



VOICE AS A THERAPEUTIC TOOL FOR GYPSY WOMEN EMPOWERMENT

Valencian Circus Association
Social Educircation Project – KA 2 Erasmus + programm

1. The Valencian Circus Association

The VALENCIAN CIRCUS ASSOCIATION was born in December 2003 by the need to create a Space for contemporary circus in Valencia. A non profit organisation created by ten Artists willing to make Circus an important part of the cultural life in Valencia. In April 2004, L'ESPAI DE CIRC was opened, it is considered to be the first space in the City of Valencia to develop Contemporary Circus. Our current place has more than 1000 square meters for professional and hobby training, courses and shows. Today there are near to four hundred members students and performers that participate in different ways in our activities.

Since October 2006 Association Valenciana de Circ has taught a number of courses, regular and intensive, being the first school in Valencia where circus training is being taught covering the various disciplines. Of course this training is not an official preparation, since formal education in circus arts is still a pending issue in our territory. In seeking to fill this lack in training AVC participates in European projects for the exchange of experience and training since 2008. This resulted in developing projects in the Grundtvig Partnership, Youth in Action, Leonardo and Leonardo Mobility Partnership. These projects have tangible results, both for the Association on a global level as for the participants in the project. Many of them developed their activities in different European countries where they had participated in workshops and practices covered by these grants.

Next to the direct education offered, AVC develops different activities with the help of volunteers, all members of AVC. They help with the organisation of performances, meetings and festivals. Over 50 performances, 4 Editions of the State Meeting juggling Unimalabar and so far 4 times (with spirit of continuity) the Kaotik Circus Festival.

Between other projects, from December 2010 the STREET THEATRE CIRCUIT has started in collaboration with Valencia's City Council. After 5 years, we had shown performances of more than 50 companies and 3 shows every Sunday.

2. Social orientation of the Valencian Circus Association

Previous social work

We have previously worked in social circus, at a local level and in previous partnerships. On a local level, we have collaborated with groups of vulnerable people such as disabled people, youth from youth centres, gypsy women who have participated in courses in our school of circus and then been integrated after such projects into our space. The Association is also an official collaborator of the local governmental administration in the areas of social care and family. In addition, in the School of the Association every year there are 12 places for circus courses aimed at people with

financial difficulties, proposing an exchange for time spent on maintenance of space.

Of course, the participation in the two previous partnerships gave us great experience in this area, using the acquired skills and methodology in the workshops in our own school. The people who are involved in this project are teachers and staff of the association. All these past activities show the expertise and experience of AVC in teaching circus skills, executing social projects and organizing European projects and big events on the other hand.

Connection to other social organizations

MONGRAN:

Local association that works with people at risk of social exclusion. Since 2010 , AVC has developed workshops and exhibitions with its users, among which are , people with physical and mental disabilities , homeless people , people in dependency addictions.

AVAPACE:

Valencian association who helps cerebral palsy. Since 2015 the AVC gives its space to this association for its educators and physiotherapists work with some of its users through the circus.

CIRCOLIO:

AVC associated company performing social circus projects in juvenile rehabilitation centers . It has teachers circus AVC , sometimes making use of Espai de Circ .

FINESTRA INCLUSIVA:

AVC associated company performing social circus projects in juvenile rehabilitation centers.

FUNDACIÓN DEL SECRETARIADO GITANO:

Association working for the rights of Gypsy people in Spain . Since 2015 relations have been established with this partnership, collaborating in training workshops and reemployment for gypsy women.

3. Workshop VOICE – VALENCIA January 2016

The methodology of Social Circus is using art as a tool of social retrieval. In a practice sense this means, the methodology is based on workshop of artistic circus disciplines and vulnerable collectives.

Our VOICE is one of the most important and powerful tools of teachers and facilitators. In this workshop of Social EduCircation we will work on using the voice correctly and learn how to use this knowledge with specific social groups.

Music, singing and percussion are disciplines integrated with the art of circus. For centuries their characteristics and their therapeutic effects are well known.

