance and also as a connection between the two. Perhaps this is not what a professional dancer would suggest for creating a dance performance but as a singer I found this method especially effective.

In my experiments I would consciously work through each movement that I had choreographed to see if (1) the breath supported the movement (2) the breath could flow freely while moving (3) that therefore the voice could also flow freely while moving. This can be seen in Recording 24 Experiment with breath, <https://youtu.be/FbEry055HTE>).

In order to address the discoveries I made in regards to the affect of dance (negative or positive) on my vocal technique and musical expression, I created analysis charts for each recording, documenting these affects. In addressing how it affected me I hope to be able to inform other singers of the effects that dance had on my voice and how dance/voice could and did inform each other. Please refer to Figures 2.1-6 in Appendix 2.

Score analysis and experiments to artistic decisions

How I organized the annotated movement score is each score page was expanded to include 2 pages. The first page shows a diagram which represents where the dancer is on the stage and how the dancer moves from one area to the other. Following the first page comes the actual page of the score where the movements are numbered (with relevant explanations) which correspond with the numbers on the diagram. The annotated movement score also has a legend where pink represents the structured choreography parts and the yellow represents the improvisation parts.

The annotated movement score is available in Appendix 4, https://drive.google.com/file/d/1I4d_1DQNwivOjaWdkL7tbZhGJQazkrlx/view?usp=sharing

In “Asie” I made two decisions not to move while singing and that was in two difficult vocal passages, measures 94-102 and measures 104-115, (27 Final Artistic Result, 5:12-6:38, <https://youtu.be/ifYhTbI0imQ?t=312>).

Some excerpts from these artistic choices include:

In measures 23-30 of “Asie” I show a decision to dance in improvisation with the principle movement of circles with two arms and spinning, looking for someone. Pink = choreography, Yellow = improvisation

The image shows two systems of handwritten musical notation for the song "Asie". The notation is written on staves with treble and bass clefs. The lyrics are written below the staves. The score is annotated with handwritten notes and numbers in circles.

System 1 (Measures 23-30):

- Handwritten note: "IMPROVISTATION PRINCIPLE MOVEMENT" (in pink)
- Handwritten note: "CIRCLE ARMS UP" (in yellow)
- Handwritten number: "8" (in a yellow circle)
- Lyrics: "lone - ly, - tai - re" and "Which at to. Et qui dé."

System 2 (Measures 93-115):

- Handwritten note: "SPIN LOOKING FOR SOMEONE 3 different spots" (in pink)
- Handwritten number: "9" (in a yellow circle)
- Lyrics: "mor - row's dawn her red sails will un - furl Like a gi - ploie en - fin ses voi - les vi - o - let - tes Comme un im -"

In “Asie” in measures 93-115 there are two very difficult vocal passages. As mentioned in my experimentation, I found that I was running out of breath, and too distracted by the dance to sing properly or give the music it's appropriate nuances and expression. I enlisted the help of another dancer, in this case Laisvie.

lin - - ger a - while at a pa - lace en - chant - ed And,
 - drais m'at - tar - der au pa - lais en - chan - té Et
 Très lent très expressif ppp M.G. M.G.
 OTHER DANCER DANCES AROUND ME
 like some foreign tra - vel - ling sage, Con - tem - plate at my ease old land - scapes
 comme un voy - a - geur é - tran - ger Con - tem - pler à loi - sir des pa - y - sa - ges
 mf
 D. & F. 7993 (1)

6.4 Intervention

As mentioned in the feedback section I received critique from Henk and Marisa to allow both the dance language and the vocal/music language to speak to each other, to strengthen each other instead of working against each other.

My interviews and working session with Kevin Skelton were most valuable in helping me discover a tool in how to make these languages speak to each other and work together. He works with movement originating from the breath and moving through the singing, rather than movement coming only from a certain part of the body and then often getting in the way of singing. I could then take this principle and apply it to my dance and vocal performance of *Shéhérazade*. I used this technique to strengthen and connect my choreography. Although, in my interpretation of the piece, I had already decided my choreography, I made a few changes to the choreography so it could better support the voice. When working in this technique it easily helped me determine what movements or vocal interpretations were not honest, or could not effectively work together, for example a movement that did not allow the breath to flow or obstructed the flow of breath subconsciously and with no breath. The technique of Kevin Skelton suggests that every movement needs to originate from the breath or move *through* the breath.

6.5 New reference recording

Reference recording

Karin Timmerman

20. Experiment singing and dancing "L'indifférent" – with Kevin Skelton

Date: February 26, 2019
Duration: 3:20 min
<https://youtu.be/FbEryo55HTE>

Final Artistic Result
Karin Timmerman
Date: April 9, 2019
Duration: 15:17
<https://youtu.be/ifYhTbI0imQ>

6.6 Feedback

I received feedback from Henk regarding my final artistic result. He mentioned that the overall result had improved greatly. He said that there was more flow and freedom in the dance. He commented that he could see that the choreography had changed since the last time he had seen it, which was good. He commented saying, "I personally think less is more, as long as the less has a meaning and an expression." He mentioned that the strongest moment was from "et puis" (7:32) and onwards. He said that even the positions where I was standing still, or on the floor were strong and that I used the space well. He commented on my french pronunciation had really progressed but there were still some moments where it was a little sloppy so there is still more room for improvement. He found that my singing was not compromised at all, on the contrary, that I could only gain from being more engaged and involved with the dance. In the end he said, "You sing it beautifully".

I received feedback from Laisvie on my dance and stage presentation. She commented that the structure was very clear and she could see a nice dialogue between the body movement and voice movement. She mentioned that when the movement and voice came together, when I gave into the movement, when it was not me controlling an action but embodying a kinetic situation, it was very enjoyable to watch. That being said, she said that I should be careful with the movements where I adjust myself. They are tiny adjustments but significant and distracting (ie: small steps, facial expressions). She told me to, "Trust your body: where you arrive is the perfect place. Error does not exist, it is just another option you found". She also mentioned that my focus, in general, is quite clear and that generates a strong performative presence. She also indicated that in dance they work with leitmotifs, repetition of movements or gestures. My leitmotifs were the circles with the arms and legs, touching of the face and the floor, swinging, stopping to be still and "something with the hands that is very nice that I cannot describe with words". She said, "Now you can focus on cleaning the movements and finding the intentions inside the journey. A dance can be understood as a ritual, as a transforming process in which you start the path in a certain way and you end in a different state."

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Appendices

1. List of all recordings

1. Reference Recording - “La flûte enchantée” from *Shéhérazade* by Maurice Ravel

<https://youtu.be/P8m1-ueiniM>

2. Dance Improvisation and singing to “La flûte enchantée” from *Shéhérazade* by Maurice Ravel

<https://youtu.be/pHERiH3rRWI>

7. Rough choreography “La flûte enchantée” and “L’indifférent”

<https://youtu.be/-v4InRCqRJM>

9. Experiment with choreography “L’indifférent”

<https://youtu.be/l2NsPXnR3-I>

10. Experiment with choreography “La flûte enchantée”

<https://youtu.be/K7FCvLNZ4SE>

13. Improvisation “Asie” mm. 1-45

https://youtu.be/GM4KjcYK_Q

17. Performance singing and dancing “L’indifférent”

<https://youtu.be/E2QbTYFICTo>

20. Experiment Rough Choreography Asie mm. 1-104

https://youtu.be/1Syux_9v9JI

24. Experiment with breath post-working-session Kevin Skelton “L’indifferent”

<https://youtu.be/FbEry055HTE>

27. Final Artistic Result: Dancing and Singing *Shéhérazade*

<https://youtu.be/ifYhTbI0imQ>

*enable closed captions to see annotations/artistic choices

2. Analyses of recordings

Figure 2.1

“La flûte enchantée” Shéhérazade by Maurice Ravel Based on recording November 8, 2018 Experiment Recording		
Parameter	Measure(s)	Description
Musical Expression		
Articulation	mm. 4	<i>Unwanted accent on “mai-tre”</i>
Phrasing	mm. 4-5	Phrasing has a wonderful arching legato (separate from “mai-tre”)
	mm. 16-19	The movement possesses a good energy symbolizing the word “joie” = “joy” in the text <i>but lacks musical direction to measure 19.</i>
	mm. 19-21	<i>The movements used before in mm. 16-19 have left me out of breath and therefore I cannot successfully execute the slur or legato required for the melody in mm. 19-21</i>
	mm. 26-27	I wanted a contrast of movement against the text, “baiser” = “kiss”. I retracted inward and made use of the rallantando in movement as well as voice
	mm. 27	<i>I take a breath between “joue” and “comme” but this breaks up the phrase.</i>
Dynamics	mm. 10	Light-hearted movement and light vocal timbre to symbolize awakening in the text. The movement also affirms forte dynamic marking.
	mm. 22-24	Tempo and dynamic markings read très lent (44), pianissimo, and très doux. Being low to the ground with slow w crawling movement helped me to create this vulnerable, tender atmosphere
	mm. 25	<i>Dynamic too loud</i>
Timbre	mm. 10	Light-hearted movement and light vocal timbre to symbolize awakening in the text. The movement also affirms forte dynamic marking.
Technique		

