



Beauty and Life

Exploring
the anthropology
behind the fine arts

edited by
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The Human Being: A Musical Instrument
in Construction through All Phases of Life.
A Journey between the Maieutic
Method and Psychophonie¹

SILVANA NOSCHESE

Art and music in its most ancient form, singing, allows everyone to travel along uncommon paths, opening up exploratory and expressive possibilities that are difficult to reach... it is in this capacity of art which gives man alternative individual and social perspectives that an educational and/or therapeutic project with a human dimension can be founded. A project that does not focus on the music in itself, rather the person who embraces it and practices it together with other people who are subjects of self-education-therapy.²

I. A SEED THAT...TAKES ROOT

Does music, an art that educates, entertains, transmits culture, and opens up expressive possibilities, propose itself as a cure or does it act as a caregiver?

Can playing or singing, alone or together, really facilitate self-discovery and self-knowledge while cultivating good health and encourage a kind of awakening in life?

We will try to answer these questions in order to understand the different possibilities of the relationship between music, singing, and the well-being of the person.

Sounds are usually classified and defined as an artistic heritage to be known, valued, welcomed, respected, and deciphered. They are used in education, training, growth, rela-

¹ Translated by Tommaso Casolaro.

² Loredano Matteo Lorenzetti and Mino Bordignon, "Verso una concezione interdisciplinare dell'estetica in musicoterapia da un'esperienza corale," *Quaderni di musica applicata*, no. 6 (November 1984): 124.

tionships, and aid the organization and arrangement of the internal and external reality of every human being.

Sounds in and of the body, sounds and movement, sounds of the voice, with the voice, sounds and instruments, represent at the same time an understanding and a cognitive and communicative signal. By playing, something is being impressed while something else is being expressed.

If the saying “Every long journey begins with a first step” is true, then the first step of our journey is a wish: a wish that musicians and teachers will be able to dream, be curious, conceive and plan educational paths that keep the pleasure of playing alive and active, and also contribute to the construction of the human being, a musical instrument in constant change and realization.

Thanks to learning strategies that focus on enjoyment, emotion, and sensory synesthesia, when Melody, which moves emotions, and Rhythm, which supports and gives structure, come together, learning becomes pleasant and effective at the same time. We let children get a taste of different languages, connecting paths like small Chinese boxes to experiment how ... “one thing gives birth to another” ... because getting into how something is made or works is a liberating value: it is *do it yourself*.³

Experimenting and playing in music and in the various other forms of artistic expression contribute, in different but similar ways, to putting oneself on the line, and to building or integrating one’s own person/personality. It helps one be present, enriched by joyful and playful experiences that will nourish both the internal and external environment. It also can help one live their first social interactions by experiencing different shades of affection, thus creating favorable conditions for the development of such contacts. It allows one to come into contact with different emotions, and to express in the group their first “who I am,” “I am here.” It

³ Cf. Bruno Munari, *Da cosa nasce cosa* (Bari: Laterza, 2017), 8-10.

also allows the sharing of one's own inner reality, that way of being oneself, in a present state of mind,⁴ which is given to people in one's surrounding environment.

Experimenting and playing with music allows us to translate the external and the internal world, the meaning of things, and the signs of the culture in which each one grows up, into action, into thought, and into symbols, expressing desires, dreams, fears, and emotions. Playfulness, active listening, and storytelling pave the way and lay the foundations to build and offer an educational contribution, especially in those social contexts within which you create the basis for communal living, such as groups, and more specifically, choirs.

Each educator's objective will be in searching for the right proposal, made with an adequate manner and intonation: light and deep at the same time. In this way, we have laid the groundwork to promote, through sound, music, and singing, the art of knowing and expressing oneself.⁵

We encourage one to train constantly in order to become attentive and sensitive to all that is sound, so that listening can open the necessary doors.

The pleasure, for us conductors, lies in the observation of the modalities put in place by each individual, while also taking into account all suggestions, which are irreplaceable and valuable sources of information that facilitate constructive work and ensure moments of learning that are playful, pleasant, and joyful.

