



# GIVING VOICE WORKSHOPS

(Workshops will vary in length and start and finish times according to the type of work and method used by the teacher. In general they will last between 4 and 6 hours per day with at least one hour's break for lunch.)

Gospel Singing  
**JOHN FRANCIS**  
16, 17 & 18th April  
Workshop fee £65  
(Unwaged £40)



John Francis is the co-president of *People get Ready*, Britain's first black Gospel TV show on Channel 4, is a minister of The First-Born Church of the Living God, and the founder and president of the Inspirational Choir. It was the choir from John's own church, Islington Pentecostal Church, that became the celebrated Inspirational Choir, bringing gospel music to a British public and which, under John's direction, has gone on to receive

numerous honours including BGA Choir of the Year Award, BBC Radio 2's Album of the Year Award and Capital Radio's Choir of the Year Award.

That he and his choir are the leading pioneers of gospel music in the UK was recognised when he was the recipient of the BGA's award for his 'contribution to gospel music' and the choir performed in the presence of Her Majesty The Queen and the Princess of Wales. John has toured Europe leading countless musical workshops and taking part in TV and radio shows. Apart from co-presenting *People Get Ready*, which won the Best TV Gospel Show Award, John conducts many workshops using the vocal training methods developed with his own choir.

He uses the oral tradition to train the group in the harmonic singing, solo voice work and 'feel' of Gospel, so it is not a problem if you cannot read music. A chance to explore a living vocal tradition, singing from the heart and soul under the guidance of a highly-accomplished teacher.

Acting with the Singing Voice  
**MARY HAMMOND** with  
**GEOFFREY OSBORN**  
28th & 29th April  
Workshop fee £45  
(Unwaged £25)



Mary Hammond trained at the Royal Academy of Music in singing and piano. She subsequently spent over twenty years as a 'session' singer, working mainly in the media of radio, television, recordings and concerts with a wide variety of music and musicians - e.g. Ambrosian Singers, The Who, Frank Zappa, Covent Garden Opera, Black Sabbath, Roxy Music

etc. This led to an interest in using the voice in many different ways and subsequently a teaching career, mainly concerned with music theatre. Mary teaches at the London College of Music, the Actors' Centre, Welsh College of Music and Drama and for the Cameron Mackintosh Company. She also has a large teaching practice with students in London's West End, RSC, National and repertory theatre companies. She gives lectures and workshops throughout Britain.

This a practical workshop aimed at helping to integrate singing with acting. It is suitable both for singers and actors and can be either a 'light music' approach or 'classical'. We will be looking at the physiological effect of emotion on the singing voice and also how to approach music from the point of view of text.

Repertoire will be given to participants to prepare in advance and also they may bring songs of their own choice. Students will work both individually and in groups.

The Inner Voice  
**GILLES PETIT**  
(France)  
1st part: 26 - 30th March  
2nd part: 23 - 27th April  
Workshop fee £200  
(Unwaged £110)



A classical musician by training, Gilles worked mainly as

a composer until 1983, but also developed voice training with Mouchkine's *Theatre Du Soleil* and produced two films in India. His travels in India led him to concentrate on working with the Indian raga, using voice, sitar, tabla & dilruba, and to develop ways of teaching and evolving music orally rather than through written composition.

His methods, which include rigorous work to centre the body, breath & connection to the earth, encourage a sense of the 'inner voice' to grow in the performer. The performer then becomes able to 'pre-listen', receptive enough to sense each vowel as a precise frequency resonating in its own characteristic manner. Gilles believes that whatever the vocal discipline, "what makes the music is the gift of generosity which transcends the rules".

Freeing the Natural Voice  
**KRISTIN LINKLATER**  
(US/UK)  
16 - 20th April  
Workshop fee £110  
(unwaged £65)



KRISTIN LINKLATER is the author of *Freeing the Natural Voice*. She grew up in Scotland, was trained as an actress at

L.A.M.D.A., returning there to teach under Iris Warren. She opened her New York Studio in 1963 and subsequently taught at Stratford, Ontario, Lincoln Centre, The Guthrie Theater, The Open Theater and at universities and theatres around the United States and abroad. She most recently taught a week-long workshop in Moscow for seventy voice teachers from all over the Soviet Union. She was awarded the Guggenheim Fellowship in 1981 and has been the Director of Training for *Shakespeare & Co.* in Lenox, Mass. since 1978. She has played Shakespeare in regional repertory theatres, has acted on Broadway, has performed several one-woman shows and is currently working on a book on speaking Shakespeare.

