

MYTH & THEATRE FESTIVAL VOICES SUMMER UNIVERSITY

JULY 1-14, 2006

Malérargues, Roy Hart International Centre (Southern France)
photos online: <http://perso.wanadoo.fr/royhart/pictf.html>

Honorary President
James Hillman
Artistic Director
Enrique Pardo
Advisors
Nor Hall
Nick Hobbs
Stephen Karcher
Jay Livernois
Liza Mayer
Noah Pikes
Sonu Shamdasani
Linda Wise



This year's Summer University is structured around two "performance workshops" directed by **Linda Wise** and **Enrique Pardo**. **Liza Mayer** proposes a six-day introductory workshop which will be followed by two workshops directed by **Richard Armstrong**, this year's guest teacher, with an introduction by Haim Isaacs. Jonathan Hart Makwaia's workshop has been cancelled: he will be present and giving master classes. Six artists will collaborate in these events: Vicente Fuentes, Haim Isaacs, Nick Hobbs, Noah Pikes, Izidor Leitinger and Didier Monge.

The first working theme is a question put to all of them: when you stage the voice, what role does music play? Or, to put it mythologically: **"Who is the Music? in contemporary voice performance and especially in choreographic and musical theatre."**

Lectures and master classes will tackle a second theme: **"Broken Sounds : are so-called "broken sounds" at the heart of the Wolfsohn/Roy Hart voice work? facts / myths / meanings."**

Fourteen intense and pleasurable days in the bucolic setting of Château de Malérargues, exploring voice performance, choreographic theatre, discussing philosophies, physiologies, mythologies.

We hope you join us!

See the EDITORIAL below or check the discussion Forums on:
http://pantheatre.free.fr/pages/MV06_forum.htm

two themes :
who is the music?
&
broken sounds

— 2006 SUMMER UNIVERSITY PROGRAM —

1 INTRODUCTION WORKSHOP

- **Liza Mayer "Movement in Voice"**
July 2-6 (First Part Registration)
An introductory 5 day voice workshop that can be taken as preliminary to the Guest Workshops

2 PERFORMING WORKSHOPS

- **Enrique Pardo "Voice and Choreographic Theatre"**
- **Linda Wise "Voice Performance"**
Guest musicians & leading to improvisation performances
July 2-14 (Full Registration)
July 2-8 (Partial Registration)

Summer University starts Saturday July 1st at 18h.
Workshops begin Sunday 2nd at 10am.

GUEST WORKSHOP

- **Richard Armstrong "Voice as Theatre"**
with an opening weekend directed by Haim Isaacs
July 8-14 (Second Part Registration)
Jonathan Hart Makwaia Workshop cancelled.

LABORATORY TEACHERS & LECTURERS

- **Nick Hobbs** - Lectures on "Broken Sounds" singers & Shady Choir laboratory
- **Vicente Fuentes** - Master Classes & Lecture on the physiology of "Broken Sounds"
- **Haim Isaacs** - Voice and Music Laboratories
- **Noah Pikes** - Lecture, Voice and Music Laboratories

Invited guests:

Docteur Guy Cornut
Jay Livernois
Stephen Karcher
Izidor Leitinger
Didier Monge

With contributions from:

Kaya Anderson
Derek Rossignol
Robert Harvey

WORKSHOPS (for teachers', musicians' and collaborators' biographies, see Biographies)

Performance Workshops

• **Enrique Pardo "Voice and Choreographic Theatre"**

Includes movement and ensemble training, voice experimentation (live and amplified), different forms of music (live, electronic, and recorded) and texts (each participant brings a working text). Revisioning some work concepts, especially in terms of "Who is the music?": **counterpoint** (especially when the text already 'makes a point'), **superstition** (see article), and "**n'importe quoi**" (a great French grumble for whatever does not fit their logical or esthetical categories: not far from the fashionable Anglo "trash".)