The voice, rhythm and the musicality of the participants is stimulated by exercises and games. They are used to achieve objectives like inclusion, confidence in others and oneself, socialization, corporal contact, physical and vocal opening and relaxation. All together increasing self-esteem.

During the workshop we will work on smaller objectives to achieve the main objective. The main aim of the workshop is the social integration of the Gypsy women of the neighborhood 'El Cabanyal' in Valencia. This will be done in collaboration with local organizations that have been working with these women for a long time.

To achieve this objective:

The voice, singing, rhythm and music will form pedagogical instruments. It will be a test project that intends to help the gypsy collective in Valencia city, attending special attention to women. The choice for this target group is due to the poor economic, psychological and social situation in which these women generally find themselves.

During this workshop we will use different ways of communication:

We believe that music and singing are powerful social tools to connect the gypsy women. With the same motive singing is a valid tool for cohesion and cooperation aiming to improve the level of interaction within the gypsy community.

Rhythm is a very useful tool to express their emotions, feelings and liberate energy”

Schedule:

Day	Hours	Session	Participants
First	10 to 13	Introduction + Session I	European Participants
First	14:30 to 17:30	Session II	European Participants
Second	9:45 to 12	Session III	European Participants + Group of women (A)
Second	14:30 to 17:30	Session IV	European Participants
Third	10 to 13	Session V	European Participants
Third	14:30 to 17:30	Session VI	European Participants
Fourth	8:45 to 13	Session VII	European Participants + Group of women (B)
Fourth	14:30 to 16:30	Session VIII + Evaluation	European Participants
Fifth	10 to 13	Session IX + End of the workshop	European Participants + Group of women (A+B)

Program:

Session I: Get to know our body like a sonorous instrument

Introduction, distribution of material, anatomy (phonetic device), analysis of the posture, warm-up, breathing exercises, preparation of the body as a phonetic device and work with the diaphragm.

Session II : The voice and singing as tool of education and social integration

Warm-up, breathing exercises, phonation, exercises of empowerment, resonators, dynamics of particular groups, methodology of intervention with the particular collective (theoretical), planning of session III with the group of women (A)

Session III (A): Get to know our body as a sonorous instrument (10 persons)

Location: " Fundación Secretariado Gitano" (Foundation of Gypsies). C/ Concha Espina 7

Exercises and group work to practice the knowledge of the acquired work, adapted to the group of women (A)

Session III (B): Voice and creativity (10 persons)

Location: Espai de Circ

Collective creation of the play "Viaje sonoro". Maximum duration: 30 minutes

Session IV: Expressive mediums and interchange of experiences

Vocalization, expression and expressive mediums, evaluation of the first session with the group of women and wheel of sensations about the "Viaje Sonoro"

Session V: The voice, the rhythm and the music as therapeutic tools

Breath exercises, Voice Yoga, resonators, body rhythms, to play with the voice and the benefits of the right use of the voice

Session VI: Explore the rhythm as your first expression of life. Supported by musician Nel-Lo Royner

Collective Exercises. Improvisation with the company of music.

Planning of the VII session with the group of women (B)

Session VII (A): Get to know our body as a sonorous instrument II (10 persons)

Location: Colegio Nuestra Sra del Carmen, Cabanyal

Exercises and group work to practice the knowledge of the acquired work, adapted to the group of women (B)

Session VII (B): Voice and creativity (10 persons)

Location: Espai de Circ

Collective creation of the play "Viaje sonoro". Maximum duration: 30 minutes

Session VIII: Evaluation and interchange of experience

Evaluation of the session with the group of women (B), the "Viaje sonoro" and the experience with our guest Nel-Lo Royner, exchange of material, planning of the last session.

Session IX: Explore the rhythm as your first expression of life II, Supported by the groups of women (A+B)

Location: Espai de Circ

Collective improvisation with the use of the body, voice and music instruments. End of the workshop and wheel of sensations

3. Participants

Leo Hess. The Invisible Circus CIC, Bristol.

