

**Internal formation\_body & voice work**

**FEELER**

**by Akemi Takeya**

### Introduction

The purpose of this training is to activate a connection between breath, in the form of “embryonal breathing technique” and the atrophied perceptive faculties in modern mankind; the “feelers” of man/woman, like those of insects, can be strengthened.

The goal of the work is to immerse oneself in space, and to deepen one’s ability to sense an invisible inner energy body, the so-called “breath-body”. The discovery of an inner oscillation between action and reaction, an interactive situation between oneself, space and sound, clarifies moments of inner harmony or discord. This revived sense, presents us with truly original material, to be utilized as a uniquely individual creative and expressive tool for movement and sound.

The object of the work is to evoke one’s own essential body and mind, which aids imagination and expressiveness as well as deepens concentration and heightens stage presence. “Breath-body” work examines the relationship between the momentary act and the fleeting presence of body & mind.

This sensory awakening is a basic tool in achieving an individual aesthetic in one’s own creative work. Bodily movement adjusts itself when one is made aware of the gap between the inner metamorphic breath-body’s form and the physical body. This reorganization or inner self-dialogue, aids in finding and implementing new dimensional aspects, useful in multidisciplinary works that have helped redefine art, while concurrently clarifying the self within one’s own physical body.

The natural regeneration of inner strength and flexibility results in an encouraging revitalization and enthusiasm. This controlled regenerative ability can be applied in many artistic fields as well as in common daily activities.

This training concept is based on the connection of “*embryonal breathing technique*” and the perceptive faculties that have become atrophied in civilization; the “feelers” of man (like those of insects) should be strengthened.

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### Overview

The training starts with a basic breathing technique, the so-called embryonal breathing technique which is linked to all the program points. Here are some notes concerning body & voice work:

#### **Being in the state of YURAGI:**

YURAGI means "swing" (swinging motion). In psychological terms, it means a state in which one leaves oneself to the outside world (the Eastern perception of "chi" energy). This is a kind of frequency between things and space (vibration, oscillation). Yuragi begins when something comes into being in the unconceivable space, or enters existence.

#### **The circling and spiral movement technique:**

It is very easy to make circles with your limbs, starting from your joints. For humans, circling movements are the most energy efficient. They generate energetic waves – called "chi" in Eastern teaching. The exercise enables you to collect and feel the "chi" present in the environment. With the help of this flow of energy, dormant powers in man can be awakened. In this training, we always emphasize the integration of body, movement, and voice. Starting out from this, you learn various breathing and meditation techniques. Exercises in reacting to live percussion are another main step.

#### **Standing and going:**

By standing on two legs, we virtually exist in opposition to gravity. Starting from an anatomically correct upright position, we learn how to move in an energy-efficient manner. Here, the concentrated, "alert" standing position which can momentarily shift into motion is of special importance.

#### **Reaction and action of body & voice to sound:**

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Simple reflexive movements to live percussion while letting the voice flow. These exercises are meant to stimulate instinct and reflexive nerves anew.

### **Communication in the group:**

The aim here is the conscious awareness of the other, and mental relaxation through simple games and partner exercises (“balance in communication”, “rhythmic exercises”, etc.)

**Body & Voice Work – Program**

**< Basic training >**

- \_learning the embryonal breathing technique
- \_practicing basic exercises of circular movements
- \_recognition of the breath-body.
- \_reacting & acting / interaction between body & voice
- \_observation of human voices coming through the reflection of breathing from the spinal column
- \_partner & group work

**< Advanced training >**

- \_Isolation of parts of the body / joint training
- \_forwarding of impulses \_impression & expression
- \_enhancement of imagination through the presentation of images like the “4 elements”, colours
- \_deepening the 5 senses
- \_tension and relaxation of the muscles, suppleness
- \_simple walking and running
- \_conscious spatial perception
- \_balance, time, rhythm training

**< Improvisation >**

- \_provoking spontaneous acts in various motives
- \_setting up a momentary definition of one's own creative work
- \_creating an easy/junk/non-sense theme on a topic of daily life, in daily conversation
- \_demonstrating a proposition of one's own thoughts
- \_analyzing one's own body language as attitude
- \_instant reflection of encouraged & revitalized inner energy

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### **< Composition >**

- \_arousing motivation in choosing different directions while creating
- \_coordination of one's own inner sense & real interest
- \_definition of one's own art work in multidisciplinary settings
- \_application of one's own characteristic function and abilities
- \_conducting one's own individual aesthetic of body & mind
- \_metamorphic processing through looping of actions = repetition of movement & vocalization

### Context

#### a. Embryonal Breathing Technique

#### b. Interaction Between Body & Voice

#### c. Breath-body

The detailed description of each point is as follows;

### a. Embryonal Breathing Technique

devised by Kinuko Nishina

This technique is a basis of transforming a target media into creation, such as bodily motion, vocalization, and acting. It is an indispensable basis for fostering the mobility of creativity.

