

192 - EVALUATION OF A FEW REPRESENTATIVE ASPECTS FOR THE OCCURRENCE OF VOCAL CHANGES ASPECTS IN THEATER ACTORS

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INTRODUCTION

The actor's background seeks to develop as globally as possible: voice, body, intellect, sensibility, reflection on dramaturgy and the social role of the theater. The actor begins to exist jointly with the theater. Staging is the fulfillment of the text through the actor and the scenic space, in a duration experienced by the spectators. To dramatize a happening, or a text, is to interpret, using scenes and actors to build a situation. The actor performing a role or staging a "character", lies in the very core of the drama event, for he is the living link between the author's text, the director's acting guidelines, and the spectator's look and hearing (PAVIS, 2007).

The actor takes from inside himself the intentions, sensations and emotions to perform a role, which is a challenge, for represents, often, people who are very different and distant from his life history: different voices, different gestures, opposite attitudes (ibid).

For Stanislavski (2006), the actor is a "talking image". Now for Beuttenmüller (BEUTTENMÜLLER, LAPORT, 1974), the actor, while performing, takes the emotions from inside himself, surpasses his body and achieves, through his voice, a sonorous prop of all our emotions, all the scenic space, for the sole purpose of sonorously embracing the audience.

Phonation is a skill acquired by the human species. According to Pinho (2001), with evolution, the human being has learned to coordinate organs which, physiologically and anatomically, presented feeding, breathing and protection of the lower airways as the primary functions. Thus, the human voice, in spite of its beauty and improvement, is an adapted function and, as such, it depends on the integrity and balance of the structures of the vocal tract. It is, thus, subject to undergo changes which, often, interferes in communication, especially when dealing with staging theater plays.

From this problematic, the object of this study was to evaluate which are the aspects most commonly related to the occurrence of vocal changes in theater actor.

REPRESENTATIVE ASPECTS FOR THE OCCURRENCE OF VOCAL CHANGES IN THEATER ACTORS

Pinho (2001) points out some culprits as the common causes of voice disorders which afflict the voice professional, the actor: the use of cigarettes, alcohol, and some medications. Vitamin C, for instance, widely used by the actors for preventing colds, in some patients causes a drying effect (due to its diuretic effect) similar to that obtained with antihistamincs. Thus, lubrication of the structure of the vocal tract is an important factor to its balance, and can be obtained by hydration measures. The actor has to know that, hydration is necessary for preventing or treating voice disorders.

Posture is one of the most common causes of the voice disorders in actors. The actor needs to have a good posture, to have a good voice. Gonçalves (2000) adds that the neck stretched out upwards or forward changes the tone of voice (it becomes sharper), in addition to being a strong motive for hoarseness; in a corporally squeezed actor (full of emotion) can not throw his voice and ends up hurting himself vocally. Beuttenmüller and Laport (1974) exemplify the ideal posture for an actor with that of a rag doll, but in the correct posture, i.e., to have tone without having tension on the joints.

Breathing is also pointed out by several actors as being one of the causes of voice problems for actors. According to Gonçalves (2000), the proper breathing for the actor to have breath and manage to speak large discourses is the nasal inhalation and the mouth exhalation, i.e., the intake of air through the nose and exiting through the mouth, together with the works. The reversal of that process will bring loss to the voice, such as drying and hoarseness. Beuttenmüller (2006) reasserts this thought and completes it, saying that the intake of air can only be done with a change of focus or a body movement; i.e., the actor, on changing the focus (the look), makes it easier for the air to come in naturally; or, when walking, makes the air come in with no effort. The author, however, does not mention if the intake of air must be nasal.