Tension	mm. 6-7	<i>Movement is stiff, out of alignment, does not work with the comical depiction of the “master” in text. I want this to be more free.</i>
Legato	mm. 12-15	<i>Movement and voice both lack shape and clarity</i>
Breath Control	mm. 19-21	<i>The movements used before in mm. 16-19 have left me out of breath and therefore I cannot successfully execute the slur or legato required for the melody in mm. 19-21</i>
	mm. 27	<i>I take a breath between “joue” and “comme” but this breaks up the phrase.</i>
Dance movement	mm. 22-24	Tempo and dynamic markings read très lent (44), pianissimo, and très doux. Being low to the ground with slow w crawling movement helped me to create this vulnerable, tender atmosphere

Figure 2.2

“L’indifférent” Shéhérazade by Maurice Ravel Based on recording November 8, 2018 Experiment Recording		
Parameter	Measure(s)	Description
Musical Expression		
Phrasing	mm. 9-12	...
	mm. 18	Although my vocal line here is ascending, I physically go down to the floor to release and symbolize sensuality.
	mm. 26-27`	There is a slur marked over measure 26 and 27 but in this passage I need to breath (due to the movement) and I therefore split the phrase between measure 26 and 27
	mm. 30-31	I involved quite a bit of rubato in this phrase, although it is not marked
Dynamics	mm. 21	In this measure pianissimo is written, but I sing “fausse”=“false” with a louder dynamic, accompanied by a sharp cutting motion to symbolize dissonance

Timbre	mm. 14-15	Because of the simple, slow movement of my legs, I notice the timbre of my voice is quite dark, deep, and warm reflecting the text “Est plus séduisante encore de ligne” = “Is more seductive still”. It also confirms the musical suggestion from Pierre Bernac: “slow, exaggerated portamenti: irresistible fascination”
Articulation	mm. 19-20	<i>Because of my movement I made some unplanned accents and articulation on, “por-te” and “u-ne”</i>
Technique		
Tension	mm. 18	Although my vocal line here is ascending, I physically go down to the floor to release and symbolize sensuality.
Dance Communication	mm. 16	Here I don't sing but Ravel gives instruction, “le chant en dehors expressif” = “the voice/melody prominent in expressivity”. I reflect this in my sharp, strong, movements with lots of tension.

Figure 2.3

“Asie” Shéhérazade by Maurice Ravel Improvisation Based on recording November 8, 2018 Improvisation Recording (No vocals)		
Parameter	Measure(s)	Description – commentary on dance not voice
Musical Expression		
Phrasing	mm. 3-4	Opening gesture suggests an opening mind to thoughts of a new world. It is one gesture to represent one thought, one phrase.
	m. 30	Giving a gift ...
Dynamics	mm. 67-71	Pianissimo, calming affect, bringing attention to the face as the text speaks of mouths and beards
Timbre	m. 79	Text speaks of men of power and their ability to decree life or death. Sing with full tone
	m. 104	Pushed agitated tone
Articulation	mm. 11-17	Step-motion to reflect arpeggiation and represent stepping into a new world with new shapes, forms and unfamiliar atmosphere.

	m. 101	Reaching up and over with arm and hand to emphasize roundness of triplets
	m. 104	Sharp movements to emphasize syncopated rhythms
Technique (Dance)		
Movement	mm. 9-10	<i>Movement is vague with no direction, not in alignment.</i>
	m. 125	Down to the floor, become still and return to narrator

Figure 2.4

“La flûte enchantée” Shéhérazade by Maurice Ravel Experimentation Based on recording November 21, 2018 Experimentation Post Choreographer		
Parameter	Measure(s)	Description – commentary on dance not voice
Musical Expression		
<i>General personal reflection: Performance feels a little sterile</i>		
Dynamics	m. 4	<i>Potential to connect movement and voice to reflect more pianissimo with softer and slower movement.</i>
	m. 10	<i>Drop of the hand could more strongly reflect the change in tempo and dynamic therefore giving more meaning to the joyful text.</i>
	m. 13	<i>Movement and voice could more represent diminuendo called for in the score</i>
Timbre	m. 18	Going down to floor and being still changed the timbre of the voice to suggest a languorous tone.
Tempo	m. 10	<i>Drop of the hand could more strongly reflect the change in tempo and dynamic therefore giving more meaning to the joyful text.</i>
Technique (Dance and vocal)		
Movement	m. 3	<i>Floating hands? Hands should naturally touch chest. Nice contrast to pushing away in m.4</i>
	m. 19	<i>Execution of movement and singing could reflect more clearly the 'languorous and frivolous song'.</i>

	mm. 31-32	<i>Unnecessary, vague movement.</i>
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Figure 2.5

“Asie” <i>Shéhérazade</i> by Maurice Ravel Experimentation Based on recording November 21, 2018 Improvisation Asie until mm. 1-46		
Parameter	Measure(s)	Description
Musical Expression		
Phrasing	mm. 7-9	m. 8 Voice is a little flat with no build of phrase or line. These measures could utilize phrasing and vocal line to better express the fantasy and fairytales spoken of in the text.
Timbre	mm. 19-23	Although timing was off, the flowing movement and then swinging movement seem to give phrase more direction and vocal tone more consistency.
Technique		
Movement	m. 2	<i>Stop during the walk across stage is unnecessary.</i>
	mm. 3-4	The movement of opening the body along with vocal line is effective in representing the story-line: like opening the curtains to a different world.
	mm. 5-6	<i>Sharp actions do not serve a musical, textual or visual purpose.</i>
	mm. 7-10	Dancer/singer becomes the narrator
	mm. 7-9	These measures could incorporate movement to better express the fantasy and fairytales spoken of in the text.
	mm. 11-17	I've incorporated some movement from previous improvisations that I think properly represent the text.
	mm. 38-40	<i>Vague movement</i>
Breath Control	m. 30	<i>Move to the floor caused breath control to be quite unstable.</i>

Figure 2.6

“L’indifférent” <i>Shéhérazade</i> by Maurice Ravel Based on recording November 21, 2018 Recording		
Parameter	Measure(s)	Description
Musical Expression		
Phrasing	m. 30	Extended arms in deep pli� establishes a good kind of tension in the legato phrasing of this measure.
Timbre	m. 12	‘Sweeping of feet’ motion is not connected to breath. Raised arms are not supporting an aligned position. The voice sounds strained and easily runs out of breath. I still like the raised arm position but feel it could be adjusted to allow relaxed rib cage, open sternum/torso to allow breath to flow freely.
	m. 23	Circular motion on the floor around body seems to support connection with breath and tone is therefore warmer.
Articulation	mm. 28-29	<i>Sharp movements does not support vocal legato, movement is forcing the voice to make unwanted articulation, such as stressing certain syllables, “dernier”, “gr�ce”.</i>
Technique		
Tension	m. 22	Going to the floor has a nice release of tension, and relaxation of breath. Tone is therefore more open and inviting.
Breath Control	m. 12	‘Sweeping of feet’ motion is not connected to breath. Raised arms are not supporting an aligned position. The voice sounds strained and easily runs out of breath. I still like the raised arm position but feel it could be adjusted to allow relaxed rib cage, open sternum/torso to allow breath to flow freely.
	m. 23	Circular motion on the floor around body seems to support connection with breath and tone is therefore warmer.
Movement (Dance)	mm. 1-8	I am now taking time with each movement and it is becoming more clear.

	m. 25	Being alone on the floors reinforces the idea that the voice sings acapella with no accompaniment underneath. It confirms the feeling of loneliness.
	mm. 32-36	I return to original position to support musical return to section A

3. Full feedback on recordings

January 31, 2018 Katharina Conradi Improvisation Feedback

- The space around: uses middle kinesphere, does not use length of arms very often
- Moves mainly in indulging effort qualities: free flow, light weight, indirect space
- Would be interesting to also explore strong weight, direct space (to really direct your movement into space) and quickness
- Travels a lot through space, often also backwards, could experiment with sometimes being on one spot and then travel again
- Arms and legs extend and flex in medium space with soft round movements
- You could include moving your torso more, let the whole upper body move with the arms, rolling the spine, twisting and rotating
- Very surprising moment when you stayed on a spot and reach up the hands – expressive hands, bent in the wrists.
- You have a good embodied presence - you just need to get more practice, strength and variation.

