



The Lightner Method™  
Babette Lightner

# A Virtuous Circle – Empowering The Wholeness of Body, Mind and Well-Being in Rehearsal



What is useful to know about the human system to make brilliant music with your choir and feel good doing it?



# Human Compatible Teaching

1. The Teaching approach is aligned with the way human's work.



*If you work with something the way it is designed to work everything is easier and more effective.*

# Human Compatible Teaching

2. The teacher updates his or her understanding of the way things work as new information/research/interpretation arises.



*What a relief. You don't have to know everything. Learning is on-going and flexible. Each new, more accurate understanding makes teaching better and more fun!*

*What is your current 'level of ignorance.' - VCN*

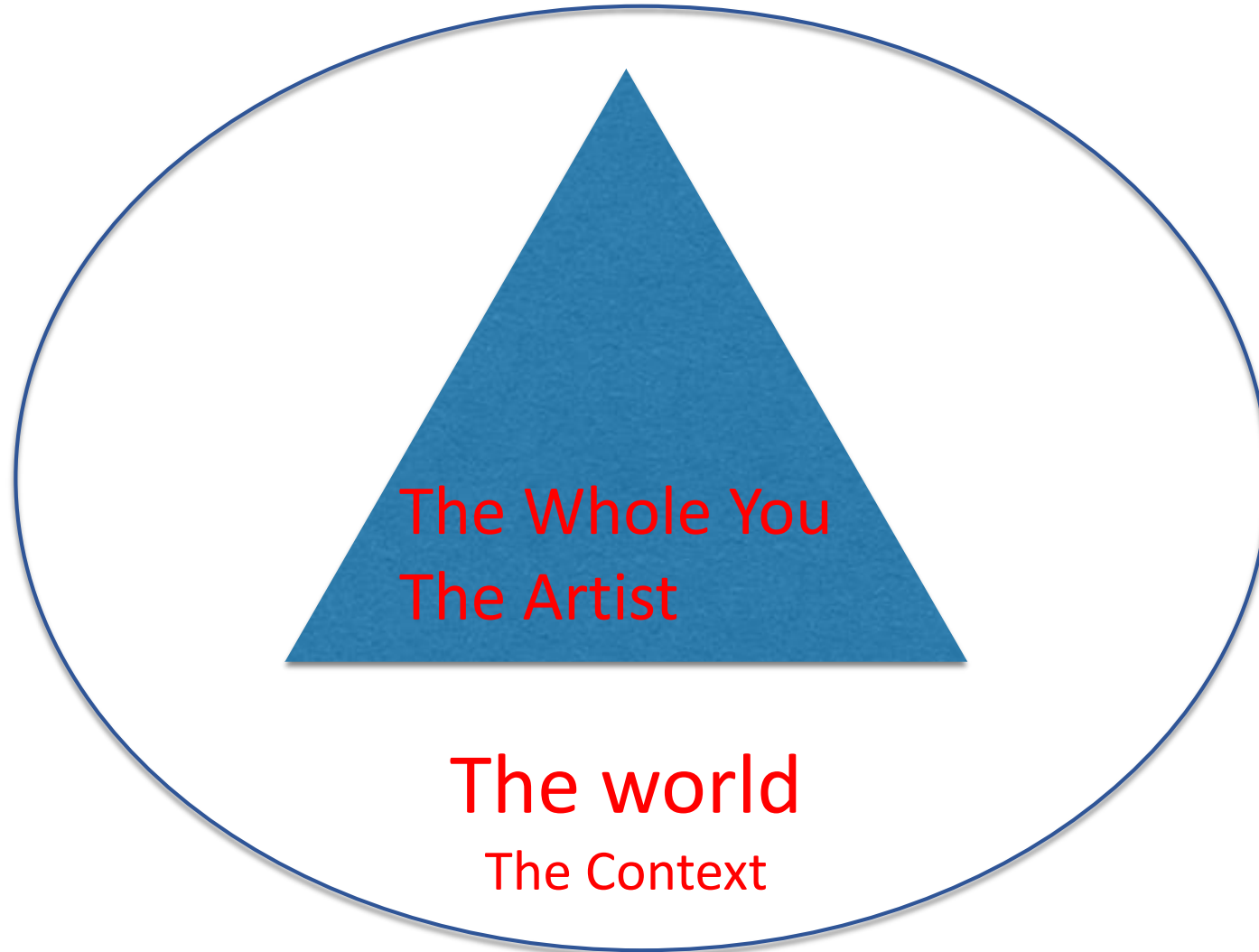
## Human Compatible Teaching

3. We attempt to make our perspective transparent in our teaching because the current point of view (POV) or belief about how things work determines teaching strategies.

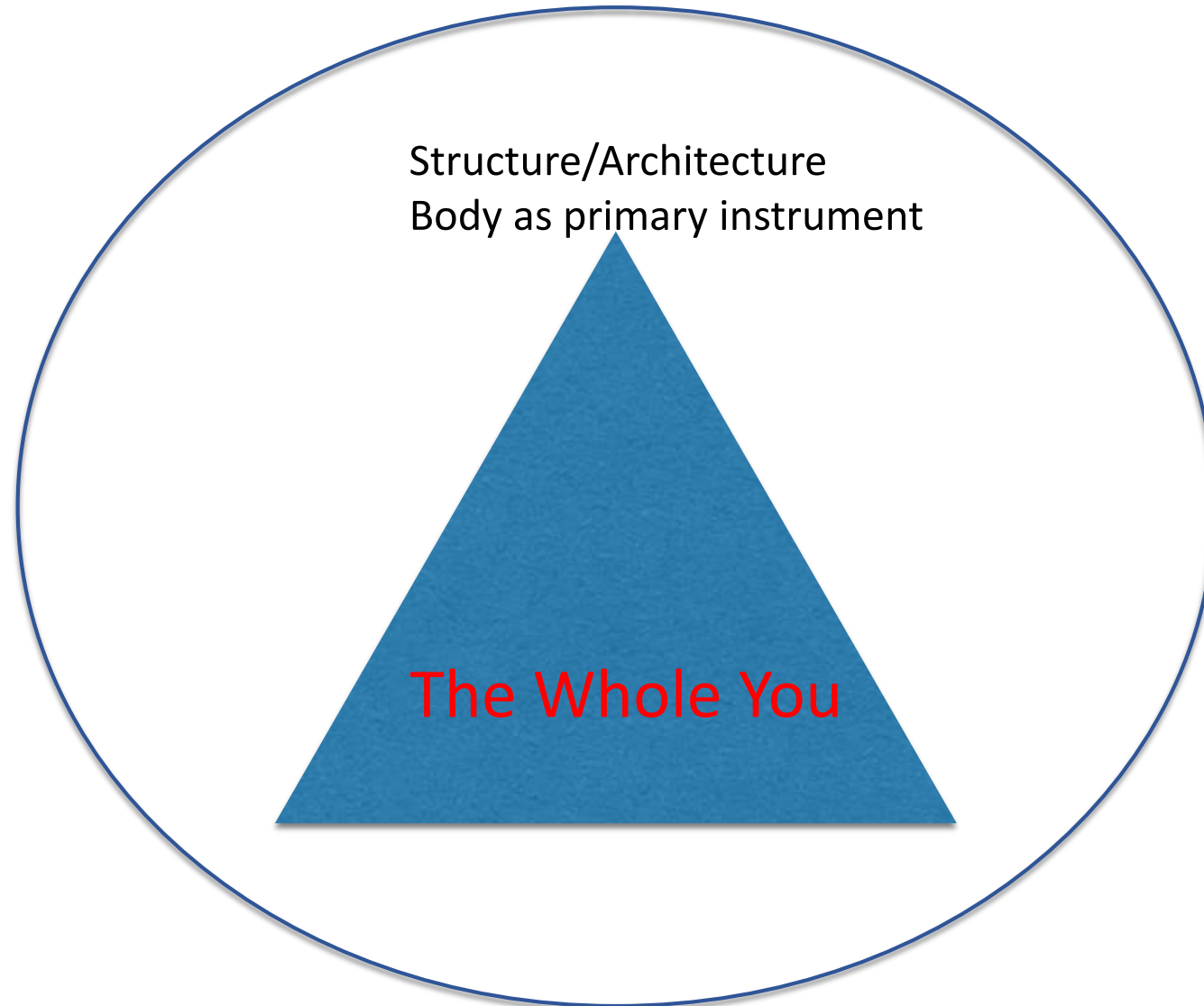


*This reminds us we aren't holders of truth or the one and only right way. We simply have a particular perspective at the moment, which can change. Students have valid perspectives for their current understanding.*

