

# **INTERNAL ECHOES**

**THE INFLUENCE OF THE VOCAL COACHING ON THE  
HARMONY OF THE HUMAN BEING**

The realisation of this dissertation was possible thanks to the competition of several persons to whom I would like to manifest all my recognition.

I want to thank all dealers of the CFP of the University Paris II Panthéon-Assas of the Master 2 «Coaching - Personal growth in firm», who brought me the reflexion necessary for the success of this academic year.

I want to thank all persons who, by their particular competences and their opening of mind, allowed me to reveal me myself and to open me out in my professional practice.

And for it, I want to thank particularly nadine George and Séverine Denis.

I would like to address all my thankfulness to my guardian Fabienne Achard, for its availability and its judicious advice, who contributed to feed my reflexion.

I would like to express my recognition towards the friends and colleagues who brought me their moral and intellectual support throughout my step. One thank you very much to Ann Mary Roycourt, for her advice and her precious help, who contributed to feed my reflexion. One thank you very much to Daphné de Quatrebarbes for his availability and his advice.

In Greek mythology, Echo is an oréade, nymph of sources and of forests of the mount Hélicon, and personification of acoustical echo.

She was high by nymphs. She was very verbose and invented many stories: that's how she distracted Héra to favour Zeus's love affairs.

Echo in the theatre of the Century of Spanish Gold is met. The dialogue with echo becomes, in Renaissance, a true poetic type. The poets (Ronsard, from Bellay, Hugo, Pushkin) use readily the face of the nymph Echo or the phenomenon of echo to indicate poetic voice and activity.

To every movement of soul a particular expression of the face corresponds naturally, a sound of voice and a body language, the body of the man entirely, every expression of the face, every sonority of its voice are impulsés by a movement of soul as vibrating ropes of a lyre»

## Summary

INTRODUCTION.....	5
LEFT 1 – SUCCINCT SYNTHESIS OF STAKES DEONTOLONGIQUES, EPISTEMOLOGIQUES AND SYMBOLISMS.....	6
LEFT 2–PERSONAL OBJECTIVES WITH REGARD TO THE COACHING.....	8
2.1 - THEORETICAL CURRENTS.....	8
2.2 - THE REFLEXION AWARE OF CHANGES NOTICED IN THE COURSE OF THE YEAR.....	10
LEFT 3 – PRODUCTION WORKED OUT BY RESEARCH AND BY DEVELOPMENT.....	12
ON VOICE	
WHAT EAST INFLUENCES IT OF THE JOB OF VOICE ON THE HARMONY OF THE HUMAN BEING?.....	12
WHY TO REPRESENT VOICE IN THE BODY?.....	22
FEMALE AND MASCULINE ENERGY.....	27
BREATHING.....	29
EMOTIONAL AND ENERGY DIMENSION.....	32
LEFT 4 – WHAT PLACE FOR THE VOCAL COACHING IN FIRM?.....	33
LEFT 5 – WHICH ARE MISSES AMBITIONS AND ASPIRATIONS AFTER THIS YEAR OF MASTER?.....	36
CONCLUSION.....	38
BIBLIOGRAPHY.....	39

## INTRODUCTION

My reflexion regarding «the influence of the vocal coaching on the harmony of the human being» left my working experience on voice. After some years of practice, I am always surprised and affected by the benefits of the exploration of voice on the development of the human being.

I note, across my experiments in organisations, that we are in an unbridled running in rationalisation. Everything rushes, everything goes more and more quickly with always more information. The time becomes some money and the report in time becomes a fixed idea of competition and underlies a fright at losing.

Stakes of the vocal coaching are going to help the individuals to rebuild a healthy look on themselves, to rebuild an internal security, and a verticality. The vocal coaching is going to contribute to reveal their being in all its power. He is going to take part in change and in transformation of their own internal representations.

I leant on the vocal job practiced to nadine George for International Voice Studio in London.

I also referred to reading offered by the dealers of the Master. I moreover consulted other texts referring to the domains of sciences - human, of economy, philosophy and living arts.

We have tendency to support us on our defects rather than on our qualities, to rely on our lacunas rather than on our talents, and to head with our chess rather than with our successes.

