

Evaluating talk MHI 16-11-2023 (transcription of audio recording)

CR Could you reflect for me on what this was about, the workshop that we did? Obviously, it had to do with body awareness. But what was there? What did it do? What else did it bring you?

I felt that it gave me personally, I sort of **thinking a lot more about what I am about to say**, what I'm about to do requires a certain amount of air that the body can sort of in a way **inhale naturally** without overthinking it. **You don't need to take in this huge volume of air** to do a simple thing. It's about sort of like restricting or **distributing the air more. More efficiently**, umm, for what you're about to do

CR what is the goal?

To deliver our intent in a meaningful way or in a clear way. That's what I gather. Yeah. Umm, and then I was thinking about the like **breathing** and stuff.

And I think also it's about to find the most easy way of doing things like what, **what is working for me in my body** and. You get me? Yes, I get you, of course, absolutely natural yes like find the natural things umm, so **the body works** for you.

Realizing that that should be **unnecessary tension in the body**, in **different parts of the body**. Or at least that's why what I felt that happened, **that the tension in different parts of my body was like released** anyway through the exercises.

CR And um, was it just about releasing of tension?

For me it was a lot like, um, **activating my body and waking it up**. And when I am more active in like I start to get active in my **whole body** and then I get so **much more energy** in everything, like my **expression**, but **also in my head**, like how I'm feeling, how I'm doing, I don't know. Looks like when you do like with your face, when you breathe in like you get the feeling instantly. Umm, and then it's **everything else just follows** and I, I don't feel like that too much when I sing umm, and I like it.

CR Yes, Try to find something you can explore in your singing, of course, as well. Yeah, it's good to practice.

CR Carolina, you wanted to say something?

I thought about like. Thought about being like **aligned** with the **movement and the breath**. And so like, I noticed that like, yeah. That you like, uh, you had not had just your breath in your body, it was like you **moved with the breath too and sang with the breath too**. Like put those **elements together** in one that I know this.

For me, I think it felt like it was about **being here and now**. If you're singing, you're singing. And **the only things that go through my mind are the things you need for the moment**, on the thing, **the decision for the preparation, decision for reaction**. Like it's **this moment**. You, you cannot even look down. You're here. You have to be here. You have to be **present**. And also how organic it could be. Yeah. How? Like, yeah, how **organic singing** can be, how we're all capable of because we're capable of. So, if we can do that, sure, we can also deliver a **message with intent**, with **presence**. Umm. Yes.

CR Klara, did you want to say something?

But it's similar to what Indra just said and everybody has said, but I felt the exercises gave me **mostly presence in the body** and that helps. And I was reminded because I have felt that before, but I realized that it was a couple of years ago that **I have felt that last in the theater** and I really missed it and I have forgotten how it felt **to be in the body** and really **present during a performance**.

Comparison with AT

CR So now which ones of you are familiar with like Alexander technique or other? You, you, you, you, can you reflect a bit on it because of course that is also about body awareness. Um, and alignment. What is the difference for you with this work and for instance what you do there?

I think Alexander technique is a little bit more static. And uh. You don't really have much power. More so to say, what could you do like someone is holding your head and says walk around the bed, sit down, stand up and lay down. Uh, but, you have **more freedom** with this, I think. Uh, and you are **more independent** is the word.

CR So, you feel you can use these exercises on your own? Yes. Caroline.

Yes. uh, I thought about that Alexander technique, because it feels like it's more like you focus on a very minor thing like a like it can be like one spot, like in your neck, for example. Then you just feel that as it's very concentrated and this is like more like you do a big like movement, with more things I would say. Concentrated. And this is like more like you do a big movement like the lines with more things I would say.

I agree with Jakob because I felt more towards more movement like those moving more and also a bit more neutral like how you said don't like push out, just like have open so **alignments** but not,... umm, yeah, a bit more **relaxed** maybe?

CR Yes, and who else did the Alexander Technique?

But I haven't one hundred 100% understood Alexander technique. Yeah, but I feel like the others. I felt like this was more, yeah, big and kind of **trusting** that the body knows what's best for it when we stop doing the things that we have started to do, uh yeah, unnatural...

Yeah, like this feels like it's a fractal. It's a miniature version of a, of a performance of movement. It's **a miniature version of a of a performance** of movement of the **expressions**. You could actually do in a performance, even the way of of **breathing**. Those are breathing that we can actually use in performances. Whereas what I felt from the little experience I've had from Alexander Technique is that it's so focused and detailed that it's very absurd. It's like, OK, when there I focused on my neck and then I go to the performance and what? What do I do with it? What do I do with that?

Kan jag ta lite på svenska? Jag uplevde övningarna väldigt **lekfulla**. Som jag sade till dig, som det här lila barnet så att man inte glömmer bort det här barnet man har inom sig.

Det är det naturliga som vi vill ha som människa när man står på scenen och sjunger. Det är som man glömmer bort den lekfullheten som barnet har. Det är så jätteviktigt.

Playfulness, **being there**, having an urge to **express yourself**.

Everything is carried by the **breath**. All those things are integrated and in moves all the time. Even when we are standing still. There is a lot to think about.

Do you have any questions?

A. every time you told us to **breath out**, I realised that I had to **breath in**. I'm holding my **breath**, I forget to **breath in**.

Most people take a breath and then hold it. It has to move. What do we do with it. Saving air is useless, it just gives tension. It's like a valve and wants to keep the air under it and then it closes. Trust that the body knows.

So, the larynx is the only mechanism that holds the air in the body?

Yes, when we are relaxed the larynx is open. Just hanging.

Talk about the tongue and vocal technique, not for this research.

Resonance etc.

Inhalare la voce, refraining the larynx from moving up during singing. Larynx positions
balance