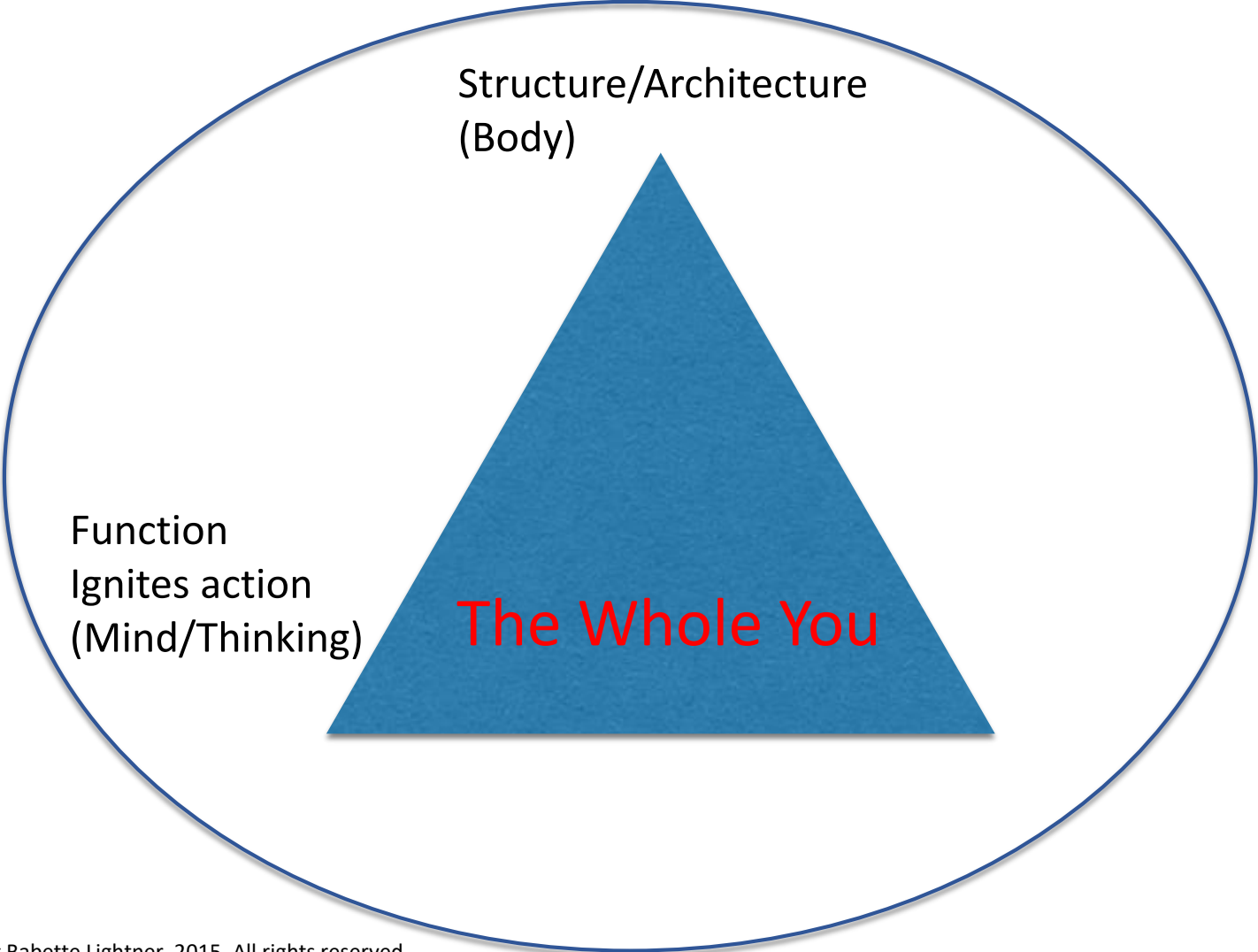
# Lightner Method & Making Music



# Lightner Method & Making Music

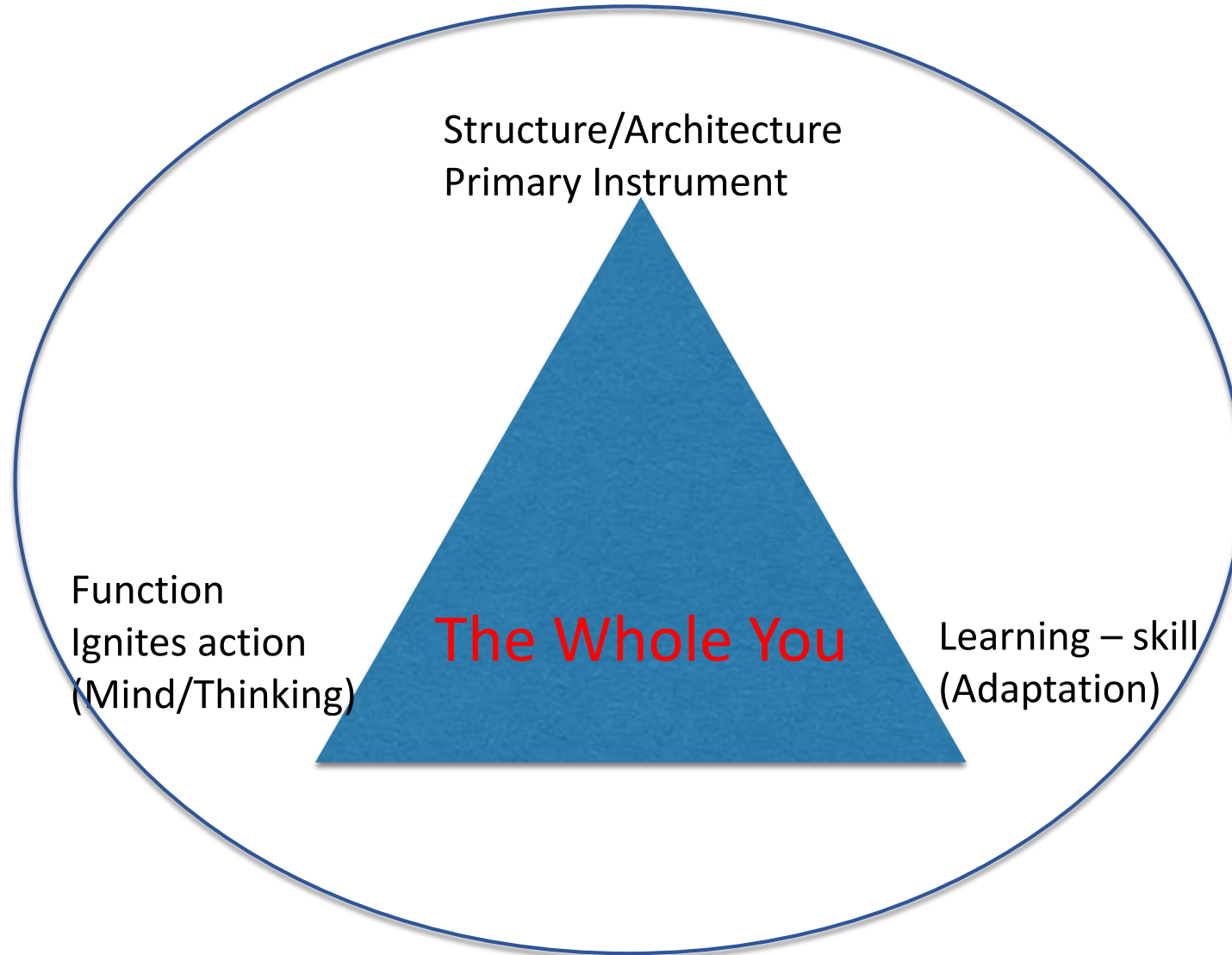


# Lightner Method & Making Music

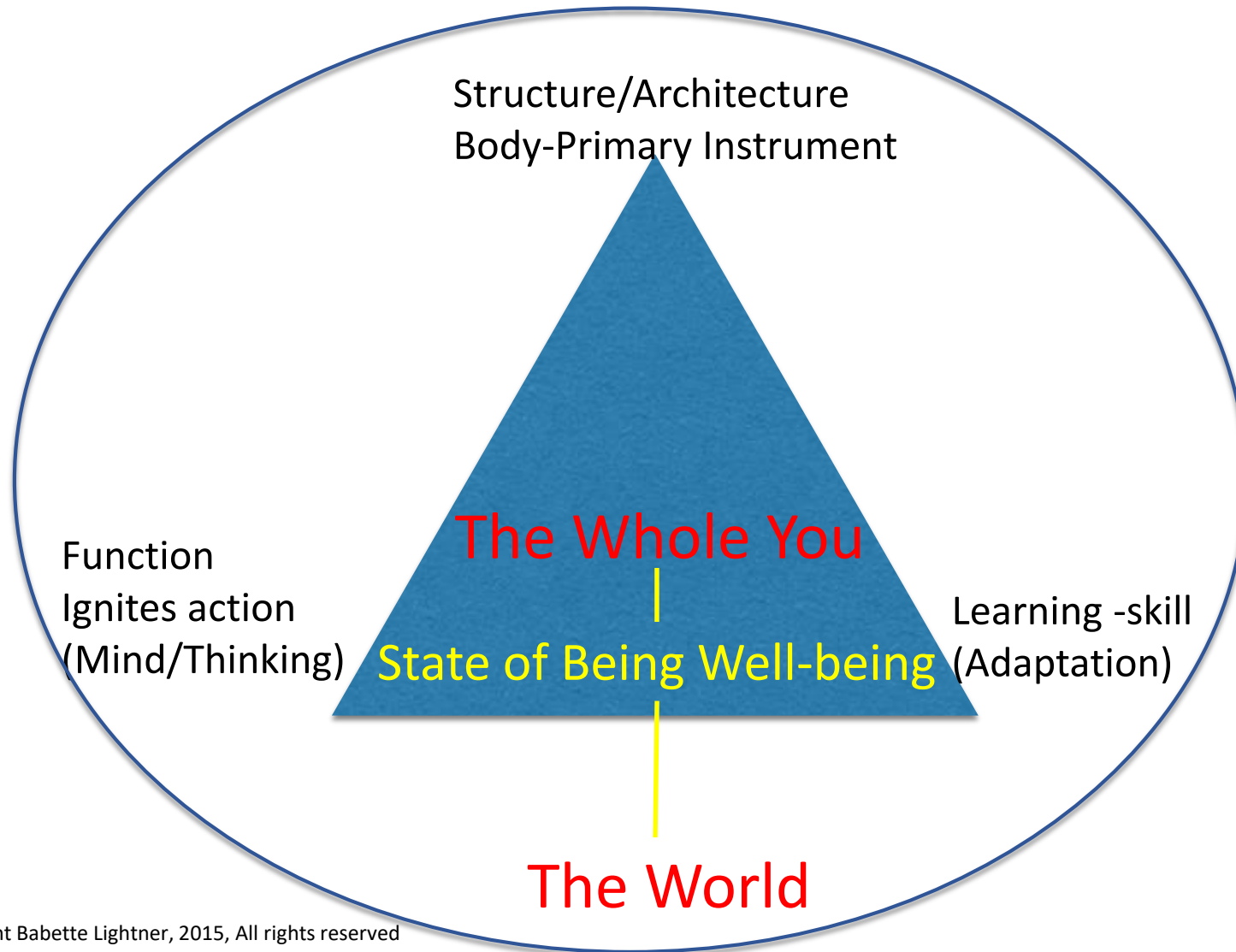




# Lightner Method & Making Music



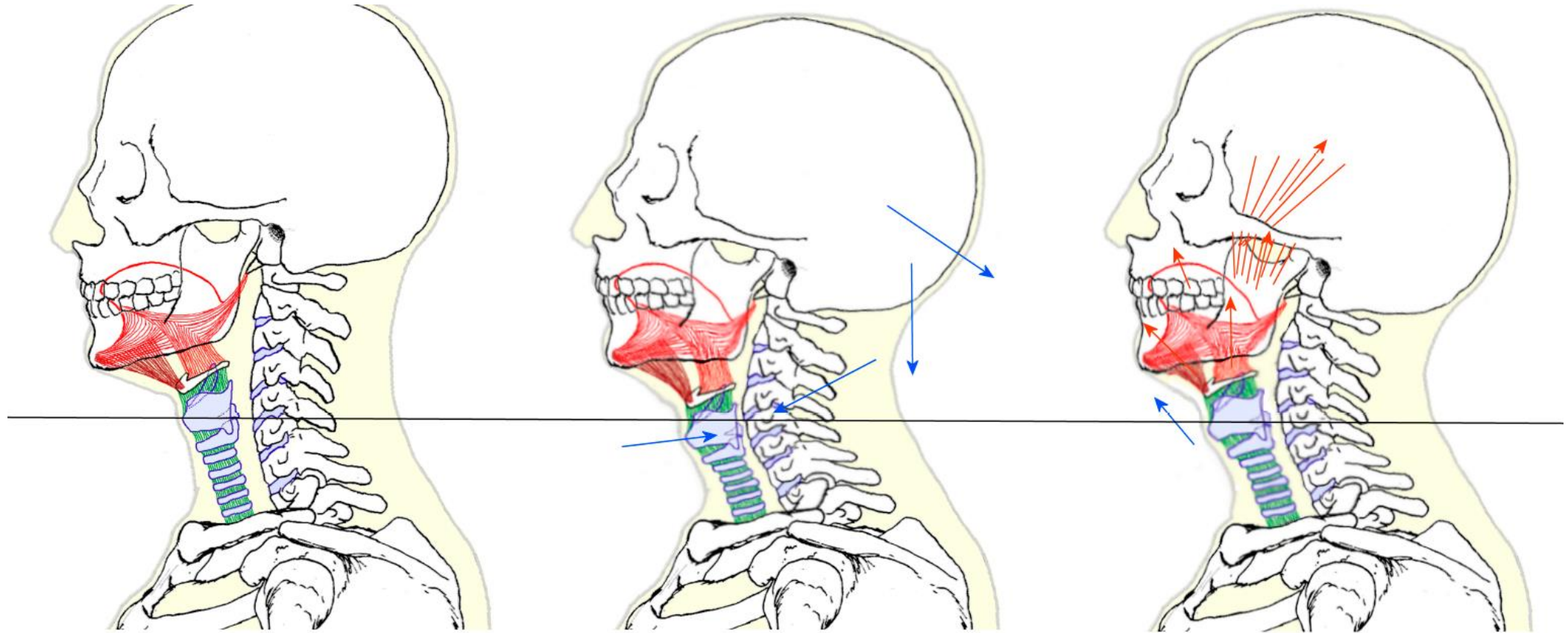
