



**Residential Workshop Symposium
Malérargues, Roy Hart Centre (Southern France)**

May 8 – 27 2007

“Voice Performance and Pedagogy”
Pantheatre and Roy Hart Approches

Voice performance, choreographic theatre, singing and actors work

direction Enrique Pardo and Liza Mayer

with the participation of Linda Wise
and
Nor Hall, Maria Fernandez, Jay Livernois

Biographies of the teachers and lecturers on
<http://www.pantheatre.com/1-collaborators-associate-teachers.html>

In collaboration with artists from **PANTHEATRE ACTS Voice Performance School**
<http://www.pantheatre.com/2-program-acts.html>

and teachers from the du **Roy Hart International Artistic Centre (CAIRH)**
<http://www.pantheatre.com/1-roy-hart.html>

With a symposium (lectures and discussions) on the theme of

Psyche and Eros

The workshop symposium will include three languages : English, French and Spanish.

4 pages

Technical Work Content

- Preparation for voice work: technical and imaginative approaches.
 - Relaxation and tonicity body techniques, including aspects of Feldenkreis, Body-Mind-Centering and other techniques.
- *Choreographic theatre*: “If you find your place you will find your voice”. Placing the voice; the voice as an act of presence. Physical and imaginative approaches.
- Terminology and analysis of the physiological components of a vocal sound.
 - Tonality: training the musical listening. The relationship between tonality and tonicity.
 - Volume: the relationship between power, effort and projection.
 - Vowels and consonants: articulation and ‘sculpture’ of a sound. The body as instrument: form and imagination.
 - Quality of sound / timbres. Placing the voice, resonators, the role of breath and breathing.
 - Differences between timbre and texture.
 - The vocal vibration: vibrato, animation, lyricism, expressivity – the use and control of emotion.
- Extended registers voice techniques
 - Timbres and textures: principles and practice of multiphonic and ‘broken’ sounds.
 - The Roy Hart ‘method’ – (Roy Hart did say he had no method...) Different teachers’ approaches in the ‘Roy Hart tradition’ – especially in relation to extended voice registers.
- Artistic applications:
 - Song: how to use the possibilities afforded by extended registers?
 - *A capella* voice improvisation - various formations (solo, duet, trio) with and without instruments (acoustic, electronic, with microphones, with recorded musics, etc.)
 - The concept of “vocal gesture”: voice, song and movement. What does a singer “look like”? (what airs does he have, does she give herself?)
 - Texts: how to use the possibilities of extended registers with spoken language
 - *Choreographic theatre*: techniques of dissociation between movement, voice and language.
 - The use of the voice with texts.
 - The use of the voice off text (separation, orchestration, commentary to the text – “contradiction” work.)
 - How to dissociate and combine voice, language, singing and body movement? How to ‘convert’ emotion and meaning and by changing from one means of expression to another – for example, from voice to dance, from dance to language, etc.

Psyché and Eros

study and discussion theme

A quote from Enrique Pardo : "The main authority (author and dramaturg) I seek in my work is Psyche, especially when Eros is around - that is, when sexuality is given a voice."

The May agenda will include reflecting and experimenting with the interplay between Psyche's logos and Eros' arrows, between psychological reflection and erotic impulse.

It will also be the main preparation time for the July 2007 Summer University, where we will explore the feminine figurations of the voice - sirens and sibyls - and the role of sexuality in performance creation and pedagogy.

Planning

Malérargues, Roy Hart International Artistic Centre (CAIRH) (20 days)

7 May : arrivals, installation and welcome dinner

8 mai : first working day, with time allowed for shopping, and with an introduction lecture.

8 - 27 mai : 3 weeks, 16 effective working days, 4 rest days.

Planning quotidien

9h30 – 10h30	Corporal and vocal warm-ups : different approaches.
10h30 – 13h	Ensemble session – direction Enrique Pardo
13h – 14h30	Lunch
14h30 – 16h30	Voice lessons : individual work in small groups (3 to 4 groups, each with a different teacher.)
17h30 – 19h	Lectures, master classes, meetings, debates.

Lodging and travel

Lodging at the Roy Hart Centre is in individual spaces – or in nearby host houses (within 20 minutes walks) – with a kitchen for 4 or 5 persons. Prices vary (22€ per night at Malérargues – limited to 12 places – book well in advance – email Liza Mayer <mailto:eliza@pantheatre.com> .) There are also camping facilities in the vicinity (hire of bungalows, caravans or tent plots.)

Practical advice :

Website of the Roy Hart Centre : <http://perso.wanadoo.fr/royhart/infosgb.html>

Local Tourist Office : <http://www.ot-anduze.fr>



Budget / Workshop Symposium Fee : 1362 euros
Lodging Cost : 400 euros (on choice)

2007		May 8 - 27 mai / mayo 2007		
Taller				
Symposio	Stage Symposium	Workshop Symposium		
Centre Roy Hart		llegada arrivals : Monday, lundi, lunes 7 May mai mayo		
Malérargues		20 noches nights nuits		
CAIRH		16 dias efectivos de trabajo / jours de travail / working days		
		4 jours libres / free days / dias libres		
Costo pedagogico par participante		1 282 €		
5 dinners, cenas @12€		60 €		
Assurance Seguro Pantheatre		20 €		
Total par participant		1 362 €		
Logement			precio	Noches Nuits
	Malérargues (facultativo)		22 €	20
		440 €		