



## Lyrical technique as a pedagogical tool for teaching Brazilian popular singing.

Sarah, N. Silva

### Abstract

The present study consists in proposing the use of the lyrical technique dissociated from the aesthetics of sacred music, opera, and concert music, for which its use has become reputed, to use it as a healthy and efficient tool in the vocal muscular training of the Brazilian popular singer. For this, we carried out a bibliographical review on pedagogy and vocal physiology in the scope of popular Brazilian song, as well as an analysis of small fragments of the repertoire of popular music, through which we seek to justify the use of the lyrical technique by the popular singer. The project aims to open new perspectives on the subject and to point out the musical benefits achieved through the physiological knowledge that the lyrical technique provides: the conscious use of the organs that make the activity of singing possible and the use of the whole body as an instrument.

### Keywords:

*Vocal pedagogy, lyrical singing, popular singing.*

### Introduction

The interest for the study of the lyrical technique as a pedagogical tool for the teaching of Brazilian popular singing emerged from an individual questioning of the author of this project. In view of this, the bibliographic review was essential to clarify and outline the lines of research that would guide this work. Due to the recent introduction of popular singing to the academic environments, it has been increasingly an object of research. However, the literature and ideas that relate the pedagogy of Brazilian popular singing to the vocal techniques derived from lyric singing in Brazil are recent and scarce. That is, the author believes that the technical basis used in lyrical singing has a vast accumulation of knowledge acquired since the seventeenth century, with the first treatises on voice. Therefore, it believes to offer guarantees of sound results, since it uses the organs and musculature of the vocal tract and respiratory apparatus, according to its natural physical purpose, through which it is sought to achieve a standard sonority. Given the broad interdisciplinarity of the subject (music, aesthetics, physics, physical education, corporal and vocal interpretation), the author focused on a bibliographical review encompassing vocal pedagogy and vocal physiology, and an analysis of short excerpts from the popular music repertoire, through which we seek to justify the use of the lyrical technique by the popular singer.

### Results and Discussion

Through the bibliographic review, the author could analyze reports of the practice of renowned singing professors in Brazil. Examining these studies, which included interviews conducted with these teachers, it was possible to identify their practical posture while teaching vocal technique and the challenges of teaching popular or lyrical singing. It was also possible to verify teachers' opinions for and against the use of the lyric technique by popular singers. In addition, we verified a shortage of national publications on vocal science and pedagogy, and that most of the existing literature is foreign.

### Conclusions

The contact with the reference literature studied in this investigation allowed for the observation of singing as an object of interdisciplinary study, rich in knowledge of different ramifications, among which: physics, which discusses natural phenomena, such as the formation of harmonics in the human vocal tract; music, in which there are infinite combinations of rhythms and melodies; acting, through which one learns about performance, oratory, and the expression of the feelings through the voice and the body; as well as physical education and the body awareness that comes from it. These aspects are present in the various branches involved in the sound production of a singer, whether popular or lyric. In view of this, it is possible to identify that these inferences corroborate the practical results verified in other steps of the research, which foster the interest in expanding the scope of the present investigation.

### Acknowledgements

The experience of learning about the available literature on vocal science and singing have broadened my horizons and perspectives as a singer, vocal coach and researcher. That is why I am grateful to PIBIC and UNICAMP for making this possible. I thank my advisor, Angelo Fernandes for his great vocal and musical contributions. I am also thankful to the authors of the books and dissertations cited in this work, for contributing with the vocal science and the training of professionals of the singing voice.

FERNANDES, A. J. O regente e a construção da sonoridade coral: Uma metodologia de preparo vocal para coros. Campinas, São Paulo 2015. 483p. Tese (Doutorado em Música). Universidade Estadual de Campinas (UNICAMP). São Paulo, 2009.

MARIZ, J. Entre a expressão e a Técnica: A Terminologia do Professor de Canto – 58 Um estudo de caso em Pedagogia Vocal de Canto Erudito e Popular no eixo Rio - São Paulo [tese de doutorado]. São Paulo: UNESP, 2013.

QUEIROZ, Alexei Alves de. Canto Popular: pensamentos e procedimentos de ensino na Unicamp. Campinas, SP. 2009. Dissertação (Mestrado em Música). Instituto de Artes, Universidade Estadual de Campinas

SUNDBERG, J. Ciência da voz: fatos sobre a voz na fala e no canto. São Paulo: Editora da Universidade de São Paulo, 2015.