Kristin will teach a five-day workshop in basic voice production for actors which will

"Siren Voices"  
(Mermaids & Mermen)-  
Hot Blood Up & Under the Sea  
**KOZANNA LUCCA**  
(Argentina/France)  
16 - 20th April  
Workshop fee £110  
(Unwaged £65)



KOZANNA LUCCA was born in Cordoba, Argentina and studied education and arts in Cordoba, the USA, Canada, and France. As actress, teacher, director, and founder member, she has been instrumental in the evolution and development of the *Roy Hart Theatre (France)*, renowned for its pioneering and influential voice work over the past 20 years.

Her on-going investigation and teaching is concerned with harmonic integration of the human being - artistically and holistically - through the disciplines of voice, colour, biodance and the imagination, and in the context of theatre activities that she carries out in Latin America, Europe, and Scandinavia.

Kozanna is involved in a five-year-long educational programme through UNESCO and CELCIT: "Theatre's Voices" for teachers, in Finland and South America. She is also a writer and visual artist, her recent book *Madame Chevalerez* was published last year to great critical acclaim.

Kozana's work will be both empirical and disciplined, individual and in groups. Through the Roy Hart principles of sensing the human being holistically, she encourages the exploration of the extended voice. She will especially concentrate on the musicality of the spoken voices and the expressivity of the singing voices. The work will take place outdoors, in a heated swimming pool and in a studio space.

"Siren voices" is also the title of Kozana's new book and the theme of her work throughout this year.

The workshop is in two parts: the basic training will take place in March in the beautiful, wild coastal area of West Wales where the sea, in constant view from the hotel and cottages of Druidstone, is an inspiration and ever-changing accompaniment to vocal work, indoors and out. The welcome one receives, the excellent wholesome food and artistically sympathetic environment of Druidstone are legendary. It is the favourite place to think, work or relax for many music and theatre practitioners in Wales.

After a period of 'gestation' for self-study, the workshop will continue during the main GIVING VOICE project in Cardiff - and it is then that the techniques will be extended creatively into performance. Food and accommodation at Druidstone will cost an £85 on top of workshop fee.

explore the link between voice and Shakespeare. The first three days of the workshop will deal with the psycho-physical release of the breathing and vocal musculature from inhibitory tension and the re-connection of breath and sound with emotional release. This work will lead on to an intensive two-day process designed to link the free voice with Shakespeare's text. Using a "master" sonnet as a language gymnasium, participants will explore the shift of the experience of thought and language from the head to the body and thereby arrive at a new, organic understanding of the text. The basic "rules" of verse-speaking will be practised and the workshop will culminate in individual, hands-on sonnet work.

Participants will be required to learn a sonnet from a prescribed list in advance.

Voice and Body  
**ZYGMUNT MOLIK**  
(Poland)  
23 - 27th April  
Workshop fee £110  
(Unwaged £65)



Zygmunt Molik was a founder member of Grotowski's Theatre Laboratory of Wroclaw. He was a performer and teacher with the group until it disbanded in the mid 80s. His work with the Laboratory as voice coach as well as actor and director was instrumental in the development of a unique

The Voice of the Mask: The Voice & the Archetype.  
**FRANKIE ARMSTRONG**  
(UK)  
16 - 20th April  
Workshop fee £110  
(Unwaged £65)



The Human Voice, Growth, Therapy and Creativity  
**DEREK GALE**  
23rd & 24th April  
Workshop fee £45  
(Unwaged £25)



Derek Gale (above, left) is a dramatherapist and psychotherapist working in Europe. His special interest is voice work as a medium for personal growth and psychotherapy. Although his work is basically with people who are not performers he also works with singers and actors and people who wish to become performers, especially "no-hopers" with whom he has had some success.

