

Indrė Dirgėlaitė, docent, is an educator at the LAMT, teaching students specialising in acting. She is a visiting lecturer at the Danish National School of Performing Arts and the Royal Academy in Stockholm. She is a PhD candidate at the LAMT, researching the feasibility of applying the CVT (Complete Vocal Technique) method in theatre, and is studying said method at the Complete Vocal Institute in Copenhagen.

In recent years, Indrė has performed in a number of concerts in Lithuania and Western Europe through her various projects. Her musical biography includes a number of international projects, while her work with the band Virsmas has been selected to represent Lithuania at EXPO MILAN. Indrė has performed with the Lithuanian State Symphonic Orchestra, participated in Klaipėda Castle Jazz, Birštonas Jazz, Kaunas Jazz, Vilnius Jazz, Swedish Jazz Celebration, New Sound Made, Plartforma, and various other jazz and contemporary music festivals in Lithuania and Europe.

In 2002, 2007 and 2008, Indrė Dirgėlaitė played the role of Jurga in the musical adaptation of Kazys Boruta’s short story *Baltaragio malūnas* (English edition titled *Whitehorm’s Windmill*) (V. Ganelinas, S. Geda; directed by K. S. Jakštas). Currently, Indrė is a lecturer and PhD candidate at the LAMT, and researches the potential of the CVT method at the Complete Vocal Institute in Copenhagen.

Her work is influenced by her studies in Scandinavian schools (Sibelius Academy in Finland, Royal Academy of Music in Stockholm, the Complete Vocal Institute in Denmark).

Why CVT?

The Complete Vocal Tehcnique is a method that covers all styles, from classical singing to hard rock, allowing one to experiment with timbres and vocal effects, and apply vocal techniques to speech, all based on physiology and anatomy. Research into CVT has been continuing for the past 30 years up to this day and involves collaborating not only with ENT specialists, but also acoustic engineers, as well as exploring the relationship between sound and space, which is of paramount importance in interactive projects, performances, theatre etc.

Relevance

The actor benefits from the ability to choose the right vocal techniques, apply them in theatre productions of various genres, in different roles, including musical ones, and when improvising. It is important to be able to integrate the latest progressive vocal techniques into the work and to be aware of the prospects of using and experimenting with the techniques without losing one’s individuality. Therefore, it is natural that in the process of training actors, various methodologies are used in order to help them master the techniques of voice and acting, to help them reveal their personality and harness creative power.

Issues

Actors and vocalists often become emotionally engaged during rehearsals and performances, thus exerting physical stress on their voice, such as in fight scenes, dancing scenes, improvised movements etc. Voice and motion are employed at the same time, on top of sudden emotional screams, roars, cries etc. Breath and voice control after physical exertion, dancing, running, fight scenes etc. becomes relevant. Most of the problems with speech and singing are caused by incorrect use of technique, such as when singing or speaking in one style or character, while the voice apparatus is shaped as if for a different style or character. In order to avoid mistakes and technical problems, it is important to know a variety of techniques and to employ them freely. By combining various technical approaches to the voice, it is possible to produce the exact desired sounds. It is also possible to accurately identify one’s specific problems and obstructions.

Conclusion

The CVT technique offers the methods required to fulfil the desired artistic choice, to develop a natural sense of vocal expression when conveying a thought in different spaces, for different audiences, taking into account different social situations and cultural phenomena.