Sound, thanks to a free or guided improvisation, becomes a tool, a bridge, an instrument of the instrument. There is a pleasure in producing, doing, expressing, feeling

⁴ Cf. *ibid.*

⁵ A shared goal of the association Laes ("L'arte è salute", "Art is health") of Salerno has always been to make children, young people, and adults interact with the arts, engage with themselves, learn about the arts, learn about themselves, and learn to express themselves through the arts.

free to experiment, repeating, reinforcing the idea, and in listening. Each person, guided and encouraged with the right tones, feels touched, stimulated, caressed, and brushed by the sounds. They experience and appreciate them, venturing further into a deeper understanding. The educator, with his voice and intonation, will be responsible for both stimulating and invigorating the setting, or help generate calm and silence.

The “act of educating” can only become an educative experience if it is originally lived in first person by the conductor. Just as a tour guide’s words will better reach the heart of the listeners the more he/she knows about the subject of which they speak, so it is for educational processes.

What is subject to know in our case? Our body, which has its own intelligence that goes beyond thought and which always speaks, not only... when it cannot take it anymore! Also our voice, which can betray emotions, but likewise, simply translate them.

We will present exercises that transfer music through the body and personalize it with its different expressions and applications.

If it is true that we are all people, in the etymology of the word person (*per-sona*, *per suonare*, to play) there is an explicit reference to the original ability of the individual to produce and listen to sounds.

Singing, playing and making the body play is a need for everyone; it is healthy and useful because it pertains to humankind. It can transform us or make us recognize people in the literal sense of the term. We are instruments under construction⁶ and just as being a doctor once meant above all knowing how to “auscultate,” so the musician-educator has the task of collecting, decoding, and enhancing those musically expressed bodily messages of each individual.

⁶ Silvana Noschese, “Siamo strumenti in costruzione esperienze di musicoterapia,” *Choraliter* no. 38 (May 2012): 4.

It is not our intention to promote a “pharmacy” of musical pieces, but to shed light on the possibility of listening to and re-reading sonic material and organize it into stimulating lesson plans that, thanks to the ears/hands of experts, can truly become tools of well-being, growth, and evolution.

It will be the preparation and the sensibility of the musician/educator/entertainer that will make the difference.

Thanks to my living and studying music since I was a child, many roads, which in the course of my studies seemed destined to proceed separately, have come together, and voice and singing have increasingly become for me an effective artistic and at the same time therapeutic tool.

2. PSYCHOPHONIE

During my musical and vocal formation, towards the end of the 90s, I was exposed to Psychophonie, a discipline that sees the voice as an instrument that drives discoveries and knowledge which also encourages the awareness of the need for a personal path to feel and understand one’s own body, listen to it, awaken it, and harmonize it. Psychophonie, a method of human development, allows you to experience a new way of working on the voice that enables you to discover the correspondences between man, sounds, rhythms, and words, in order to guide and fully inhabit your body.

Its founder, Marie Louise Aucher, a professional French singer, has made important discoveries about the components involved in vocal emission and bodily receptivity to sound. After studying the correspondences with the basic principles of acupuncture, she elaborated some fundamental frameworks that illustrate the complexity of the vocal phenomenon with its motor, emotional, affective, mental, and spiritual implications. Among her most significant works is a detailed map of resonances according to the scale of sounds that documents the relationship between the frequencies of the scale and the human body in its entirety. This map, de-

posited in 1960 at the Academy of Sciences in Paris, was also elaborated thanks to an intense exchange of knowledge with Prof. Paul Chauchard, a neurophysiologist at the Sorbonne and co-founder of psychophonie. For each sound emitted, vertebrae, the paravertebral ganglia that are at its sides from which the nerves directed to one or more internal organs depart, the organs themselves and from here the nerves that conduct the information back to the medulla, to the more primitive cerebral structures and to the more evolved cortical ones, are all placed in resonance.⁷ Phonation, according to Aucher, is an all-embracing phenomenon that involves the entire organism and unites the receptive and active faculties of the nervous system. The sound is a vibrated breath; in a body that vibrates, plays, and resonates, the corporeity expands, as well as the self in space. Man is a living instrument, and the path of the singer's internal sensations, the progressively detected internal and external resonances, compel a total bodily adjustment, from head to foot, and a control of the respiratory changes.⁸