# Lightner Method & Making Music

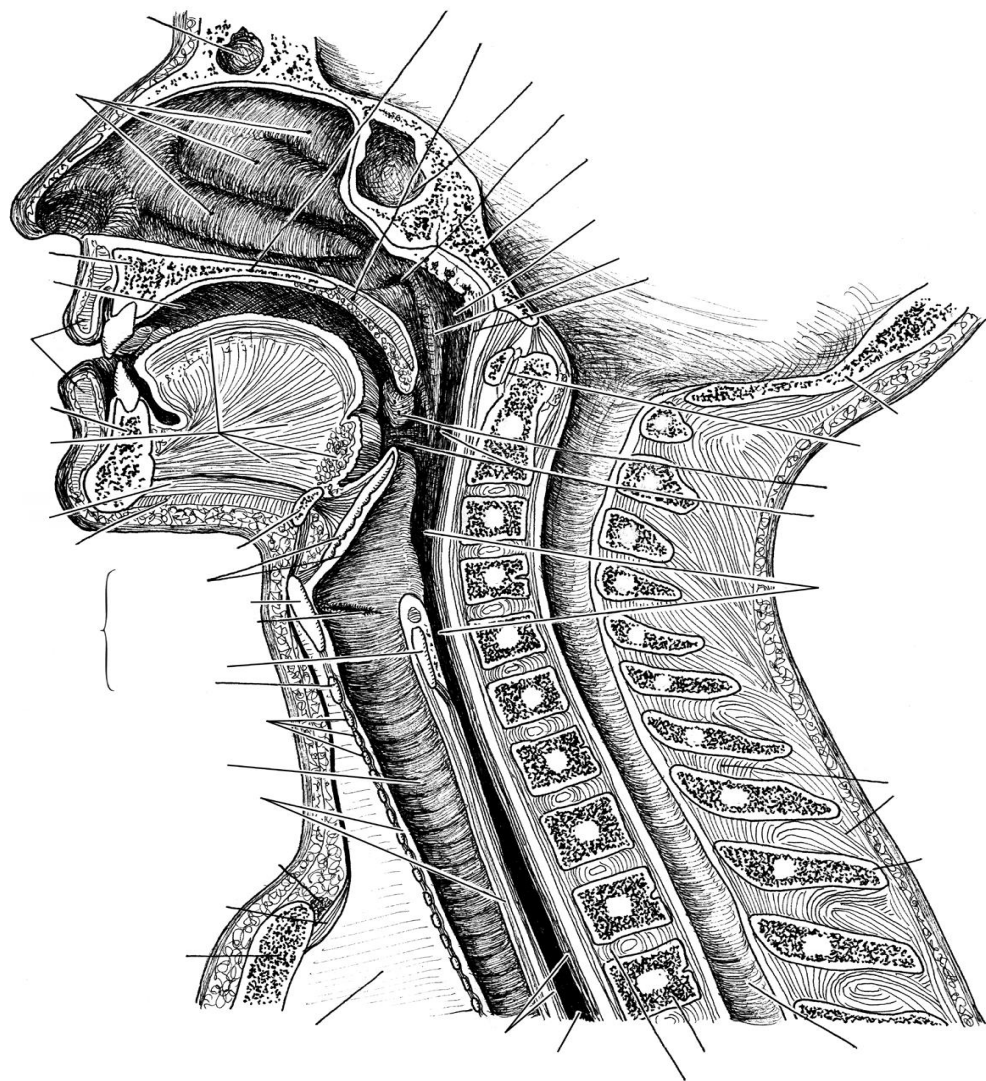


Structure  
Architecture  
Body as Primary Instrument



# Structure & Voice





Current dominant paradigm for human structure is a postural, alignment model.