See: "**Superstition: A Model for Imaginal Perception**", in: http://pantheatre.free.fr/pages/pantheatre_projects_gb.htm

Nick Hobbs : musical advisor will lead parallel laboratory sessions on his version of "Shady Choirs", in collaboration with Noah Pikes.

Haim Isaacs : will contribute musical and singing counterpoint to the sessions. He will also direct laboratories on vocal improvisations.

FULL REGISTRATION: July 2-14: 800 € // FIRST PART REGISTRATION: July 2-8: 600 €

• **Linda Wise "Voice Performance"**

"Borders and *Bordels*" : crossing the frontiers between performance art and singing, pursuing the results in all directions: harmonic, dissonant, aleatoric, and rhythmic. Composing and de-composing ("*le bordel*" is literally "the brothel", but the French use it casually as a metaphor for total disorder and upheaval – Italians call it "*casino*"!) Ad hoc voice training: from *bel canto* to *hell canto* with special technical and esthetical emphasis on "spaces" in the voice and for the voice. Physical and vocal improvisation within and without musical structures. With guest musicians **Didier Monge** and **Izidor Leitinger**.

FULL REGISTRATION: July 2-14: 800 € // FIRST PART REGISTRATION: July 2-8: 600 €

Introduction Workshop

• **Liza Mayer "Movement in Voice"**

Beginning the day with a physical and vocal warm-up, discovering (or perhaps for some) rediscovering 'how the voice works' - it's relationship to air, breathing, physiology. We'll move on to it's geography, highs and lows, mountains and deserts, and travelling in between, singing and speaking. This will include exploring the outer reaches: broken sounds, moving into and out of these spaces, and finding the way home.

FULL REGISTRATION: July 2-6 followed by GUEST WORKSHOP July 8-14 : 925€ // FIRST PART REGISTRATION: July 2-6 : 325€

Guest Workshop

• **Richard Armstrong "Voice as Theatre"**

The human voice as Geiger counter to our states of being; as a mirror to each individual. **Haim Isaacs** will direct the opening two days (July 8-9).

FULL REGISTRATION: July 8-14 (preceded by LIZA MAYER July 2-6) : 925 € // SECOND PART REGISTRATION: July 8-14 : 600 €

• **Jonathan Hart Makwaia "Voice & Music"** – CANCELLED

Jonathan Hart Makwaia's workshop has been cancelled: he will be present and giving master classes.

LABORATORY SESSIONS

• **Haim Isaacs - Vocal Improvisation ateliers** : refining vocal and musical qualities in improvised music. Ateliers during the First Part (July 2-7) open to all workshop participants.

• **Vicente Fuentes - Extended Range Voice Techniques** : an exploration of "broken sounds" within vocal training. Master classes and group work. Series of at least 3 ateliers open to all workshop participants.

• **Nick Hobbs - Shady Choir** : an experimental project parallel to his musical contribution to Enrique Pardo's "Voice and Choreographic Theatre" workshop. Nick's project is open to all Full Registration participants (not only Enrique's workshop).

The idea is to work on free-vocal-improvisation together in the same group for a short time every day (likely 9am). Results will be tested in special laboratory sessions with Enrique and other workshop and project directors. The aim is to experiment with the choir in the context of Pantheatre's work, paying particular attention to free-vocal texture and its relations to theatrical action. The notion of free-improvising will be closely linked to a notion of immediate composition, which contains the first contradiction - composition is counter to freedom; other important notions include "finding your place", detached listening, and taking calculated risks; solos are forbidden while being lauded if gotten away with. If all goes well, there will also be an informal public performance by the choir towards the end of the fortnight. Nick will hold an open session on the first working day (Sunday July 2nd) to create the group.

• **Noah Pikes - Voice and musical laboratories**: in liaison with Nick Hobbs' Shady Choir sessions.