To rebuild, it is first of all to be considered, to know itself, to be persuaded of his qualities, of his capacities and his potential to show itself to one. We are very often in fright, concern, deduction. We prefer staying in our comfort zones where control, planning and workmanship congeal our being in the mental and in the rationalisation of know-how.

We could return the more living things, give life and represent our speech, by linking this know-how to the knowledge-being. How to bring a creative, intuitive dimension and an empathic in our human relations to return our more true, more authentic and more sincere professional relations?

How is that the human being finds sense, autonomy, fluidity and purpose in his achievements, in his activities across organisations?

## LEFT 1 – SUCCINCT SYNTHESIS OF STAKES DEONTOLONGIQUES, EPISTEMOLOGIQUES AND SYMBOLISMS

The coaching, as many professions, defines all rules and duties which govern the exercise of its activity, often with a charter of ethics in the support. This guaranteed charter the professionalism, the ethics and the morality of the coach. She informs, enters other one, on the step of accompaniment of the coach and intègre several clauses, notably that of confidentiality.

It allows the coaché to be accompanied in a reassuring, respectful frame, and in the development of its autonomy.

Jacques Malarewicz, offers us a definition:

« all the rules of functioning which a profession gives to itself, to try to resolve all or part ethical problems which his members can meet»

Several associations of coaching (SF COACH, International Coaching Federation, French Federation of the Coaches, European Association of coaching) give frames of reference of competences describing aptitude and knowledge requested to practice the coaching.

The coach must be capable of arguing his practice, enunciating and specifying methods and approaches which he uses during a session of coaching.

One of these clauses is to keep any information to be strictly confidential on the accompaniment which he assures: anybody accompanied, equips accompanied, objective of accompaniment, contained by sessions and sessions. He must broadcast no information on subject.

The supervision of the coach is also part of the deontological frame such as Sybil Persson defines it: «supervision can be defined as the meeting which is generally made between two persons exercising the same occupation and working on the same situation.»

The role of the coach is «to accompany personal performance in firm.»

He is going to help the coaché to find «his way, his search of the being», guides it, thanks to his reception, qualities of distribution, of suspension of judgement, of benevolence and of unconditional love of the humanity.

One of the objectives of the coach is to accompany the coaché as Françoise Kourilsky defines him: «the only thing which it is efficiently possible to change in coaching is the representation of a situation rather than the phantasm of a behaviour change.»

« Passenger, there is not way, he is drawn by walking»  
" Traveler, there is no path(way), we draws him(it) by walking(working)

## LEFT 2–PERSONAL OBJECTIVES WITH REGARD TO THE COACHING

### 2.1 - THEORETICAL CURRENTS

My main intention, when I registered in Master «Coaching personal growth in firm», was to define my practice theoretically as accompanying. I wanted to wonder, to question me on link between my practice and the theoretical currents to which I was linked.

Different seminars of the dealers highlit the theoretical current of which I think to get closer in a significant way.

The common Humanist resounds particularly when I accompany individuals during vocal coaching.

This is illustrated by one of the major works of Viktor Frankl concerning the logothérapie.

Term is formed from Greek "logos" which means: mind, sense.

Humanist principle is based on the study of the behaviour of the person to be in accordance with the sense which she gives to her life. The therapist is going to help it to give a sense of responsibility by putting his competences forward to allow him to find the sense of his life.

Objective is to accompany the individual in its own aspirations. The sense which he gives to his own life must therefore correspond to its criteria and to its choices.

« The personal search of sense is indeed a factor of life. Soul, it is the group of what feels, feels, thinks a human being, all lived experiments and all memories.»

The phénoménologie, of phainómenon Greek comes then, «what appears» and lógos, "study" the founder of which is Edmund Husserl.

This philosophical current is in direct link with the exploration of the sounds of voice. This experimentation of the sounds of voice drives us towards this state of availability in here and now. We attract and we venture opening new internal areas thanks to the sounds of voice.

This current stresses the immediate and subjective experience of each, the personal description of phenomenon without interpretation, on the concrete feeling " ici-et-maintenant ", considered independently of any judgement of value.

I also join another humanist, Carl Roger. For him empathy, congruence and unconditional positive look are three fundamental attitudes of accompanying him.

I am also very close with Gestalt, German term translated by "form", in sense to take form, to get organised and to be built. This approach was collectively worked out by Fritz Perls, Laura Perls and Paul Goodman.