February 23, 2018 Jozefien Debaillie Feedback on Improvisation Recording Feb 21, 2018

- The first thing I saw which I thought was really nice, was you were following the music line. I think that is already very important because with every breath to sing something you would create a movement.
- I think the in-between moments you don't always have to move. Just like in singing, the silence in dance is very important. If you finish a phrase you could have a moment of nothing and then only with your breath you create an action or movement again
- Think that every movement is important, even the little movement can be as important. It doesn't always have to be big to be important. If you want to initiate a movement you could start from a small body part and then the whole body can follow it.
- In this improv there was already more variety and quality. There was a moment where the music got very intense and you went with it. If you want that to be stronger that will take technique and control of your movement especially if you want to dance powerful. It's a matter of practising.
- Always the breath has to guide it.

February 23, 2018 Heather Ware Feedback on Improvisation Recording Feb 21, 2018

- I see a clear connection between the physicality and the music which is very nice to see. The movement makes sense.
- This is a personal preference of me but I would find it exciting to see how the dynamics could be different from each other. When they are pointing in the same direction for me I feel like they are explaining to me what I already know. The dance is actually expressing the same thing as the music. It feels sometimes like you are putting both sugar and honey on bread instead of putting peanut butter and honey on bread which makes it more of an exciting combination. It could be that you could take the movement of this video and put with the music of a different video.
- What I notice physically, your alignment is very good in your singing and not very aligned when you are dancing. I see a definite change from the moment you are moving to the moment you are singing. I think you should have this feeling that even when you are moving there is still a voice coming out. When I see that the voice is coming out the alignment is so good because it is so necessary but in a way it is as necessary when you dance but also for the communicative possibility. If you slouch, it is a weaker place than if you are aligned and upright

- I would be interested to see how you use your feet. The difference between [moving from here to there] to put your heel down first which grounds you in space or putting that toe down first which is perhaps an initiative from old ballet. In this case it is not so necessary. A thought to work in shoes. That can also ground the lower body. The upper body is doing quite a lot.
- You could give yourself physical tasks. Perhaps keep the legs still and just use the upper body in space in keeping the alignment and using the torso/spine/rotating, also gives more freedom and possibility to your legs.
- I would be interested to see more where the beginning of the movement is taking place, the initiation in stretching the arm out or bringing the arm in and how many different ways can you bring it in. Whatever way you choose, it should take the fullest expression of that.
- I would suggest taking a few hiphop classes or the locking and popping movements. From this recording I see your natural movement tendency (fluid) and these movements could bring a distinctive colour and you could experience how these different movements work in your muscularity.

March 5, 2018 Lenna Schouten Feedback on Improvisation Feb. 21, 2018

- How I see you move in this video, is for me quite rich in the upper body. I have a feeling that you are constantly aware of where your arms, hands, or fingers are and which trajectory they follow.
- It's a lot of gestures which says a lot about the vocabulary of your inspiration. If I would choreograph you I would start with that and refine that and make extremes: make bigger contrasts, moments of rest. To connect with what your singing.
- The lower part of your body is not grounded enough yet to support what is happening in your upper body. That would really help you to work on that; release to the floor, to release the ankle joints, to get weight in the legs and to get down more into the legs and go out from there.

March 5, 2018 Lenna Schouten Feedback on Improvisation Feb. 28, 2018

- I think it really helps you that you have space in this recording. You really use the floor and the legs more. For me it works that you divided it.
- I think you need both work to bring that together. In the first one I saw more moments that it really connected with the voice and it was more expressive. In the next one it was more of a choreographic choice that you wanted to be somewhere. Both (improvisation and choreography) together will make it interesting. That's a challenge to bring that together because if you set things it gets also a bit outside of you.
- Yes, that's true. This one felt a little bit more awkward. The one thing I was trying to do with this one was bring a little bit more rest. The other one was constantly moving and if you have to watch that for 30 min that is just too much information for the audience.
- Another question I had rising up was do you want to be "sierlijk" = graceful/elegant, or do you want to be animalish? Because I saw both and I liked both.
- That's a development of emotional colouring of your dance. The challenge in dance is to find the connection between a movement and to really pronounce every movement. That's something that a technique could help you with. Technique is really a pronunciation of what we put out there.
- That's something that I feel I'm kind of lacking right now. I feel I have good impulses but I have no form or direction.
- But you do, I just think that when you think that the end of the movement is there, it can actually go way beyond. That's technique and training which takes a lot of time.
- Every existing musical part is composed for hours before it was done. I think you are doing the same with you're dancing. Choices of where is stillness, where is the build-up, where is an extreme? Do I always want to follow that with my dancing or make a contrast? I could just walk or

stand still, or when it is very soft I can do quick sharp movements. That's another way of thinking and seeing what you do. There are a lot of layers to go through or to decide to use. If you practice with one layer you will influence the other layers.

November 23, 2018 Henk Neven Feedback on Singing/Dancing Performance

Dutch

Ik vond het een zeer dappere, eerste presentatie voor een grotere groep. De 'beweegtaal en zangtaal' kunnen meer één worden. De fysieke taal kan winnen aan subtekst. Daarmee ik bedoel ik dat elke beweging iets uitdrukt ... en niet een geïsoleerde geste is. Je zou ook kunnen werken aan een bewustere keus of beweging tegen muziek in gaat of me muziek mee. Dit allemaal zal de expressiviteit ten goede komen.

English

1. I thought it was a very brave, first presentation for a larger group. The 'moving language and singing language' can become more one. The physical language can gain more with subtext. By that I mean that every movement expresses something ... and is not an isolated gesture. You could also work on a more conscious choice or movement against music or with the music. All of this will benefit the expressiveness ...

2. Ok these were tips ... I think the project itself is a big top and also that a few of these things you started integrating already the second time [you performed it in the masterclass]

Nov 22, 2018 Marisa Grande Feedback on Singing/Dancing performance:

Marisa Grande: I would like you to define one thing/the core of what you wanted to investigate when you started working.

Karin Timmerman: I wanted to move into the music in a deeper way other than the standard recital stance.

MG: Very good one, wonderful. Isn't that a lovely core question. And how did you go about it.

KT: So I first started with a recording of the piece and I improvised movement to this recording. I didn't sing myself. I just moved how I felt I wanted to or should move.

MG: Why?

KT: To start with improvisation?

MG: No, why did you start without singing and just to move.

KT: Because I'm not a dancer and wasn't in the beginning. I wanted to explore and connect with my body because it was an uncomfortable, unknown area.

MG: Did you have a next step where you started singing and choreographing your material?

KT: Yes.

MG: How do the two inform each other, in your experience in making this? I think the voice and movement can go together. They can 'contrapoint' each other. They always have a dialogue. You need to go deeper in whatever you do, both ways. They have to get to a point where there is a threshold. Lets say I am the voice, and you are the movement (We are standing a meter apart). They have to step over the threshold and meet each other (she steps toward me in close contact and encourages me to step to where she just was) and they need to pass each other. They inform each other. What I see with you is you stay just at the edge of the threshold, but they do not communicate with each other. Something needs to happen where they spread over into each other, they need to get dirty with each other. When they get dirty, the two languages get informed by each other and then it makes sense. I do understand your choices, (referring to my live performance I just performed in front of her, my teachers and peers) but I

don't see yet that they are investigated. Don't think about the result. It's an investigation. The investigation is how they interact. You've got to go through that threshold in both languages. I tell you that because that is my work, I'm a voice and movement artist as well. That is the fun, really, that is where one supports the other, truly. Now what I see is that they don't support each other. They are next to each other but they don't get into each other's world and push and kick and kiss each other. Can you go through the material again with this in mind.

(I begin dancing again from the beginning) ... (She stops me half way)

MG: There were two moments where you commented on your voice. You cannot! That is the opportunity for you to see how the voice can get broken and then how you go through it! You just went around it instead. It's not about doing it good, it's about doing it beautifully sublime. You want to be sublime or nothing. You started in a totally different way now. Did you realize? We could see you. We were with you from the beginning. Before you were giving us a movement but you were not in the movement. Now you were, and then you picked up the voice from the movement. Good! Again from the halfway point

(I begin dancing from halfway or "Ta levre chante ..")

[This last movement] You did, you did the movement but you didn't pick up the voice from that movement. Everything counts, otherwise its hanging there. Movement is like music. Can you do that again

(I continue and finish the piece)

Yes! Does that make sense to you? (To audience) Can you see the difference? (They affirm, yes).

Sara Barakat gave a comment: You were making more contact, but it seems you are scared of feeling yourself. For example you were really feeling the floor but with yourself I felt like you were touching your face but not feeling it.

MG: I agree. When we touch our body in dance without feeling it it just becomes a form and not a kinesthetic experience. You have to investigate, you have to see if kinesthetic experience has a place in your research. You can do movement without a kinesthetic experience. There are many dancers working like this. When there is an experience that goes through you, is perceived by you, it is then delivered (gestures to audience). Did you find a difference in your way of working now?

KT: Totally. I felt like had more flow. It was more in my body.