Guberfain (2005) remembers that the changes in emotion interfere directly in the cardiac frequency and the breathing pattern; because of that, it is important that the actor maintains the control of the pneumo-phono-articulatory coordination, so that the vocal emission has a minimum negative interference. But the previously mentioned authors, Gonçalves (2000) and Beuttenmüller¹, reassert the importance of a respiratory awareness work which facilitates coordination between the movements and the vocal emission, which is predominantly in the back-diaphragmatic region. Aleixo (2007) complete the idea highlighting that, in a simple manner, to breath is to feed the body with life.

The clothes can also hinder an actor performing a scene. Complicated clothes which take a long time to change, or tight, or very hot, or very low-necked and short in which the actor must be very careful to sit down that it gets to be uncomfortable, shoes too large or too tight which take the balance away, clothes which, for some reason, the actor did not like and was sad for having to wear them, can occasion vocal problems. The actress Marília Pêra (2008) reports that, in a re-opening, she did a great general rehearsal, good, clear voice; but she had thinned a little and the dresser was supposed to tighten the swimsuit that she wore on the show as the base-dress, in which were provided, further, the microphone, the transmitter, the leads and the attachments for the earphone. On the opening day she had no time to try it on, she dressed in full and went on scene, In the first three musical numbers, although suffocated with the tightness of the swimsuit, strangled diaphragm, her voice still came out, but after the first change of clothes her voice began to fail, for she could no longer breath. She gave an excuse and suspended the spectacle!

Brito (2006) mentions one more difficulty for the theater actors to maintain a good voice. They are the allergic conditions, quite common and aggravated by living with fungus, dust, mildew, sawdust, air conditioning, found in the playhouse auditoriums, being large the number of those afflicted with allergic hypertrophic rhinitis. This disease develops bad respiratory habits, included here breathing through the mouth. The greatest complaint is the increase of viscosity, i.e., the mucus which settles close to the vocal folds, making vocal emission difficult and causing phlegm.

Fear is a cause often pointed out by theater actors with voice problems. Bernhard (1988), states that the emotion, together with other factors, makes vocal emission difficult.

This feeling can cause important problems, such as, for instance, difficulty in swallowing saliva, for deglutination does not occur easily if we have a pressed larynx. Thus, the badly positioned vocal tract will result in difficulty in emitting or projecting the voice, and the sonorous embrace in the audience will be hindered (BEUTTENMÜLLER; LAPORT, 1974). For Gonçalves (2004), the body, as well as the larynx, hardens, squeezes, also the joints and the physiognomy become hard, as well as the body, will tend to go backwards, occurring a retreat in the projection.

Also, the opening day can be a factor to avoid the actor's voice. The voice is well until he learns that there are few people in the audience, then he suffers, or many people, then he suffers even more, with fear, and because of that his voice does not come out.

Marília Pêra (2008) states that when she reaches the theater and sees a huge public, she becomes even tenser. This is called the "failure syndrome".

To lose a relative, to face a box office failure, a box office success, a separation, the illness of a family member, problematic children, are all good motives for an actor to have emotional problems and, because of that, to feel a voice problem.

As in every game, there are competitions, egos, tense directors, tense actors of the same team, too demanding, lack of security in creating the character, fear of the theater critics, fear of criticism from the artistic class, which is even worse, for in truth, according to Marília Pêra (2008), who takes the public's slap, or the grade zero, is the actor.

Gonçalves (2004) alerts that, although the actor needs a direction, some advices from the director, engage more in the success of the spectacle than in the possibility of the actor's accomplishment in building the character, can lead to a state of hoarseness for the excess hours of rehearsal, repetition of shouting scenes, of many variations of tone, of scenes in which the actor smokes and in which he uses postures which cause body and vocal discomfort. Before the action of a director, even unworthy attitudes can arise, such as, for instance, a body and a voice which don't go together, i.e., the body of an old man with a young voice or further, overdressing, a stage setting with a lot of information, lights which blink, a lot of sounds, while the text and actor are weakened. Bernhard (1988) stresses that the director and the phonoaudiologist must work together, discussing and analyzing each scene, thereby preventing possible voice problems.

