

A Workshop-Symposium on Voice Pedagogy  
Malérargues, July 20 to 30, 2010

# *Singing after Roy Hart*

Project director : **Enrique Pardo**

Pedagogic director : **Carol Mendelsohn**

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Latest update : 24 July 2010

## *Panel Talks FORUM*

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## *Panel Talks*

Proposals, preparatory exchanges and summaries of the Panel Talks

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Summary of Panels and Themes (with textual hyperlinks)

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## Panel 1 / Thursday July 22

### Title : THERAPY and the MAIUETIC model

Following

- Enrique Pardo's introduction lecture
- Sheila Braggins' lecture "Teaching from Alfred Wolfsohn to the creation of the Roy Hart Theatre"
- Clara Harris-Silber and Paul Silber's presentation of the Alfred Wolfsohn / Roy Hart ARCHIVES
- The performance presentations of Audrey Pernell, Marya Lowry and Pernille Rubner Peterson.

### Proposals and Questions

- **The Singing Lesson and Therapy**
- **"To talk or not to talk"**
- **Therapeutic boundaries**

**A note from Enrique Pardo** : the two attempts that I know of at institutionalizing the teaching of Alfred Wolfsohn – neither seriously mentioning Roy Hart – ended in law suits and in court. I would like to ask Linda Wise to tell us briefly what was entailed. Anyone can 'google' their names and read the media reports and the defending presentations.

**Paul Newham** wrote his doctorate thesis on Alfred Wolfsohn and created the *Voice Movement Therapy* school.

"Paul Newham's work has influenced most Voicework practices; but his particular specialization and contribution is in the field of psychological therapy. He has worked as a therapist with a broad range of clients, including those recovering from the effects of trauma and abuse. Through his research and training programmes, has provided psychological therapists with the means to understand the subtle complexity of vocal expression. In addition, he is an international seminar leader and consultant. The last five years of his research has culminated in a new Cognitive Health Care Programme that brings hope to those facing depleted mental health in the face of life-challenges. The Programme emerged from his research into Cognificance, which grew out of the Voice Movement Therapy method he developed in the 1990s.

You can find more information about Paul Newham at [PaulNewham.com](http://PaulNewham.com)

You can find more information about the Cognificance programme at [Cognificance.com](http://Cognificance.com)"

From <http://www.voicework.com/>

**Derek Gale**, whose teacher was Mannie Klein, a pupil of Alfred Wolfsohn; he created the Derek Gale Centre and worked as a therapist – basing his work mainly on his interpretation of Wolfsohn's teaching and Moreno's Psychodrama.

## Teaching and Trauma

### A note from Zwaant de Vries

Dear Carol, Ethie and Enrique,  
by e-mail and not on the board in the vestiare, and I hope this is okay for you.  
I cannot write so much any more, typing is okay but printing was not possible for me here.

I had some wishes.

I would like it when items in the talks could be as much as possible, be linked to the actual teaching situation. How does it affect the teaching, does it influence the interventions or the path one takes with a pupil and questions like this. How does the teacher see his pupil, in the way there is been talked about in Enriques introduction. If you see yourself as a midwife, is the pupil then a baby? Or if you are working from a psycho-analytic view, is the pupil then a patient?

Or are you both midwives or therapists or any other concept, and how does that affect the pedagogy as well as the human relation between the two.

I would like to hear and to speak about these and similar items and all their different options.

And than it says 'Voice after Roy Hart' so I would wish to hear also more about that special approach. And where does a Roy Hart teacher places himself between all the different voice-methods? I would love to hear the teachers ( the old as well as the new ones) about that.

And then there is the question of 'Teaching and Trauma'

My question is:

How do RHT work with traumatized pupils( specially physical and/or sexual damaged pupils)? What is the approach to the teacher's own hang-ups and do they think it is necessary to work that out before you start teaching? This has of course a lot to do with transference and counter-transference in the psychosocial model) But also in any other model I think that this question is an item.

Do they get supervision in these items?