Vocal pedagogy often starts with lessons on posture. These lessons are positioning based. The goal is teaching singers a good position for singing. Implied in this is that singers need to improve on their system or need to do something to be ready to sing. It is in conscious control.



There is an emerging paradigm about human structure that describes the system as a Coordinating Pre-sprung Suspension System. Not many people work from this point of view, YET!

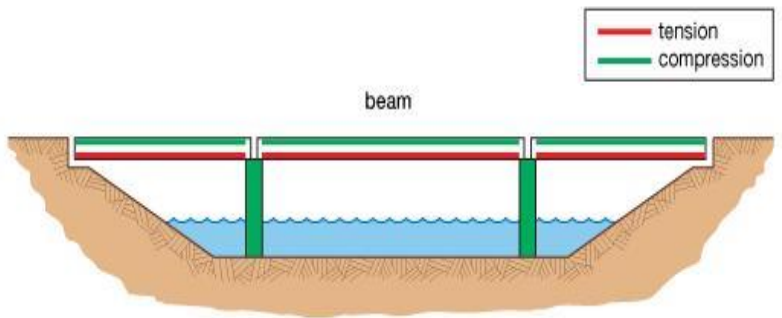
The goal in this paradigm is to guide singers to discover for themselves such things as:

1. What makes singing easier or harder?
2. What allows the singer to be free to sing in any style?
3. Gain an understanding of how their body is designed to support singing?
4. Experience singing as birthright, you are made to sing.

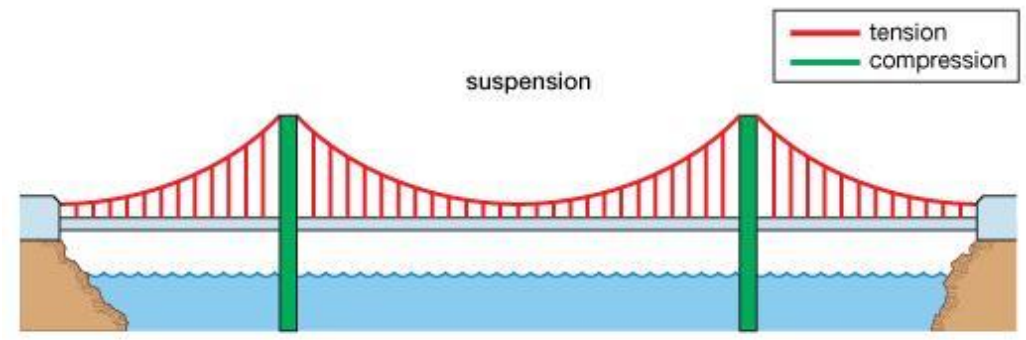


# Suspension System is totally different paradigm than postural system model.

An alignment model is has different rules of function than a suspension model.  
The difference in not unlike the difference between a beam bridge and a suspension bridge.



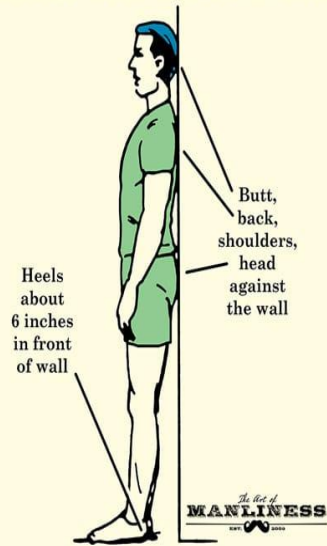
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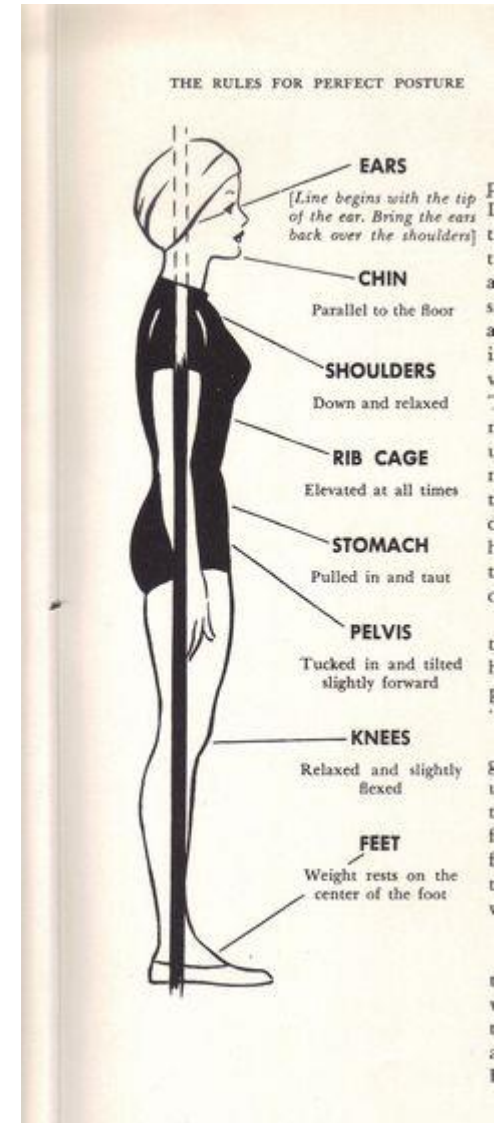
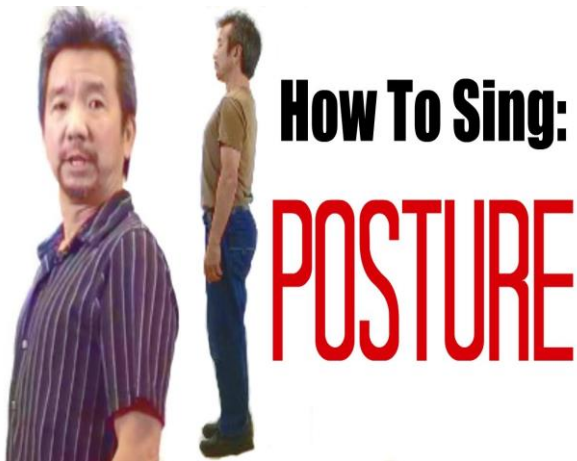


Stand Against a Wall to Discover Your Proper Posture

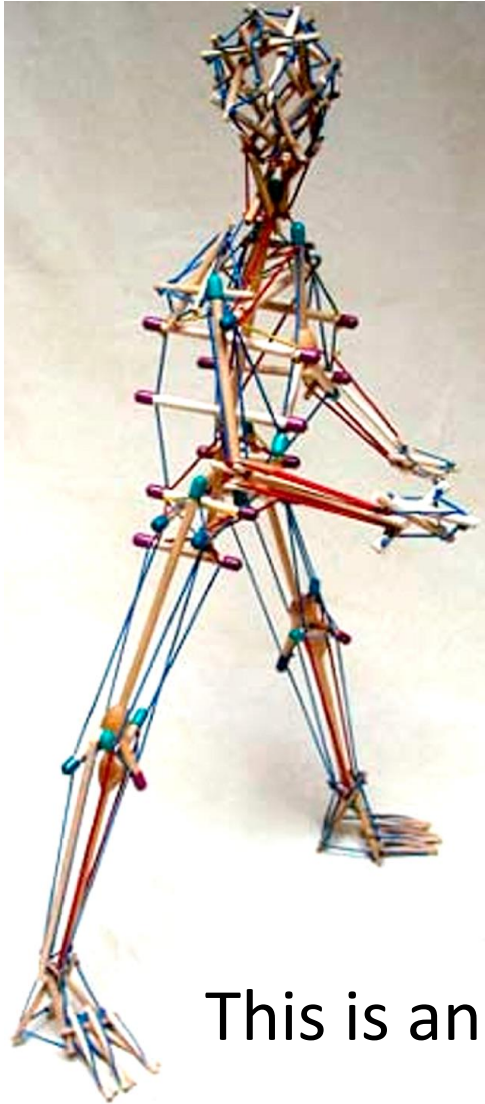


When we treat the human body as if it is designed to have an optimal position, good alignment or good use we are using rules that have nothing to do with how the structure is actually designed.