The voice is considered a useful and indispensable tool, particularly in the search for psychophysical balance. In every human being the birth of the voice corresponds to the affirmation of personal identity; it crosses the body and expresses it in fullness becoming also an emotional language. A mirror of the body and soul, the voice is the expression of the psychosomatic state of the person; it reveals our states of health, it testifies our sense of tiredness, our vitality. In our voice, we express the rhythm and depth of our breathing, muscle tone, body posture, vital energy, emotions, and spirit, as well as the intention of each.

Alternatively known as yoga of sound, psychophonie, like any good practice, uses various preliminary exercises to explore and awaken the recipient. Yawning, stretching, and massages,

⁷ Marie-Louise Aucher, *L'homme sonore* (Paris: Ed. Hommes et Groupes, 2003), 16.

⁸ Ibid.

are necessary steps to get into the game. You must put aside fast movements and thoughts, and listen to your own rhythm while communicating with your body. By stretching, the body is freed from tensions, perceptive abilities are increased, balance and stability are strengthened, and connection between earth and sky is felt. Through combinations of movements and auditory, visual, and tactile stimuli, alternating oscillations of the body with the use of real instruments, perception of rhythm is enhanced. Singing harmonizes the relationship between the body, the breath, the depth of emotions, the communicative warmth, and the brightness of mental processes.

Psychophonie is a self-experimental path that establishes a deep link between receptivity and emission. It helps patiently create a personal synthesis of knowledge and balance, which aims to harmonize all levels of being thanks to the vibration of breath and sound. This is needed to explore, “recognize,” and fully express one’s own vocal potential and to occupy one’s own “sound” space in life. In Psychophonie, voice and speech are proposed as instruments of communication, expression, and harmonization. As such, they stimulate and allow for a continuous knowledge of one’s own being: a search that opens the way to resettle and re-propose oneself, and give one’s own voice to oneself and to others.⁹ Such an approach opens unimaginable doors for our voice. Vocal activity, singing alone or in a choir, can become an instrument of both personal and collective tuning, and choral activity, in addition to being finalized towards a good performance, can become appointments that stimulate awareness paths and encourage a different quality of being and living of each singer.

People who have lived through psychophonic experiences know the beneficial effects of sound decompression and the pleasure of re-posing.

⁹ Silvana Noschese, “Cantare è costruirsi,” *Choraliter* no. 62 (September 2020): 40.

The proposed work also reveals some ambivalent aspects of the human being, consequently activating processes that favor a real harmonic synthesis.

The psychophonetic path helps to awaken the senses from the inside by slowly but surely shedding a sonic light on them. Our senses are hands that open those doors that allow us to discover what we are, what characterizes us, and makes us unique. The more our senses are involved, the more they are connected to our feeling and sensing, and the more the vocal energy manifests itself. The voice asks to be free, harmonious, deep, light, and effective: to embrace it means to release the body from its tensions. To free it is to assert oneself, and when one slowly recovers a structural vision of the whole, they are then able to hear the correspondence between the inner voice and the spoken audible voice. Harmonizing the voice contributes to being healthy, to feel as one, completely awakening our being to perceive ourselves as one.

Thanks to a psychophonetic singing, besides establishing a deep contact with our voice, we can deepen or lighten it, while having fun with the contrast. We facilitate interconnections by orienting parts of our body to be aware and to know themselves.