She is interested in movement, in permanent adjustment between an individual and his environment.

She gives an occasion of transformation which includes all dimensions of the person: physical, emotional, cognitive, social and spiritual. Gestalt rehabilitates the bodily and emotional feeling, often censored in Western culture.

I am also very influenced by Socrates and maieutics.

Its art to deliver souls: «at home there is no childbirth of knowledge», maieutics is only art «to ask questions to others and to produce nothing myself on any subject for lack of having no knowledge»

My theoretical approach resembles mainly informed humanist. I think to practice a humanist coaching considering the individual in his wholeness such as its body, the heart, the spirituality, in here and now, with an unconditional positive look. My objective is to accompany the progression of the individuals towards their authentic voice and to help them to stand in their own voice.



## 2.2 - REFLEXION AWARE OF CHANGES NOTICED IN THE COURSE OF THE YEAR

Opportunity to do courses in Master, while continuing alternately my activity of accompanying (speech publicly, leading role of one, assertiveness) and of vocal coaching was of a very big professional wealth.

These activities ask me regularly to imagine and to construct bets in situations. These have as objective to help the individuals to re-be connected to themselves and to become aware of their cognitive, emotional and organic dimension.

I noticed conscious changes very early in the year in my approach of the training and of the coaching.

The most notable realisation should be that of border between training, coaching and therapy.

When I accompany a person in vocal coaching, I suggère an exercise of exploration of the sounds of voice at the end of a pedagogic progress including a job on breathing and relaxation. I lead this person to be connected to herself by the sound of her voice, to authorise to issue sounds in résonance with her identity, her personality. It asks him to exceed, by instant, its own beliefs, its habitual landmarks. This exercise invites to make vibrate its body, to achieve its emotions, to become aware of its masculine and female energy, to dare to explore its parts of shadows and his internal darkness, to discover organically and to accept its internal power such as nature gave it to him, to live and to represent this intense human energy, as a volcano would make flow its aglow lava around one. Long progression to fulfil pass by the starting taken: agree to be in the present moment there, present at its breathing, and to follow these sounds linked organically to the body to achieve a harmonisation of his being.

This training can be implicating and destabilising for some persons because this exploration takes them in their body, their emotions.

This year of training helped me to receive in a more conscious way the process of transfer and of against transfer, happening during the sessions of coaching. In state of floating listening, I arrest henceforth more or less unconscious projections on behalf of the coaché. Fact to be aware of the process of transfer allows me to take distance in situations which can be positive or negative. Whether it is love or rejection, I try to remain the most possible to concentrate on professional waitings of our exchange, while preserving this unconditional love of the human being, my benevolence, my non-judgement in relation to its coaché.

Seminar on Klin Language de Jennifer de Gandt allowed me to refine more my question setting during coaching or during training. I authorise henceforth to orientate my questions in a less projective way. The more the coaché will be in confidence in relation, the more he will have the possibility of calling its resources to advance in job. Major difficulty is to control this art which is question setting, while knowing pertinement that the persons whom we accompany already have all answers in them.

« People who are questioned, provided that they are well questioned, find good answers of them the same.»

A change that I could noticed concerns my personal realisation, of the importance to take care of one, to learn to recharge batteries between the periods of accompaniment. I take more time henceforth to get ready, before my interventions or my coachings. I take care of making exercises of breathing, when the need is felt during pauses. I think to be listening a little more to my feeling before starting a session of coaching.

One of my questionings, one of my question setting predominating in the course of this year will have been to try to define this intersection between coaching and therapy, if there is one there. For it I hired a hypothesis that here is:

The coaching has as frame a length of professional accompaniment in defined time. Several persons, the coaché, the prescriber and the coach decides on this accompaniment when it is financed by a firm.

In this context, the firm waits for change, for transformation on behalf of the coaché. This transformation of a professional order passes by a realisation of its behaviour, of its way of being with others. When we accompany a client with his problems, it is necessary to help the client to make him become aware of his functionings, his behaviours, to go down more deeply in him to find new tracks, new ways which will be able to help him to work his objectives out. We are by instant in an intersection between the personal and professional dimension.