LECTURES

linked to a Master Class and/or Performance Demonstration

- **BROKEN SOUNDS** Enrique Pardo will interview **Derek Rossignol, Kaya Anderson, Liza Mayer and Robert Harvey** – the oldest and most experienced voice teachers in the Roy Hart / Wolfsohn voice tradition, all founding members of the Roy Hart Theatre in the 1960s. The interviews will centre on the question of “broken sounds”.
- **VOICE PHYSIOLOGY:** **Vicente Fuentes** will present his research with France’s top voice medical specialist **Doctor Guy Cornut**, with films of broken sounds in action.
- **FRACTURED VOICES:** **Nick Hobbs** will present a series of three lectures with recordings and videos: From the Blues to Flamenco, passing by Africa, Tibet and Tuva.
- **VOICE COMPOSITIONS:** **Noah Pikes** will present two compositions written with and for Roy Hart: “Eight Songs for a Mad King”, by Peter Maxwell-Davies, and Versuch Uber Schweine, by Hans Werner Henze, as well as extracts from the a capella composition “Musics for Marsyas”, 1983.
- **APOLLO AND MARSYAS:** **Enrique Pardo** will present the myth of the musical contest between Apollo and Marsyas, with a cast including Athena, Hera and Aphrodite, the Muses, and the famous King Midas.
- **POLYTHEISM:** **Jay Livernois** will do an overall philosophical presentation of archetypal psychology and its take on the opposition between polytheism and monotheism.

BIOGRAPHIES

- **Pantheatre:** Founded in 1981 by Enrique Pardo, co-directed with Linda Wise, Pantheatre was the first independent company to emerge from the Roy Hart Theatre. It integrated movement (corporal mime and actor’s physical training in the Grotowsky / Odin lineage, and dance.) It was deeply inspired by the cultural ideas of archetypal psychology, especially those of its founder, James Hillman, who became Pantheatre’s honorary president, together with Liza Mayer. See: http://pantheatre.free.fr/pages/pantheatre_definitions_gb.htm
- **Château de Malérargues:** Château de Malérargues, in the Cevennes foothills, was bought by members of the Roy Hart Theatre in 1975 and was later named Roy Hart International Arts Centre; it hosts workshops and residential creation projects in its theatre space and six working studios. See photos: <http://perso.wanadoo.fr/royhart/pictf.html>
- **Roy Hart Theatre:** A theatre group and company founded around Roy Hart in London in 1969, it moved to Malérargues, France, in 1974 in a communitarian venture (40 members.) After Roy Hart’s death in 1975, it pursued collective artistic creations for some years, and, in 1989, a collective decision was taken to dissolve the company and not to use the name Roy Hart Theatre for artistic productions. See: http://pantheatre.free.fr/pages/rht_gb.htm
- **Derek Rossignol:** Originally a dancer, he knew Roy Hart from his university years in South Africa where they were both born.
- **Enrique Pardo:** Actor, theatre director, writer. His work (and the Summer University) places itself at the crossroads of the voice (and Roy Hart’s legacy), choreographic theatre and cultural studies, especially in relation to mythology. See: http://pantheatre.free.fr/pages/pantheatre_EP.htm
- **Jay Livernois:** A connoisseur of constructs (such as “soul”) — ex-editor of *Spring Journal*, ex-director of *Eranos*, now administrator of the Roy Hart Centre, Malérargues.
- **Jonathan Hart Makwaia:** Singer and pianist who combines Tanzania (his father’s land), with New York (where he lives) and his childhood within the Roy Hart Theatre (his mother was Dorothy Hart).
- **Kaya Anderson:** One of Alfred Wolfsohn’s pupils in London, she worked with Roy Hart and is today a cosmopolitan artist with a large following, especially in Italy.
- **Linda Wise:** Actress, theatre director, voice teacher. “I cannot conceive of theatre without music. The collaboration with musicians and composers – the voice crossing the boundaries between instrument and person – has been my main area of work in the last two years.” Co-director of PANTHEATRE ACTS Voice Performance School, in Paris. See: http://pantheatre.free.fr/pages/pantheatre_LW.htm
- **Liza Mayer:** President of Pantheatre: she worked with Alfred Wolfsohn and Roy Hart and was a founder member of the Roy Hart Theatre. She has studied and collaborated with speech therapists, classical singing teachers and contemporary choreographers. She teaches with Pantheatre in Paris and Malérargues. Her approach emphasizes pleasure and ease as well as artistic and physiological know-how. See: http://pantheatre.free.fr/pages/pantheatre_LM.htm