Jennifer K. Bell. The Invisible Circus CIC, Bristol.

Ann Végh. Magyar Zsonglör Egyesület, Budapest.

Márton Szabó. Magyar Zsonglör Egyesület, Budapest.

Lena Pansegrau. Cabuwazi, Berlin.

Marianne Kathryn Greenwell. Cabuwazi, Berlin.

Alexandra Lepiorz. Cabuwazi, Berlin.

Goetz Florian Martiny. Cabuwazi, Berlin.

Masa Ceglar. Cirkus in beweging, Leuven.

Johannes Siemann. Cirkus in beweging, Leuven.

Pascalina Tsernou. Kids in Action, Thessaloniki.

Gkamarazis Athanasios. Kids in Action, Thessaloniki.

Jonáš Jankú. Zahrada ops, Praha.

Veronika Bartošová. Zahrada ops, Praha.

Marie Faust. Valencian Circus Association. Valencia.

Ilaria Cieri. Valencian Circus Association. Valencia.

Roseta Plasencia. Valencian Circus Association. Valencia.

Nuria Calatayud. Valencian Circus Association. Valencia.

Gloria Guirao. Valencian Circus Association. Valencia.

4. Methodology

The methodology with the European participants

The work is based on the methodology of participation, where the co creation and common input are the real protagonist of the experience. It considers the full importance on the interchange of sensations, the education to look after each other and the interchange of knowledge and experience.

The voice is a tool of self-knowledge, self-healing, openness, the potential of our flexibility, presence and development of creativity, in an individual as well as collective way. Therefore our main attention lays on the individual process as well as on the group process. The vibration of our own sound converts to a guide of our physically and emotionally apprenticeship in a intuitive, experiential and free form.

The basic language of the workshop is the physical listening comprehension, individually and collectively, with the use of the humour as a tool of confidence, disinhibition and flexibility.

The development of the workshop is practically and always with a reflection of the experiences.

We are working theoretically with incomprehensible, analysing the benefits of the work with the voice and the result on the personal levels, as well as the emotional education, empowerment and self-esteem.

The possibility to work with a diverse group in sense of nationality, culture and experiences in the circus work, enriches our work and gives space for interchange and enrichment. Facilitating spaces to interchange material and diverse knowledge helps us to develop our work as artist and social educationalists.

Concerning the work with the collective of the gypsy women, we spend time to analyse the current situation of the women and talk about general information about the till then realized work in the centres were going to approach. The planning of the session with the women were collectively created and analysed before and after the intervention. The planning was developed by group decisions: pre-agreed range of exercises, the methodology, as well as the basic aims for the intervention and the evaluation of the process.

Considering that due to an intervention there is always the possibility of new ways coming up that are not predictable, it gives us an achievement we can use to find new transits and diverse itineraries. A "Let's see what comes" from the creativity.

We need ways of thinking that are opening spaces, that are easing the openness of our view, etc. Not the ones that are closing us out, limiting us. And those that give us the habits to think in a entire world, like the one we are living in.

Imagination is a fundamental tool to create and believe that other worlds are possible and to think out of the box, in which we are created in.

Interventions and activities, that are focusing on the accompaniment of the people, their needs, to help with identification of capabilities and potential abilities. The art and its languages opens a big field of possibilities.

The invitation to look over the own horizon, over the individuality, over that, what we have directly in front of our eyes, to look for new potentials which are, so far not developed, but giving the chance to do so, to trust. There has to be the invitation to trust, to believe. Trust is a gift and nutrition for our social transformation.

The space of the intervention has to be orientated by the needs of a social involvement and from the point of view from the diverse artistic disciplines, with a transformative perspective. It s important to know about the portunities and the difficulties to get access to art and culture that you find working with people that are usually excluded from social activities; as well as to know about the opportunities and difficulties that the entities will face by organise intervention to impulse and promote initiatives to use art as a tool; also to help them develop.