I realise that a lot of severely disturbed persons like I was myself, search for freedom in the art, but especially for the ones with a talent for the arts, it can be a flight from the soul more then it gives an entrance to the soul.

Or is this too much black and white?

I experienced the flight as well as the entrance for myself as a pupil, but also as a teacher and leader of Creative-dance-teacher-trainings I experienced this And in my work with traumatized war-victims and their descendants.

All this work was non-therapeutic for I am not a therapist. It was art-work. Nevertheless a lot of people experienced it as healing for them, or as an entrance to more deep work in another more therapeutic setting.

So this was my today's contribution.

I'm looking forward to the talks and I already thank you for all the work you put in it.

See you all in some minutes,  
Warm greetings  
Zwaantje

PS because this is just freshly written and English is not my language, it might give you question marks and I'm very willing to explain more if wanted.

## A request to the teachers (from Enrique)

I suggest that each one of the teachers respond after their master class (or for Marianne in another context)

and following Sheila saying after her lecture that today Roy Hart teachers are "not allowed to use psychology" (!) to the following question :

"What is your relationship to therapy - or for that matter to analysis - in your teaching?"

Nota: the vernacular difference between "psychotherapy" and "psychoanalysis" is that the first addresses and tries to solve (heal) a psychological problem, while the second takes the road of self-analysis and self-knowledge - for its own sake and/or for deep psychological restructuring.

The answer need not be long nor be the most important point in questions and answers after your masterclass.

We are likely to discuss this in the next panel as well, but the best context in my view is after a MasterClass.

Yours

Enrique

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## Voice and Active Listening / Thoughts on therapy

From Marianne Le Tron / Teacher in the Workshop Symposium

Email jeu. 22/07/2010

Dear Enrique and all ,

Here some thoughts on that subject to contribute to our "remue-méninges" .In some ways it's easier for me to write it .

Of course that question about *thérapie* and / in voice's work occured to me .

First thanks to that psychiatric experience in my luggages , also with my own experience of *thérapie* around the 1990 's years and finally with the fact that teaching from these last 20 years ,I felt that amongst our stagiaires ,there were more and more quite " fragile" states of

being and moments of life . Sometimes, I 've been feeling "unequiped" to deal and to assume that in my teaching ( mostly in long terms workshops ) . It became clear to me that to allow "words" to express what oneself is feeling or going through could be a very precious door to open the floodgates of the voice . I had the experience of few people able of " ouvrir les vannes" just after being able to express their states of being ,even with one or very few words . But the question was how to welcome that and if needed to request it ? . I looked for a therapeutic method "compatible" with my voice work and the "maître mot" of my research was listening . I heard about Carl Rogers 's method of "écoute active centrée sur la personne" . Once again, the work of a man born at the beginning of the 20th 's Cent . The essential ingredients of his work which became a " method" are the different qualities of human being à l'oeuvre when sb is listening to sb else and of course to oneself :empathy ,accueil unconditional of the person and congruence .(I guess that most of our U.S.A friends know Carl Rogers and his tremendous impact on any pedagogic or relationship 's context 's work ). So ,I followed that training over 2 , 5 years essentially based on the experience and since I let that spotlight guide my way of being and working . I decided to experimente during that training time how to meet moments of therapeutic listening and piano voice work . How from the memory of a loved person (or not !) how from a word , from a feeling , from a physical state, doors get opened to specific qualities , heights , energies of one's own voice. And also beginning with piano voice work and from there going on with a moment of therapeutic listening.The other very interesting donnée I began to explore was the movement of the spoken voices (timbres, hauteurs,résonances, silences ) of both the listener and the patient beyond the words ,in terms of infra verbal communication which is may be the most active material of that therapeutic work. We could do the experience of 2 persons not speaking or even understanding the same language . The aim of that "écoute active centrée sur la personne" process isn't so much to get back in the past but to update these ounces of oneself with here and now reality and to act / create from them . Presence and conscience .

.You could say to be your own therapist with some guideness and listening accompaniment as long as or when you'll need it . Beyond the fears that this word "thérapeutique " awaked for me at the first place, I discovered that voice and "écoute active" works's process could be complementary, helpfull to each other . What has to be clear is the frame of the work I propose . Thérapeutic work isn't an aim but a tool . It's also one of the borders in between spoken and singing voice which sometimes get strangers to each other .