MG: Do you see how two languages are actually supporting and informing each other? In your research you are actually doing it. When you see those moments, just break it open and let it move through the other Thank-you so much

April 13, 2018 on Final Artistic Result - Laisvie Ochoa Gaevska

- The structure is clear and that is very important. Now you can focus on cleaning the movements and finding the intentions inside the journey. A dance can be understood as a ritual, as a transforming process in which you start the path in a certain way and you end in a different state. Notice what is happening within you every time you do a run trough.
- I see a nice dialogue between body movement and voice movement, so the stops are fully and enjoyable!! also when movement and voice come together is super nice.
- I really enjoy the parts when you give into the movement; when it is not you controlling an action but embodying a kinetic situation.
- In that sense, be careful with the movements that you are doing to "adjust" yourself. They are quite tiny but significant and distracting (ie: small steps, face expressions). Trust your body; where you arrive is the perfect place. Error does not exist, it is just another option you found.
- I see a big improvement in how you enter and exit the floor! I hope you also feel more confident using the mechanisms we study last time. A nice warm-up is to go in and out of the floor in a constant flow (flow does not mean fast) using the spiral as a principle.
- There are a lot of steps (walking or running, I mean) in your choreography, so make the mindful walking a constant practice. The exercises we do at the beginning of the class on

Mondays are also useful: moving through space in spirals with the weight down, taking a lot of space and connecting hands with feet, shifting the weight to one foot to the other and just taking the time to include in your awareness on how you relate to the floor and to gravity while walking. Personally, I prefer long, clear steps instead of short small ones.

- Your focus, in general, is quite clear and that is VERY important. Nice! This generates a strong performative presence. Your voice is adding a lot in this sense.
- Keep on working in the balance between control-release to find a nice middle point. You are very close. Try to stop thinking about where you have to arrive and trust the movement without losing the clarity that comes with decision-making. Of course, this will come with practice, a lot of practice.
- Around minute 8,10 you touch the floor with your hands while sitting. Is a very nice moment but personally, I prefer when you look at your hands and not to the frontal diagonal.
- As in music, in dance, we work with *leitmotifs* and repetition of movements or gestures. Yours are the circles you do with arms and legs, the touching of the face and floor, the swings, the stops and something with the hands very nice that I can not describe with words.
- What are your ideas regarding lighting? With the structure you have now I think you can start to make a design for this or invite someone to make it for you. Lighting makes the difference! It can enhance your performance a lot so do not leave this for the last minute.
- Also, from now on I'll encourage you to rehearse with your costume.

April 14, 2019 Feedback on Final Artistic Result - Henk Neven

- You sing it beautifully
- It has really progressed, also the french pronunciation, some moments it's a little sloppy so there is more room for improvement.
- You flow more and are more free through the dance than last time.
- I can see that you changed the choreography from the last time I saw it which is good. I personally think less is more, as long as the less has meaning and expression.
- I think the strongest part is the moment around "et puis" and onwards.
- This is a nice resonating hall, if you sing the same in less acoustics: really good singing!
- Singing is not compromised at all, the contrary, you can only gain. Involved and engaged.
- Even the positions where you are still and the floor, it is strong
- You use the space well

4. Score analysis - Annotated movement scores - Text analysis

Score Analysis: *Shéhérazade* - Maurice Ravel

https://drive.google.com/file/d/1I64xmizZ8a4ox7gSPOaUlnEimV6G4_QS/view?usp=sharing

Annotated movement score drafts of “La Flûte enchantée” and “L'indifférent” from *Shéhérazade* by Maurice Ravel

<https://drive.google.com/file/d/1nZKLDk8OoULc-N-cYIFzyJUz9SeD8plX/view?usp=sharing>

Final annotated movement score: *Shéhérazade* by Maurice Ravel

https://drive.google.com/file/d/1I4d_1DQNwivOjaWdkL7tbZhGJQazkrlx/view?usp=sharing

5. Critical media and Literature

(Rare!) Sarah Bernhardt - Excerpts from 'La Samaritaine' (1903)

<https://www.youtube.com/watch?v=FjyB18FVGNc&t=1s>

Elements of Life: Air, Earth, Water, Metal, Fire - Contemporary Dance Choreography | Momo Sanno (April 2, 2015)

<https://www.youtube.com/watch?v=X623FpCKCGU>

Painted – Duncan McDowall (November 4, 2012)

<https://www.youtube.com/watch?v=Pd2KM3qjcKk&t=118s>

Shift Dance Film – Ela Orte (March 10, 2017)

<https://www.youtube.com/watch?v=x8-uAsiEeDw&t=65s>

Dancing voice/singing body with Meredith Monk and Katie Geissinger (USA)

<https://vimeo.com/21061149>

Marisa Grande Workshop

<https://www.youtube.com/watch?v=BGy9kw03QFw>

Experience Vocal Dance Company: a group dedicated to the Integrative Performance Practice, an exacting technique that allows the performer the freedom to completely integrate unlimited movement and uncompromised belcanto singing.

<https://www.youtube.com/watch?v=O2gtjhuJVzQ>

Literature Review (First intervention cycle)

Bernac, Pierre. (1970). *The Interpretation of French Song*. (Winifred Ranford. Translation of song texts). New York, N.Y.: W.W. Norton & Company.

Pierre Bernac's *The Interpretation of French Song* is considered the “bible” on french melodie. This book has been extremely helpful in its comprehensive commentary on *Sheherazade* by Maurice Ravel. The chapter on this work includes suggestions for tempo markings, dynamics, phrasing and timbre, etc.. It

also includes an accurate translation of the text along with suggestions for accents, breath marks and pronunciation (*liaison*). Along with these suggestions comes the interpretation of text and use of vocal musical expression such as in “L’indifferent” bar 25 to sing “Mais, non” with a flat almost speaking voice.

Nichols, Roger. (1987). *Ravel Remembered*. London, G.B.: Faber & Faber.

The literature that I found interesting included Roger Nichols book called *Ravel Remembered* where he incorporates first hand accounts from colleagues and friends of Ravel, where they give insight into Ravel’s musical personality and temperament. He directly quotes the words of poet Tristan Klingsor (Léon Leclère) on his close friend Ravel,

“We must remember this was the time of Mallarmé and Jules Laforgue when Symbolists, decadents and practical jokers shared between them the applause of the few hundred people who made up the Paris that mattered. They were all, including Ravel, happy to take part in astonishing the bourgeoisie. [Ravel had] that unique blend of sensitivity and spirituality which, for him, was what music consisted of.” (p. 14). Nichols also includes the words of M.D. Calvocoressi, a writer, critic and one of Ravel’s earliest champions. Calvocoressi explains that Ravel had musically matured early, “He had a marked taste for the *recondite* ... and he took care to exclude from his music, all that might resemble a direct expression of emotion” (Nichols, 1987, p. 180). Calvocoressi expands on this saying, “Once in reply to a question of mine, he said that if he himself had to point out, in his music, passages in which the direct expression of emotion, far from being excluded, had been deliberately attempted, he would begin by selecting the opening of ‘Asie’ in *Shéhérazade*, then ‘L’indifférent’ in the same set of songs” (Nichols, 1987, p.180).

Orenstein, Arbie. (1975). *Ravel, man and musician*. New York, N.Y.: Columbia University Press.

In Arbie Orenstein’s book *Ravel, man and musician* is a chapter on “Ravel’s musical language” that is relevant to the understanding of Ravel’s *Shéhérazade*. Orenstein speaks of Ravel’s early works where he had a preference for the use of dance rhythms, the music of Spain, archaic pastiche, exotic orientalism and contemporary impressionistic techniques. Orenstein describes Ravel’s approach to composition as metamorphic where at each stage Ravel brought new, widely differing techniques that still exhibited his own personal sound. Orenstein quotes the advice of a teacher of Ravel, André Gédalge, which Orenstein suggests Ravel used in his career,

“‘What is important is the melodic line, and this doesn’t vary.’ Throughout Ravel’s art one finds a clear melodic thread, and he once told Vaughan Williams that in his opinion, there was ‘an implied melodic outline in all vital music.’” (Orenstein, 1975, p. 131).

Orenstein goes on to comment on Ravel’s harmonic language stating that it was revolutionary in where Ravel used unresolved seventh and ninth chords, complex harmonies over pedal points, and sonorities based upon the second and fourth. Although Ravel’s harmony was strongly based on tonality he used a richer texture and harmonic palette, with homophonic writing which indicates a close relationship between the melody and its underlying harmony. Orenstein then gives an example where the minor and major sevenths are the hallmark of Ravel’s harmonic language already appearing in his early works such as *Shéhérazade*.

