

# Gesture and Body Movement as Tools in the Singing Studio

## 1. Default Section

Dear colleague.

This survey is part of my PhD research into the role of *Gesture and Body-Movement as Teaching and Learning Tools for Voice Production in Western Classical Singing* conducted at Monash University in Melbourne, Australia.

The survey seeks information about a variety of uses of gesture and body movement in the one-to-one singing lesson. It takes about 15 - 20 min to complete and your help will be much appreciated!

The survey is completely anonymous and all information about yourself serves purely statistical purposes.

Response to the survey will indicate your consent to use the anonymous data in my thesis and journal articles.

Should you want to be informed about the results of the study, please leave your email address at the end of the questionnaire to be put on a mailing list.

### Part I Statistical Information

#### 1. You are

- Male
- Female

#### 2. Please indicate your age in years

#### 3. Professional training

- I am trained primarily as a performing artist (singer)
- I am trained primarily as a singing teacher/voice pedagogue
- I am trained equally well as a performing artist (singer) and a singing teacher/voice pedagogue

Other (please specify)

#### 4. Level of professional training (please tick all that apply)

- Doctorate
- Master
- Honors
- Graduate Diploma
- Bachelor
- Privately trained
- Self-taught

Other (please specify)

# Gesture and Body Movement as Tools in the Singing Studio

## 5. Current professional status/situation (please tick all that apply)

- I am currently singing professionally in opera/oratorio/concert
- I am currently singing professionally in music theater
- I am currently singing professionally in contemporary popular music (e.g. Rock, Pop, Jazz, R&B)
- I am a professional opera/concert singer but not currently active as such
- I am a professional music theater singer but not currently active as such
- I am a professional singer of contemporary popular music but not currently active as such
- I am teaching singing in a tertiary institute
- I am teaching singing in a secondary school
- I am teaching singing in a music school
- I am teaching singing privately on a professional level
- I am teaching singing privately to beginners and amateurs

Other (please specify)

## 6. Please state how many years have you been teaching singing?

## Part II Questionnaire

### Definition of Terms used in the Questionnaire

The term *Gesture* is used here to describe particular movements of hands and arms with head and torso as reference points. *Gestures* of interest in this context are deliberately carried out to illustrate and/or visualize mechanisms, thoughts and/or concepts related to the singing process.

These *Gestures* can be employed by teachers to enhance explanations and/or illustrate demonstrations. Similar *Gestures* can also be carried out by students to help understanding and to facilitate the functioning of certain singing related mechanisms.

Based on their pedagogical intention *Gestures* used in the singing lesson have been distinguished as *Musical Gestures*, *Physiological Gestures* and *Sensation Related Gestures* (Nafisi, 2008, 2010).

***Musical Gestures*** visualize musical concepts. Examples of *Musical Gestures* are

- all conducting gestures
- a hand describing a horizontal line to depict "legato"
- showing the inflexion of a phrase with the hands
- beating a rhythm in the air
- hand-signs used in the Curwen, Kodály or related methods

# Gesture and Body Movement as Tools in the Singing Studio

**Physiological Gestures** visualize actual internal physiological mechanisms related to the singing process.

Examples of *Physiological Gestures* are:

- moving a hand palm-down downwards in front of the upper abdomen to "show" the descent of the diaphragm during inhalation
- a hand held palm down and curved next to an ear to "show" the elevated soft palate
- pushing both opened hands palm-out in chest high as if leaning against an invisible wall to illustrate "appoggio"

**Sensation Related Gestures** illustrate singing metaphors, imagery and/or acoustic phenomena. They visualize subjective thoughts and/or sensations connected to a desired vocal sound but do not reflect actual physiological occurrences. Examples of *Sensation Related Gestures* are:

- fingers pointing forward to illustrate "forward placement" of a vocal tone
- touching one's forehead and eye sockets with the fingertips to illustrate resonance in the "mask"
- all hand gestures that visualize the "shape" of a vocal tone (e.g. "open", "round", "pointed", "focused")

**Body-Movements** are in this context distinguished from *Gestures* in that they do not have an intended "expressive" component and cannot be employed by the teacher as a means to enhance explanation or demonstration. *Body-Movements* are used as learning-tools for the singing-student. Examples are:

- walking
- swinging arms
- bending knees
- any posture that deviates from the default upright standing

**Questions 7 - 13 ask about your (the teacher's) use of the different Gesture-types as communication-tools i.e. as means of enhancing and/or illustrating your explanations and/or demonstrations in the voice lesson**