So, why not to add it in our box ?

I decided not to go on with the second part of that C.Rogers's training much more theoretical , being clear with the fact that I don't want to become a psychothérapeute but go on with my artistic voice work.

I wrote a mémoire and left with the certificate of praticienne de l'écoute thérapeutique centrée sur la personne Carl Rogers.

Marianne Le Tron

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Maryline Guitton

Email jeu. 22/07/2010

### Creating a Frame

Chers Carol, Enrique et Linda,

Voici quelques réflexions qui me viennent après le panel d'hier, et en rapport avec le thème soulevé par Nuria sur les dangers du travail Roy Hart. Si vous pensez que cela en vaut la peine, je serais heureuse que ces éléments puissent contribuer au débat et soient affichés, pour lecture par les autres professeurs et stagiaires. Je vous laisse juge.

On a beaucoup parlé de la différence entre le travail Roy Hart et la démarche thérapeutique. J'ai été frappée par la distinction qu'Enrique a opérée, affirmant haut et fort que son travail n'est pas thérapeutique mais théâtral. Concernant le solo "Une Etrange Demoiselle" sur lequel nous avons collaboré Enrique et moi-même, je le qualifierais comme un voyage initiatique et un profond processus de transformation intérieur. Sur le plan artistique ET personnel. Or, "processus de transformation" est la définition que l'on m'avait donnée pour définir la thérapie, lorsque j'ai commencé mes études d'art-thérapie. Nos professeurs n'ont jamais défini la thérapie comme une cure qui nous guérit de nos problèmes. Ils n'avaient pas cette prétention!

Alors oui, j'ai la croyance qu'une pratique artistique, tout comme sportive ou intellectuelle, à condition qu'on s'y prête de façon engagée, transforme.

Transforme le corps ou l'esprit ou la psyché, ou un peu tout cela à la fois puisqu'on sait bien que les différents niveaux de l'être sont interdépendants. Par exemple, je vois bien comme mon corps a changé depuis que j'ai commencé le travail Roy Hart: forme, poids, tonicité, vivacité, souplesse... Et la transformation du corps, c'est concret, cela se voit de l'extérieur, on ne peut pas le nier. Ce n'est pas subjectif! Plus difficile de mesurer la transformation de la psyché bien sûr.

Je me suis sentie mal à l'aise pendant le panel hier, quand j'ai entendu dire tant de fois que le travail Roy Hart n'est pas un travail thérapeutique. Mal à l'aise car cela n'est pas en concordance avec mon expérience. Aussi bien d'un point de vue de stagiaire que de



professeur. Envisager ce travail comme profondément thérapeutique ne m'a pas empêchée de faire une et même des psychothérapies. Les chemins ne sont pas les mêmes quoique très complémentaires. Récemment, une de mes élèves m'a dit "tu es art-thérapeute", moi qui n'ai jamais fini mes études d'art-thérapie. C'était troublant d'entendre ce témoignage. Notre fonction n'est-elle en définitive pas définie par ceux que l'on sert?

En effet, la notion de service dans l'enseignement est pour moi fondamentale. J'ai entendu les mots "facilitator", "complexificator", "teacher", "therapist"... Quant à moi, j'essaie de me mettre au service de l'individu qui vient vers moi dans sa "nudité".

Ici intervient la notion de valeurs, d'éthique du professeur, qui est pour moi fondamentale, notamment concernant le thème des risques de ce travail. Nuria a parlé des possibilités d'addictions. Quelles valeurs je sers? Quelle est mon éthique? Enrique a parlé de contrat moral. Sommes-nous dans le même territoire? Dans mes priorités, je mettrai le faire de conduire le stagiaire vers l'autonomie. Il m'est déjà arrivé de conseiller à des élèves d'aller voir un autre professeur que moi, soit un professeur de voix ou un kiné, ou encore un orthophoniste. (Ici: spéciale dédicace à Liza Mayer qui m'a conseillé de faire du chant lyrique avec Robert Sentieys. Ou Enrique qui m'a conseillée de faire du mime corporel). Ou enfin un psy. Oui, il m'est déjà arrivé de dire: "ceci ne relève pas de ce cours de voix. Avez-vous déjà envisagé de faire un travail sur vous-même?" Ce qui, à une époque où je ne gagnais pas ma vie, était un réel effort sur moi-même... Orienter l'élève vers un autre que moi-même parce que je ne peux pas/plus répondre à ses besoins.

