

SINGINGFOOT

voice, movement,
composition

PRESENTATION DOSSIER

ARTISTIC RESEARCH AND TEACHING FORMAT

Make the voice dance, make the body sing.

Singingfoot is a **voice-and-movement pedagogy** and a **voice and movement workshop** developed by Aure Wachter and Alan Picol for spaces dedicated to creation, transmission and choreographic research.

The project brings together **singing, movement, polyphony, collective composition** and a **respectful working framework**.

Singingfoot grew out of Aure Wachter and Alan Picol's meeting within the working context of *t u m u l u s*, a project by François Chaignaud and Geoffroy Jourdain. The project builds on long-standing teaching practices already developed by Aure Wachter and Alan Picol across a range of educational, studio and creation contexts.

- For spaces of creation, transmission and artistic research
- Short labs, intensives and bespoke formats
- First public anchor: workshop at La Ménagerie de Verre in March 2025



Teaser and public presence

Teaser video available online

<https://singingfoot.com/en/>

Photo: Christophe Raynaud de Lage

First separate, then weave together.

Singingfoot is designed both for **groups of dancers** wishing to engage with **singing, polyphony** and **improvisation**, and for **groups of singers** wishing to make **movement** a genuine point of entry into their vocal practice. It is as much about **singing for dancers** as it is about **movement for singers**.

Clarify

Establish **clear technical foundations in singing** and **clear technical foundations in dance**: breath, projection, listening, weight, rhythm, pathways and support.

De-dramatise

Build a framework of **trust** in which finding the voice and entering into movement can both become spaces for **play, progress** and **experimentation**.

Compose

Let **voice** and **movement** circulate through **loops, unisons, duets, travelling patterns** and **collective composition**.

Situations explored in the workshop

Moving unison

A **moving unison** that shifts the group's perception of space.

Sustaining group choreography while singing

A sequence in which the group sustains a **shared choreographic score** while maintaining **listening, breath** and the continuity of **song**.

Guided polyphonic improvisation

A **polyphonic improvisation** guided by simple **movement scores**.

For dancers

Approach **polyphonic singing, vocal improvisation** and **harmonic listening** without leaving the ground of the **body, rhythm** and **space**.

For singers

Approach **physical expression, respect for the body**, a taste for **shared movement** and the **articulation of compositional principles**, in order to weave vocal practice together with movement.

Typical session

- **physical and respiratory preparation**
- **vocal foundations** and **movement landmarks**
- **bringing them together**: unisons, loops, duets, pathways
- **composition** and shared presentation

Framework

Singing technique, movement technique, collective listening, improvisation, respect for participants.

Voice and movement workshop, intensive or residency: a flexible proposition ready to be activated.

Singingfoot can take the form of a **voice and movement workshop**, a short lab, an intensive, a residency or a bespoke format linked to a creation, a curriculum or a transmission programme.

Workshop and intensive formats

- **Short lab:** 1 to 2 days for an introduction or a focused module
- **Intensive:** a 5-day immersion
- **Bespoke:** creation, teaching, residency
- **Mentoring:** one-to-one or small group
- **Ideal group size:** 14 to 16 people, minimum 12, maximum 20

Hosting requirements

- dance studio or dance room
- dance floor
- simple sound system, power supply and ventilation
- space where vocal practice is possible
- optional: 2 wireless microphones

The format is especially relevant for organisations wishing to bring together transmission, composition and choreographic research without burdening the technical setup.

Possible institutional uses

- one-off workshop within a teaching programme
- intensive module for a cohort or an existing group
- studio time linked to research or creation
- an opening format between voice and dance departments

What it produces

- a shared vocabulary between movement and vocality
- greater confidence for performers less familiar with one of the two mediums
- practical tools for collective composition
- a different quality of listening within the group



TEACHING ARTISTS

Dancer, teacher and performer working across contemporary choreography.

Aure Wachter trained first at the Toulouse Conservatoire, then at the **Conservatoire national supérieur de musique et de danse de Paris**, graduating in 2014. Her path has been shaped by stage work and teaching contexts in which **movement**, **listening** and **physical commitment** remain central.