After this introduction Orenstein goes on to speak in depth about the specific musical language of some of Ravel’s pieces, *Shéhérazade* included. Orenstein first mentions Tristan Klingsor’s clarity, balance and communication with the reader in his poetry. Orenstein quotes Klingsor, “Rhythm in poetry, music and in painting, is the artist’s foremost resource” (Orenstein, 1975, p. 157). Orenstein mentions that Ravel was attracted to the orientalism, subtle free verse, which he endeavoured to transform into melody, and pictorial imagery of Klingsor’s poetry. Ravel set this text syllabically, in quasi-recitative fashion resembling orchestral motifs through the influence of Debussy. As Orenstein expresses, “‘Asie’ is a sweeping panorama of oriental fantasy ... the imaginary visit to China, is distinguished by a rapid tempo in a strict beat, coupled with parallel fifths in the horns and parallel seconds in the celesta” (Orenstein, 1975, p.

158). Orenstein mentions when Ravel was asked which of his works best captured the freshness of youth, he replied that although demonstrating technical imperfections, Shéhérazade best captured this youthful quality.

6. Transcription of interviews

6.1 Charlotte Riedijk Interview

Occupation: Professional vocalist, vocal instructor

Date: November 9, 2017

Relationship with researcher: Research Expert

Occupation-related experience:

1. How would you describe your occupation? In teaching I use a lot of movement. My occupation involves dance, maybe not so much in the classroom but definitely in my own practice and in my own performance.
2. Have you done any body-related activities/studies to aid your performance/singing?
 - a. Such as? Dance and voice simultaneous performance, yoga, danced, alexander technique, feldenkrais method.
 - b. Why did you decide to start this activity? I have done some projects in which I actually dance. It was actually one of the most rewarding things I have ever done. Before I did that show I was involved in dance, as a dancer when I was young. It was always in my life.
 - c. In which way did it influence your performance/singing? It is a necessity. Actually when I was in conservatoire studying voice I forgot about it. I was never entirely happy. It was only when I started to work that I realized something had been missing
3. What role or function do you believe movement and singing have in vocal performance?
 - a. This dance project was when my passion of dance and voice really came together. It was as if everything flowed, it was connected and everything was in balance. That is what is so special to me with moving and singing at the same time.
 - b. Movement causes a bigger physical awareness. When you get in touch with the physical awareness. Once you have experienced it the physical memory the vocal production easier.
 - c. The main thing is about flow. It has to do with the breath without any blocking.

Questions about research

1. Because of this last question I would personally like to experiment with dancing while singing. What are your thoughts or experience with this? I really think you should experiment yourself. I don't think you need experience. I think you just need to be open. Even if you can observe a really good dancer, they can inspire you how to move. Be courageous!
2. Through your experience could you give advice on which type of dance could/should I incorporate? Ballet? Contemporary? Improvised? Dance that is not so much about the right posture etc. but about the right feeling, feeling grounded. I don't think it would work if you do classical ballet. Contemporary is more grounded. You also have contemporary styles that are really rough, that wouldn't work as well. You don't need technique really, the main thing is the body awareness.

General questions about dance/movement and vocal performance

1. Considering the growing trend for movement and storytelling on the classical singing stage, what do you think is the future of classical singing in terms of dance and movement?

- a. The practice of the classical concert is widening. It will become more normal to do different things. I think it still surprises people if you start dancing but people are less judgmental now. Sometimes what you encounter is that dancers might think the music (for example, Haravi by Messiaen) is too difficult to dance to and that musicians will say, "No you cannot dance to Haravi!" but when we did it both sides said it was amazing.
2. Do you think it would be a good addition to the singing education institutions to teach future singer body-related studies? Yes, absolutely! It is a requirement. We have neglected it far too long.
3. How do you prepare for vocal performance where will you dance?
 - a. Practice the piece first: know it really well!
 - b. Then start to work with the physical aspect but they are always connected. Sometimes when you begin to dance you lose your entrances or forget your music.
4. Do you work closely with a choreographer?
 - a. I worked very closely with the choreographer. As a group, with 5 dancers, we did improvisation which was the starting point. From the improvisation that is how we built the choreography
 - b. Choreographers choices. Think of a story.
 - c. In the performance I took off my shoes. I still use this moment in performance to help me think of being grounded, to land!
5. Do you use any technical method or regimen to help with the stamina required to dance and sing? I found it easier to dance the whole piece to keep the flow or air and expressivity. It's challenging and hard work stamina-wise but vocally I didn't feel I was losing stamina.

6.2 Jozefien Debaillie Interview

Occupation: Professional Dancer - Coach

Date: February 23, 2018

Relationship with researcher: Research Expert

Education: I started as an amateur dancer because I loved dancing. It felt like the most natural thing for me to do. I went to a ballet school to really learn technique but that was where I almost lost my love. It was so intense, I became technically very good. When I came to Codarts I had already done the hard work and there was more space to create. I did many different things from classical repertory to completely new in things such as opera-dans.

Occupation-related experience:

1. I'd like to ask you a few questions about your involvement in projects such as Operadans, and with Jiří Kylián. Both of these projects dealt with dance and the voice.
 - a. I've worked quite a lot with vocalists (Nicole Jordan for example) and within operas. At the moment I'm working on a project with Scapino Ballet called SCALA, includes two opera singers on stage. The singers really do dance with us. The stand in the middle of the group, they move with us, they have solos.
2. Do you think dance enhanced or did it hinder the vocal technique/the music as a whole experience and the storytelling?
 - a. No, no no. Even just with live music, dance is so much richer because it breathes and lives together. With singers it is a physical person standing next to you making the music next to your ears. Even in opera I prefer to see movement.
 - b. Use of the physical stage, live space, live music
3. Have you personally been asked to combine your own voice while you dance? If so, what did you experience?

- a. Yes actually when I was very young. I did a musical when I was 17 where I played a deaf mute pigeon. I took some singing classes. I didn't have the maturity yet to use what I knew about movement in the singing. With the experience I have now I could approach it different. Because of your inexperience in singing and dancing you lost a bit of your technique then? Yes, totally. I saw it as separate things while now that has changed. Now I can easily find myself improvising not needing music but just following my own humming or my own rhythm
4. I'd also like to ask you about your personal work with singers. You have worked with say Nicole for example. Most singers do not have a dance background or very limited. How do you approach this?
 - a. I haven't met too many people who really CAN'T move. The most important thing is not to judge yourself, accepting the way your body moves and allowing your body to move the way it moves. A big thing is breath, even singers don't breathe: follow the music, follow the breath. There must be a need to move. If there is no need and then a movement happens it is disturbing. If there is also a need but then a "woody" movement, that also doesn't work ...You can see the moments where I've lost focus ... The focus takes practice. If for a moment you lose it, you stop, you drop it, you breath a few times and then you start again. To watch 5 minutes of continuous movement is way too much information. When you are not consciously choosing to be in the flow, stop, break the pattern, don't go with the flow just because it is there.

Questions about research

1. I would personally like to experiment with dancing while singing. Through your experience could you give advice on which type of dance I (as an inexperienced dancer) could/should incorporate? Ballet? Contemporary? Improvised?
 - a. I would take improv classes. Modern dance is good.
2. I have begun with singing my pieces and then improvising movement while I sing. At this moment it does not have a lot of direction or form. If you are looking at a piece of music how would you start by interpreting the music into movement?
 - a. I don't necessarily need to see the score but I also analyze. Take for example The Moldau from Smetana. It has a clearly definable ABA¹. I first divide the piece into the three themes and then I subdivide the themes under. That is how I work everyone is different. I decided which parts would be reserved for dance action and which parts would be reserved for beginnings and endings, intermissions or meetings. I naturally try to go with the music but sometimes I purposefully try to go against it. The contrast is also nice to use.
3. My hope is that after a few sessions of experimentation, I can take a look at my recordings (with feedback!) and choose some movement that I like and then rehearse this.
 - a. See Feedback Notes
4. I am an inexperienced dancer, I began a dance conditioning classes in January. I hope in the next months or next year to continue to a modern dance class. In the meantime, could you give me any tips to help improve my technique?
5. I would take improv classes. I think what you are doing would already be enough for your research because you are trying to find your own voice in dance. You don't want to become a ballerina or a dancer so I think that's really the right direction.
6. By dancing. If you go an hour into the dance studio and just try things out and don't judge yourself. Try turning and rolling and going to the floor and falling. The body learns through repetition. You could even watch a little choreography and try to copy it in your own way. To learn

A technique in dance takes years but a normal modern class will give you a chance to experiment with yourself.

