Workshop 5: Sound, Rhythm and Vocal Expression & Shadow Pantomimes

**Breathing**

1. Place hands, palms inward, on the front of the waist so that fingers are almost touching. If breathing correctly, you will feel a tensing of the diaphragm and fingers will move apart indicating correct lateral movement of the lower ribs. Do not raise shoulder blades. Gradually increase the depth of breathing.

**Resonance**

1. Hum in unison concentrating the sound on the back of the throat. Gradually increase volume and then let the sound fade away.
2. Hum again, this time concentrating sound directly under the dome-shape of the hard palate. Gradually increase volume and let the sound fade away. You should experience a tickling sensation on the lips.
3. Hum again and then open your mouth and sound “AH!” without losing any resonance.

**Articulation**

1. Open the mouth to its fullest extent. Repeat action opening and closing a number of times.
2. Open mouth, shape lips and say AH as in father. Repeat several times.
3. Open mouth, shape lips and say EE as in free. Repeat several times.
4. Say AH, EE, IU a number of times paying attention to the up-and-down movement of the lower jaw.

**Voice projection.**

1. Breathing in on the diaphragm, project vowels: a, e, i, o, u.

**Inflexion**

a) Pitch voice at normal key

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Hari Hari Hari Há.
Hari Hari Hari Há.

Hari Hari Hari Hó.
Hari Hari Hari Hó.

WUUUUWÁ
WUUUUWÁ

Hai Hai Hai Hai Há
Hai Hai Hai Hai Há

Hoi Hoi Hoi Hoi Hó
Hoi Hoi Hoi Hoi Hó
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b) Repeat the sentences pitching voice below normal key this time.

**Inflexion: Jazz chants.**

**Shadow pantomimes**

1. **Shadow pantomimes for mime**: choose one of the following subjects without telling anyone in class. The group will have to guess what is going on behind the curtain.

   - Surgeon performing an operation.
   - Tramp looking for cigarette butts in the gutter
   - A pickpocket at work.
Making an omelette.
Milking a cow.
Feeding birds in the park.
An animal in a cage at the zoo.
Changing a plug.
Making a cup of tea.
House cleaning.
A barber giving someone a shave.
Changing a baby’s nappy.
Changing a wheel on a car.
Window-dressing.
Postman delivering letters.
Looking for a lost contact lens.
Working on an assembly line in a factory
Fishing.

2. **Shadow pantomimes with words**: now repeat the above mimes dramatising the dialogues written below. Notice how contextual factors, such as situation, speakers’ identity and action may change the way things are said and moved and so, the communicative intention of speakers.

**Dialogue A**

A: Let’s go ice-skating.
B: No, I’m really not in the mood for it this evening.
A: Then why don’t we just go out for a coffee?
B: No, really. I’ve promised myself an early night.

**Dialogue B:**

A: Feel like a stroll in the park?
B: I don’t think I will, thanks all the same.
A: Come on. A spot of exercise would do us good.
B: No, if you don’t mind I think I’ll stay in tonight.

**REHEARSAL: DRAMATISATION OF FAIRY STORIES USING SHADOW THEATRE**

**Working plan:**

- Read your fairy story once to get general meaning and intention.
• Read your fairy story for a second time. This time try to recreate the atmosphere with your voice. For this purpose, you will have to work hard on voice projection and modulation (please, remember to put into practice all you’ve learnt about breathing, resonance, articulation and inflexion in the drama workshops).
• Learn your lines by heart.
• Think of suitable pieces of music and special effects to accompany characters, divide blocks, create special effects, etc.
• Concentrate hard on the way you should move to play different characters.
• Now you are ready for the first rehearsal. Light and music, maestro!