This thread on which we are sometimes as acrobats, between coaching and therapy, is rewarding for coaché but initial objective will be is possible be diverted there. Many factors as professional personal context, situation of the coaché, the objectives of the firm are going to orientate the coaching. Alone the present moment will give indicators on the nature of relation, if it turns more to therapy or if this accompaniment is rather centered on professional objectives.

We are always confronted with this intersection between coaching and therapy, and the one does not go without other one. Only the realisation of the place where they are is going to allow us to reset our accompaniment.

This year of reflexion, of discovery of authors, of approaches and theoretical currents allowed me to introduce more theory into my practice. I can notably introduce my vocal job with more theoretical references. I have more and more conscience of myself in my accompaniments.

### LEFT 3 – PRODUCTION WORKED OUT BY RESEARCH AND BY DEVELOPMENT ON VOICE

« Our body entirely, our look, our voice resound as the ropes of a lyre, to the liking of the passion which shakes us; and as the tones of the instrument vary under the hand which touches it, so the organ of voice produces weak or sharp or serious, impatient or slow, strong sounds, with all intermediate nuances. From there are born different tones, soft or hard, quick or extended, intersected or uninterrupted, soft or hit, weakened or swelled: all these various changes of voice, need to be carefully used in turn, and art can regulate them; they are for the speaker as the colours which are of use for the painter to vary his pictures.»

### WHAT IS THE INFLUENCE OF THE VOICE WORK ON THE HARMONY OF THE HUMAN BEING?

To be able to introduce my reflexion and issue some hypotheses on the influence of vocal job on the harmony of the human being, I am going to lean on approach to develop by Nadine George and International Voice Studio in London, of my dealer's experiments in vocal coaching accredited by Voice Studio, of my experiments of training officer in communication and professional effectiveness, of movie director and actor.

Nadine George, founder of Voice International Studio, was formed as actress at the beginning of the sixties in Exchange School of Address and Drama in London, where she was the pupil of the famous specialist of voice Cicely Berry. She then worked in close collaboration with Roy Hart, exploring vox humana and becoming in 1975 one of the founder members of Roy Hart Theatre in Malerargues, in France.

She teaches the Royal Conservatory from Scotland to Glasgow for 20 years: his technology was officially chosen by the department of vocal studies to be the stage there.

Thirty years of research and of education across Europe (Suède, Iceland, Denmark, Finland, Norway, France, the United Kingdom) allowed to nadine to attain level and quality which are his today. She created a concrete technology which can be used, whatever is their language, by all those who want to develop the voice which is really theirs. This unique method uses the sung sounds by linking them up directly with the body and with the job of the text.

In 2008, nadine received a honorary doctorate of the Conservatory of Glasgow for rendered services to art and for his contribution at job on Vox humana at an international level.

Nadine George Roy Hart Theatre drew inspiration from the job of founder Alfred Wolfsohn of a vocal job of a particular style, more fluently known today under the name of method «Roy Hart Theatre»

Alfred Wolfsohn is born in Berlin in 1896. He learnt the violin and the very young piano. It was left also a chorus of song. He studied and formed in psychotherapy. He then crossed the test of the first world war as soldier. His traumatism and his consequences encouraged him to to use voice and to do its research job throughout his life. It was known in the twentieth for its revolutionary approach of song, then in the fifties he floated idea that voice was «the mirror of soul». He had an international reputation thanks to the prowess of his pupils and notably that Roy Hart who later had to continue developing his job.

He could accompany his pupils in the discovery of the spiritual source of their voice, but also in this connection between body and voice. He opposed to the academic wisdom which said that the source of voice came only from the voice box.

He was interested in the development of artistries by linking up the female and masculine part of the human being. Idea of enlivened and animus of Carl Jung archetypes are as also thinks of him Wolfsohn.

Throughout these research years, a doubt continues gliding over this job of voice. Is it about therapy, about education, about art, about religion, about love, or simply about the experience of life?

Pioneer in the domains of vocal research, its progressive studies revealed the potential of the voice not only as instrument of art expression but also of human development and of therapy. According to him: “Voice is the muscle of soul.”

Practice organised by nadine George for the Voice Studio London allows a dozen participants of culture different to evolve together on the exploration of

voice during two weeks, every summer in London. This method is directly applied across an entrainment for actors. The creative dimension of this job and power allow us to be confronted with texts of tragedies or very at least to represent theatrical characters of a big density.