BIOGRAPHIES continued

- **Nick Hobbs:** Singer, actor, writer and music organizer. As well as seven-or-so composed albums, he has recorded three improvised voice records. He has been musical advisor and performer in various Pantheatre productions. His writings include the lyrics of his records, theatre pieces and lectures on voice, including the “*Bel Canto* and *Hell Canto*” Pantheatre series. Istanbul-based, he is visiting lecturer at the Ethnomusicology Dept of Istanbul’s Teknik University and an occasional correspondent for CBC’s programme “Global Village”. <http://www.voiceofshade.net>
See: http://pantheatre.free.fr/pages/pantheatre_NH.htm
- **Noah Pikes:** Singer and voice teacher, author of “Dark Voices, the Genesis of Roy Hart Theatre”.
- **Richard Armstrong:** Lives in New York, teaches at New York University, Fordham College and the Banff Centre, Canada. Recently performed “8 Songs for a Mad King”, originally written by Peter Maxwell-Davies for Roy Hart.
- **Robert Harvey:** Star dancer with the Australian ballet, he met Roy Hart while performing in London’s West End theatres in the early sixties.
- **Stephen Karcher:** Writer, essayist, specialist in mantic voices (translator of various Chinese oracles) and in pastoral mythologies, ex dancer and, very recently, novelist.
- **Vicente Fuentes:** Actor and voice teacher and specialist, he teaches at Madrid’s Royal Academy of Drama. He joined the Roy Hart Theatre in the early seventies and was one of the founding actors of Pantheatre. See: http://pantheatre.free.fr/pages/pantheatre_VF.htm
- **Haim Isaacs:** Singer, composer and voice teacher, he lives and works in Paris and collaborates regularly with Pantheatre as musical director and performer. See: http://pantheatre.free.fr/pages/pantheatre_HI.htm
- **Izidor Leitinger:** Musician, composer, trumpeter and conductor of his own Foolcool Jazz Orchestra and visiting conductor and composer for the National Jazz Orchestra of Slovenia – teaches with Pantheatre and collaborates in vocal improvisation research with Linda Wise, Haim Isaacs and other performing artists in Paris. See: http://pantheatre.free.fr/pages/pantheatre_IL.htm
- **Didier Monge:** Musician, composer, choir master. Has worked in recent years with various African artists, among them Kante Manfila. His current research centers on vocal polyphony, sound textures of the voice and polyrhythms in performance and in pedagogy. Collaborates with Linda Wise in her Paris PANTHEATRE ACTS improvisation laboratories.

Maori image by Enrique Pardo

The “Broken Sounds” logo image is adapted from a Maori *Tekoteko* carving at the Auckland War Memorial Museum, New Zealand.

“In 1996 I travelled to New Zealand to direct Bert van Dijk’s solo “Xenophobia” (the inordinate love of all things foreign), an extraordinary piece written by Bert, in which he weaved a parallel between his own migration journey with the ‘discovery’ of Aeterea (New Zealand) by the famous Dutch captain Tasman. The Maori greeted Tasman’s ship with all-out *haka* warrior dances. The Dutch with flags and cannon shots. Both sides totally misinterpreted each other’s greetings and a terrible massacre ensued.