Art and Creativity are tool of social and personal transformation, that are providing an inclusive and democratic structure, where differences of gender, culture and abilities can be eliminated. It is possible to retrieve values like the work within a group, solidarity and reciprocity; and where it is possible to participate in a easy ways on several occasions, spontaneously, to recover the place, the territory of the multicultural key.

The methodology with the gypsy women

To facilitate the collective invention, every participant realised one or two exercises with the group, whilst the rest of the european participants integrated themselves in the exercises as equal participants. We let space for the reciprocity by positioning the women as well as carrier of knowledge by using their rhythms and songs to reverse the group if they feel to d so.

This work is in each and every moment a help and support for the trainer, because he/she has to initiate the process and close the session same as in single intervention with a long-term development by supporting the rhythms and dynamical flow of the session.

We put our attention to the nearby language and make the laugh and the humor helping us to create a space of trust, where the game and the comfot is present during the whole session.

The multiculturally of the group is enriching our work by giving us the chance to open ourselves, to empathize and know about different places and cultures.

5. Target group: How to work with women. Important things to consider before and during the work

When working with a group of people with specific characteristics have to anticipate them and be aware of them to adapt. Although we want to do some dynamics or exercises that we believe can be very enlightening if not adapt to these features can be counterproductive.

For example, in our case , we will work with groups of young gypsy women, they all have at least one child so the first to perform the activity is to consider what we do with children during it.

In the case of the Gypsy Secretariat Foundation they have nursery so we could work with women and they have not to worry about their children.

The second thing to consider is that, generally, gypsy women because of its culture, are generally shy and in our case adds that we are a large group composed of people of many different nationalities (it is likely that many of the girls never they have worked with foreign people). So when planning the session should be aware that we can not use the dynamic principle that can make them feel uncomfortable. We do not use dynamic display one by one, or very complex exercises .

In our case , the positive factor that we have is that they come to the center voluntarily and already previously told they were going to perform the activity , an advantage that other groups may not have.

During the session with women we perform dynamic , first, gestural form of presentation (looks, body rhythms , etc) . And then different dynamics that promote empowerment, a sense of belonging to a group, self -confidence , etc... Dynamic games , is the best way to release the voice unheeding , so we get the voice truest form , more natural.

Are as well positives the dynamics in which a person is not alone, but receives support from a group, it is very important to strengthen the sense of belonging to a community or group of people, if we project our voice all at once gain in security.

Another positive aspect of working with the gypsy culture is that they are already connected with its spirituality, especially in private moments. Unlike many of the people belonging to Western culture , living in the system of globalization, they are more separated from their roots, which makes them look more these therapeutic moments to connect with their spiritually. The Gypsy people is in vulnerable moments not by their spirituality but because they are segregated in socially, economically and racist terms .

There is no recipe for how to work with this groups. The key is to connect with oneself and be able to transmit it. Be honest and true to oneself first .

6. Evaluation

Intervention

The intervention had successful moments, and some awkward moments. It started well, with an uncomfortable ending. The successful exercises were the really simple ones, and there were some wonderful moments that came down to spontaneous choices of some of the people in the group, such as singing songs, and blowing bubbles for the children. It was great when the children were acknowledged.

We fell down when:

- The exercises presumed experience or ability in a certain area
- The exercises put the women at a disadvantage to the practitioners, e.g. the women were holding children, so clapping was difficult. A simple solution was to get them to sit down
- It was assumed that the woman who was the most confident and wanted to sing was 'one of us'
- We made romantic or negative assumptions about them or their culture, because each of the women were really different, and in fact two of them were from Romania, rather than from Valencia.
- The practitioners made small huddles between themselves

It was successful when:

- The women laughed and enjoyed themselves.
- The exercises were easy.
- The women made connections within the group.
- The practitioners took risks, such as Masa responding to the fact that two of the women were from Romania, and sang a Romanian song.
- Leo had an improvised, sung conversation with one of the women.
- The practitioners had a good time.
- We proposed an exercise positively; rather than full of doubt.
- We kept their attention.

