

# Visual feedback in singing lessons: practical applications

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The voice is a “hidden instrument”, so that, over the past 30 years, singing pedagogy has incorporated other types of feedback rather than audio. Visual, kinaesthetic and intellectual learners could start to benefit from a more comprehensive pedagogical approach, in which different types of feedback are provided in a singing lesson, meeting the idiosyncrasies of the learner. This type of learning-teaching model is therefore completely different from the initial master-apprentice model, applied in the beginning of singing education, in which singing was based mainly in the oral transmission of knowledge and on the “one-model fits all” type of teaching approach.

During this voice master-class, participants will have the opportunity to experiment different kinds of feedback that aim at nurturing autonomy, self-correction and self-appraisal skills, characteristics that are paramount in today’s educational system to guarantee a smooth transition between being a student and becoming a professional singer. Spectrographic displays using VoceVista and Overtone analyser softwares will be used to display real-time visual feedback of the participant’s voice, together with using the flow ball and other narrow tubes combined with semi-occluded vocal exercises, all aiming at the promotion of a more efficient and effortless voice production, based on physiology and acoustical theories of voice function.

Aspects of voice production such as phonation types, vocal timbre (i.e. resonance strategies), vocal attacks and vocal stops, legato, vibrato, intonation, and accuracy of vowels and consonants will be demonstrated.

## Short Notes from the author:

FILIPA M.B. LÃ, soprano (BSci, MMus, PhD) is an internationally recognised singer and singing teacher with a background in Biology (5-year degree), a Master in Music and PhD in Performance Studies (singing), both awarded by the Music Department at the University of Sheffield, U.K. As a singer, she has worked with Carol Smith, Charles Hamilton, Richard Miller, Rudolf Pierney, Susan McCulloch, Robin Bowman, Claire Vangeliste, Ingrid Tobioson, Annette Thompson, Laura Sarti and Håkan Hagegård. She has specialised in Song Recitals, performing English, French, German, Spanish, Portuguese, and Russian repertoire in Australia, Brazil, Check Republic, Croatia, England, Ireland, Portugal, and Spain, receiving very good reviews (...“extremely talented young soprano singing Mussorgsky’s Songs and Dances of Death...” Sheffield Telegraph). I has also interpreted Oratorio repertoire with the Sheffield University Orchestra, “Stabat Mater” by Pergolesi; “Stabat Mater” and “Magnificat” by Caldara. Under the direction of Andrew Laurence-King, she also performed “Cantate Domino” by Montverdi, and “Es steh Gott auf “ by Schütz (...“outstanding young singer”...Sheffield Telegraph). She has also engaged in several Operatic roles, such as Belinda, in “Dido and Aeneas” by Purcell, Cherubino, in “Marriage of Figaro” by Mozart, and Venus, in “La Purpura de la Rosa” by Tomás de Torrejon y Velasco in a production by Andrew Laurence-King (...“Filipa Lã as Vénus/Terpsicore was suitable coy and majestic by turns”...Galway Advertiser).



This unusual combination of background knowledge allowed her to combine teaching and performing singing with voice-related research focused on physiological and acoustical aspects of voice production. More specifically, she has published research on issues related to female singer’s health and wellbeing and to performance optimisation strategies, both applied to singing education, working conditions of professional voice users and cross-genre singing studies. Other research interests include strategies to prevent medical problems of the instrumentalist musician. Her publication record include 14 articles in peer reviewed journals and 13 more in conference proceedings and 4 book chapters in music education and singing pedagogy. In 2014 she was responsible for the scientific revision of the Portuguese version of “Principles of Voice Production”, by Ingo Titze, USA. She has been a key note speaker at 14 conferences, presented 21 plenary lessons at higher education institutions, delivered 10 workshops and gave 6 singing master classes. Her research has been presented at 47 conferences. She is an Editor Assistant of Logopedics Phoniatrics Vocology and founding member of two different scientific associations, the “IberoAmerican Association of Voice Science” and of the “Portuguese Association of Performing Arts Medicine”.

She has received 6 prestigious awards: Society for Education, Music and Psychology Research, 2005; European Society for the Cognitive Sciences of Music, 2007, The Voice Foundation, 2011; Internationalization of Research Santander Totta, 2013; Croatian Choral Directors Association and International Choral Institute award for Scientific Research in the field of Chorusology, 2014; The Van Lawrence Award, The Voice Foundation and National Association of Teachers of Singing (NATS), USA, 2015.