During this journey I was also invited to a Voice Teachers Congress in Auckland. The opening took place in deference to Maori traditions at the Auckland University ‘Wharenuī’, a ceremonial meeting house whose walls are covered with the most extraordinary carvings and designs. The Maori elders opened the ceremony, in Maori, with exchanges which must have been full of jokes since they did not stop laughing. Humour is apparently essential to their ceremonial rethorics.

Then the Congress directors took over. In one of the main speeches, an impassioned one that made me wonder if I had been invited to a religious gathering, the mission of voice teachers was described as one of purifying the ugly sounds of the world so that voices could move upwards – literally – into higher and more spiritual realms. The speaker stood directly in front of two *Tekotekos*, each seven feet tall, like the one in the image. I could not believe my eyes – and ears!

This should make clear why I chose a *Tekoteko* as the emblem logo for “Broken Sounds”! A further paradox at this Congress was the fact that although international (and it hosted the worlds top voice specialists like Richard Miller) – the attendance was 90% Anglo-Saxon (and Scandinavian); the references on the other hand were 90% Italian – *bel canto* and opera – but there was not one Italian present. At last year’s Summer University I brought up the importance of Protestant theology in the Roy Hart Theatre’s concept of singing, especially after Roy Hart’s death. I am hinting at something similar in the ‘veneration’ of *bel canto* at this Voice Teachers Congress – a mixture of purism and puritanism but fascinated by Mediterranean passion.”

On the influence of Protestantism on voice theologies, the concept of singing and its possible influence on the Roy Hart Theatre. See “**The French Prophets**” http://pantheatre.free.fr/pages/forum_MV05_french_prophets.pdf

Bert van Dijk now directs **Pantheatre Poneke** in New Zealand – <mailto:bertvd@clear.net.nz>



Registration Fees and Schedule - Summer University 2006

There are 3 registration possibilities for the 2006 Summer University, these include different formulas in order to give participants maximum choice.

Summer University starts Saturday July 1st at 18h. Workshops begin Sunday 2nd at 10am.

all prices in € euro

First Part Registration:

- Introduction Workshop (Lisa Mayer) – July 2 – 6 325€
- Performing Workshops – July 2 – 8 600€

Second Part Registration:

- Guest Workshop – July 8 – 14..... 600€

Full Registration:

- Performing Workshops : July 2 – 14..... 800€
- Full Registration: Introduction Workshop (Lisa Mayer) + Guest Workshop : July 2 – 14..... 925€

A limited number of reduced fee places is available exclusively for participants under 26 years old:

First Part Registration:

- Introduction Workshop (Lisa Mayer) : July 2 – 6 260€
- Performing Workshops : July 2 – 8 390€

Second Part Registration:

- Guest Workshop : July 8 – 14..... 480€

Full Registration:

- Performing Workshops : July 2 – 14..... 600€
- Full Registration: Introduction Workshop (Lisa Mayer) + Guest Workshop : July 2 – 14 700€

FIRST part registration : July 2 – 6 or July 2 – 8

5 or 7 days / participation in :

- **either** the Introduction Workshop by Liza Mayer (July 2 – 6, five days). (Price: 350€ red. 280€) **or** participation in first seven days (July 2 – 8, seven days) of the Performing Workshops of Enrique Pardo or Linda Wise (Price: 500€ red. 380€)
- including: **ateliers** with Haim Isaacs, Nick Hobbs and Vicente Fuentes; all First Part **lectures, master classes, discussions and performance events.**
- Workshops start at 10am on Sunday July 2nd.

SECOND part registration : July 8 – 14

7 days / participation in :

- Guest Workshop : Richard Armstrong in collaboration with Haim Isaacs. (Price: 600€ red. 480€)
- Including: **master classes** with Linda Wise, Jonathan Hart, Richard Armstrong; all Second Part **lectures, master classes, discussions and performance events**, including **joint performance laboratories** with Enrique Pardo.
- Workshops start at 10am on Saturday July 8.