The result is that alignment at best limits free expression, tends to be allusive and a 'should' and at worst actually causes injury.



# Coordinating Pre-sprung Suspension System



It is our active, aware opening to the world around us and to the support of the earth that elicits an interplay between gravity and our structure that activates us into an entire web of tensional support which springs us into our dynamic, responsive, mobile uprightiness.

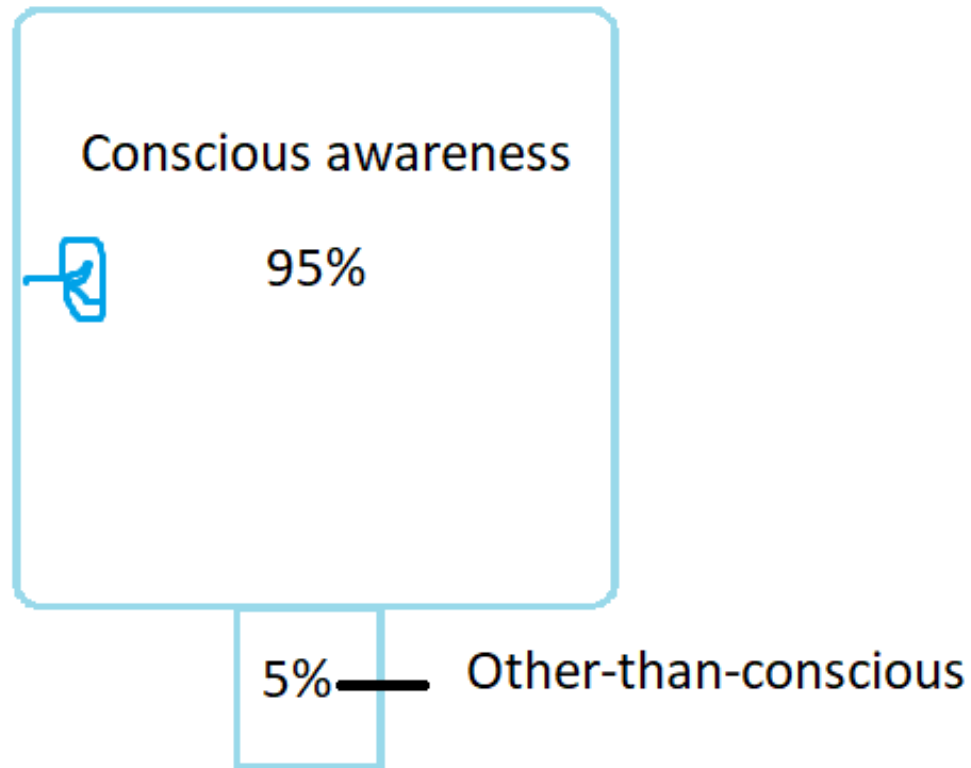
- David Gorman

This is an other-than-conscious process.

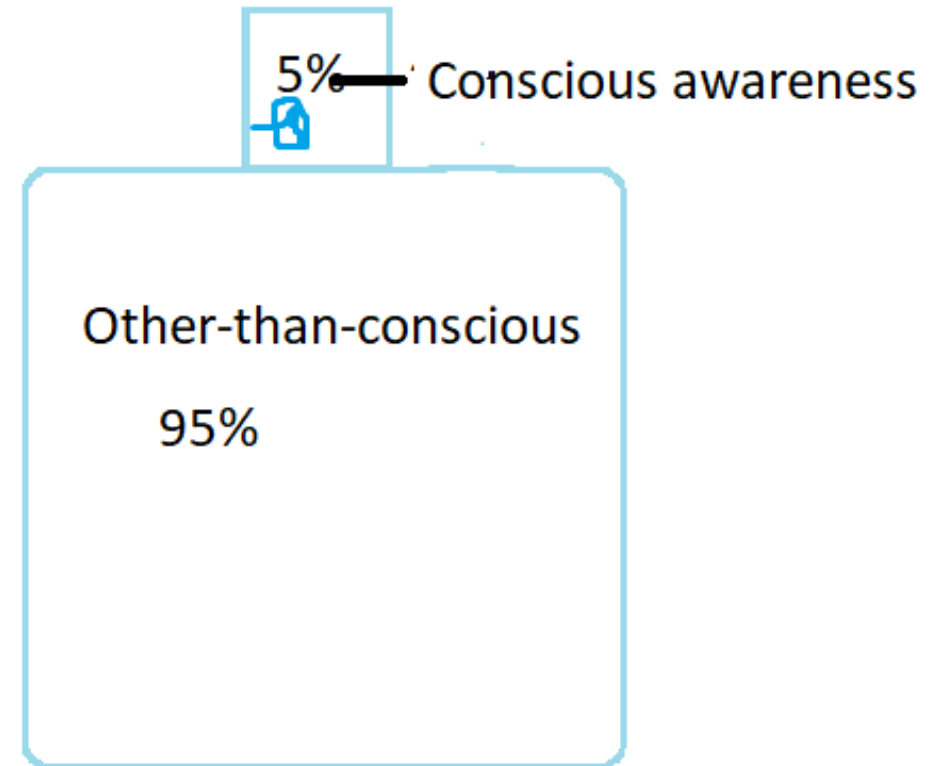


# Conscious and other-than-conscious processes

How we perceive ourselves & root of corrective approaches.



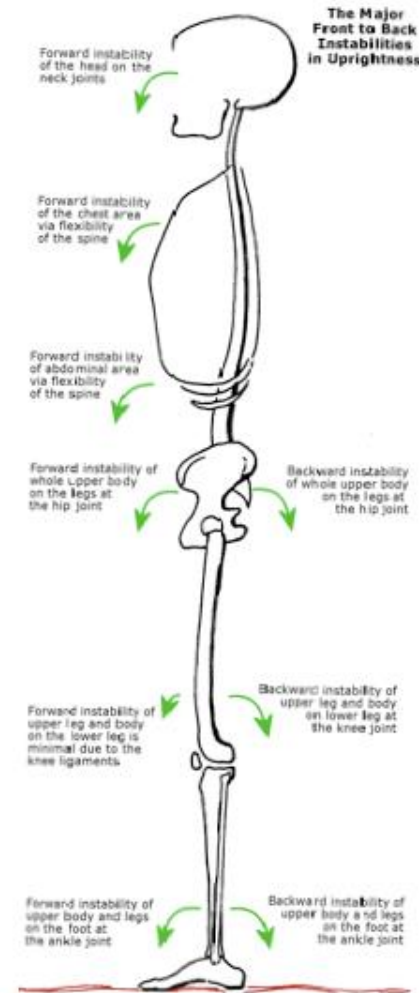
How we work/reality & root of Coordinating System approach.



# The Whole You

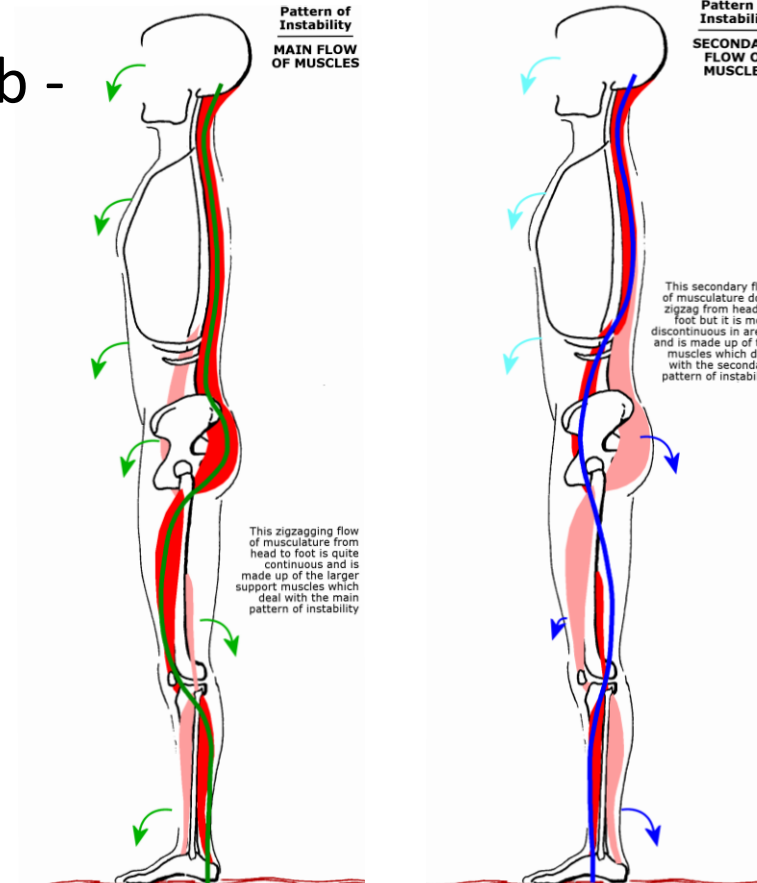
## Stability & Mobility

- Inherently In-stable
- Inherently Mobile



# Muscular Web

- Muscles located to perfectly match instabilities.
- Muscles function as one web - one flow of response
- Muscles detect stretch
- Muscles can stabilize anywhere in their length
- Muscles adapt to your functioning



# Pedagogy based on different Points of View (POV)

## Postural POV:

(Instructions – Teachers Criteria)

Lift your sternum.