We are in 2005, I tried to explore the job of voice and to improve in the language of Shakespeare.

« Workshop they the voice and the Greeks» announcement appeared on the site of Afdas, organism of training of the professionals of living show.

I decide therefore to fill a file and to apply. I receive some days later a mail of Afdas confirming me my participation in internship.

I arrive at the Tricycle Theater to London. I am delighted to meet nadine George.

She runs internship for International Voice Studio.

I greet other trainees, mostly Englishman, Scotsman, Swede, Dane, Icelandais.

Nadine introduces us job and we begin by warming up on the soil. A person helps other one to relax, to loosen, to relax by a massage. The person who is on the soil concentrates on her breathing.

We go on with a collective vocal warm-up exercise and physical exercises in the space. I begin relaxing. I appreciate this benevolent relation which created with the whole group.

Nadine offers us then a vocal individual exercise. Having us explain 4 landmarks of sounds voice: low masculine voice, high masculine voice, low female voice, high female voice, we sit down in semicircle facing her.

She is situated behind the right piano.

She recommends to Edward to get up. She offers him a vocal exercise and points to him out to begin with the sound " O ". He begins a first sound from Do in the centre of the piano. Nadine recommends him to take up in sharp note by note always on the sound " O ". Edward works regularly on the progression of voice. The more its voice goes up to the sharp, the more he must call his energy linked to the body. I am astounded by his largeness and his vocal density. Sharp sounds come into sight at unsuspected height, with a disconcerting easiness. I notice his anchoring in the soil. He explores sharp sounds which himself discovers in the present moment. Nadine gets back down note then by note towards the serious, where voice opens, goes down of more there deeply in the body. The internal vibration of his being leaves me completely subjugated. This throaty, stony, hot, voracious, organic sound, by its density and its symbolism transports us. He joins an universal dimension.

« Symbols are bodies living corpus and enlivened.

The deep "layers" of soul lose with increasing depth and darkness, their individual features. They become more and more collective as they advance

downwards. That is why in "depths" the cheval glass and the "world" are synonymous.

In this sense I must entirely agree in Kérényi when he says that it is the world which speaks by symbol. The more symbol is archaic and "deep «, that is more it is physiological, the more it becomes collective and universal.»

Edward sits down again. Nadine, having accompanied him in her internal trip, asks him felt for sound. He shares us with an extremely well put, put down voice, its difficulty in finding balance between technology and emotion. Nadine exchanges with him on the emotional dimension and its vocal technology. She reassures him on her progression.

I am sitting down next to Edward. Dialogue comes to an end between both.

Nadine looks at me with a broad grin. It is in my turn, I must issue sounds facing a dozen persons. Sounds of my own voice. I smell my heart which flutters. Thoughts rather negative come to bump into each other in my head. I must dare, take risks facing a group. We are close to improvisation. I must trust in the present moment. I owe this creative instant of vulnerability comes back.

I smell support in the look of nadine. His natural benevolence touches me immediately. I feel reassured. She gives me some landmarks before beginning. Objective is not necessarily to make pretty sounds, she says to me. It is important to follow the sound of its voice. Every note of the piano transports us in a place in ourselves. Let the body express yourself across the sounds of your voice. I will just ask you for a thing. Do not be in reflexion. You will have the time to think about it later. The mental is so strong. We forget it whom our body sniffs, lived, vibrates, with an unsuspected energy. After this some advice, I get up. I begin the sound " O " on DO. I begin a first sound. Impression is that of a very small net of voice which goes out of my mouth. I take note up after note in the sharp. I begin catching myself. An incredible energy pervades me. Shiver goes through all my body. I try to follow nadine by look in notes most aigues. She gives me indications. The head is slightly recovering, opens the mouth a little more on "O", opens look, drops tensions. This information helps me to open, to feel my body in all its entirety. I feel feelings and connection in myself whom I seldom lived. A good to be pervades me in every new note. The passage of the breath, in the middle of my chest, gives me a relaxation, a slackening of muscles as a massage. Every note linked to a sound am very peculiar. He corresponds to an internal emotional state.

The more I go back down in the serious, and the more I hear as a big cry of despair.

Of or comes this voice?

To what place of myself am I linked?