6.3 Heather Ware Interview

Email: heew@hotmail.com

Occupation: Professional Dancer with Leine Roebana – Coach

Date: February 23, 2018

Relationship with researcher: Research Expert

Occupation-related experience:

1. I'd like to ask you a few questions about your involvement in projects such as Operadans, and with Mathijs van der Woerd and Jakob Koranyi (Bach-A Play in Motion). Both of these projects dealt with dance and the voice. Do you think dance enhanced or did it hinder the vocal technique/the music as a whole experience and the storytelling?
 - a. I would actually say it hindered it but which made it more exciting. There's really a certain friction that arises but it adds a very human level to things that other times can be so virtuosic that it is almost impossible to see myself in: both for audiences looking at a dancer or a singer.
 - b. What I see in opera is that there is a huge amount of movement, very often working as a support system for the expression. What I then find an interesting question is choreographed dance is sometime separate from what is used to support the expression. What kind of support does that still build in a way that you can move towards the same direction but not necessarily on the same path.
 - c. Claren Mcfadden in combination with Leine Roebana. I remember moments where I had to throw myself at her while she was singing and of course if a dancer hits your ribcage while you're singing, it does something to your note. With Claren it was really possible to go with that and experiment with that and also to find the borders in terms of what is unnecessary or what can at a certain moment add emotionality.
2. Have you personally been asked to combine your own voice while you dance? If so, what did you experience?
 - a. I've worked a lot with voice on stage but it's more about speaking. I speak a lot on stage. It feels very logical and integrated to me. Why should I use my arms and my legs but not my voice? I think the voice and speaking, specifically language, and movement have a tendency to occupy the same place in my brain. When I am busy dancing, I can really over-analyze and give too much energy to the technique almost so much so that I don't give the space to let itself happen. If I'm given text etc. the movement has to drop to a different place in the physicality so it gives a little more space, a little more freedom. I think the opposite also happens. Absolutely.
3. I'd also like to ask you about your personal work with singers. You have worked with say Nicole for example. Most singers do not have a dance background or very limited. How do you approach this?
 - a. I approach it not so much from a dance experience but from my choreographic experience. In the projects I've worked with before, it's a question of how you find the music together and create a work together.
 - b. I worked on a project last summer with Cora Bergraff where we spent quite a lot of time in the studio on the libretto.
 - c. I have a whole series of warm up exercises that use with professional dancers, amateur dancers, students, singers or musicians. In a way it's a lot about breath. They are basic warm-up exercises to connect the breath to the movement. Then I work with the notions

with Laban movement, the notion of “carving” movement, or “directional” movement, shape and flow movement.

- d. The text was often the starting point. I incorporated gestural movement, which in essence is fantasizing a sentence, finding out what a sentence means in movement. It's a lot in hands and arms, doesn't per say have to go into dance. We would then pick and pull which movements we liked and built from there. This is instead of improvisation.

Questions about research

1. I would personally like to experiment with dancing while singing. Through your experience could you give advice on which type of dance I (as an inexperienced dancer) could/should incorporate? Ballet? Contemporary? Improvised?
 - a. Gestural (incorporative with the whole body). It uses much of the body parts such as arm, leg, chest, head but doesn't make you move through a lot of momentum because moving through a lot of momentum or using movement that does not engage a lot of core that, I imagine, can become quite difficult when you want to sing.
2. I have begun with singing my pieces and then improvising movement while I sing. At this moment it does not have a lot of direction or form. If you are looking at a piece of music how would you start by interpreting the music into movement?
 - a. I don't often work from a score when creating. I attempt to build physical phrases based on his experiences/feelings when he plays with his music. I take some images I hear when I listen to the music. I also work with a physical score. I give myself a task to move on rather than improvisation, even if it's something as simple as three curved lines and then three bent lines in space and then they have to match. I would then take these abstract themes so that we could begin creating together as a dialogue rather than traveling the same path.
3. I am an inexperienced dancer, I began a dance conditioning classes in January. I hope in the next months or next year to continue to a modern dance class. In the meantime, could you give me any tips to help improve my technique?
 - a. Katya has a long fluid piece of music, I as a dancer intentionally play with the timing and her task is to follow. When doing this you are giving the dynamic choices of the physicality over to someone else. But my point is you do not have to make choices about the dynamic quality of the music and the dynamic quality of the dance, meaning that the two do not have to lie on top of each other, they can have contrasting dynamics.
 - b. If someone is moving quick and hard and fast, you can follow these movements with zero dynamic and continuous motion this creates a fluidity. Visa versa, if you are singing a piece with very sustained notes, to see what happens if you grab these impulses.
 - c. Experiment with something as simple as sitting down in a chair but taking 20 seconds to do it.
 - d. PERHAPS try to create choreography improvisation sans MUSIC!

General questions about dance/movement and vocal performance

1. Considering the growing trend for movement and storytelling on the classical singing stage, what do you think is the future of classical singing in terms of dance and movement?
 - a. What I see in opera is that there is a huge amount of movement, very often working as a support system for the expression. What I then find an interesting question is choreographed dance is sometime separate from what is used to support the expression. What kind of support does that still build in a way that you can move towards the same direction but no necessarily on the same path.

6.4 Lenna Schouten Interview

Email: lennaschouten@hotmail.com

Occupation: Professional Dancer – Instructor - Choreographer

Date: March 5, 2018

Relationship with researcher: Research Expert

Occupation-related experience:

1. Have you ever worked in projects with voice and dance?
 - a. The first time was a project where I was connecting voice and breath with my dancing because in teaching I always have to use my voice and I was often getting hoarse and losing my voice. We had a voice coach in Codarts and she worked with me on connecting the breath with the voice and not to use that much air in pronouncing words. In an artistic way I had to use my voice in dance performances through yelling, pronouncements or counting during performances. Sometimes I use the voice with my students in my classes to get them more released in the whole spine. If you release the spine/neck/sternum area to express yourself, I believe, the whole body releases in the mind. Right now I am working with my jazz students to make rhythms with the voice, with breath and percussion movements. From there, starting a combination with dance.
2. Do you think dance enhanced or did it hinder the vocal technique/the music as a whole experience and the storytelling?
 - a. I have participated in a lot of Alexander technique. For me that is the connection between my voice and my body. Alexander technique is a lot about getting back to your center spine as a source of axis of your body and from that focus point to release any unnecessary tension. It was also a voice thing for Alexander himself that it why he developed this technique. Anouk van Dijk created counter-technique that is an extension of Alexander technique but for dance. They have a term called double-presence where they work on several tasks they can perform to observe and be aware of what movement is happening from the spine and be able to identify that.
3. I'd also like to ask you about your work with singers or beginners. Most singers do not have a dance background or very limited. How do you approach this?
 - a. That is an ongoing challenge and balancing action. For example in the dance conditioning class my main goal is to move for an hour and to play on strength, cardio, dynamics and tension release within the capabilities of the participants. In this class I also use the method of gaining experience through doing and then developing technique through there. Some never get there and some do.

Questions about research

1. I would personally like to experiment with dancing while singing. Through your experience could you give advice on which type of dance I (as an inexperienced dancer) could/should incorporate? Ballet? Contemporary? Improvised?
 - a. I would ask you that question. When you dance on the music you use, what kind of movement do you feel happening? What kind of structure, shape or expression do you want to give it? Contemporary dance improvisation and contemporary dance technique are the closest to daily movement. I really think that could be the right technique for you. But within contemporary technique there are another 12 techniques which can really take years to get into. If I was you, I would help myself with my decision by being aware of space, time and body part. Where am I in space, at which time, do I move fast or slow, which body part is moving, is it a round shape or is it a point, is it a rhythm thing or

legato? That kind of colouring I would decide on and try out and then make a score from that, within that I can decide here I am taking this step, that step etc..

2. I hope in the next months or next year to continue to a modern dance class. In the meantime, could you give me any tips to help improve my technique? Would you suggest I move to the modern dance class, or should I search for other things first?
 - a. If you want to develop your body awareness and technique, perhaps it is helpful to do the next class (Basic Modern Dance). We talk more and do less but we go deeper into the movement also that you understand it well. The class is to really help you develop your placement, body awareness.

Practical questions

1. I would like to practice, do you know if there is a space within this studio or others where I could rent space, or use space?
 - a. Gemeente Utrecht – Gym zaalen

6.5 Henk Neven Interview

Occupation: Professional Vocalist - Teacher

Date: November 2, 2017

Relationship with researcher: Main Subject Teacher

Occupation-related experience:

1. How would you describe your occupation?
 - a. Singer which means I try to bring across emotions, feelings and colours which a composer and poet tried to illustrate in a song or aria. I think I am an actor as well, because of my involvement in opera, which includes a lot of physical involvement. As a teacher I try to get that process going with younger students.
2. Does your occupation involve dance and/or movement of the body?
 - a. Yes, yes, yes, yes! I am happy you have chosen this subject because I think we need to do it more, singers need to do it more. We often as singers think about warming up the voice but when the body is physically warmed up as well it can only benefit the voice; it is more open etc. Your body, every sound you make, your instrument is movement.
3. Have you done any body-related activities/studies to aid your performance/singing?
 - a. Amsterdam DNOA; alexander technique, feldenkrais method, physical theater training – focused on vocal profession, also did a program based on pilates and yoga
4. Why did you decide to start this activity?
 - a. From a young man I loved doing sports. There was a period where I was very busy and I didn't do a lot of movement and my body suffered. I have a body that needs movement, whether it's running or being on a bike or playing volleyball.
5. What role or function do you believe movement and singing have in vocal performance?
 - a. Movement can stop us from getting overly-focused on our vocal technique. Movement can free your mind.