Bring your shoulders back.

Tuck your pelvis.

Don't lock your knees.

Have your feet shoulder width apart.

Have your weight over your toes.

Center your weight.

Pull in your abs.

Release your abs.

Sit up straight.

Think tall.

Open up.

## Suspension POV:

(Comparisons to develop Student's Criteria)

Sense the earth coming up under you.

See the world around you.

Roughly come into even distribution of contact with the planet, you can lean and play.

Where are you bending?

Can you move in all directions?

Do you feel more or less human?

Compare 'this' and 'that' and notice the effect of each?



If it isn't posture or alignment what do we call the topic or unit in curriculum?

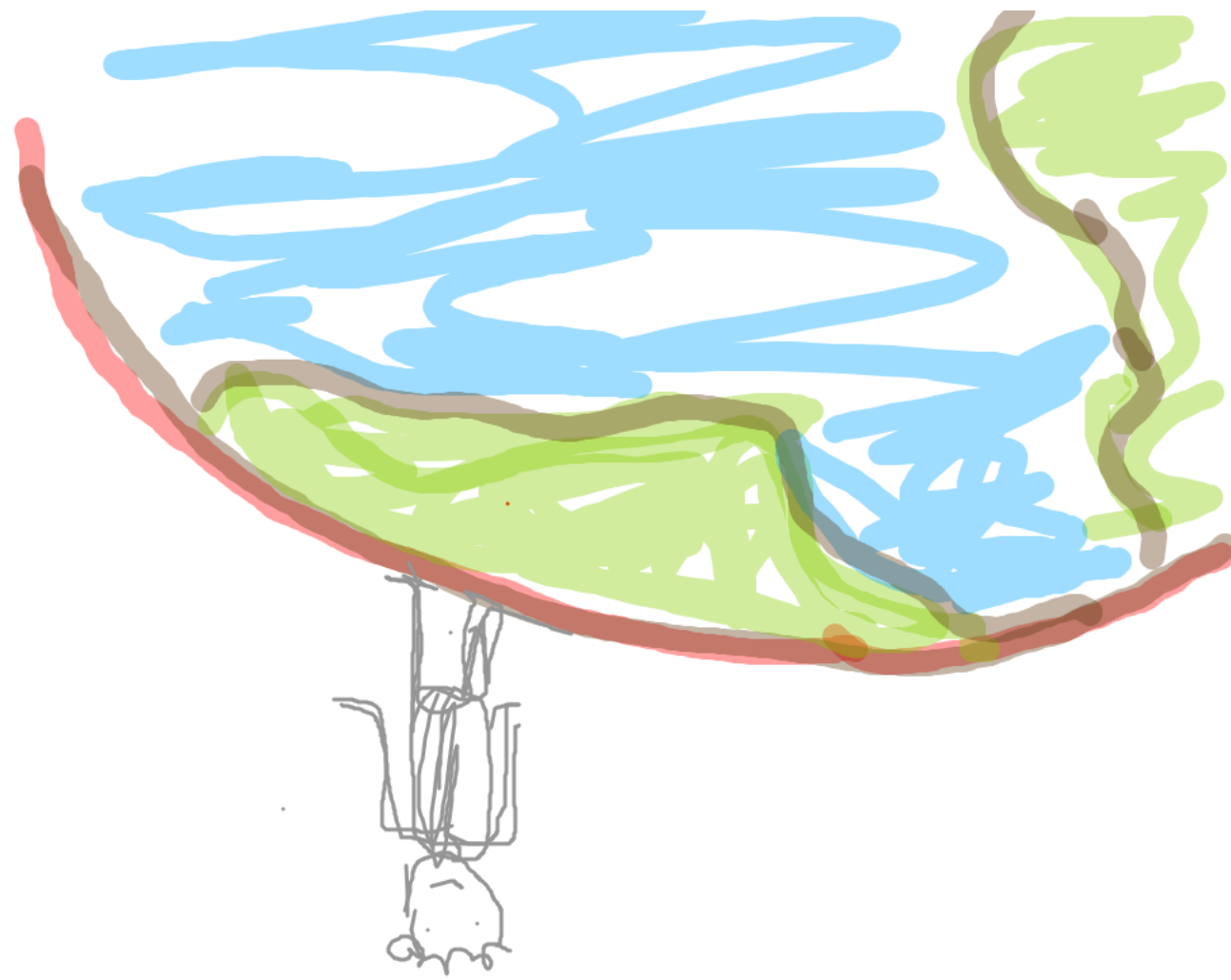
- Stature
- Architecture/structure
- What is useful to know about your body for singing.
- Poise
- Uprightness

Wholeness

Support







Gravity Multi-directional force

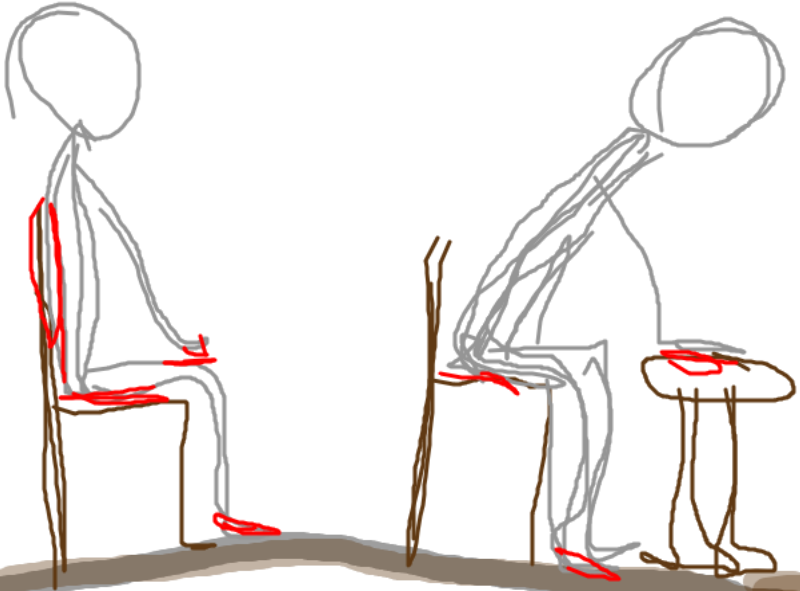
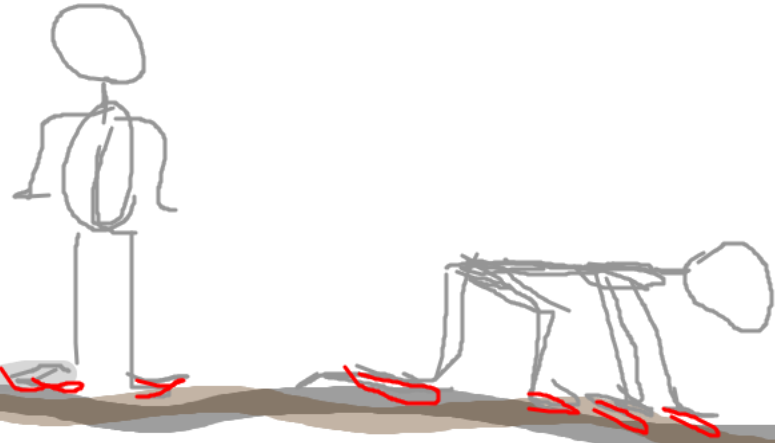


- Balance

Center of Support

Even Distribution of Contact

# Even distribution of contact with supporting surface



Am I leaning?