FULL two week registration : July 2 – 14

12 days (one free day) / participation in :

- **either** : one of the 2 twelve-day Performing Workshops: Enrique Pardo or Linda Wise (Price: 850€ red. 600€) **or** Liza Mayer workshop (1st part: July 2-6) followed by Guest Workshop : Richard Armstrong (2nd part: July 8-14) – price : (Price: 950€ red. 700€)
- Including: **ateliers** with Haim Isaacs, Nick Hobbs and Vicente Fuentes **master classes** with Richard Armstrong, Jonathan Hart, Linda Wise and Enrique Pardo (2nd part), **all lectures, master classes, discussions and performance events**, including second week **joint performance laboratories**
- Workshops start at 10am on Sunday July 2nd

Observers :

It is possible to attend non-workshop events: lectures, discussions, performances, master classes and performance laboratories (without active participation.) Attendance of workshop sessions depends on the workshop directors (on request.) Contribution to be agreed (in principle 10€ per event, 30€ per day, 100€ for one week, 150€ for all events.)



REGISTRATION PROCEDURE

best through Internet Registration Form: http://pantheatre.free.fr/pages/myth_voices_formulaire_gb.htm

REMINDER OF CHOICES :

- **First Part Registration:** state choice of workshop : Enrique Pardo, Linda Wise (July 2-8 = 7 days) or Liza Mayer (July 2-6 = 5 days). Workshops start at 10am on Sunday July 2.
- **Second Part Registration:** Richard Armstrong (July 8 - 14 = 7 days). Workshops start at 10am on Saturday July 8.
- **Full Registration** (July 2 - 14 = 12 days / one free day): state choice of workshop (Enrique Pardo or Linda Wise). Alternative is registration to Liza Mayer followed by Richard Armstrong (July 8 - 14) with an introduction weekend by Haim Isaacs. Workshops start at 10am on Sunday July 2nd.

APPLICATION PROCEDURE :

- **To apply** for a place send us your choices (best through Internet Registration Form):
http://pantheatre.free.fr/pages/myth_voices_formulaire_gb.htm
- Please include a **brief CV** and **motivation paragraph** (especially for Full Registration and Reduced Fee applications).
- Applicants for reduced fee registration must produce a bona fide document stating age (**under 26 exclusively**).

CONFIRMATION DEPOSIT :

- If accepted, places will be reserved. They will then be confirmed on **reception of a 200€ euros deposit** made out to "Pantheatre"
(see below for Payment procedures)
- Refunds are possible until June 5th 2006 **minus 40€** administration costs. No refunds after June 5th.

PAYMENT FORMS :

- Credit Card (**VISA or MasterCard**): contact PANTHEATRE in order to send your credit card references (phone or fax.)
- By post (for French cheques only) to PANTHEATRE 124 Boulevard Voltaire 75011 PARIS.
- Make sure payments indicate your name and workshop titles.
- All other forms of payment (international bank orders or cheques, postal payments, etc.) via Pantheatre's bank :

CIC Lyonnaise de Banque
SWIFT Address:
Bank Identification Code (BIC) CMCIFR2L
IBAN : International Bank Account Number:
FR76 1009 6180 5600 0176 1610 258
Account Owner: PANTHEATRE

Quoted prices do not include bank charges. French banks can charge up to 30€ for reception of Bankers Orders originating outside France.