3. SINGING TOGETHER

Studying, understanding, and performing music have become opportunities for personal, artistic, and musical exploration, which have gradually transformed the way of seeing/doing/proposing music and singing, activating knowledge, paths, and ideas designed to caress the heart of each individual or group.

Our musical, vocal, and choral vision has been transformed over time more and more into a cultural, social, and human project aimed at reminding us that each of us is an artist and that we can live life more intensely if we discover the path of music, of the voice, and of singing, alone or in a choir as children.

Starting from the basic principles of psychophonie, which allow everyone to shape themselves in respect of themselves and others and to express themselves fully, we have built over time, with a wonderful team, a course that has involved different age groups. The act of singing together has become more and more finalized not only towards singing well, but also towards learning, through the choral experience, to make/be music. This is done by learning a good quality of emission that integrates body, mind, heart, and soul to better express one's own talents and touch the heart of everyone thanks to good singing. Good singing takes place in a body that communicates and that incorporates the maieutic principles,¹⁰ principles that help enable children and young people experience group environments where listening, respect, dialogue, and reformulation become real connections.

Thanks to singing and singing together, the very idea of chorality has taken on new meanings. Looking back at the experiences of recent years we can see that singing, proposed in this way, has found its expression through the idea of a choral school, open to new possibilities. Introducing more and more specific and consolidated elements, the Choral School, an unconventional school to educate us (and re-educate us), to sing well, to do well, to live well, to be well, was born in Salerno! Here we summarize the main stimulating principles:

Chorality is what makes all ages sing in a choir with an attitude of curiosity and consistent learning.

Chorality is what makes us seek together beauty, goodness, harmony, in an atmosphere of kindness, openness, acceptance and dialogue.

¹⁰ Silvana Noschese et al., *Esplorando l'agire maieutico nella formazione degli adulti* (Milano: Franco Angeli, 2016).

Chorality is the constant search for the right vocal resonance

Chorality is the selection of a choreography that works with the expression of a musical content.

Chorality is the place where music is enriched by the contribution of each choir and each Maestro.

Chorality is the pleasure and enjoyment offered by ranging between different vocal and musical styles.

Choral is the singing where the single becomes collective thanks to the meeting of one's own voice with that of others, allowing the miracle of making music together.

Chorality is education to constantly listen to oneself and others, a basic condition for developing respect, tolerance, trust and harmony.

Chorality is the push of civil society to flow and simultaneously support such aggregative moments in the name of art, of music, and of beauty.

4. PSYCHOPHONETIC PRACTICE: FROM PRENATAL SINGING TO CHORAL SINGING

One can only give what one has received: the voice, a gift that has been given to everyone!

The first field of application of a different quality of singing was the work with expecting mothers. Singing has a foundational value in pregnancy and preparation for childbirth. Singing is the place and occasion in which the mother presents herself to her child in a warm welcoming sonic embrace.¹¹ Both singing and pregnancy are all-encompassing processes; they represent simultaneously places of psycho-body activation and of physical and mental containment.

Singing helps make it easier to initiate early communi-

¹¹ Elisa Benassi, "Aspettar Cantando: la voce nella scena degli affetti prenatali," in *Musica & Terapia*, vol. 5 no. 2 (Alessandria: Ed. Boccassi, 1997): 10-17.

cation with the baby. Through song, mothers-to-be prepare for the moment of “creation,” as a time of birth and rebirth.

In particular, the sensory-motor and synesthetic activation resulting from phonation can promote the redefinition of the body structure, the harmonization of organic functions, and the acceptance and processing of change.¹²

In order for the expectant woman to develop a lively and balanced affective inclination towards the child, it is necessary to work on her own psychosomatic balance and nothing better than psychophonetic work lends itself to stimulate emotions and affections, given that the voice is one of the best ‘emotional gestures.’¹³

Psychophonie recognizes the structuring function of both parental voices that uniquely stimulate the child’s neurosensory system during the course of their formation. The child is welcomed, heard, beckoned, vibrated, and lovingly nurtured.