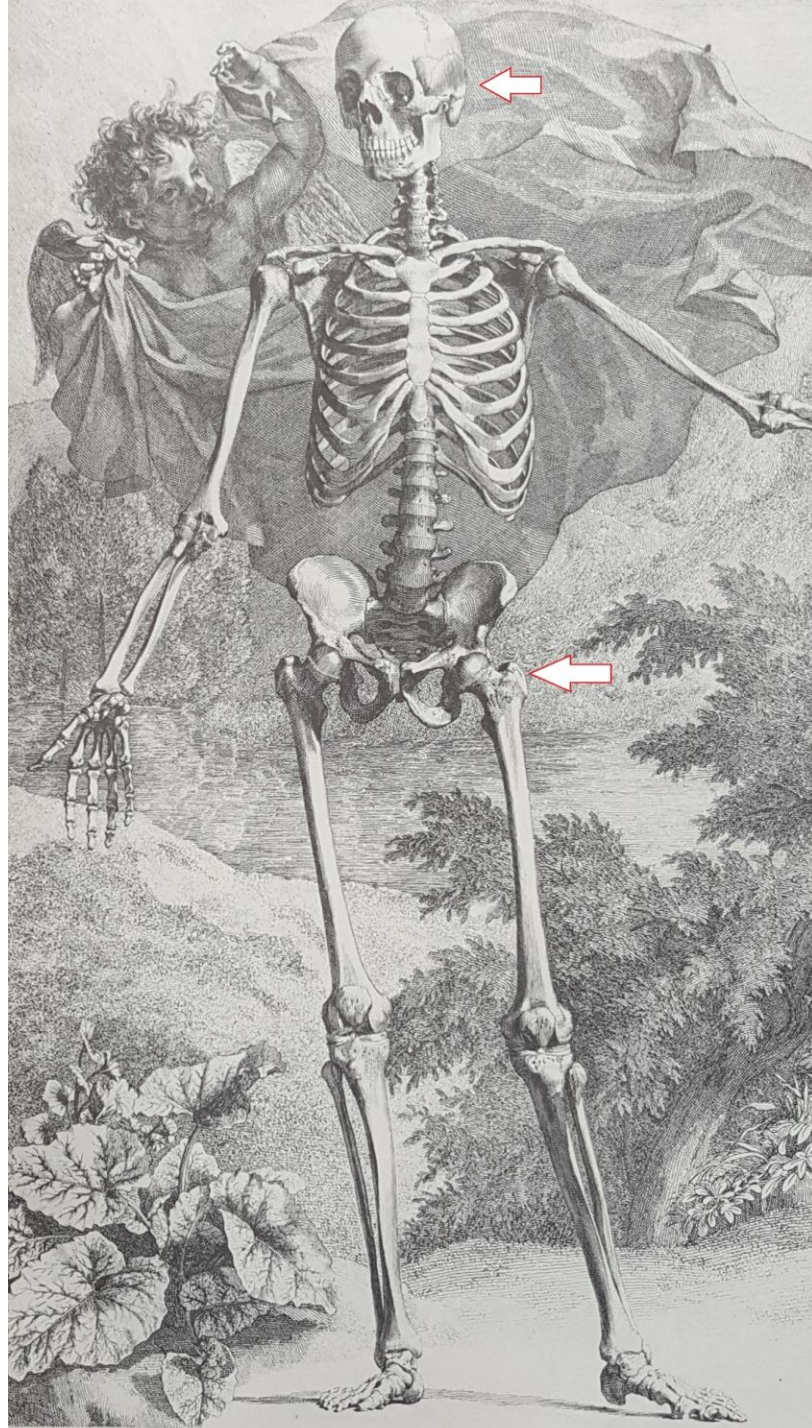
Am I in support or out of support?

Do I feel strain anywhere?

Can I move in any direction?

Learning happens with comparisons and exploring a continuum of options.  
Ask yourself questions and feel differences to learn what does and doesn't work for YOU.

Take 'Target Practice' - VCN



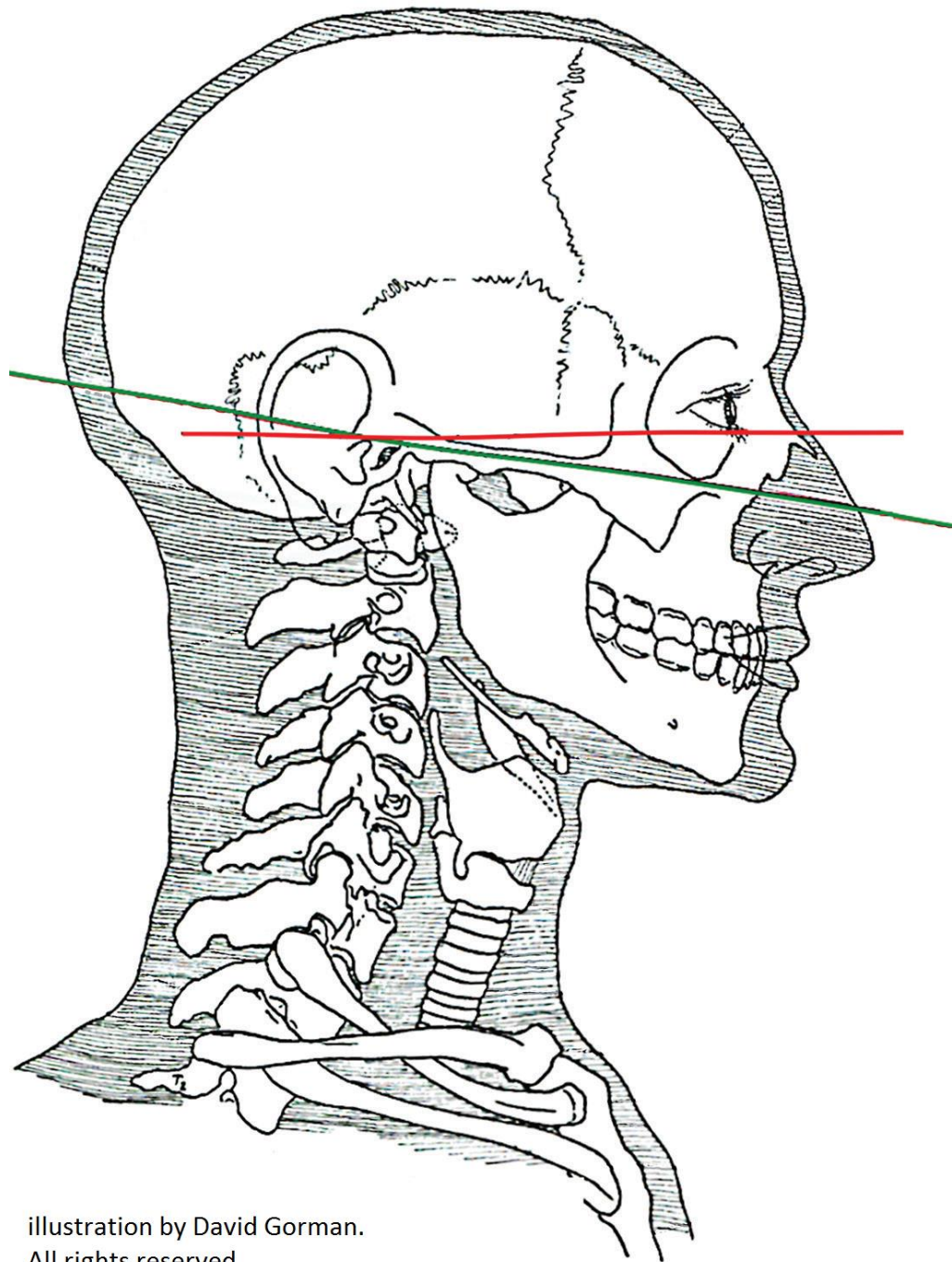
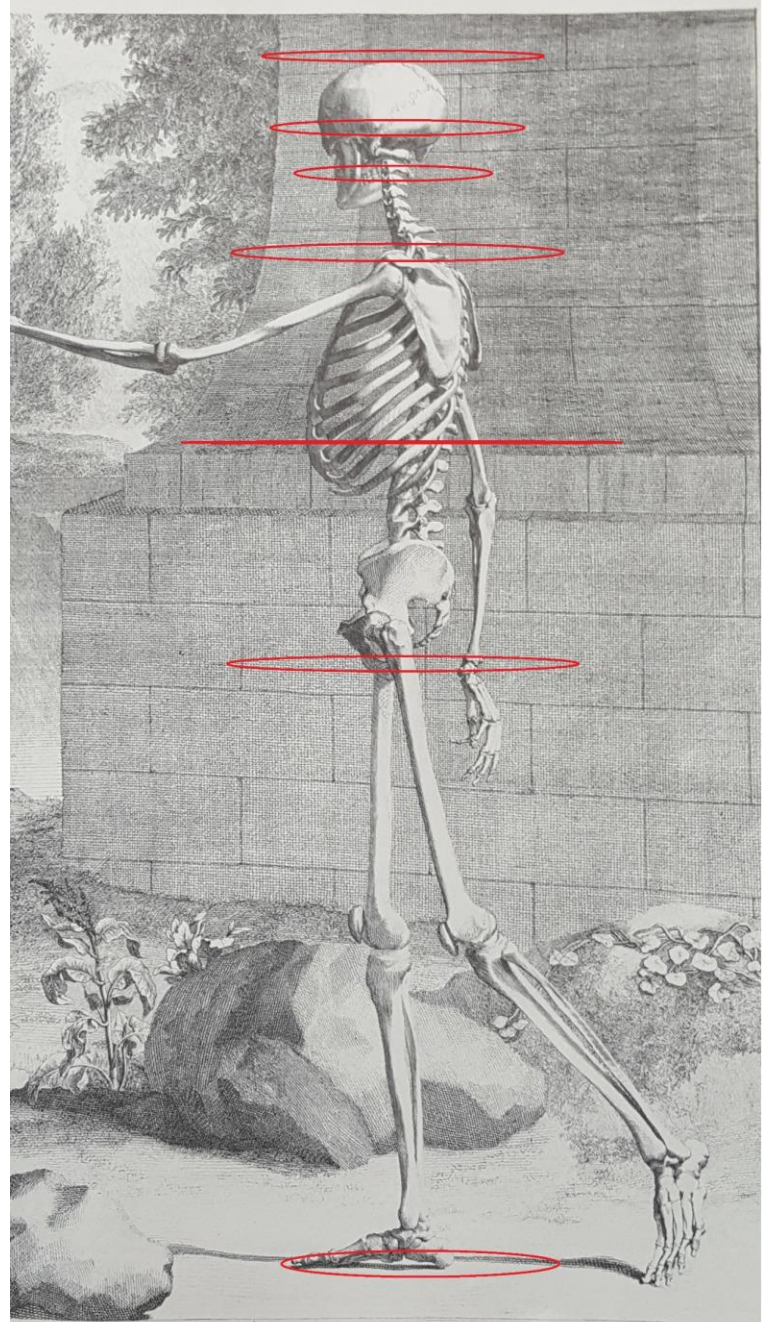