#### ***What it is:***

The body assumes a position similar to that of an embryo; a state of relaxation sets in, comparable to the one experienced in the amniotic fluid in the womb, which in turn forms the basis of abdominal breathing. During training, special attention is given to embryonal breathing – a deep abdominal breathing technique that is easy to learn.

In the basic position – an upright position similar to that of an embryo – motions are coordinated with abdominal breathing (fully expanded diaphragm). This position relaxes the acupuncture point "the door of life" on the lumbar vertebra, which regulates all organs and improves their functions. This breathing technique characteristically motivates our "primeval voice" to relieve us (by sighing). Thus, our breathing eventually becomes deeper and more free.

## **b. Interaction Between Body & Voice**

I set up a relationship between what to transform in order for the voice to generate bodily motion and what to transform in order for the bodily motion to generate the voice. Each one of these channels simultaneously generates impression & expression.

**"Body"** denotes a distinct physical creation process. It does not mean the portrayal of information on the stage, but the creation of characters in a space. Abstract, imaginary information is delivered to the spectator, which also permits the input of his own entirely personal vision.

**"Voice"** is the reflection of breathing from the spinal column. It encompasses the observation of how the breathing process is transformed by circular motions, thus sounding various forms of internal energy.

Through the combination of **"Body & Voice"**, a synchronization of body language and time-space evolves enhanced by sound, which is the portrayal of the interconnection of the 31 elements listed below:

**Enclose – Enter – Invade – Melt – Be Distorted – Curve – Be Broken – Vibrate – Move – Pass – Reflect – Hide – Wrap – Overlap – Deviate – Take Off – Lose – Go Out – Be Transparent – Disappear – Partition – Be Spirit – Fall to Pieces – Burst – Expand – Proliferate – Continue – Join Together – Tie Up – Become Entangled – Become Cubic – and Imply.**

### **Body & Voice:**

**B & V** as an instrument / toy to achieve activation and relaxation in life

**B & V** as the reaction & action of breathing through the spinal column

**B & V** as the graphic basis for drawing images or pictures

**B & V** for the discovery, recollection and portrayal of the subconscious

**B & V** for the synchronization of motion through voice or voice through motion

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**B & V** for composing emotions of what we cannot express with words

**B & V** for spiritual and physical cleansing for a holistic way of life

### **c. Breath-Body**

described by A. Takeya

#### ***What it is:***

A vaporous body, never standing still, lumbering and changing, which we can perceive if we develop a certain sensitivity for it. It's a way of body perception which differs from the materialistic and scientific one.

The invisible inner energy body is as big as the real body – consisting of muscles, bones, and skin. This energy body is original material, which can be transfigured in it's own right, a creature/creation of its own.

First, we begin with recognizing and discovering the body within our body, the transparent body. This invisible inner energy body is never perfectly united with one's physical body. Perceiving the breath-body, one finds a gap between it and one's physical body.

This discrepancy can be remedied, which is an initial step in the reorganization of internal functions and bringing about a self renewing and malleable form.

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After creating the basic inner view and the reorganized body, we have access to multiple expressive functions and varied possibilities of defining art and reflecting one's individual aesthetic. This can also lead to a surprising feeling of liberty.

The movement of the breath-body can be compared to the wind, like an inner body weather. In order to get a basic understanding of the breath-body within the body, we begin with developing a feeling for the body's microcosm, with our attention on the process of breathing.

We begin to homogenize this breathing process with the macrocosm feeling. Here, the most important thing is to hear the sound of our own voice and the sound of our own

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breath, triggered by the embryonic breathing technique.

We can then recognize the changeable forms of the breath-body in movement, as well as how the activity of the breath-body causes the sound of our own voice. We can observe how the two – body and voice – simultaneously influence each other.