The maternal voice stimulates the thorax and head, allowing the neurosensory-motor activation of the upper part of the body and cortical recharging. When perceived by the fetus, it can be a carrier of affection, of calmness; in its rhythmic-intoning quality it contains within itself the seeds that transmit contents suitable for the infant mind.¹⁴ The mother-child relationship is constantly characterized by an intimate duet of sonic and rhythmic discourses.

A woman who sings discovers that she has unimagined spaces of internal singing in which the most catchy verses of songs emerge; in those moments the dialogue with the child assumes a very pleasant and intimate nature. Women who sing release of tensions accumulated over time and report feelings of balance, enjoyment, relaxation, peace, openness, and availability.

¹² Ibid.

¹³ Ibid., 13.

¹⁴ Ibid.

Singing is useful during and after childbirth because it keeps the diaphragm muscles working, helps focus on breathing in and out, which in turn calms and relaxes by stimulating a wide range of emotions, acting as a container for maternal anxieties.

Psychophonetic vocalizations allow the full range of sounds to be worked on. There is a wide choice of songs, such nursery rhymes and lullabies, remembered by mothers. In singing, the woman expresses herself; she can search for her own vocal creativity and have awareness, confidence, and consciousness of it, creating a personal sound identity.

With time, a deep thirst for self-knowledge emerges and pushes them to experiment with singing, which becomes at the same time discovery, experimentation, body-work, and dialogue with the child.

5. SONIC WELCOMING AND FAMILY SINGING

At birth the mother needs a sense of continuity. The baby searches for the mother's voice that it heard in the womb, recognizes its timbre and intonation, and rejoices in finding songs and recreating them together. Mother and child meet while listening to sounds and songs that favor the building of the relationship. Through nursery rhymes, sound gestures, small dances, play-songs practiced as a couple or in the whole group, a true emotional attunement is achieved.

With lullabies, communication between mother and child is carried primarily through warmth and physical contact, embrace and support, breathing, singing, and the rocking-culling of the mother's body in tune with the sounds of the voice. This is where the magic of the lullaby comes from. By shaping itself through the body variables, the voice, the music and the rhythm of cradling, the lullaby reveals the importance of the circular mother/child - child/mother relationship as an individual internal model of future adult human relationships.

The early bodily experiences (acceptance, affectionate holding, trust, support, security, and the pleasure of existing) produced during the lullaby's lulling song represent important relational organizers for the child, through which s/he learns to establish emotional dimensions in relationships.

Singing with all the members of the family can be an educational and positive opportunity: a chance to explore, to come together, a moment of discovery, of play and relaxation, a chance for enjoyment. Family singing is a way to encourage a new and different opportunity to meet with one's own children and that aims both to help them discover further possibilities for dialogue and communication within the family and to facilitate development and growth in harmony with the learning and knowledge objectives that is offered at school.

Parents are offered an opportunity to pause, put aside thoughts and worries for a moment, and take care of themselves and their children by giving space to emotions, feeling, and a kind of true listening for which there is often little to no time during the day.

Singing together is useful for developing presence, control, affective attunement and quality communication. The open, welcoming, and joyful atmosphere of the course has a positive effect on the child's health: it allows the more timid ones to find courage, and the hyperactive ones to calm down, thanks to the bath of sound, the stories told, and the instruments discovered.

Every contact is stimulated and accompanied by the right tone of voice, a kind word, and song; the songs help everyone feel together in a dimension of continuous exchange.

Narration and music help to create an atmosphere of calm and tranquility allowing the course to proceed gently as a suitable quality of energy is upheld.

In storytelling, physical touch, games, dances, and singing, we find ourselves and recognize the different moments of the activities explored.

What we look for together during the meetings is above all the balance between doing and listening: in turn we express ideas, listen to each other, and finally we sing, dance, and play ... together.

The active participation of each couple will contribute to creating their own and the group's sound-color-movement for a global form in which all the expressive languages merge and are transformed and enriched by the active presence of each.