Autre valeur: le respect de l'intégrité physique des individus. J'ai trouvé hier l'intervention de Wendy sur son passé de dominatrice professionnelle complètement fascinante. Et aussi le rapprochement qu'elle fait avec le travail Roy Hart concernant le jeu sur les limites psychiques. Pourtant, je ferais une distinction essentielle: quand je pose le cadre au début d'un atelier ou d'un cours particulier, je dis ceci "tout est permis sauf de se faire mal ou de faire mal aux autres personnes présentes". Cette éthique du respect de l'intégrité physique des élèves me vient, il me semble, d'Enrique et du cadre que je l'ai déjà entendu poser en début d'atelier de théâtre chorégraphique. (Correct me if I am wrong).

Encore deux mots concernant le cadre. J'ai parlé hier de créer un cadre "sécurisant", qui a été traduit à tort par "safe place". Or safe signifie "sûr". Dans le mot "sécurisant", il y a le suffixe "isant" qui induit une notion de processus... Un cadre sécurisant serait un dispositif qui peut, éventuellement, amener une personne à se sentir en sécurité.

Autre élément important: la différence entre la réalité et la fiction. Je me souviens d'un

stage où une des stagiaires, qui était "border line" jouait et tournait autour d'une fenêtre ouverte, faisant une référence explicite à la notion de suicide. Comment, en tant que professeur, être suffisamment clair pour conserver la distinction entre fiction et réalité? Toute la question, ici encore, des frontières. C'est là où le dispositif théâtral peut être d'un grand secours.

Merci de m'avoir lue.  
Maryline

Nota from Enrique on « affirmant haut et fort que son travail n'est pas thérapeutique mais théâtral. » Mine is not an excluding position (either/or), but a question of priority and, like Maryline, of frame. The definition of therapy I go with gives it a very high cultural rank, beyond healing or catharsis.

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From Nuria Inglada  
Email sam. 24/07/2010

## Some Golden Rules

### **1. HOW TO CREATE A “SAVE PLACE, ENVIROMENT”????**

I send you a text I always write down at the first day of a workshop. I write it down on a black board and it remains there all days of the workshop. I ask people to write it down for themselves on a paper.

It has help me in order to create a “common language” with pupils, some references or parameters or spots where to be. Somewhere around here we are together.

I write it and I explain it.

I send it in my English translation and in Spanish, because something can be taken different in different languages. Maybe Enrique can help with that, if you feel worth to put it in common.

### **2. THE GOLDEN RULES**

**IN THIS SPACE, IN THIS TIME, ALL I EXPRESS IS GOOD, IS WELL.**

EN ESTE ESPACIO, EN ESTE TIEMPO, TODO LO QUE EXPRESO ESTA BIÉN, ES BUENO

(all means, each type of sound, yawning, erupting, laughing, crying, farting (I ask them if they have to do maybe they can separate of the group or going for a moment out of the room), what ever comes is ok, right.

DONT HURT ONESELF, NO HURT THE OTHERS = NO CENSURA= NO PRE-JUDGEMNTS.

NO HACERSE DAÑO, NO HACER DAÑO A LOS OTROS = NO CENSURA= NO PREJUICIOS.

(this is clear, hurting has not a place in this work, they have to control their bodies in order not to hurt others in an improvisation, and not hurting themselves, but also trying to avoid “psychological or emotional damages”, sentences or thoughts as “My voice is horrible”, “I will never will be able to do that”, etc. This contains sentences about oneself, but also about the others.)