Perhaps the objective in a first intervention is simply to share music from our different countries.// Jess

What impact did Social Circus have on the clients, according to you? And their organization?

"The women enjoyed their time with us but we would need much more time to work with them to really reach something, but who knows, maybe we planted a seed." //Johannes

How could the intervention be improved to better suit you needs?

"It would be also of huge benefit to revisit the workshop in 6 months to 1 year to discuss the impact of the tasks and activities we did on our own work and personal development." // Marianne

What impact did Social Circus have on the clients, according to you? And their organization?

"I feel that with more workshops, the women would really benefit in increased confidence and trust of new people. I think this would work if the workshops were really designed at mother/baby workshops, so that the children were integrated more." //Jennifer

"I think that you can only really judge the impact of this work over a long period, but I think that it was a good first step." // Jennifer

Workshop general

What did you learn?

"This workshop opened my eyes not only to a lot of techniques which i can use in my work but was of huge personal benefit to me and i feel like i have not only developed as a trainer in a practical sense but also will develop further as a trainer thanks to the personal development that was inspired by this project." //Marianne

How do you expect to use and spread the knowledge on Social Circus in the future?

"One great thing to come from such workshops is also the huge potential to network and get to know other practitioners in the same field. We are a huge community and everyone has their own way of working and I value very much the opportunity to be able to share my own methods and ideas and also to be able to learn from others in this context."//Marianne

In what format does social circus exist with this specific target group in your country or in your home organisation?

"We don't have a woman project yet, but the workshop inspired me to build one up." //Márton

What did you learn?

"I learnt about my physicality more. How to get more from my voice. How to communicate within a group more satisfactorily. How to consider the impact of sound on others. How that can functionally benefit others to develop a

greater sense of confidence and self esteem. This could help from anything enabling greater creative expression to assisting with employment opportunities.” // Leo

How could the workshop be improved to better suit you needs?

“For anyone who has been travelling before hand - ensuring enough time for them to 'arrive' and settle could be more conducive to having maximum focus on workshops.” //Leo

If you/your organisation does not work with this target group how can you imagine to introduce it?

“The work we learnt isn't solely applicable to one specific target group, but to a wide demographic and so can be introduced and used with pretty much any target group, regardless of age, ability, gender, ethnicity.” //Leo

How do you expect to use and spread the knowledge on Social Circus in the future?

“In a workshop you can collect new ideas and receive relationships. To work with other new people has a very good learning effect.” // Lena

How do you expect to use and spread the knowledge on Social Circus in the future?

I will include the activities I learnt in the training I do on theatrical methods and on youth empowerment.” // Anna

How could the workshop be improved to better suit you needs?

“Each of aspect was just taste of it because there was no time to focus more on each one.” //Jonasz

What did you learn?

“I am a voice workshop leader, so it was good to learn what it feels like to be a participant. Zahira coached us to devise and workshops with the Gypsy women, so that when we were running the session, she didn't take the lead. I learnt the importance of this approach, because when teaching teachers, you have to let them experience what it is like, rather than show them how to do it.” // Jennifer

7. Compilation of exercises

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C. VIAJE SONORO

A. WARM UP-EXERCISES

01. Introducing game

1. We make a circle
2. We sit, hold hands, breathe and close our eyes
3. We walk, make eye contact, and when we've made a silent agreement, we move on
4. We walk, make eye contact, touch, and when we've made a silent agreement, we move on
5. We take 40 seconds to repeat our names with a movement
6. We introduce ourselves

02. Connecting with the Group

We stand in a circle, hold hands and pass a hand squeeze around the circle.

03. "The Rabbit Game"

1. The Rabbit Game: Everyone kneels and slaps the floor to tell the story of a rabbit running. The leader says 'jump!' and the everyone lifts their hands and says 'woo!'. There are other commands with actions, but the default is the running rabbit. The commands are:

JUMP = Hands in the air with a 'woo!'