The actresses face problems which are characteristic to the feminine sex. The fetal brain cells develop more connections in the communication centers and in the areas intended to processing the emotions, and she will grow up to be more talkative than their brother.

Women are also more intense in their emotions. According to Brizendine (2006), men use around seven thousand words a day, while women, around twenty thousand. No matter how hoarse an actress, she will not stop talking. Hysteria is a feminine characteristic, and the excess in feeling and emotion in representing causes more waste of the voice than necessary, for women.

Villela (1961) points out another difference, this one of anatomic origin: the feminine larynx presents dimensions smaller than the man's larynx, in the proportion of approximately 6 to 9. The feminine larynx is less voluminous and less protuberant; the angles are less sharp, and the glottis, like the vocal cords, is shorter and narrower. In addition, the tissues are more delicate or more impressionable.

Bohadana et al. (2002) warn the women can suffer changes in their voice in certain periods: pre-menstrual (pre-menstrual laryngopathy), pregnancy (pregnancy laryngopathy) and menopause. These changes can, therefore, be associated to the sexual hormones, and are commonly observed in clinical practice. They occur through the decline of the ovarian function and the relative excess of androgen hormone, causing the swelling of several regions of the (PINHO, 2007). This fact is evidenced in lyrical singers, professionals which begin to have difficulty in achieving high notes, entering vocal fatigue.

Although the vocal change connected to the sexual hormones is physiological, depending on the intensity, such phonatory disorders must be valued, since they can comprise the first sign of endocrinopathies. For a theater actress, the effort looks a lot like that of a lyrical singer, for, in some plays, in addition to singing, the actress must shout.

Oliveira (2004), grounded in phonetic studies, adds that articulation is important for producing speech, and that each phoneme has a tongue movement (tip, torso and root); when this does not happen there will be difficulties which go from diction up to a harm in the voice.

Beuttenmüller (1995) states that the correct articulation of the vowels (tongue, lips and teeth) gives rhythm and clearness in communication, the author calls the tongue the communication key, and adds that the bad positioning of the tongue in the emission of phonemes causes large voice problems.

Gonçalves (2004) calls "standing vowel" a vowel which is not well spoken, giving a voice out of tune or choked, and the "sitting vowel" the voice in tune, or in the ground, i.e., spoken with no effort, and easiness of exit or projection. A tongue drawn back in the emission of a vowel is like a body pointing backwards when it wants to go forward, meaning tension or fear, and with difficulty in projecting in the stage setting space, in the case of actors, also because it occasions a lack of volume.

The lack of a "vocal warm up" is also a motive to harm the actor's voice in the act of representing a character in a theater play. Not to "warm up the voice" and rehearse during four, five or more hours is, most certainly, to arrive hoarse at the opening day; it is like a football player who plays without warming up. Warming up the voice has the object of preparing the musculature for receiving the stimuli which allow adjusting and potentializing the phonatory activity, avoiding muscular stress and overload, preventing, thus, vocal injuries and fatigue (PINHO, 2007). Actress Marília Pêra (2008) confirms this necessity and states that she really needs a vocal preparation, for an artist needs to take care of his voice like taking care of a jewel.

The stage setting space itself, or the theater, can be responsible for the hoarseness of the actors. Serroni (2002) points out frequent difficulties for the voice of the actors for lack of sonorization. Little thought is given to the acoustics; the basic principle is only the outside sound does not come in and that the inside sound does not go out, which is little to help in the projection of voices.

The "amount of voice" used by the actor in a certain stage setting space is an important cause of the voice disorders. The excess volume, the lack of volume, the badly performed whisper, or even the characters which do not speak, i.e., use only non-verbal communication, but do not do so very well, i.e., they force the speech larynx movement without talking, causing vocal fatigue, are motives of frequent complaint from actors, but also from directors and theater critics.