She has worked with major figures in contemporary choreography, including **Rachid Ouramdane**, **Maud Le Pladec**, **Nicole Seiler**, **Jann Gallois**, **Alban Richard**, **Eva Reiter**, **Michiel Vandeveld** and **ICTUS**. The work developed with **François Chaignaud** and **Geoffroy Jourdain** around [t u m u l u s](#), [Revue des Tumerels](#) and [In absentia](#) is especially relevant here, because it makes visible a space where **dance** and **song** become two full compositional materials.

Institutional biographies regularly emphasise her interest in **vocal practices**. That is crucial to Singingfoot: her place in the project rests both on choreographic precision and on her ability to open a sensitive working field between **body**, **voice** and **collective composition**.



t u m u l u s, Festival d'Avignon
Photo: [Christophe Raynaud de Lage](#)



Aure Wachter

Key strengths

- **Clear movement foundations:** support, pathways, availability, coordination.
- **Choreographic culture:** compositional rigour, ensemble quality, spatial awareness.
- **Teaching practice:** readable progression, precise guidance, attention to the group.



TEACHING ARTISTS

Bass-baritone, vocal pedagogue and stage artist.

Alan Picol is a Paris-based **bass-baritone** whose first artistic grounding came through **Breton choirs**, where collective singing, polyphony, breath and movement were already intertwined. Since then, he has developed a practice connecting **polyphonic singing, theatre, stage presence and vocal transmission**.

He has worked with **Les Cris de Paris** since 2010, and continues to move through artistic contexts where the voice meets other kinds of stage writing. His encounter with **François Chaignaud** and **Geoffroy Jourdain** led in particular to [t u m u l u s](#), to [Revue des Tumerels](#) and to [In absentia](#). He is also **musical director** of [Petites Joueuses \(François Chaignaud\)](#), a **performer** in [Curriculum Vitae \(Loulou Omer\)](#), and **vocal designer** for [Ames Coming \(Marine Colard\)](#).



[t u m u l u s](#), Festival d'Avignon
Photo: [Christophe Raynaud de Lage](#)



[Curriculum Vitae](#), with Loulou Omer
Photo: [Tanz Hotel](#)

Within Singingfoot, Alan brings a clear grounding in **vocal technique, polyphony, vocal improvisation, loops, unison** and multi-voice composition. His work is less about producing standardised singers than about making the voice workable, embodied and compositional, including for performers who come first from dance.

Key strengths

- **Clear vocal foundations:** breath, resonance, harmonic listening, projection, phrasing.
- **Polyphonic culture:** unison, loops, simple counterpoint, circulation of roles.
- **Vocal pedagogy:** de-dramatisation, precision, collective progression, pleasure in singing.

An already grounded project with visible public references in choreographic and vocal contexts.

2023-2024

First workshop trials, development of exercises, and gradual definition of the pedagogical framework and format.

FEBRUARY 2025

Public formulation stabilised around the “first separate, then weave together” approach.

MARCH 2025

Singingfoot workshop at La Ménagerie de Verre, a first strong public anchor within a dance and performance transmission context.

SINCE 2025

Consolidation of the name, teaser video, and clearer positioning towards training spaces, studios and choreographic research contexts.

Public references and anchors

- [Workshop at La Ménagerie de Verre in March 2025](#)
- A shared artistic context around [t u m u l u s \(Chaignaud/Jourdain\)](#), [Revue des Tumerels \(Chaignaud/Jourdain\)](#), [In absentia \(Chaignaud/Jourdain\)](#), and [Petites Joueuses \(Chaignaud\)](#)
- Established backgrounds in choreographic and vocal fields

Institutional relevance

- well suited to higher choreographic training contexts
- relevant for research, studio and masterclass formats
- adaptable to transdisciplinary teaching settings

Invite Singingfoot into your organisation.

For a **voice and movement workshop**, a **voice and dance intensive**, a residency, a teaching invitation, a masterclass or a bespoke format, use the details below.

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SITE

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Hosting formats

- workshop or short lab
- multi-day intensive
- residency or support format
- intervention linked to a curriculum or a research context