The therapy is achieved through the creative act as much as the creative act is achieved through the therapy. He has written articles on his work with the voice as well as a lecture-demonstration called 'I have a Voice'. He is author of *What is Psychotherapy?* and *What is Psychodrama?*

Everybody has a voice but few people know much about their own voices. Alfred Wolfsohn discovered that everybody has a vast untapped vocal potential which they can learn to release and control. In this workshop, you can learn how to explore your voice both individually and in the group, and find out how knowing your voice can lead to knowing yourself. Derek will lay special emphasis on exploring your voice beyond what you personally know about it therefore your growth will be in those areas in which you most feel the need.

No specialist knowledge will be required but you are asked to bring a song, short poem or other piece which you would like to work on and which should be learnt by heart.

system of voice training for actors. First publicly formalised in Grotowski's *Towards a Poor Theatre* this system has continually evolved in the Laboratory's work and through Zygmunt's teaching all over Europe & America. Zygmunt was a contributor to the Project Voice Meeting in 1982.

"In an actor's training, the voice and the body form a basis for human research. This is the soil we must cultivate and enrich. There are many things inscribed in us....The opening of the larynx, the activating of the resonators, current respiration, all this, dissociated from organicity and creativity counts for nothing... Through combining some selected body and vocal exercises one reaches the point where the whole organism is engaged whilst speaking or singing - open vibration as a vehicle of text or song, incorporating the whole richness and complexity of human nature" (Z.M.)

For thirty years Frankie has sung in the UK, Europe and N. America as a soloist and also with many of the influential figures of traditional music: Ewan McColl, Peggy Seeger, A.L. Lloyd. She has made 5 solo LPs and her latest *Ways of Seeing*, with Joan Mills joining her on many songs, is just about to be released. She has run voice workshops for an enormous range of organisations over the past ten years, including theatre companies such as Cardiff Laboratory Theatre, Welfare State, Odin Teatret, RSC, the National Theatre Studio and was voice coach for Compass Theatre's *Royal Coat of the Sun* in 1989.

In whatever context she works, Frankie's inspiration is drawn from cultures and communities who sing as spontaneously as they speak and where songs are invariably companions to movement - dance,

"The singers produce startling effects through sudden changes in style from intense throaty renditions of low, tone-centred lines to high steel-edged tones which may turn into dynamic vibratos seldom heard elsewhere in the world's vocal traditions. Songs also include slidings, and heightened speech. This exciting vocal art and its compelling rhythmic accompaniment almost seems closer to the Spanish Flamenco or pan-Islamic traditions than to surrounding Oriental styles". (W.P. Malm)

"Pansori is an art-form that fascinates foreigners and Koreans alike. It is a kind of musical storytelling performed by one singer and a drummer. With the minimum of props and no setting, the performer sings and recites; narrating, taking on a character and echoing their moods, actions and character through incredible versatility". (Keith Howard)

We have invited two vocalists and a drummer from Korea to share some of the extraordinary vocal skills and techniques used in this unique theatre form. A rare opportunity to encounter a vivid and dramatic story-telling tradition. We gratefully acknowledge the support of the Korean Ministry of Information.

Pre-verbal Language in Performance  
**BARNABY STONE**  
28th & 29th April  
Workshop fee £45  
(Unwaged £25)



BARNABY trained at Dartington College of Arts and founded Ralf Ralf with brother Jonathan in December 1985. Together they have created *The Hour and The Summit* and have toured these productions worldwide. Barnaby's work outside Ralf Ralf has been diverse: dancing with Yolande Snaith;

The Iron in Silk  
- Tai Chi and the Voice  
**RICHARD FARMER** and  
**JOAN MILLS**  
14th & 15th April  
Workshop fee £40  
(Unwaged £25)



Richard Farmer has been a student and teacher of Tai Chi Chuan for the last twelve years. Qualifying with the British Tai Chi Association, he became its Centre Director and later formed the Rising Dragon Tai Chi School in Cardiff (with 7 centres throughout the south-west). He has studied with a number of Chinese masters and Grand Masters from the Yang and Wu family styles, and has studied Buddhist meditation under the instruction of some of the highest Tibetan Masters. As well as teaching with his own school, he has worked with stroke patients in hospitals, dance companies, the Welsh College of Music & Drama, and on international retreats.