TUNNEL = Everyone ducks

WOLF = Raise hands into claw shape with a 'rargh!'

CHICA = Little coquettish wave

04. "Hola"

Walk around the space, saying 'hello' to each other, then on command everyone rushes to pose for a group photo.

05. Clapping

Pass a stamp/clap to each other around and across the circle, by doing it as the same time as the person you are looking at. We add other sounds and actions to the game so that three sounds and movements are happening simultaneously

06. "Huh Huh"

Walking around the space, greeting each other as if we'd not seen each other for a long time, then greeting each other with two stamps and a powerful vocalised 'huh huh'.

07. "Circle Clap"

Pass the clap around the circle. The clap can travel either way. If you want to send it across the circle, you kick in the direction of the person and let out a 'woo'

08. "Breath Walk"

Inhale = Everyone Stops, and Exhale = Everyone walks and vice versa

09. "Rhythm Conductor"

The group is separated into three smaller groups and each of those groups is taught a rhythm. The rhythms fit together. The leader then solos groups or gets two groups to clap together at a time.

B. VOICE EXERCISES

1. Exercise: Hands On

In pairs. One person breathes, and the other person puts their hands on the breather. The breather inhales through the mouth, and exhales on a sibilant 'sssss' sound.

1. Hands on chest and back
2. Hands on ribs
3. Hands on stomach
4. Hands on shoulder blades
- 5.

The partners swap roles.

After each exercise, lift hands in the air, and flop down, always vocalising.

When you do any warm up movement, look for the opportunity to make a free sound.

2. Exercise: Oral Placement

All together, we make an 'ahhhh' sound, first focusing sound on hard palate, then focusing sound on soft palate.

Always look ahead. Careful of the neck position.

3. Exercise: Releasing the Voice

Each take it in turns to send out a large 'ahhhh'.

The teacher helps each individual around the circle release their voice by giving advice particular to each individual such as:

1. Bouncing the knees as you make the sound
2. Gesturing outwards with the arms
3. Flopping down
4. Lifting the posture and making sure the chin is not up or down
5. Direct the 'aahhh' at each individual in the circle. The teacher gets everyone to turn their back to the circle. The singer's job is to try to get each person's attention and turn back into the circle to face her

6. Drop the jaw and relax it
7. Inhale through the nose and turn to direct the 'aah' to each person in the circle
8. Run around and vocalise, whilst shaking the hands
9. The teacher vocalises at the same time, and shakes the body of the singer
10. Arms gesture to each person in the room
11. Keep eyes on the distance
12. The singer tries to get the attention of the people in the circle, who have put their hands over their eyes
13. The teacher goes to the other side of the room. The singer has to try to reach her with their voice
14. When the teacher stamps, the person checks their postural alignment
15. Connect with the floor by jumping into the sound
16. Relax the shoulders and jaw
17. The singer runs around whilst the group claps

If you have to shout or scream, it is essential to connect with the earth, so as not to damage the voice.

The instructions are as follows:

1. Breathe in through the nose and out on an 'sss'
2. Consciously relax each body part. Feel an elongation of the spine. Breathe into the joints of our skeleton
3. After 15 minutes or so, the inhalation becomes a little deeper and we are asked to phonate on an 'ahhh'
4. We phonate a low note to a high note
5. As above, but high to low
6. As above, on different diphthongs
7. All inhale simultaneously and phonate 'ah ah ah ah ah' all together
8. *Phonate the basic phonemes 'baby sounds'*

4. Exercise: Group Phonation

We stand in a circle, breathe in all together and phonate an 'aahh'. We come into a huddle, very close to each other and 'aahh' again. Then we swap the people who are on the inside of the huddle to the outside, and repeat. We keep repeating the 'aahh', whilst incrementally moving out of the huddle, to the outer parts of the room.

5. Exercise: Group Movement and Group Breathing

Join together in a circle, arms around each other. Breathe in, sway twice left to right. Same, then sway 4 times, then 6 times, 8 times, 10 times, 8 times, six times, four times and finally twice.