**7. Do you use Gestures (Musical, Physiological or Sensation Related) to enhance and/or illustrate your explanations and/or demonstrations ?**

- Yes
- No (I consciously abstain from "talking with my hands" - please go to question 13)
- No (I am not really aware of my hands when I am talking or demonstrating but certainly do not use them deliberately - please go to question 13)

**8. To what extent do you use Musical Gestures to communicate musical concepts?**

	Not at all	Rarely (every once in a while, in special cases)	Sometimes (once or twice in every 2nd or 3rd lesson)	Regularly (several times in most lessons)
I use <i>Musical Gestures</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**9. To what extent do you use Physiological Gestures in the explanation of physiological mechanisms relevant to voice production?**

	Not at all	Rarely	Sometimes	Regularly
I use <i>Physiological Gestures</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Gesture and Body Movement as Tools in the Singing Studio

**10. To what extent do you use *Sensation Related Gestures* to illustrate singing related metaphors and/or acoustic phenomena?**

	Not at all	Rarely	Sometimes	Regularly
I use <i>Sensation Related Gestures</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**11. Here are some examples of *Musical, Physiological and Sensation Related Gestures*. Please indicate to what extent you use any of the below in your teaching. Please also describe any others you might use.**

	Not at all	Rarely	Sometimes	Regularly
Conducting gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One hand moving horizontally in a smooth line, usually in chest height, depicting "legato"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One or both hand(s) at eyes' height, fingers pointing towards and/or touching forehead, eye-sockets and cheek bones, depicting resonance in the "mask"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One or more fingers point forward, usually in face height, depicting "forward placement/direction"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One hand next to head usually in ear-height with a downward facing rounded palm illustrating the "elevated soft palate".	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One hand in front of the body, about halfway between the sternum and the navel, palm down, moving downwards illustrating the "descent of the diaphragm"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holding one hand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Gesture and Body Movement as Tools in the Singing Studio

palm down and  
curved describing a  
"covered" tone

Other (please specify)

**12. Why do you use *Musical, Physiological or Sensation Related Gestures* to enhance and/or illustrate your explanations and/or demonstrations? Please indicate your level of agreement with the reasons given below and/or state your own reasons.**

	Disagree	Agree partly	Agree mostly	Agree completely
A gesture can simplify a complex mechanism/concept	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A gesture can encapsulate and bring across a point much clearer than words	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One can communicate through gestures whilst singing/demonstrating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One can communicate through gestures whilst a student is singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is natural for you to "talk with your hands"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

## Gesture and Body Movement as Tools in the Singing Studio

**13. If you are sceptical/opposed to the use of *Gestures* as a communication tool in voice teaching, please tell us why by indicating your level of agreement with the reasons given below and/or by stating your own reasons.**

	Disagree	Agree partly	Agree mostly	Agree completely
I do not like "talking with my hands"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not believe it has any validity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel uncomfortable demonstrating movement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can express everything I want to say in words	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find gesturing distracts from what is being said	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

**Questions 14 - 25 ask about your instructing and encouraging your students to use specific *Gestures* and *Body-Movements* to aid their learning.**

**14. Do you instruct/encourage your students to carry out *Gestures* (*Musical, Physiological* or *Sensation Related*) to enhance their understanding and/or facilitate the functioning of certain singing related mechanisms?**

- Yes
- No (Please go to question 20)

**15. To what extent do you encourage your students to use *Musical Gestures* whilst singing to enhance their musical understanding?**

	Not at all	Rarely	Sometimes	Regularly
I encourage the use of <i>Musical Gestures</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**16. To what extent do you encourage your students to use *Physiological Gestures* whilst singing to facilitate learning of physiological mechanisms?**

	Not at all	Rarely	Sometimes	Regularly
I encourage the use of <i>Physiological Gestures</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Gesture and Body Movement as Tools in the Singing Studio

**17. To what extent do you instruct/encourage your students to use *Sensation Related Gestures* whilst singing to enhance their experience of sensations conducive to good vocal tone production?**

	Not at all	Rarely	Sometimes	Regularly
I encourage the use of <i>Sensation Related Gestures</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**18. Here are some examples of *Musical, Physiological and Sensation Related Gestures* that can be carried out by students whilst singing. Please indicate to what extent you instruct/encourage your students to carry any of these *Gestures* and/or describe any other *Gestures* you might be using.**