The whole being vibrates, and the voice becomes alive.

Each meeting is dedicated to a theme that acts as a common denominator. The structure of the course is designed to alternate moments of listening to sound games, instrumental dialogues, and small dances. The opening piece and the final greeting remain fixed and perform the same function of reassurance and containment.

6. THE CHOIR RESOURCE: LEARNING TO BUILD WITH OTHERS

A group that sings together, a unified voice that reaches the listener, can become one body that vibrates together.

In the past, nothing in mankind was separate and no kind of art in particular prevailed, human feeling was univocal: the body sang and the voice danced. The human being still confirms itself as a wonderful entity in which the expressive arts live and feed off each other.

How can we contribute to bringing back that common feeling that belongs to us since the dawn of time? How is it possible today to educate, direct, and develop those abilities that make us unique among living beings in the best possible way?

We bring attention back to the most important of musical objectives: to feel the instrument entirely as a body/voice, and to inhabit one's own body. To do this we need places, social gyms where we can build and experiment together a repertoire of functional behaviors that favor collaboration, exchange, and conflict management. Places where,

by putting ourselves in play, we can discover and get to know each other. It is necessary to become aware and understand the effects that our behaviors produce, since it is these effects that provide the proof of functionality. A choir can be thought of as a laboratory of social harmonies, in which everyone can discover how to make the sound of their presence heard, how to sing in order to feel as one in voice and movement, and to continue to be indivisible beings.

We need non-institutional locations, which, particularly in childhood and adolescence, function as activators of personal resources; environments in which intelligent practice is carried out, where acting with others takes place according to a project that gives purpose to doing and being together. In this sense, a choral group is a privileged space to learn a healthy way of working towards a common goal.

Music provides a language to explain the functioning of interpersonal communication: agreement/disagreement; harmony/disharmony; out-of-tune notes, high/low, piano/forte etc. etc. Through choral activity, we experience the search for unison, and the whole body opens up to listening, and working towards that common realization. All this builds character, sharpens sensitivity and emotional intelligence, and generates relational assets. It is important to recognize and value them. In this way, participants can recognize their own ability to tune themselves and to give and receive trust through the quality of listening that is exercised through singing.

In the same way it is possible to improve in singing by preparing and practicing in the right way, equally this can happen in the interpersonal relationship at the base of a group. Whoever sings well and forms a functioning choral group becomes a generator of wholesome socialization, an expert in listening and good communication who in family, work, and social environments is able to create harmony and receive it, according to the principle of reciprocity that

characterizes us humans as open systems, sensitive to take and release sounds and energy.

For us, being a choir means going forward using a maieutic method that invites the singer to give voice to their own voice, while searching for and constructing a sound that is not the result of an external fabrication that follows aesthetic canons elaborated in advance, but of an internal construction. Exploring and building, gathering information about the world around me, I orient myself and build a project, first by imagining it, then by turning my imagination into reality. Through breathing, concentration, and relaxation, methods and techniques to take with you come out. They are small but great opportunities for personal growth, to be practiced especially before important endeavors in order to re-center yourself. Once the right atmosphere has been created, confidence has been instilled, and enthusiasm has been raised, each singer can reformulate his or her own personal project: rediscovering their voice received as a gift and to begin their course of autonomous navigation.

It is possible to observe visible transformations: from the gaze that becomes more focused, the hearing more refined, the taste sensitized, to the sense of smell more activated.

In the children's, choir, youth choir, and adult mixed voice choir, the psychophonic experience helps to grow in this sense, generating gradual changes in one's instrument and in the ensemble.

The body, consciously explored, begins to nourish the voice, coloring it, making it alive and embodied. A different energy begins to circulate. Through conscious sounds, the voice creates music of the soul that uplifts and nourishes those who sing and those who listen. The sensation of a deep breath and the discovery of a shared project facilitates and opens the way to experience the possibility of practicing choir singing freely for oneself and for the others. This

will eventually transform, “I sing” into “I sing myself” (*Je me chante!*)¹⁵ ... because singing is to find oneself, to center oneself, to live... to build a new way to live and to be in a choir.

