

WITHDRAWN: Drama and Vocals Relation in Singing: a Comparative Study

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Research Article

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EDITORIAL NOTE:

The full text of this preprint has been withdrawn by the authors while they make corrections to the work. Therefore, the authors do not wish this work to be cited as a reference. Questions should be directed to the corresponding author.

Abstract

Dramatic situations are more presented in the Eastern countries and this appears in the mass communicative projects that reveals the elevated status of the sense and the feelings. In the contrary, dramatic situations appear to be colder in the Western countries. This paper investigates the relation between drama and vocals in a comparison between Western and Eastern songs.

Introduction:

Entertainers and other expert voice clients should depend on steady vocal abilities to convey great exhibitions. Because of the one of a kind requests put on the voice during rehearsed exhibitions, including cruel vocal practices (shouting, yelling, crying, and so on), entertainers are at high danger for vocal pathology. They additionally should frequently adjust their volume and pitch past the limits of average discussion to depict characters on the stage. Vocal preparing programs are used in many acting schools and among proficient voice clients, with the goal of working on vocal abilities to satisfy these needs and to restrict likely harm to the voice. Although there is narrative help that such vocal preparing is valuable to voice experts, it stays indistinct what sway vocal preparing has on acoustic and streamlined proportions of the voice (Jacob I. Tower et al, 2019).

Scientists looking at nonverbal correspondence of feelings are turning out to be progressively keen on separations between various good enthusiastic states like interest, help, and pride. Be that as it may, regardless of the significance of the voice in imparting feeling overall and good feeling specifically, there is to date no precise survey of what portrays vocal articulations of various good feelings. Besides, reconciliation and blend of current discoveries are inadequate. In this audit, we completely survey studies (N = 108) exploring acoustic highlights identifying with explicit positive feelings in discourse prosody and nonverbal vocalizations. We see that glad voices are by and large clearly with significant changeability in clamor, have high and variable pitch, and are high in the initial two formant frequencies. At the point when explicit positive feelings are straightforwardly contrasted and one another, pitch mean, commotion mean, and discourse rate vary across good feelings, with designs planning onto bunches of feelings, alleged feeling families. For example, pitch is higher for epistemological feelings (entertainment, interest, help), moderate for appreciating feelings (satisfaction and joy), and lower for a prosocial feeling (deference). A few, however not all, of the distinctions in acoustic examples likewise map on to contrasts in excitement levels. We end by highlighting restrictions in surviving work and making substantial proposition for future examination on certain feelings in the voice (Roza G. Kamiloğlu et al, 2020).

The objectives of an artist are shifted and many: exact pitch multiplication, wanted voice quality, unmistakable clarity, exact planning, and expected enthusiastic expression; these variables are not autonomous, and how they are focused on may reflect contrasts in the preparation and experience of an entertainer. Two sorts of preparing that may differentially influence vocal acoustic objectives are singing preparing and acting experience. Various examinations have researched the acoustics of the master

performing voice, and the impacts of transient preparing on singing acoustics (Steven R. Livingstone et al, 2014).

Various feelings are portrayed by extraordinary demeanor designs, like looks and vocal attributes, yet in addition body stances and development designs. People can perceive these examples dependably, even across societies, for certain distinctions with respect to the feeling and the methodology wherein it is passed on. Until now, research in this field focused mostly on entertainers' depictions of feelings. Play-acted articulations were thought to be firmly identified with valid ones; any other way audience members would not have the option to perceive the enthusiastic substance of these depictions (Rebecca Jürgens et al, 2011).

Methods:

A comparison between Eastern and Western vocals was done on a sample of songs sung with a singer practitioner. The two songs were: Ana Ayesh for Amr Diab, and Set Fire to the Rain for Adele.

The used device was the I-Phone recorder system which records the sound and voice pitch recorder which helped with detecting sound pitch:

Results:

The voice pitch was different in the two samples. The sense in case of Arabic song Ana Ayesh was more noticeable than in case of English song Set Fire to the Rain which was sharper in voice singing. The notes in the Arabic song were more comprised than the English song. The dramatic sense during both songs was noticed according to the performance of the singer. The Arabic song was more dramatic than the English one. As to say, the Arabic songs had deep voice extraction for the words, while the English song was cooler. The switch from a tune to another in the Arabic song was sung according to Eastern music basics, while the English song was sung according to a more western sense which differs from the eastern in the ability to use the tunes in harmony. The Arabic song had distinct harmony than that in the English song.

Conclusions:

The Drama and vocals can be related according to previous cultural memory in the cognitive systems of the different groups of singers: Eastern and Western. The vocals in case of Eastern singers can be deeper and with strong harmony and dramatic. The Western singers can have a type of cold singing behavior compared to the Eastern model of emotions expressing in their songs. Finally, further research is requested to investigate the vocals and their relation to Drama in singing.

Declarations

Conflicts of interest:

There is no conflict of interest.

Declaration:

I declare that I wrote this paper in terms and conditions of the ethics community of Kafrelsheikh University.