Questions about my research

1. My research coach and I talked about whether I should have dancers during the performance or whether I should dance. The question that arose: is the affect of dance and movement and vocal performance purely visual or also kinesthetic? No, not purely visual. Great! I have lots of ideas.
2. Because of this last question I would personally like to experiment with dancing while singing. What are your thoughts or experience with this? Great! I love that you do it.

3. I have thought about some repertoire. I would really love to do a song cycle. A piece that I was first interested in is "Poèmes pour mi" by Messiaen. I also am interested in Sheherezade by Maurice Ravel. [Marjolein Niels: Dancing. Interview! New chamber music arrangement.](#)

General questions about dance/movement and vocal performance

1. Considering the growing trend for movement and story-telling on the classical singing stage, what do you think is the future of classical singing in terms of dance and movement?
 - a. The future of classical singing will be combined with other art forms in general. I think there is a lot to explore.
 - b. I don't say that pure vocal music doesn't work but I feel that the classical world, if you see an opera it is much more than 20 years ago. You don't see the Park-and-Bark anymore. We don't mind if the big stars stand and sing but I think it's nice that we have more ways of expressing ourselves as long as it doesn't take away from the real good singing and the music.
 - c. Do you think it would be a good addition to the singing education institutions to teach future singer body-related studies? YESSS, it's happening.

Contacts/network and possible further research

Trisha Brown – choreographer, she did operas, where Simon also danced to Monteverdi.

Simon Keenlyside – Baritone – Winterreise sung and danced. Some phrases he couldn't make.

Heather Ware – Canadian dancer (Amsterdam) together with a singer, Mathijs van der Woerd

Wilfred van de Peppel - Physical stage performance instructor, actor

Comische opera - Bariskosky

Pilates – Yoga

6.6 Marjolein Niels Interview

Occupation: Vocalist-Dancer

Date: October 26, 2018

Relationship with researcher: Research Expert

1. Did you ever do any solo work with dance while singing in performance?
 - a. I had some experience with the Nationale Reis Opera, I did a few roles. One was in Manon by Jules Massenet, in a trio. We danced a lot with the three of us on a pole. We also did Der Ring des Niebelungen where we worked with the same choreographer as in Manon which was Lucy Burge, a british choreographer who does a lot of choreography in opera. I learned a lot from her. In this work I was one of the Reintüchte, I got so interested and inspired by movement while singing because I felt it was such a relief, your focus changes, from vocal preparation to physical preparation. That was the most interesting part for me. I felt I gained a lot of colours in adding movements to singing. I was therefore really excited when ICKAmsterdam asked me to be in their project "The Sopranos". This time it was a performance with dancers, the other things I did with NRO was with opera singers and some dance added to that.
 - b. I find you have a really nice research topic, artistically but also to write down and document this process. Our voice is not our instrument, our body is our instrument. Standing in the curve of the piano, it mainly is about your voice and the music. I have always felt that I am not using all the possibilities there are for me as an artist or as a person, when I am restricted to standing in the curve of the piano. For me it is a natural impulse, although I am not a dancer and have no professional training, to add movement to what I'm singing. I do think it supports my expression. It also gives a wider range of colors and possibilities. Also how you behave in space. What does movement in space

do for the audience. I find it's important for us as the artist but also how it is presented and is received by the audience.

2. I spoke with another expert, Kevin Skelton. He added to this saying, "If, 'the park and bark concert style' is required, you can also consider stillness or standing 'movement'. If the body is free even standing still is movement." That's something I hope to bring into recital as well.
3. You talk about finding a different avenue to express, was that something you discovered and got deeper into with ICKAmsterdam and the production of "The Sopranos"?
 - a. Yes, that was the process I was in. On the very first rehearsal I started with having only this vocal focus. In collaborating with dancers you have to immediately drop that. Dancers even have another way of counting. You can't believe what they do, it's just amazing, it seems unnatural to us as singers/musicians how they count. They feel it so differently. We count either in measure or focus on words and they have a totally different way. That's already the first thing you have to drop. Also interesting and a huge learning curve for me was understanding the way dancers use breathing and how this eventually affected the way I performed. It's such an important instrument for their physical work and for us it's more of a musical support. The more active use of breathing I experienced with ICK helped me further understand what we have in common, the body and the breathing, how the breathing is the vehicle. Literally you get more into the body, you deepen into your body, the central part comes from this level [head and shoulders] to this level [torso, hips, legs].
4. Do you think anything really changed after your experience with ICK or where you perhaps more aware of what your possibilities were?
 - a. Nothing really changed after that, but I was more confirmed in my ideas that movement is something I really need and want in performing. That really adds to my communication. Then I had this dream that you also have. I haven't had the chance to act on it yet as you are because of a few reasons. My dream is to see to what extent, how far can I go in adding movement and when do you come to this point where it works against you. I think on that balance is where the largest learning curve lies. That's the most interesting part. When is it going against the music or against words or going against the pureness of your communication. Where is that border?
5. Singers often move a lot in opera, not necessarily dance but calculated and staged movements. Did you find that once the dancers were introduced into your process of singing with the ICK in "The Sopranos", that it took away from your vocal story-line.
 - a. No, not at all. In the end it helped me. Well, in the beginning, of course, yes, it does block or hinder a little. That's why you have to work through it. I do think if you want to get it on the level that you want it to be, you have to be very in shape and fit. I knew if I would've started the process of dancing, I would be required a lot physically. It also depends to what extent you want to move or dance. You could also you movement in a very stylistic way that doesn't require a lot of your body.
 - b. It's a matter of exploring your possibilities. For my singing is so much a personal wish. Singing for me had in the past been something of the mind, something of the throat, of course you use breathing but the center of all my activities going on during singing was in the upper part of the body. I knew I was not using a whole world of possibilities of colors that I knew already existed. For me dancing and movement was the way to explore this larger range of ways to communicate.
6. I think this is something I want to talk about in the opening of my paper. You, me, Henk and many more singers feel this is something that needs to be addressed.

- a. You can also look at it from another side if this [the whole body] is lacking, for me, then you are not really a convincing artist.
- 7. Sometimes I try make an analogy, who the piano is built, the legs, the wood they use, the sounding board are all important, it's not just the keys
 - a. Because we have the words as singers, that's also a reason why it's so easy to be focused only on words and difficult to get it connected to the body.
- 8. What is your personal process to find that now that you have had this experience when preparing for a performance. Do you use your body physically or is more of a thought, accessing your bodily experience?
 - a. I do use my body physically. Even without doing any movement my voice is more aware of the rest of my body, the lower part of my body. I have found more connection to the center of the body, in singing, but also in daily life, also as a person.
 - b. Still I would like to further challenge myself.
 - c. This is a beautiful thing about working with dancers, they begin with working, without knowing where it will go. We could use a little bit more of this as singers. We work with someone telling us what to do, a stage director tells us where to go but dancers begin with a way more open attitude they way less constrictions. It more of a process where you are working through creating a result. The dancer way of working during the creation of a performance really attracts me. Where as in opera, in my experience, from the beginning, is leading towards a specific result. In the dancing world I find is a more open process and is being created in time to see what it becomes in the end.
- 9. Do you have a recording of the production "The Sopranos". I tried to find a recording myself but all I could find were small clips in a trailer.
 - a. I do not have a recording myself of the performance.

6.7 Kevin Skelton Interview

Occupation: Vocalist-Dancer

Date: October 3, 2018

Relationship with researcher: Research Expert

General remarks from Kevin Skelton

Explore and present different types of expression. The whole idea of artistic research for me is that you are not only discovering for yourself but contributing to artistic practice in general.

My question to you is your focus on how you can improve your singing through movement and dance or are you searching for a different type of expression which integrates movement and dance. That was the nature of my research. If I was going to hold on so strongly to my musical standards of myself and other in the music field. Then I am always going to be restricting my exploration of expressive possibilities. Is your priority musical expression? When I am really trying to connect movement and physicality and vocality together, then I need to allow for the space for different types of expression to come which might sometimes means that the voice is not optimal or I perform a movement that disrupts the flow of breath. I might do something that creates tension in the body. Your connection with breath in singing is likely stronger than that of your connection in breath with dancing. How do you then not only improve your dancing but use your voice and knowledge of singing to include movement? There are few people who are teaching these interdisciplinary arts together. You are forced to really find your own organic way of moving. For example, if your movement isn't full enough, why is that, what is the block in the movement and breath that is not fully allowing you to be as full. It's not just about dancing better, it's about finding Movement that facilitates your singing. I have the same experience that when I am dancing and singing, it often releases tension and I can sing better. What is that information coming through? How do we benefit from that and integrate that. Instead of going from a point where we need to work harder on our dance,

how do we take what we know from singing and extend that. Even if we stand and sing there is a whole lot of movement going on if we are free in the body.