Beuttenmüller and Laport (1974) say that the actor must be knowledgeable of the stage setting space of his body and his voice, to undertake the construction of the character he is going to represent. The lack of knowledge of the global space, i.e., stage setting space (stage and audience) in which he is going to act is the greatest cause of hoarse actors.

Microphones can be used in this case; however, they give the false illusion that the voice problems are remedied. Someone who does not project his voice or has difficulty in diction, rhythm, breathing, posture, undue use of volumes, hoarseness will continue with the same problem when he uses the microphone. Brito (2004) states further that it is important to

highlight that the use of microphones in staging theater plays does not exempt the actor from acquiring vocal problems. In addition, the professional responsible for the sound must be attentive to equalize this sound according to the emission of each actor.

CONCLUSION

It was concluded that vocal problems in theater actors can arise both as a result of environmental factors and biophysical or emotional issues and that women, because of organic issues, can suffer changes in their voice more easily.

Thus, a vocal preparation work becomes necessary, which consists in a training of the actors' voice which includes an evaluation of the actor's informal voice, in respect to diction, tone and rhythm and the facial physiognomy, posture and breathing, which can show emotional changes. After these evaluations, exercises are recommended for warm up, strength, resistance and flexibility of vocal tract structures, stressing that these must also help in the actor's concentration, attention and memory so that the voice is emitted with no effortlessly.

It is important to emphasize that the vocal preparation techniques do not leave the actor wrapped up, static; much on the contrary; the technique is not only to provide comfort and security, which would even be dangerous for the actor to feel, for anything can happen in the here and now. The technique, thus, helps and provides possibilities for an actor to create, leaving him more alive so that he perceives the circumstance particular to each presentation, for, the theater being live, there is no security, but rather, training for each day's game.

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EVALUATION OF A FEW REPRESENTATIVE ASPECTS FOR THE OCCURRENCE OF VOCAL CHANGES ASPECTS IN THEATERACTORS

ABSTRACT

Phonation is an ability acquired by the human species. According to Pinho (2001), with evolution, the human being has learned to coordinate organs which, physiologically and anatomically, presented feeding, breathing and protection of the lower airways as their primary functions. Thus, the human voice, in spite of its beauty and improvement, is an adapted function and, as such, it depends on the integrity and balance of the structures of the vocal tract. It is, thus, subject to undergo changes which, often, interferes in communication, especially when dealing with staging theater plays. From this problematic, the object of this study was to evaluate which are the aspects most commonly related to the occurrence of vocal changes in theater actor. It was concluded that vocal problems in theater actors can arise as a result of both environmental factors such as biophysical or emotional issues and that women, on account of organic issues, can suffer voice changes more easily, becoming necessary a vocal preparation work, which includes warm up, strength, resistance and flexibility exercises, of the speech orders, stressing that it must also help in the actor's concentration, attention and memory so that the voice is emitted effortlessly.

KEYWORDS: Evaluation, Vocal Changes, Theater Actor

ÉVALUATION DE QUELQUES ASPECTS REPRÉSENTATIFS POUR L'OCURRENCE DES ALTERATIONS VOCALES ENACTEURS DE THÉÂTRE

RESUMÉ

La phonation est une capacité acquise par l'espèce humaine. Selon Pinho (2001), avec l'évolution, l'être humain a appris à coordonner des organes qui, physiologiquement et anatomiquement, présentaient comme fonctions primordiales l'alimentation, la respiration et la protection des voies aériennes inférieures. De cette façon, la voix humaine, malgré sa beauté et perfectionnement, est une fonction adaptée et, comme telle, dépend de l'intégrité et de l'équilibre des structures du trait vocal. Elle est, donc, sujet à souffrir des altérations que, souvent, interfèrent dans la communication, spécialement quand il s'agit de la mise en scène des pièces théâtrales. A partir de cette problématique, le but de cet étude a été d'évaluer quels sont les aspects

plus communément liés à l'occurrence des altérations vocales en acteurs de théâtre. La conclusion atteinte c'est que les problèmes vocales en acteurs de théâtre peuvent apparaître à la fois résultants des facteurs environnementales et des questions biophysiques ou émotionnelles, et que les femmes, par des questions organiques, peuvent souffrir des altérations de la voix plus facilement, en exigeant tout un travail de préparation vocale qui comprenne des exercices d'échauffement, de force, de résistance et de flexibilité des structures de l'appareil phonateur, et il faut mettre en exergue que ça doit aider la concentration, l'attention et la mémoire de l'acteur pour que la voix soit émise sans effort.