7. GIVE VOICE TO YOUR VOICE: HARMONY IN SINGING

The protagonists are groups of people who seek well-being in /with singing. Different sounds, postures and vocalizations progressively facilitate new perceptions.

The psychophonic proposal gives the possibility to regain the awareness of one’s own body, the conquest of the space inside and around oneself, the notion of the existence of others, and the need to communicate with those around us.

Finding and feeling your breath and becoming aware of your posture helps you to let go, nurture confidence, and gain trust in yourself and others.

It is important to change the initial atmosphere and to be able to enter slowly into a new dimension of space and time: slow down, root and center yourself, listen to yourself, respect yourself, take your time, make space for yourself inside and outside.

The attentive listening by the members allows moments of deep communication in the group; sometimes even the silences become very dense. After singing, someone once admitted “It was like a new birth opening on the horizon.”

Slowly the body in movement nourishes the voice, colors it, makes it alive, and the person begins to feel and communicate differently, presenting himself in their entirety and globality.

Singing, acting simultaneously from within and without, enriches the interiority, balances our breathing, nour-

¹⁵ Cf. Marie-Louise Aucher, *Je me chante: 30 chansons pour la découverte du corps vivant et l'éveil de la personnalité* (Saint Sever: Atelier du Carmel, 2015).

ishes the organs, and flows out in a form that allows expression on all levels. The senses open the body and expose themselves to the body and to the emotional and spiritual dimension.

Each movement, small or large, accompanied by different music or simple vocalizations is pleasantly experienced and everyone can see how many resources – never dulled by age – the body has, with its natural predisposition to rhythm and psychomotor expressiveness shared with the group.

Often singing is also aimed at recovering sound memory: singing is the language of affections, of emotions; it is a means of creating the motivation to narrate.

Singing together, working on the body, on muscle relaxation, on listening to each other, on breathing, on sensory reactivation, have proved to be effective tools for living and sharing daily life, as well as offering support and reinforcement, mostly of a psycho-ludic nature.

By singing and bringing attention to the well-being that emerges, one forgets about their routine and is able to, for a while, take one's mind off their somatic ailments, relieving the mind of possible sad worries.

It benefits the general state of our health and ... even anxiety flies away!

Singing, in the various projects carried out, proved to be a possibility for personal and collective experience/design of oneself, a precious opportunity to explore and stimulate the still intact expressive capacities of the elderly who, often due to illness or age-related damage, had already lost a good part of their memory and orientation skills.

The encounters end by singing well-known songs together, free-mindedly.

8. FINAL REMARKS

The activities of these years have given me the opportunity to experiment and write at the same time on how

much music plays a part in the complex process of feeling good, on how the work of sound-voice has beneficial effects on people in an increasingly evident and verifiable way, and why such an approach is increasingly fundamental in educational and therapeutic processes.

Life, after all, is an opportunity. Every being, from the smallest to the largest, expresses through the voice a personal song, and the song expresses one's vital being.

We have the possibility to make a virtual journey of which we retain no memory or travel with all the senses, savoring, remembering, tasting, touching, and making emotions resurface.

Everyone, singing with taste and fullness, becomes the protagonist not only of an experience, but of a life built and lived with art, day after day. Singing, playing, and making the body play is a necessity for everyone. Singing is good and it is useful because it belongs to the human being. Singing is giving voice to life!

We will chorally continue to strive to give voice to the desires and needs of small and great singers so that a visible, tangible and audible musical and human growth is realized every day.

The hope is that music and singing can contribute, within educational and therapeutic projects, with children and adults, with the so-called healthy and sick ... in educational, scholastic, rehabilitative and therapeutic contexts, to transform the "I play" (*io suono*) into "I am" (*io sono*) and to make the human person become "Per-sona" and not an endangered species.

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