PLANNING & INFO

- The 2006 Summer University opens on Saturday July 1st with a reception at 18h followed by an Introduction Lecture. It closes on Friday July 14th late at night (Bastille Day parties. . .)
- **Travel** - Château de Malérargues is in the country, pastoral and charmingly medieval. It is best to come by car, but there are local taxis, a Roy Hart Centre taxying service, as well as a network of friendly lifts. Check: http://pantheatre.free.fr/pages/symposium_travel.htm
- **Lodging** - Full summer season begins on the 15th July – **early booking is essential!**
 - 14 places are available at Malérargues / Roy Hart Centre for Full Registration participants only (14 nights). Simple shared rooms with private space, with showers and 2 equipped kitchens for self catering.
Price per night : 22€. Full Registration: 14 nights = 308 €
To book at Malérargues, please contact Liza Mayer: <mailto:eliza@pantheatre.com>
 - There are also lovely guest rooms in converted farmhouses in the area as well as comfortable campings.
Check: <http://perso.wanadoo.fr.royhart/infosgb.html> and **Local Tourist Office:** <http://www.ot-anduze.fr>
- **Lunches** will be provided at Malérargues. Main dish, salads (4-10€) The “Buvette” snack bar is open all day with drinks and sandwiches.
- **Languages** - The Summer University is bilingual English/French. Events will be mainly in English. Workshops will be conducted in French and English (all workshop teachers are bilingual.)
- **Master Classes** can take different forms, from the “classical” model of teacher with one pupil, to group work, are linked to the “Broken Sounds” theme, and are usually done in conjunction with a Lecture and/or Demonstration. Liza Mayer, Kaya Anderson, Robert Harvey and Rossignol have been invited to give master classes.
Linda Wise, Richard Armstrong and Jonathan Hart will direct master classes especially for participants not in their workshops. Enrique Pardo will direct laboratory sessions in collaboration with other teachers and invited artists.
- **Performances** - “Work in progress” performances by artists linked with Pantheatre and its ACTS Voice Performance School. Also a platform for short performances and works in progress by friends.
- **Improvisation performances** - The two Performance Workshops will present public improvisation sessions during the Second Part (July 9–14) exploring the theme of “Who is the Music?”. Other teachers and participants to other workshops will be invited to contribute, especially through Nick Hobbs’ Shady Choir.

DAY PLANNING

Each day has variations according to the length of lectures, performances or special events, especially after 17h. There tends to be 2 or 3 late night lectures (Nick Hobbs’ series with recordings and films for instance.) The 9h to 10h slot is open for those who would like vocal or physical warm-ups. Here is the planning of two ‘typical’ days :

	9h-10h	10h-13h	13h-14h30	14h30-16h30	17h30-19h30	
LECTURE DAY	special warm-ups	workshops	lunch	workshops	lecture & discussion	
	9h-10h	10h-13h	13h-14h30	14h30-17h	17h30-19h	22h-24h
LABORATORY DAY	special warm-ups	workshops	lunch	laboratory sessions	master classes	late night lecture

HELPFUL LINKS

- **Articles** on and by Pantheatre artists <http://pantheatre.free.fr/pages/writings.htm>
- **Teoria** - links and related articles <http://pantheatre.free.fr/pages/teoria.htm>
- **Discussion Forums** - ongoing dialogues http://pantheatre.free.fr/pages/myth_voices_forum.htm
- **Château de Malérargues** photos and practical information <http://perso.wanadoo.fr.royhart/pictf.html>



EDITORIAL

2006 Summer University, Malérargues, Roy Hart International Arts Centre, July 1-14

WHO IS THE MUSIC? & BROKEN SOUNDS

by Enrique Pardo

The 2006 VOICES Summer University proposes two apparently disparate themes: one dealing with music, the other with voice qualities known as "broken sounds". The two themes have a clear underground connection when one recognises that the timbres and textures described as "broken" are confined to certain kinds of music. Popular music specialist, Nick Hobbs, helped make a clear if polemical distinction when he divided the vocal musical world into "Bel Canto" and "Hell Canto". It is in "Hell Canto" that one hears "broken sounds". They are banned in "Bel Canto". The question is "Why?"

WHO IS THE MUSIC?

*in contemporary voice performance
and especially in choreographic and musical theatre*

Let's start with the obvious: music is omnipresent in contemporary live performance. Why such an influence? What is its role, especially in performances where the spoken word has a strong or even central importance? What is music's particular 'say', for instance, in choreographic theatre? If we listen to music mythologically, as 'an other' voice: where does it come from? Who speaks through it? What is being said? Or to put it in a nutshell: "Who is the Music?"