(For me the word is very important, when you think something, you give power to this thought. When you say it, it has more weight, and if you write it... then becomes almost “truth”, so we all have to be careful with what we say. Nevertheless, we all are human and we are used to have opinions about one selves and others. Sometimes it happens, that someone makes a sound, stops saying “Ecs, it is horrible!”. Sometimes when this happens in the workshop we have other “rule”. I ask to the person “ go to the floor”, she or he lies down on his-her back and we applaud her or him This comes from my clown experience to give prize to the “error”. A funny- smiling way to make the person realize she or he has judge him-herself without punishment.

WORK WITH THE PRESENT ENERGY (even we could discuss for a long time, what it exactly means...),  
PRESENT STATE = TO BE, NO GIVE UP/BACK OFF, “ABANDONARSE”

TRABAJAR CON LA ENERGIA DEL MOMENTO, ESTADO PRESENTE= ESTAR, NO ABANDONARSE.

(to be here and now, with what is there. it is about, “I want to work hard”, to force oneself, I said that from tiredness or sleepy feeling you can work too)

CONCIOUSNESS STATE IS NOT ANALYSIS STATE. OBSERVING AS A WITNESS.

ESTADO DE CONSCIENCIA NO ES ESTADO DE ANÁLISIS. OBSERVACIÓN COMO TESTIMONIO.

(I tell them that I am going to ask them to be aware about their bodies, breathing, sound, to be aware, to be concious about what is happening in the present, before and after some exercises, but is only to observe, not to

analyse and judge what is happening. If we do a body exercise and a pain, tension, thought comes it is OK, I just notice-register it and after I can analyse what and why if I want, but not going to the rational mind while doing the exercise) Developing the 3rd eye. Take distance of yourself and be with yourself at same time.

NOTHING LASTS FOR EVER=MOVIMENT=LITLLE CHANGES ARE POWERFUL.

NADA ES PARA SIEMPRE=MOVIMIENTO=LOS PEQUEÑOS CAMBIOS SON PODEROSOS.

(“I always have had problems with my voice”, “I never could do this exercise” “I am shy, I always have been shy, it is my personality” etc. This is about changing mind patterns. Avoid verdicts that create truth) (The body is connected, it is a whole organic system, so a change in your feet can affect your voice. Life is movement. Breathing is movement, everything is in movement always. If we accept it we can change things).

THREE DEMENSIONS.

TRES DIMENSIONES.

(We are so used to see human body as two dimensions I all anatomy pictures. We have space inside, volume, we can breath in our back).

WE ARE ALWAYS CONNECTED.

SIEMPRE ESTAMOS CONECTADOS.

(This one is dedicated to actors, they use to say “Today I am not connected with my voice”. It is not true, we are always connected with ourselves, whatever this connection is, even the voice is in the head an has “no-body” it is connected, our voice cannot be not-connected, is part of us, it is us).

WE ARE NOT HERE IN ORDER TO SING BEAUTIFUL.

NO ESTAMOS AQUÍ PARA CANTAR “BONITO”.

(It is dedicated to the fear to sing. I put out the question of what is “bonito”. Tom Waits, Janis Joplin, etc. Do they sing bonito?. I also say that also we are going to sing “bonito” but is not the only way to sing).

TRUST IN ONSELF. BODY KNOWS. BODY IS WISE.

CONFIANZA EN UN MISMO. EL CUERPO SABE. EL CUERPO ES SABIO.

(Listen to oneself, trust the body, it knows when to stop, it gives sings to us).

YOU ARE RESPONSABLES OF YOURSELVES

VOSOTROS SOYS RESPONSABLES DE VOSOTROS MISMOS.

(No one else knows you better than you. If you think you have to stop, do it. Take care of yourselves. If there is something and you do not know, ask me, always talk if there is a doubt, I am not telepathic so, I cannot know, neither guess, what is in you.)

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## 'Singing *after* Roy Hart' Symposium

### Panel 2

23 July 2010

This DVD documents the second panel on the question of therapy in 'Singing *after* Roy Hart' and presents the points of view of different Roy Hart teachers.

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