JOAN MILLS has been a theatre director for 18 years, working as Director of the Royal Court YPTS and *Theatre Powys* in mid-Wales, and freelance. Her interest in voice came from her own love of traditional and ethnic song, and the necessity of helping

work, ritual, walking. She believes that if we can regain a sense of the unbroken thread of singing that is a basic human need we are richer people and artists.

"In addition to exploring ways of expanding and liberating the melodic voice, this workshop will use masks to discover the essence and qualities of some archetypes. The archetype is not a character or caricature but a particular aspect or quality in all of us. Exploring these in depth we can reveal these parts of ourselves and hence deepen our understanding of ourselves and the creative tasks of singing and acting. Using masks, our imagination, and our bodies, we will experiment with the range of vocal possibilities that suggest for the each of us the sound and feel of *The Mother, The Hero, The Huntress, and The Devil amongst others.*"

Brigitte is a singer, actress and musician whose experience ranges from theatre and cabaret to music theatre and classical singing. She has run workshops with children, worked in street theatre with *Zero du Conduite* and performed with various theatre companies both in Paris and on tour. In 1987 she joined *Theatre du Lierre* which is renowned for voice theatre. She has run workshops in performance and studied with Dr. John Diamond and is now qualified to teach Diamond Music techniques.

In his workshops, Ron combines his skills to bring the participants back into a more integrated, whole being - not a performer, but a human being who best expresses himself through performance. He will examine why Alexander technique works so well for performers; the anatomy, physiology of the vocal and breathing organs; 'support'; co-ordination; stage-fright and how we can return to a love of performing free of physical and emotional stress.

For performers, speech-therapists, Alexander technique students, and anyone concerned with physical and psycho-therapies.

Participants will be given a text to learn beforehand for use in the workshop

Breathing/Movement & Voice  
**PROFESSOR ELLEN MUELLER PREIS** and **LOUISE BOURBEAU**  
23 - 27th April  
Workshop fee £110  
(Unwaged £65)

"Each breath is taken in a two-fold blessing, the air drawn in, and the air expelled. The one compresses, the other refreshes, such is the wonderful balance of life. Show thanks to God, then with each breath drawn and with each breath released!" (Goethe)

"Today, 'breathing' is slowly becoming the focal point of a new form of research and therapeutic method. On the one hand it is the finest driving force of all spiritual and intellectual influences; on the other, a means of using the mind to act on bodily functions which hitherto may have seemed unreachable. (A modern understanding of the old truth by which man requires 'God-given breath' in order to fulfill the meaning of his life". (Ellen Mueller Preis)

Directors of the calibre of Zeffirelli, Shenk, Karajan, and Strehler to this day seek out Ellen to choreograph battle and fencing scenes in their productions, as she is one of the world's leading authorities on fencing. A three-

actors with vocal problems. She was co-ordinator for Project Voice for Cardiff Laboratory Theatre and owes much of her own development to the training given by several of the teachers participating in GIVING VOICE. She began studying Tai Chi with Richard Farmer four years ago and that, together with Alexander technique, has been influential in her development of a method of co-ordinating breath, body and emotional impulse to encourage a truthful and open vocal quality. She currently teaches vocal studies and acting at WCMD and is co-ordinator of the GIVING VOICE project.

Richard will introduce Tai Chi principles and Joan will develop these exercises into physical/vocal sequences and improvisation which the performer may use to work on vocal spontaneity, truth and communication when approaching text, whether spoken or sung.

Polyphonic & Ethnic Singing  
**BRIGITTE CIRLA**  
(France)  
16, 17, & 18th April  
Workshop fee £65  
(Unwaged £40)



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In addition to his teaching practice in London, he teaches regularly in Amsterdam and has taken voice workshops all over Europe and in New York. He is a singing in France, Norway, Denmark and Italy and has been involved with the Magdalena Project for several years, most recently as part of the Festival of Voice in Cardiff.