MOTS-CLÉS: Évaluation; Alterations Vocales; Acteur de Théâtre

EVALUACIÓN DE ALGUNOS ASPECTOS REPRESENTATIVOS PARA LA OCURRENCIA DE ALTERACIONES VOCALES EN ACTORES DE TEATRO

RESUMEN

La fonación es una capacidad adquirida por la especie humana. Según Pinho (2001), con la evolución, el ser humano aprendió a coordinar órganos que, fisiológica e anatómicamente, presentaban como funciones primordiales la alimentación, respiración y protección de las vías aéreas inferiores. De ese modo, la voz humana, a pesar de su belleza y perfeccionamiento, es una función adaptada y, como tal, depende de la integridad e equilibrio de estructuras del tracto vocal. Está, así, sujeta a sufrir alteraciones que, muchas veces, interfieren en la comunicación, especialmente cuando se trata de puesta en escena de piezas teatrales. A partir de esa problemática, el objetivo de este estudio ha sido de evaluar cuales son los aspectos más comúnmente relacionados a la ocurrencia de alteraciones vocales en actores de teatro. Se concluyó que problemas vocales en actores de teatro pueden surgir tanto en virtud de factores ambientales como de cuestiones biofísicas o emocionales y que las mujeres, por cuestiones orgánicas, pueden sufrir alteraciones de la voz con más facilidad, demandando todo un trabajo de preparación vocal, que incluya ejercicios de calentamiento, de fuerza, de resistencia y de flexibilidad de las estructuras del aparato fonador, resaltándose que debe aún ayudar en la concentración, en la atención y la memoria del actor para que la voz sea emitida sin esfuerzo.

PALABRAS –LLAVE: Evaluación; Alteraciones Vocales; Actor de Teatro

AVALIAÇÃO DE ALGUNS ASPECTOS REPRESENTATIVOS PARA A OCORRÊNCIA DE ALTERAÇÕES VOCAIS EM ATORES DE TEATRO

RESUMO

A fonação é uma habilidade adquirida pela espécie humana. De acordo com Pinho (2001), com a evolução, o ser humano aprendeu a coordenar órgãos que, fisiológica e anatomicamente, apresentavam como funções primordiais a alimentação, respiração e proteção das vias aéreas inferiores. Desse modo, a voz humana, apesar de sua beleza e aprimoramento, é uma função adaptada e, como tal, depende da integridade e equilíbrio de estruturas do trato vocal. Está, assim, sujeita a sofrer alterações que, muitas vezes, interfere na comunicação, especialmente quando se trata de encenação de peças teatrais. A partir dessa problemática, o objetivo deste estudo foi avaliar quais são os aspectos mais comumente relacionados à ocorrência de alterações vocais em atores de teatro. Concluiu-se que problemas vocais em atores de teatro podem surgir tanto em decorrência de fatores ambientais como de questões biofísicas ou emocionais e que as mulheres, por questões orgánicas, podem sofrer alterações da voz com mais facilidade, tornando-se necessário um trabalho de preparação vocal, que inclua exercícios de aquecimento, de força, de resistência e de flexibilidade das estruturas do aparelho fonador, ressaltando-se que deve também ajudar na concentração, na atenção e na memória do ator para que a voz seja emitida sem esforço.

PALAVRAS –CHAVE: Avaliação; Alterações Vocais; Ator de Teatro

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