A Virtuous Circle – Empowering The Wholeness of Body, Mind and Well-Being in Rehearsal
What is useful to know about the human system to make brilliant music with your choir and feel good doing it?
Human Compatible Teaching

1. The Teaching approach is aligned with the way human's work.

*If you work with something the way it is designed to work everything is easier and more effective.*
Human Compatible Teaching

2. The teacher updates his or her understanding of the way things work as new information/research/interpretation arises.

What a relief. You don’t have to know everything. Learning is on-going and flexible. Each new, more accurate understanding makes teaching better and more fun!

What is your current ‘level of ignorance.’ - VCN
Human Compatible Teaching

3. We attempt to make our perspective transparent in our teaching because the current point of view (POV) or belief about how things work determines teaching strategies.

This reminds us we aren’t holders of truth or the one and only right way. We simply have a particular perspective at the moment, which can change. Students have valid perspectives for their current understanding.
Lightner Method & Making Music

The Whole You
The Artist

The world
The Context
Lightner Method & Making Music

Structure/Architecture
Body as primary instrument

The Whole You

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Structure/Architecture (Body)

Function Ignites action (Mind/Thinking)

The Whole You
The Whole You

Structure/Architecture
Primary Instrument

Function
Ignites action
(Mind/Thinking)

Learning – skill
(Adaptation)

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Lightner Method & Making Music

Structure/Architecture
Body-Primary Instrument

State of Being Well-being

The Whole You

Function
Ignites action
(Mind/Thinking)

Learning -skill
(Adaptation)

The World
Structure
Architecture
Body as Primary Instrument
Structure & Voice
Current dominant paradigm for human structure is a postural, alignment model.

Vocal pedagogy often starts with lessons on posture. These lessons are positioning based. The goal is teaching singers a good position for singing. Implied in this is that singers need to improve on their system or need to do something to be ready to sing. It is in conscious control.
There is an emerging paradigm about human structure that describes the system as a Coordinating Pre-sprung Suspension System. Not many people work from this point of view, YET!

The goal in this paradigm is to guide singers to discover for themselves such things as:
1. What makes singing easier or harder?
2. What allows the singer to be free to sing in any style?
3. Gain an understanding of how their body is designed to support singing?
4. Experience singing as birthright, you are made to sing.
Suspension System is totally different paradigm than postural system model.

An alignment model is has different rules of function than a suspension model. The difference in not unlike the difference between a beam bridge and a suspension bridge.
When we treat the human body as if it is designed to have an optimal position, good alignment or good use we are using rules that have nothing to do with how the structure is actually designed.

The result is that alignment at best limits free expression, tends to be allusive and a ‘should’ and at worst actually causes injury.
Coordinating Pre-sprung Suspension System

It is our active, aware opening to the world around us and to the support of the earth that elicits an interplay between gravity and our structure that activates us into an entire web of tensional support which springs us into our dynamic, responsive, mobile uprightness.
- David Gorman

This is an other-than-conscious process.
Conscious and other-than-conscious processes

How we perceive ourselves & root of corrective approaches.

Conscious awareness

95%

5% Other-than-conscious

How we work/reality & root of Coordinating System approach.

Conscious awareness

5%

Other-than-conscious

95%
The Whole You
Stability & Mobility

• Inherently In-stable

• Inherently Mobile
Muscular Web

• Muscles located to perfectly match instabilities.

• Muscles function as one web - one flow of response

• Muscles detect stretch

• Muscles can stabilize anywhere in their length

• Muscles adapt to your functioning
Pedagogy based on different Points of View (POV)

Postural POV:
(Instructions – Teachers Criteria)
Lift your sternum.
Bring your shoulders back.
Tuck your pelvis.
Don’t lock your knees.
Have your feet shoulder width apart.
Have your weight over your toes.
Center your weight.
Pull in your abs.
Release your abs.
Sit up straight.
Think tall.
Open up.

Suspension POV:
(Comparisons to develop Student’s Criteria)
Sense the earth coming up under you.
See the world around you.
Roughly come into even distribution of contact with the planet, you can lean and play.
Where are you bending?
Can you move in all directions?
Do you feel more or less human?
Compare ‘this’ and ‘that’ and notice the effect of each?
If it isn’t posture or alignment what do we call the topic or unit in curriculum?

- Stature
- Architecture/structure
- What is useful to know about your body for singing.
- Poise
- Uprightness
Wholeness Support
Gravity Multi-directional force
Balance

Center of Support

Even Distribution of Contact
Even distribution of contact with supporting surface
Am I leaning?

Am I in support or out of support?

Do I feel strain anywhere?

Can I move in any direction?

Learning happens with comparisons and exploring a continuum of options. Ask yourself questions and feel differences to learn what does and doesn't work for YOU.

Take ‘Target Practice’ - VCN
The Two-Joint Muscles (Movement)

Two-joint muscles when bending by using the back

Different areas doing different things, all are ineffective and/or damaging

Hamstrings - overstretched by pelvis coming forward with the leg straight... they will be working hard to protect themselves

Rectus femoris - shortened by leg coming forward with the leg straight. It may be working (or not) along with the vasti as "the quadriceps"

Gastrocnemius - shortened as lower leg comes back with the knee straight. It will be working hard to balance the reaching forward (as part of "calf muscle"

The Legs - extra pressure on joints. This is a "position" not a pose; movement will be awkward and take effort

Two-joint muscles when bending by using the legs

All areas are doing the same, without an exchange in length; just as ready for locomotion as in standing

Hamstrings - let go from hip as torso comes forward, and drawn down around knee as lower leg comes backwards

Rectus femoris - let go from hip as upper leg comes back, and drawn up around pelvis as torso comes forward

Gastrocnemius - let go from knee as upper leg comes back and drawn downwards to heel as lower leg comes forward

The Legs - no extra pressure on joints; no interference with movement
Coordinating System

Research in motor-learning, neuroscience and movement point to a new way of understanding how your system coordinates action most efficiently.

Gorman describes this aspect of our functioning as the Coordinating System.
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Here I am
As I am
In the world as it is.
Supported by the planet
Floating in the multiverse
AWAKE
to my state of being
Wuushun
Thank You!

Resources:
lightnermethod.com
voicecarenetwork.org
learningmethods.com