Brigitte has a repertoire of traditional songs from all over the world: Bulgaria, Corsica, Greece, Africa, Mongolia, and Italy. Her work will include: physical exercises, exploration of space, rhythm and physical dynamics, vocal training, singing of polyphonic songs and improvisation. Frequently taking Greek classical texts as a starting point she challenges the participant to address some fundamental questions of performance with the voice.

times Olympic Gold medalist, through her fight direction, she became involved in teaching, eventually heading the Drama Dept. at the Hochschule fuer Musik und Darstellende Kunst in Vienna. There, in contact with young singers and actors, she developed the Breathing/Movement Class which she has also taught to young professionals at the Staatsoperstudio and the Burgtheater. The basic principles of Ellen's technique is to let the body breathe. All exercises are controlled through 'directed' exhalation/sound and use the lower back muscles as both energy cell and gravity centre.

"If you force the breath by willed action you will invariably force the sound. If, on the other hand, you let the body breathe, then you let the body sing".

Canadian born Louise Bourbeau is a singer but has also studied dance, and teaches a body/voice class at a theatre school in Vienna as well as taking private pupils. She has sung classical and musical theatre repertoire and was a member of the Vienna Staatsoper Chorus for several years.

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Richard will introduce Tai Chi principles and Joan will develop these exercises into physical/vocal sequences and improvisation which the performer may use to work on vocal spontaneity, truth and communication when approaching text, whether spoken or sung.

Alexander Technique and Voice  
**RON MURDOCH**  
19th & 20th April  
Workshop fee £45  
(Unwaged £25)



Ron Murdoch is one of the very few professional singers qualified to teach Alexander technique, having graduated from the Constructive Teaching Centre in London. He has also worked and studied with Dr. John Diamond and is now qualified to teach Diamond Music techniques.

In his workshops, Ron combines his skills to bring the participants back into a more integrated, whole being - not a performer, but a human being who best expresses himself through performance. He will examine why Alexander technique works so well for performers; the anatomy, physiology of the vocal and breathing organs; 'support'; co-ordination; stage-fright and how we can return to a love of performing free of physical and emotional stress.

For performers, speech-therapists, Alexander technique students, and anyone concerned with physical and psycho-therapies.

Participants will be given a text to learn beforehand for use in the workshop

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23 - 27th April  
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# THE GIVING VOICE SYMPOSIUM 20-22 April



From the evening of Friday 20th April to Sunday 22nd April there will be an opportunity to meet, listen to, work alongside and engage in debate with a unique gathering of voice experts of international repute. The composition of the sixteen guest contributors has been formed to reflect a wide range of philosophical and practical approaches to current vocal practice.

Following registration on Friday evening there will be an introductory session of general interest and a performance. Sessions on Saturday will focus on the interaction of Body, Psyche, Breath, and Voice and work on Sunday will be more centred on Language, Text, Emotion, and Communication. There will be other performances during the course of the weekend.

Based at Chapter Arts Centre, Cardiff, the full programme of talks, structured discussion, demonstrations, workshops, and performances, will make this an essential weekend for anyone with a serious interest in the training of voice for performance to experience.

The GIVING VOICE symposium is an important and timely debate - it is to be hoped that the views and ideas contributed by all participants will stimulate future developments in the philosophy and practice of creative vocal training in the 1990s. If you have strong views, your voice should be heard, book now - as the number of places available is limited. A full symposium programme giving details of themes proposed, structure and range of events will be sent to delegates.

- over 14 different presentations
- choice of discussion groups and workshops
- demonstrations and performances included in ticket price
- access to the CPR library and Vocal collection
- bookshop with relevant texts, cassettes and recordings
- wholesome food, including vegetarian menus at special symposium price
- creche facilities
- list of cheap accommodation

SYMPOSIUM BOOKING FORM					
To book your place, please tick below as appropriate, fill in your name and address overleaf and send completed booking form and your symposium fee (please make cheques payable to the Centre for Performance Research) to the address overleaf. I would like to book a place on the GIVING VOICE symposium and enclose a fee of:					
Symposium fees	(please tick)	One-day Passes	(please tick)	Sat. 21st	Sun 22nd
Academic Insts.	£95 <input type="checkbox"/>	Academic Insts.	£65 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Waged	£65 <input type="checkbox"/>	Waged	£40 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unwaged	£35 <input type="checkbox"/>	Unwaged	£25 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Plus lunch - 2 days	£8 <input type="checkbox"/>	Plus lunch	£4 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Total to pay	£ <input type="text"/>	Total to pay	£ <input type="text"/>	<input type="text"/>	<input type="text"/>
I will require creche facilities <input type="checkbox"/>		No. of children? <input type="text"/>		Aged <input type="text"/>	
Accommodation is not included though the CPR will provide delegates with a list of good hostels/riates at special Symposium rates and contacts to provide hospitality.					

