

Paris Round Table, January 15 2003  
During the Six-Week Pantheatre Workshop  
*The Voice : Research Techniques*

"Etre ému... mais par quoi ?"  
"Being Moved by What?"

**Amy Rome**  
speaks on voice and emotion  
through the music of **Dulce Pontes**

Introduction by Enrique Pardo

The title of today's talk is *Being Moved by What?* which one could invert and ask *What Is Being Moved* , which one can take as both *What is it that is being moved?*, and *What is it "to be moved"?*. In other words : what does the phenomena of emotion entail ? If there is emotion, there is motion, movement – e-motion includes motion. Does this happen inside us, towards us, in which space ? In other words, how does emotion act and what does it act upon? We must also reflect on the very nature of emotion, what is it ? What happens when you say « I am moved by a singer ? » What is the chain of events produces such an impact on you? I am personally very interested in what language, what kind of discourse one uses to deal with this subject, and would like to share with some ideas and key references.

On the one hand, the whole discourse on personal emotion is central to the exploration of the voice and of singing undertaken by Alfred Wolfsohn, and elaborated later by Roy Hart and the Roy Hart Theatre. The voice work, and especially the one we are currently exploring with in the workshop "The Voice: Experimental Techniques" which includes "the voice extended range techniques", has its origins in this tradition.

On the other hand, I want to underline the importance for Pantheatre of the thought of James Hillman, the founder of "archetypal psychology", who developed his school of thinking in the lineage of psychologist Carl Gustav Jung, and who chose as its founding concept Jung's concept of "archetype". James Hillman is the Honorary President of *Pantheatre* and of the *Myth and Theatre Festival*; his work is in many respects my strongest philosophical reference.

The working collaboration and the dialogues with Amy Rome are specially stimulating because, like Pantheatre, Amy is working at the crossreads of these two traditions: the Wolfsohn/Hart voice work, and archetypal psychology. These are not necessarily reconcilable traditions, especially in the territory that I would describe as "the culture of emotion", that is to say the ontology of emotion, its conception and cultural evaluation, as well as the forms of discourse used to describe and analyse its phenomenology.

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Introduction by Amy Rome

I have used my voice professionally as a performer, singer, actress, for more than two decades. It has allowed me to perform on stages, large and small throughout the Western Hemisphere, and beyond, from Boston, Massachusetts, (where I was born and raised) to New York City, Canada and the Caribbean,

across to the UK and Western Europe. Several years ago, I began to ask, began to question the phenomena of voice, more specifically the performer's voice. What is it about a voice that speaks to you; I don't mean in the literal or physiological sense but in the metaphoric sense. What happens when a voice moves you, impacts you, stirs your emotions, makes the hair on the back of your neck stand up. What is being moved? How do we speak about this.

It raises the question of today's discussion, "Being Moved By What?" A discussion, which seeks to investigate the voice that, as contemporary French theorist Helen Cixous claims, "Sings the most carnal flesh. From the time when the soul still speaks flesh, and the flesh understands itself in every tongue, we hear ourselves internally from our nerves' ends." (Cixous, 1994,p.51) It examines the voice of Portuguese artist Dulce Pontes and her most recent work in which she attempts to 'use the voice as a thread that draws together diverse cultural influences, demonstrating in its initial state, music is a language of its own that is universal, and that the voice is just an instrument at the service of the whole.' (Tavares, 2000) It attempts to examine what informs a voice, and how that informed voice impacts, moves the listener. Early in the 19<sup>th</sup> century German philosopher Hegel wrote, 'vocal faculty is the expression of sensation and of sentience', feeling and perceiving. He differentiates the voice from the other senses. Perhaps it could be said Hegel links voice to Enrique Pardo's contemporary idea of 'feelingfulness', that which is sentience, body. "The senses are spaces which are saturated and filled, but in the voice, sense returns into its inner being and constitutes a negative self or desire, which is an awareness of its own unsubstantial nature as mere space" (Petry 1970, pg140) This is the notion of the 'sublime' voice. This is Dulce Pontes.

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