6. Exercise: Passing Sound Around the Circle

We stand in a circle and take it in turns to 'aahh'. Then we do the same, but with a conductor in the centre of the circle.

7. Exercise: Following Sound with Eyes Closed

We pair up and follow the sound of our partner's voice across the room. Then we swap. After this exercise we gave feedback of how it felt.

When you play in a game such as this, you become less self-conscious of the voice.

8. Exercise: Chorus Counting

1. Begin this exercise with two breaths
2. One person stands at the end of the room, walks forward counting each step. The person counting directs her voice towards the teacher, at the back of the room
3. Three people join the person and count/walk at the same time, with their hands on the shoulders of the person
4. Five people join the person and count/walk
5. As above, except this time no one speaks, but keeps the sensation of counting together
6. As above except this time everyone adopts the same emotion as they walk.

This exercise is very good for working with inexperienced participants.

The exercise continues with subtle changes each time:

1. One person counts their steps, but with a different emotion for each step. Pause between each step
2. One person counts their steps, whilst another person physically tries to pull them back
3. As above, but someone tries to push them forward.

Observe the change of tone and effort in the voice as they are being pulled or pushed.

1. As above, except the person counting tries to replicate the effort on the voice naturally, without someone pulling or pushing them

9. Exercise: Chorus Movement

Three people stand in a triangle, breathing at the same time.

The breath turns into swaying, then steps.

The person at the front point of the triangle chooses the pace.

Include the voice in this exercise, so that the 'followers' match the sound of the leader.

When there are lots of people in the chorus, you can move en masse.

10. Exercise: Breathing

1. We breathe in as if through the belly button and down to the feet. We exhale on 'ssss' as if through the belly button
2. As above, breathing in through the belly button, but up into the lungs in a 'U' shape', and exhale as above
3. Inhale deeply and out on 'ssss'. When out of breath, use the abdominal muscles to breathe out more.

11. Exercise: Phonation with Partners

We get into pairs and one partner puts their hands on the chest, then ribs, then stomach and then shoulder blades of the other. The other inhales and makes an 'ahhh', and focuses the resonance on the part of the body that the partner is touching.

12. Exercise: Resonance

Concentrate resonance of an 'ahhh' in different parts of the body: head, nose throat, chest, belly.

13. Exercise: Partners Conducting Each Other (a)

We get into pairs. One person speaks in a nonsense language.

The other person conducts the speaker with their hand.

When the hand is close to the body, the speaker speaks quietly; when the hand is far from the body, the speaker shouts.

When the hand is high, the voice is high, and when it is low, the speaker speaks low.

14. Exercise: Partners Conducting Each Other in Conversation (b)

Two sets of partners use the previous exercise, but in a conversation, creating a nonsense dialogue of high and low voices, and quiet and loud dynamics.

This exercise is repeated, and is developed to include the use of movement and gesture.

15. Exercise: Choruses Being Conducted in Conversation (c)

This exercise is the same as above, except instead of two sets of partners, you have two choruses, and each chorus has its own conductor.

There are four people in each chorus, and they stand in a diamond formation.

Their conductors stand a short distance apart.

The person who is at the front of the diamond leads the movement, and the others follow. The two choruses have a conversation, with the dynamics and tone indicated by the conductor.

16. Exercise: Learning Text - Experimenting with Tones and Textures

In a partnership, one person has something to tell the audience.

That person walks and moves whilst talking BUT their partner is trying to hang off them and pull them down to the floor. The speaker has to make sure that the person hanging off them doesn't fall on to the ground.

Observe the change of character in the voice.

Repeat this exercise with the following changes:

1. The person is being kissed all over by their partner
2. The person is being pulled back. They must continue to look at the audience
3. The person is now SOLO, and must speak, looking at the audience as if either being kissed or pulled back.
- 4.