In these performing models there is a radical distinction, or even dissociation between voice and music, between the performing voice (whether it speaks or sings) and the voice of music. In these mostly image-based forms of theatre, music contributes to the overall imaginal synthesis from its own separate 'mythological' level of reality.

Cinema provides a useful model of comparison: the music has *no direct link* with the voices of 'realistic reality': the characters hardly ever 'hear' the music - musicals being the exception that confirm the rule.

Our aim is to identify imaginably and critically the **voices of music** and enrich the perceptions and choices of the performers and musicians: how do we listen to music as a *narrative intelligence*, one that brings comments from a different level of reality. We will call on mythology as a model where different levels of reality interact.

We are also using here an *extended* definition of the voice, where to have a voice is to have a say. A voice is a presence that counts (politically, it's a vote). Voice creates a **person** - a word made of *per sonare* (to sound through): a person is a voice coming through.

For the 2006 Summer University we have invited colleagues who all work with voice and with music. We look forwards to hearing how they hear the voice of music and, of course, how they compose, sing, dance, play with it.



βROKEN SOUNDS

are so-called "broken sounds"
at the heart of the Wolfsohn/Roy Hart voice work?

facts / myths / meanings

Under the generic term "broken sound" we are considering all forms of multiphonic vocal emissions, that is, sounds that break, split, crack, shred, splinter, roll (and rock), drone, howl, holler, chant, wail and generally fracture the textural (and emotional) uniformity of a vocal emission.

"Broken sound" was the militant term used by the Roy Hart Theatre in the 1960s – the reason why I am bringing it back here. "Breaking sounds" carries connotations of the period's upheavals: breaking the sound barrier, revolutionary break-throughs, breaking virginal integrities. It is an iconoclastic term (we should really speak of "phonoclasm"! It also sounds dangerously close to "breaking voices"... to recklessness, to crude and aggressive expressionism, and of course, to damage, to vocal pathologies, and to literally broken voices.

As part of the tributes to Alfred Wolfsohn at last year's Summer University we were reminded that the founding moment of his voice work was linked to the sounds of dying soldiers during World War One. Broken sounds, broken souls, broken bodies.

We also discussed the poem *Biodrame*, written by Serge Béhar in 1972, and which Roy Hart to a great degree made into his own *manifesto*. He underlined the link between violence and personal and artistic transformation. The poem defines acting in terms of: "I have aggressed my body in order to come closer to you" (*J'ai agressé mon corps pour me rapprocher de toi.*) Were "broken sounds" the core of this self-aggression for the sake of generosity?

Since those pioneer years the world has heard and got used to all sorts of multiphonic broken vocal sounds, from Mongolian and Tibetan chants to Heavy Metal, from David Hikes' harmonics to the great tide of soul music – Ray Charles, Howling Wolf (just the name!) and especially a white woman singer who rekindled these discussions when more than one lyrical singer confessed she had come to work with us because she wanted to sing like... Janis Joplin! This triggered the Nick Hobbs' lectures on "*Bel Canto* and *Hell Canto*". We shall be hearing his third instalment this year with nearly 100 recordings and videos – from the blues to flamenco.

Greek mythology tells a crucial myth where something like the great split between *bel canto* and *hell canto* occurs: the musical competition between Apollo and Marsyas. In Ovid's version, the loser, Marsyas, is flayed to death and his blood turns into a red river – the great river of "broken sounds"?

Vicente Fuentes will be presenting the physiology of broken sounds with videos filmed in collaboration with France's top voice specialist, Doctor Guy Cornut. It would seem that the most important agent in their production are the so-called *false vocal chords* (ventricular bands) just above the presumably "true" vocal chords. Is this another instance of *bel* against *hell*?

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