	Not at all	Rarely	Sometimes	Regularly
Conducting gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clapping/tapping out a beat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pointing forwards with one or both hand(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Describing a horizontal line with one or both hand(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mimicking a tone shape with one's hands (e.g. "round", "focused")	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tapping with fingertips of one hand into the open palm of the other to learn "staccato"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mimicking a throwing movement to learn "staccato"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

## Gesture and Body Movement as Tools in the Singing Studio

**19. Why do you instruct/encourage your students to carry out Gestures (Musical, Physiological or Sensation Related) ? Please indicate your level of agreement with the reasons given below and/or state your own reasons.**

	Disagree	Agree partly	Agree mostly	Agree completely
Carrying out specific Gestures enhances understanding of musical phrasing by giving it a visible form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures aids the invisible process of singing by connecting it to a visible action	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures improves the invisible vocal tone by connecting it to a visible form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures provides an external attention focus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures achieves greater expressiveness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures achieves greater focus, better concentration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures distracts from the actual singing process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out specific Gestures achieves better timing/rhythm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify)	<input type="text"/>			



## Gesture and Body Movement as Tools in the Singing Studio

**20. If you are sceptical/opposed to your students' carrying out *Musical, Physiological and/or Sensation Related Gestures* whilst singing, please tell us why by indicating your level of agreement with the reasons given below and/or by stating your own reasons.**

	Disagree	Agree partly	Agree mostly	Agree completely
I do not believe carrying out <i>Gestures</i> whilst singing has any validity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel uncomfortable demonstrating gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe my students would feel uncomfortable/embarrassed if I asked them to gesture whilst singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not want to establish a habit of gesturing whilst singing as it will be hard to get rid of	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify)	<input type="text"/>			

**21. Do you instruct/encourage your students to carry out *Body-Movements* whilst singing?**

- Yes
- No (Please go to question 25)

**22. To what extent do you instruct/encourage your students to use *Body-Movement* whilst singing?**

	Rarely	Sometimes	Regularly
I encourage the use of <i>Body-Movement</i>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Gesture and Body Movement as Tools in the Singing Studio

**23. Here are some examples of *Body Movements* that can be carried out by students whilst singing. Please indicate to what extent you instruct/encourage your students to carry any of these *Body Movements* and /or describe any others you might be using.**

	Not at all	Rarely	Sometimes	Regularly
Walking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bending the knees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spreading of arms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Swinging of arms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Turning/rolling of head	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Letting the tongue hang out	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leaning against a wall	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lying on the ground	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assuming the "monkey" position (feet hip-wide apart, slightly bent knees, the upper body tilts slightly forwards from the pelvis, arms hang freely)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Placing hands on various parts of the body (e.g. the epigastrium, abdomen, rib cage, lower back) to sense internal mechanisms (e.g. breathing and support)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rhythmical stepping	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

## Gesture and Body Movement as Tools in the Singing Studio

**24. Why do you instruct/encourage your students to carry out *Body-Movements* whilst singing? Please indicate your level of agreement with the reasons given below and/or state your own reasons.**

	Disagree	Agree partly	Agree mostly	Agree completely
Carrying out <i>Body-Movements</i> whilst singing raises body awareness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out <i>Body-Movements</i> whilst singing helps to release tension, achieve relaxation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out <i>Body-Movements</i> whilst singing helps achieve better concentration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out <i>Body-Movements</i> whilst singing distracts from the actual singing process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out <i>Body-Movements</i> whilst singing helps to bring the body into a position that is conducive to tone production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out <i>Body-Movements</i> whilst singing energizes the body	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Carrying out <i>Body-Movements</i> whilst singing enhances learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

## Gesture and Body Movement as Tools in the Singing Studio

**25. If you are sceptical/opposed to your students' carrying out *Body Movements* whilst singing, please tell us why by indicating your level of agreement with the reasons given below and/or by stating your own reasons.**

	Disagree	Agree partly	Agree mostly	Agree completely
I do not believe carrying out <i>Body Movements</i> whilst singing has any validity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel uncomfortable demonstrating movement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe my students would feel uncomfortable/embarrassed if I asked them to move whilst singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not want to establish a habit of moving whilst singing as it will be hard to get rid of	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify)	<input type="text"/>			

## Gesture and Body Movement as Tools in the Singing Studio

**26. Please consider the following statements regarding the use of *Gestures* as a tool of communication in the teaching of singing. Please indicate your level of agreement with the statements given below and/or give us your own perspective.**

	Disagree	Agree partly	Agree mostly	Agree completely
Gestures can visualize abstract concepts, hidden physiological mechanisms and/or acoustic phenomena in a way that is superior to words in both clarity and precision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As music often transcends the spoken word, <i>Gesture</i> is an indispensable tool of communication in this area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A speaker who uses his/her hands to underline his/her speech is more convincing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A speaker who uses his/her hands to underline his/her speech is less convincing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<i>Gestures</i> are less open to misunderstandings than words	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<i>Gestures</i> are more open to misunderstandings than words	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<i>Gestures</i> are mainly a distraction from the spoken word.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A good verbal explanation can very well stand on its own	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Gesture and Body Movement as Tools in the Singing Studio

and is more convincing delivered without gesticulation.