## GUEST CONTRIBUTORS

Ten of the GIVING VOICE workshop leaders will also be making presentations at the symposium. They will demonstrate their vocal approach or lead practical sessions so that delegates can experience their work. Some will speak about their experience and ideas in relation to the themes proposed, (please refer to workshop section for full information on these contributors). They are as follows:

- Frankie Armstrong**
- Mary Hammond**
- Zygmunt Molik**
- Gilles Petit**
- Brigitte Cirla**
- Kristin Linklater**
- Ellen Mueller Preis**
- Derek Gale**
- Kozanna Lucca**
- Ronald Murdoch**

For the symposium another six guests have been invited:

**CICELY BERRY** is the voice director at the Royal Shakespeare Company and author of 3 influential books on voice, the latest being *The Actor and his Text* (1987). She originally trained, and then later taught, with the Central School of Speech and Drama whilst also running her own voice studio, training many famous actors of stage and screen. Besides working on all RSC's productions, she is involved with the company's Education Unit and has close links with theatre departments, in the U.S. She also does a considerable amount of work in H.M. prisons. Cicely has worked with theatre companies and training organisations in Europe, India, Australia, Canada, & China and is a fellow of R.S.M.D.A. and Honorary Professor of Royal Holloway College. Her production of *King Lear*, with its extensive workshop programme, has been running successfully during 1988/89 on tour and in London and Stratford. Cicely was awarded the O.B.E. in 1985 for services to theatre.

**TOM HARRIS** graduated from Clare College, Cambridge in 1986 and from St. Mary's Hospital Medical School in 1971. He completed his Fellowship of the Royal College of Surgeons in 1979 and his full accreditation in Otolaryngology in 1983. In 1982, whilst working as a Senior Registrar at the Radcliffe Infirmary in Oxford, he started the Oxford Voice Clinic with Sara Collins. He is now a Consultant Otolaryngologist for the South East Thames Regional Health Authority, based at Hither Green Hospital, Lewisham. He is Chairman of the Voice Research Society and a member of the Voice Commission of the European Union of Phoniatrists.

**SARA COLLINS** trained at what is now the National Hospitals College of Speech Sciences. Since qualifying as a speech therapist she has worked in Northamptonshire and Berkshire before joining the Oxford Speech Therapy Department in 1978 as Senior 1 (voice) at the Radcliffe Infirmary. In 1982 she and Tom Harris set up the Oxford Voice Clinic, and in 1985 they organised, with Ingrid Rugheimer, the Voice Conservation Symposium held at the Royal Society of Medicine in London. Sara is Hon. Secretary of the Voice Research Society.

**JACOB LIEBERMAN** MA, DO MRO is an osteopath and psychotherapist and works at the Voice Clinic alongside Tom Harris and Sara Collins. He has a Masters degree in Social Sciences and Psychology and spent time in Israel working with M. Feldenkrais on the problems of body awareness and learning. He completed his studies in the U.K. at the British School of Osteopathy. He practices osteopathy and counselling using psychotherapeutic techniques, and is currently researching a number of interests, including the body manifestation of emotional states and their contribution to dysfunction of breathing and speech.

**KEITH HOWARD** holds BA and MA degrees in music and a PHD in Ethnomusicology from Queen's University, Belfast. He has spent 2½ years in Korea, has edited and written several books on Korean music and is currently a British Academy Fellow at Durham University. Dr. Howard will introduce the P'ansori form at the performances, workshops and symposium.

**INOK PAEK** has spent 12 years studying Korean music, and has BA and MA degrees from Seoul National University. In 1987, she was awarded a Fellowship by the International Cultural Society and is now completing a PHD thesis in Ethnomusicology and translating a book by a Korean scholar. She will act as translator and assist the Korean Pansori performers during the workshop.

Both Dr. Howard and Inok Paek are accomplished performers of Korean traditional music and give performances, workshops throughout the U.K. and Europe as well as arranging visits by Korean companies.