References

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Figures

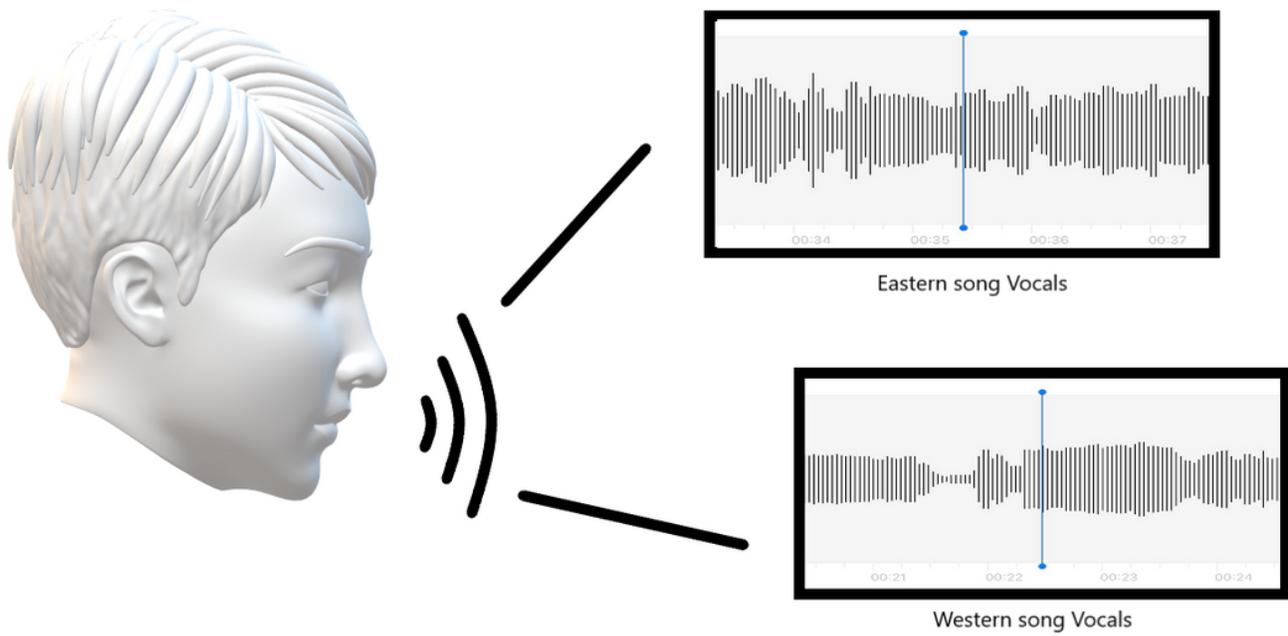


Figure 1

Eastern and Western Vocals.

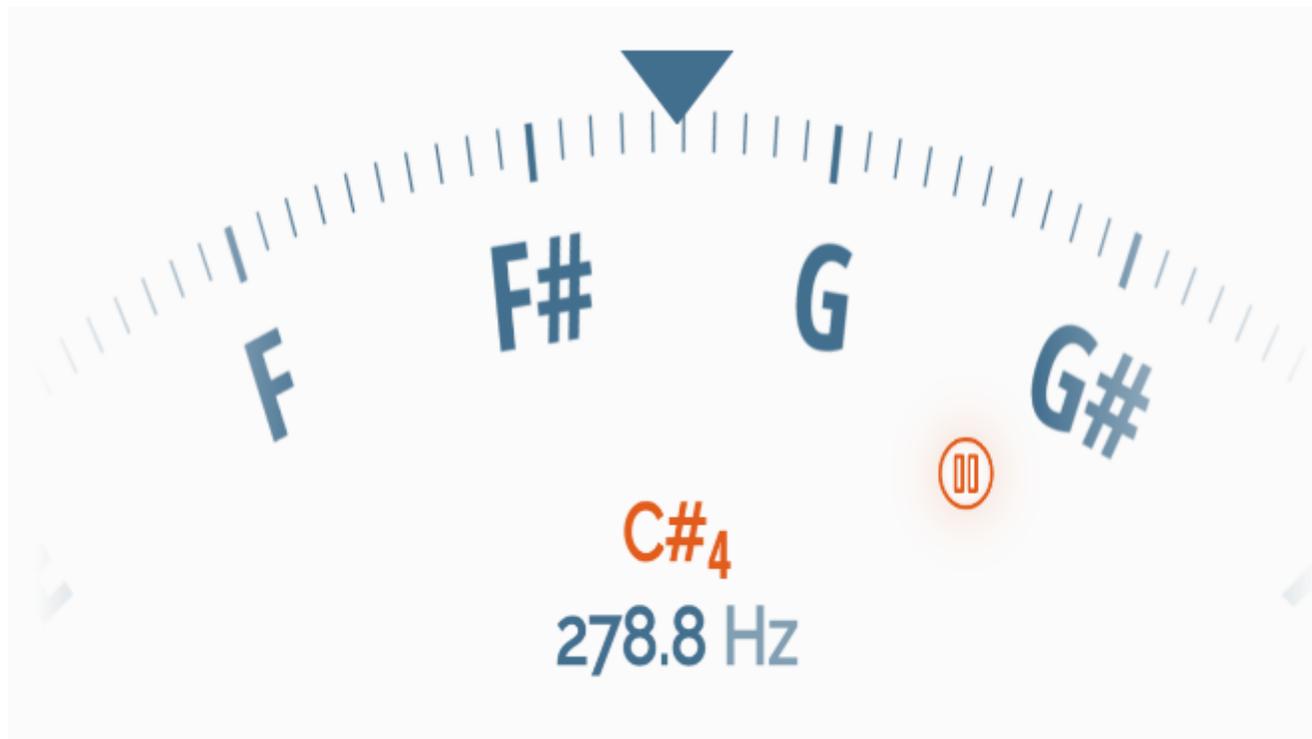


Figure 2

Eastern Sample voice pitch.



Figure 3

Western Sample voice pitch.