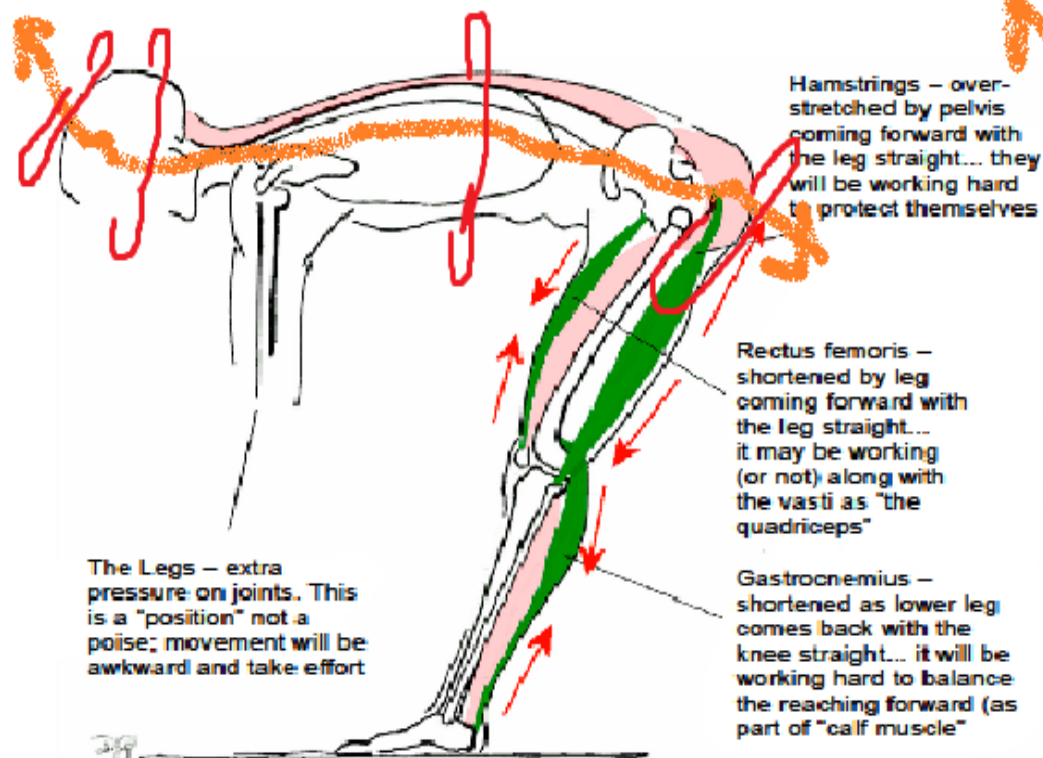
illustration by David Gorman.  
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## The Two-Joint Muscles (Movement)

### Two-joint muscles when bending by using the back

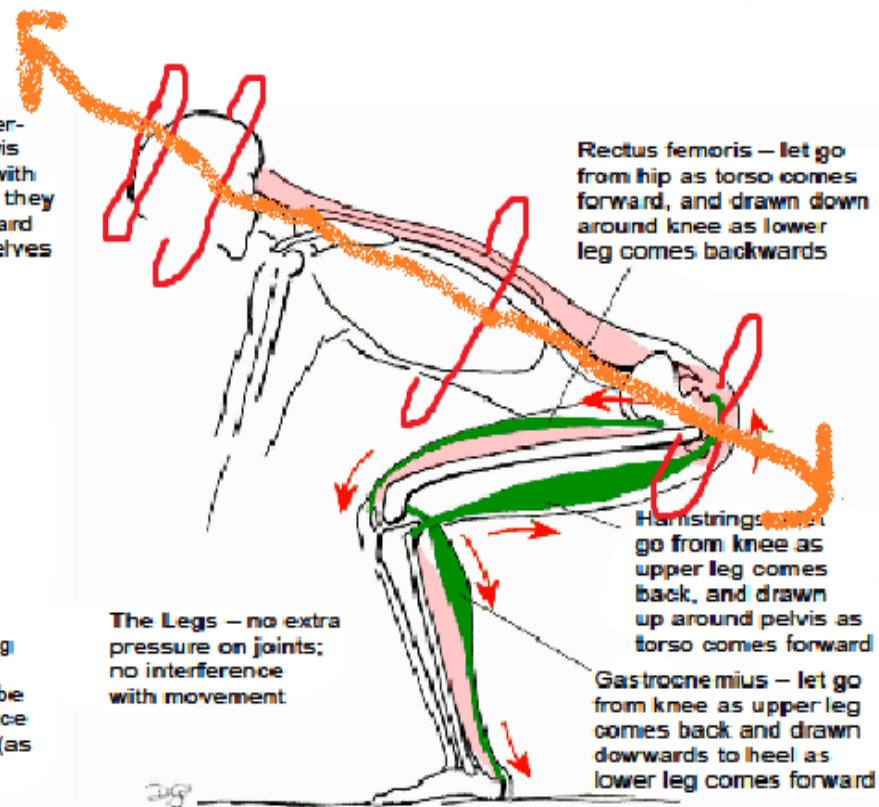
Different areas doing different things, all are ineffective and/or damaging



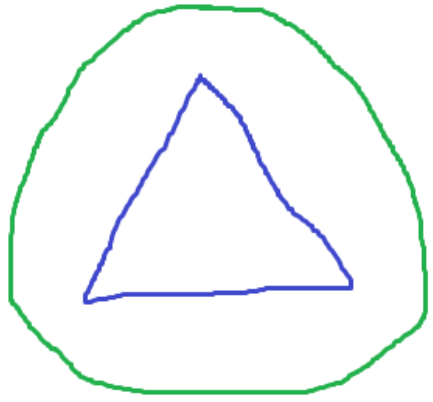
### Two-joint muscles when bending by using the legs

All areas are doing the same, without an change in length; just as ready for locomotion as in standing

Illustration by David Gorman, from "Anatomy of Wholeness"







# Coordinating System

Research in motor-learning, neuroscience and movement point to a new way of understanding how your system coordinates action most efficiently.

Gorman describes this aspect of our functioning as the Coordinating System.



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Here I am

As I am



In the world  
as it is.



Supported  
by the planet



Floating in the multiverse





**AWAKE**

to my state of being





wusch



# Thank You!

Resources:

[lightnermethod.com](http://lightnermethod.com)

[voicecarenetwork.org](http://voicecarenetwork.org)

[learningmethods.com](http://learningmethods.com)