In my personal opinion, I think the contrast with minimalistic movement and romantic music is very effective. Do I want to breath more often or do I want to maintain the concert version of breathing? It can even be more expressive in itself to take more breaths etc.. There's no olympic breathing medals.

When I am working with a singer I want to first access what they want to do. I, as a pedagogue or choreographer, don't want to impose an aesthetic quality. I have my own aesthetic qualities. How can you do that better? How can you find a way to create an aesthetic quality with your history, and hope for your future. It can be interesting to do a course, some would connect with you more than others, but perhaps it will contrast with singing technique or what you want to achieve. You have to reconcile those two together.

Make an artistic choice between flow or block.

Occupational Experience Questions

1. Where did you go to school and what did you study?
 - a. 4 years U of T Musicology, Indiana Masters of Performance with double major in Choral conducting, Musicology at Oxford. Opera Atelier: Monteverdi-Orfeo production along with others.
2. When and where did dance come into the picture?
 - a. Ballroom Dance team. I never per se properly trained as a dancer but I've also done movement and been able to dance. Discovered contemporary dance. I met: Yanis Francois, dancer became singer. Marshall. Silbersee. Sascha Waltz-Orfeo production.

Questions relating to my research

1. Singers often move a lot in opera, not necessarily dance but calculated and staged movements. Where would you say the line between dance and movement on stage exists? Is there a line? Where do you find that boundary?
 - a. I think I would begin with what is the aim? How is the material being created? I think there is a difference between dance, movement, choreography and just acting. If the movement is coming out of a theatrical root, which is trying to just be natural or normal, everyday movement. The moment it becomes stylized in some way, is when movement and positions have to prescribed, taught and learned. Even at that level it might not be dancing but it might as well be called dancing. There's also a difference between choreography and improvisation: if the movements are connected with the process that has been trained and studied, I would definitely call that dance and choreography as well. It's a choreographic process that one is going through. The line is still vague.
 - b. Opera Atelier uses the vocabulary of gestures, baroque gestures or baroque theory of movement.
2. Do you make an intuitive or calculated choice when knowing when to move while singing?
 - a. I do both. When I'm choreographing, I'm making a choice to do this here and there and make it repeatable. Recently I've been working more on improvisation. Combined movement for voice expression.
3. Dance has it's own story-line, what are your thoughts on this, and where can it aid/takeway from the vocal story-line?
 - a. I did before. But what I've discovered is that the music restricts us to time. You're very much governed in what you can do within this time-frame. I think that we can't take as much liberty as dancers in that way.
 - b. The proper thing to say is yes, that the dance should be a counter-point and the voice does it's own thing.
 - c. I am a bit suspicious of that because I designed choreography around dance that wouldn't interrupt the singing. I am more interested in what the combination of voice and dance because I am interested in what the expression of what the two together makes. If

we're doing two lines, then we are separating them. We're trying to do two things at the same time, dance and voice. I can say as a performer it doesn't feel as satisfying, because you are multi-tasking. It can be very impressive and people can love it. I lost satisfaction in that because I wasn't doing anything new with my expression. I was actually limiting my physical expression.

4. "The main thing is about flow. It has to do with the breath without any blocking." What are your thoughts on this?
 - a. I like that quote about flow a lot, it's totally what I'm interested in cultivating as a sort of base-line of the practice and work. It also requires definitions of what is block and flow. Anything is possible, block and tension could also be a part of aesthetic expression. In that way my work is very technical because we are looking at the inter-relationships of breath, body and voice. You can also go against that flow and make an artistic choice to not have flow but that should not come from a state of ignorance or bad-habit.
5. What kind of music/setting? Does it matter? (Orchestra, opera, recital)
 - a. Historical context? Recommend to look into Experience Bryon – Integrative Performance for the Interdisciplinary Performer. Essay Disciplinary vs. Inter-disciplinarity. (How to identify then separate it)

General/practical questions about research

1. Use of film production team: Did you orchestrate/create your own camera work along with choreography?
 - a. I had the basic idea and concept but as far as shots and artistic editing, that was in the hands of the film director.

7. Ethnographic Field Notes and Reflections

January 31, 2017 – Movement Coaching with Katharina Conradi

- Discussion of research: what I would like to accomplish, where to start etc..
- We decided to start with learning how to improvise
- We began with a warm up, first shifting our weight from one foot to another then, moving feet, then moving legs, bending the knees, feeling the push and pull of gravity, then start to move legs away from the body.
- Katharina encouraged me to think of the body as two V's. The torso and the arms are the first V and the legs and hips are the upside down V. These are joined by an axis, your core.
- Katharina spoke of using the space with a technique where you imagine that you are being pulled to one part of space with any body part like you are connected by a string.
- Movement can be in different energies such as soft, free, powerful, erratic (slashing/cutting).
- I then attempted an improvisation to my piece, just including dance to a recording. Katharina video recorded this and made a short movement analysis. There was a problem wrong with the video file so she was not able to send this to me.
- We concluded the meeting by a reflection. Katharina mentioned some literature:
 - "The Place of Dance" – Andrea Olsen
 - "Motif at a glance" - Dr. Ann Hutchinson

February 21, 2018 – First experiment session

- Dancing with the recording over speakers because of unavailable piano accompaniment
- Dance first with no singing just to improvise and feel the musical line/storyline.
 - The reason I did this was because of my inexperience with dancing and I feel I could focus more on the dance and storyline.
- Dance Notes
 - Try to incorporate more extension as Katharina suggested "use the length of arms"
 - Explore strong weight
 - Direct movement into space
 - Travel but also use stillness
 - Practical tips: where proper dance attire. I was wearing denim jeans!
 - Practice room was just too small of a space to experiment with dance.

March 8, 2018 - Interpretation Masterclass with Marisa Grande

- We began class with exercise and relaxation for all participants
- It included awareness then relaxation of muscles while lying on the floor
- Followed by activation of core muscles and rotation of core
- We worked with awareness of space: how we choose where we walk with our eyes and what that can say to an audience, e.g.:
 - If we brush the space with our eyes it is more inviting and calming
 - If we "hook" our eyes into space it can direct and engaging but also alarming and distracting
 - These techniques were then explored and applied in the singing masterclass later on.
- We then worked on alignment of head/neck/shoulders/spine.
- With this proper alignment we then worked on simple movement focusing on the position of the sacrum (lower tailbone).
- Marisa then worked with five singers: Lilian, Tea, Sara, and Wies.

- Recording is not good quality enough to listen too.

March 9, 2018 – Body in Space workshop Katharina Conradi Studio 7 Amsterdam

- We began with warm up just with moving muscles slowly and then gradually making movements bigger
- We then walked within the pace doing our best to respond and move to the specific space we occupied in that moment of improvisation.
- We were then asked to repeat this improvisation (within three spaces) or a partner where we would then reflect on their and our own performances.
- We then began to explore the three regions/outlines outlined by Laban technique. High, square above our head, medium, square around our mid-body and low, square down by our feet. All these regions are relative to everyone's personal, reachable space.
- With each separate hand we would explore these regions through diagonal lines to each corner, the hydrosphere.
- We then expanded on this following the figure 8 line with in these regions (vertical, horizontal and forward to backward).
- This was then practiced with a partner
- After the break we began improvisation with the imaginary task of being connected to a partner with a string on a stick attached to the belly, following their movements, initiating your own movements and challenging each other.
- We expanded this by adding an imaginary expandable cable (like those of dog leashes) where we had more freedom to move but still keeping in mind the connection with the partner.
- Our next task included occupying the negative space of our partner in whatever form that may occupy.
- With all of these techniques we were tasked with a free improvisation.
- In this workshop, I was challenged to move outside of my familiar personal movement patterns. I became aware of some stark physical weaknesses I possess (bending backward with arms extended is one of them).
- I am becoming more and more aware of how my body moves, how to feed and continue movements and ideas to their completion.
- I feel more aware of the potential support and energy my body can give my voice.

8. Network

Henk Neven: instructor of classical voice at Codarts and my main subject teacher.

Charlotte Riedijk: instructor of classical voice at Codarts and also avid dancer in vocal dance projects.

Marjolein Niels: classical vocalist, singer/dancer with Nederlandse Reisopera, ICK Amsterdam

Kevin Skelton: classical vocalist, singer/dancer with Nederlandse Reisopera, Zilbersee, Opera Atelier

Marisa Grande: somatic vocal dance coach and dancer.

Katharina Conradi: body movement and dance therapy expert at Codarts.

Heather Ware: professional with LeineRoebana.

Jozefien Debaillie: professional dancer with Scapino Ballet Rotterdam

Lenna Schouten: professional dancer and dance instructor at Dans Centrum Utrecht

Kevin Beyer: dancer, choreographer third year dance student in dance department at Codarts

Laisvie Ochoa Gaevska: professional dancer, choreography and dance instructor at Dans Centrum Utrecht