17. Exercise: Liberating the Voice and Moving with Group Support

We make a circle. One person gets into the middle of the circle, and moves and expresses vocal sounds. The people in the circle pick up on the quality and rhythm of those sounds, and improvises a supportive backing track for them. Everyone takes a turn in the middle, until the whole group have participated. Those too shy are asked to go into the middle of the circle without making a sound, and the others surround them closely and hum. Afterwards there is a group hug.

18. Exercise: Clapping Rhythms on the Body

To a tempo, we clap out the following rhythms:

1 = Clap in front of the body

2 & 3 = Left and right chest slaps

4 & 5 = Left and right thigh slaps

6 & 7 = Left and right bum cheeks

8 & 9 = Left and right foot stamps

Try first 123, 123

Then

12345, 12345

Then

123456789, 123456789

Repeat to a tempo

Get into groups of three people. You each choose one rhythm, always starting with a clap on the 1. You can miss out numbers (slaps on the body), as if they are a rest.

1. Rehearse your sequence
2. Add at least one vocal sound to your sequence
3. In your groups of three, move around the room, doing your rhythm
4. Repeat your rhythm, in time with the other groups
5. The teacher would solo one group doing their rhythm, and then get the other groups to start again all together
6. The teacher splits the group in half. One half watches, whilst the other half does their rhythms
7. NOW each group tries to be in competition to be the only group to do their rhythm i.e. when there is a pause in a group's rhythm, another group will try to butt in with theirs and take over
8. As above, except this time a group invites another group to start rhythm at a good point.

You can create characters out of rhythms.

Once you have embodied the rhythms, you can replace the claps/slaps with sounds or movements or character traits.

You can change the tempo, the sound textures and registers.

You can create a whole score in this way, and it is a very easy way to learn.

19. Exercise: Shoaling

With this exercise you can convince an audience that your ensemble has rehearsed a performance piece, and that they are not improvising.

Half the group had to imagine that they are onstage in a stadium, performing a ballet with sounds. The rest of the group was the audience.

There are people at four compass points of the group.

The person at the front of the group dictates the movement of the whole group.

When he or she turns to the side, the person at the compass point of that side becomes the leader.

There is a finale.

You can also do this exercise with more people leading – so for example, there could be a leader at multiple points around the sides of the group. It is imperceptible who is leading.

20. Exercise: Three Groups of Three Choruses

You get into three groups of three people in triangle formations. The front person is the leader, and leads the other two in movement and in sound. Each time the chorus turns around, a different person becomes the leader. You imagine you have eyes in your back.

The three choruses interact and respond to one another.

There is a finale.

21. Exercise: Placing Sound and Emotion in the Body

Walk around the space, but decide on a direction of the walk before you move. First let that be a mental decision, then an emotional decision, then an animal/base decision. Put physical emphasis in those areas of the body. When you meet someone, stop and speak to them in a made up language. Try this first talking in a 'head' language, then a 'heart' language, then a 'base' language.

22. Exercise: Trust

Get into a small circle with someone in the middle. They fall in different directions and everyone has to stop them from falling. However, this is done with sound, so that each person vocalises with the movement of the person in the middle. The person in the middle also makes sound.

C. VIAJE SONORO

1. A group will devise a 30 minute performance piece, using just the voice. It will be a 'Viaje Sonoro' ('Sound Journey'). The audience will have their eyes closed.
2. Choose the ambience of the piece and the sensations you'd like to create
3. It can be 1, 2, 3 or more voices
4. You are totally free to use other sounds/instruments
5. You can use words
6. Imagine you are creating a piece for blind people
7. The emphasis of this exercise is that it is a collectively devised piece.

Benefits:

- Very deep moment which transport us to another fraja de espacio-tiempo
- Great opportunity to explore, open and discover more about ourselves being supported at the same time by the group
- Travel through our deep and inner emotions.
- Moment to avoid prejudices

8 Bibliography and interesting websites

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- Shai Dayan: Voice Wisdom Workshop: <https://youtu.be/KZdSiko4Md8>