



# Jean-Jacques LAPIERRE

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▶ **Lyric singer :**

- Republican Guard choir, Comic Opera choir.
- Soloist at the Operas of Agen, Bordeaux, and at the Lyrical Theater of the department of Yvelines.
- Vocal coach.

▶ **Actor :**

- Author/actor in plays (cf. [www.operabaffes.com](http://www.operabaffes.com) )
- Director

▶ **Consultant/Trainer :**

- Founder of « A Portée de Voix » ([www.aporteedevoix.com](http://www.aporteedevoix.com) )

▶ **Expert VOICE at the APM (Progress Management Association)**

▶ **[www.youtube.com](http://www.youtube.com) (clips / Jean Jacques Lapierre)**

## His profile

He was a lyrical singer for several years within the French Army choir, the Opera Comique choir but also soloist in lyrical companies. In 2000, he founded his own opera company in order to produce a lyrical creation in Ile de France. In 2004, he founded « A Portée de Voix » company. He bases himself on his voice experience of his artistic background to lead communication and oral expression trainings. He also uses his voice for team building workshops. In addition to his training activity, in 2008 he wrote and performed a play in several theaters in France. He also worked on another show project that was performed in May 2012.

## His vision of training

He developed an original and striking pedagogical approach using the voice as a pedagogical tool. Its aim is to enable each one to control the potential of his voice, to enhance his charisma when speaking in public or face to face and to ensure the most effective command of the basics of oral communication.

The transmission and memorizing of factual information in a professional context require a synthetic writing and pedagogical work. But even if such a text is available you also need to phrase it with an emotional performance. For example, good news or bad news do not rely only on a figure, but it is the voice's expressiveness that will enable to understand the nature of this figure. It is therefore essential to prepare the content that will be orally transmitted. The fact of catching the attention of an audience and maintaining this attention is based upon a projected and expressive voice that will make the transmitted emotions understandable.

The singer and the speaker have the same treasure: the voice! Most of the time, singing is seen as a gift. An attractive voice would be a gift of nature. Why is it so? Because we don't know how the voice works, and we therefore lose the opportunity to use the numerous potentials it offers. We give up the pleasure of singing. We find it difficult to express ourselves facing an audience. Yet singing is within everyone's reach and only requires the right technique, in the same way that expressing ourselves correctly calls on specific and very quickly reachable vocal techniques. When we sing or when we speak, the primary objective is "the other": the public, the audience, the person you are speaking to. During meetings or interviews, one may give the impression of thinking out loud: "he is listening to the sound of his own voice, he is too long". The person who is speaking is not concentrated and speaks to herself. That is the difference between oral presentation and transmission. Therefore singing, speaking, consists initially in creating this feeling with the person who is listening to you : "he is talking to me, he is singing to me".

Working one's voice consists more precisely in pitching one's voice, that is to say knowing how to maximize the functioning of one's voice in order for it to be expressive, rich in harmonics, without tiring it and while controlling and dominating one's breathing. It is, in short, looking for the quality of a "gesture". We could draw a comparison with a sportsman: a golfer, a tennis player seek the quality of a gesture and not the strength, to be efficient and to endure. It is possible to enhance the pitching of one's voice to improve one's vocal potential. To do so, Jean-Jacques Lapierre offers a pedagogical methodology that relies on easy and reachable exercises.