I do not like people "talking with their hands"

Other (please specify)

**27. Please consider the following statements regarding the active use of *Gesture* and/or *Body-Movement* by the voice student . Please indicate your level of agreement with the statements given below and/or give us your own perspective.**

	Disagree	Agree partly	Agree mostly	Agree completely
<i>Gesture</i> can be a valid learning tool	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<i>Body-Movement</i> can be a valid learning tool	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<i>Gestures</i> and/or <i>Body-Movements</i> potentially have the capacity of bridging the gap between intellectual understanding and physical ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
By carrying out specific <i>Gestures</i> and/or <i>Body-Movements</i> one can "show one's body what one wants it to do"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Active use of <i>Gesture</i> and/or <i>Body-Movement</i> provide an excellent external focus and are therefore good learning tools	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Some singing students find the notion of moving whilst singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Gesture and Body Movement as Tools in the Singing Studio

extremely daunting

Some students are so inhibited when it comes to movement that it would be counterproductive to ask them to carry out *Gestures* and/or *Body-Movements*

Carrying out *Gestures* and/or *Body-Movements* whilst singing makes misconceptions and tensions visible

Every voice student should be able to carry out certain *Gestures* and/or *Body-Movements* whilst singing to make sure he/she has understood relevant concepts

The positive effect of learning with a *Gesture* and/or *Body-Movement* stays with the singer even when he/she later sings without carrying out the *Gesture* and/or *Body-Movement*

*Gesture* and/or *Body-Movement* can at times be valuable tools, particularly when it comes to relaxing and energising the body.

The regular use of *Gesture* and/or *Body-Movement* is likely to lead to a situation where a singer will not be able to

## Gesture and Body Movement as Tools in the Singing Studio

replicate the same vocal quality when singing without any movement

A singer must stand in good postural alignment yet completely still whilst singing.

                                                                

The singing task should be entirely internalised and initiated by thoughts and emotions only.

                                                                

Linking movement with tone production leads to singers who cannot sing unless they flap their arms or do something similarly unattractive.

                                                                

Other (please specify)

**28. Below is listed a number of body-awareness/breathing approaches. Please rate to which extent each of them influence your own teaching practice and/or indicate any other approaches you might refer to in your teaching**

	Not at all	Superficially	Palpably	Strongly
Feldenkrais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Alexander Technique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yoga	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tai Chi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Middendorf	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Accent Method	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)



## Gesture and Body Movement as Tools in the Singing Studio

**29. Do you encourage any level of involvement with your favoured body-alignment/body-awareness approach(es) / method(s) to your students?**

Not at all                      Rarely                      Sometimes                      Regularly

I encourage my students to learn about and make use of my favoured body-alignment/body-awareness approach/method

**30. Apart from their use as a tool to improve vocal tone, Gestures can also play an important role in achieving expressiveness. Please indicate to what extent you instruct/encourage your students to use Gestures as a means to access the emotional content of a song or aria?**

Not at all                      Rarely                      Sometimes                      Regularly

I encourage Gestures to enhance expressiveness

**31. Here are examples of ways in which Gestures can be used by students to increase their expressiveness. Please indicate to what extent you instruct/encourage the use of Gesture in these ways and/or describe any other approaches you might use.**

Not at all                      Rarely                      Sometimes                      Regularly

Move about the room whilst singing, letting the body language express the mood of the song

Act out a sung scene as if it were a spoken monologue

Carry out a "psychological gesture" (after M. Chekhov: a bodily posture/gesture that visualises a certain emotion is carried out so as to evoke that emotion)

Other (please specify)

## Gesture and Body Movement as Tools in the Singing Studio

**32. Please add any comments, questions and/or suggestions arising from the questionnaire and its subject matter.**

**33. THANK YOU VERY MUCH for your participation!**

**If you wish to be informed of the result of this survey as well as the study as a whole, please leave you email address here. You will thus be added to a mailing list and be kept informed of the study's results.**