

A Workshop-Symposium on Voice Pedagogy

Malérargues, July 20 to 30, 2010

Singing after Roy Hart

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Pedagogic director : **Carol Mendelsohn**

Latest update : 13 July 2010

Performances & Singing FORUM

Exchanges and reflections on the choices of themes and performances in the 2010 “Singing *after* Roy Hart” Workshop Symposium at Malérargues, Roy Hart Centre.

If you consult this forum in PDF format please note that this document also in RTF format which facilitates the use of index signets (you click on an item in the index to go to the related page)

Rich Text Format which should open with any WORD – PC or Mac – or other text programme

If you do not manage write to us and we can send you a pdf copy (without internal signet links)

Please go to :

<http://www.pantheatre.com/pdf/2-TT10-performances-forum.rtf>

Project home page : <http://www.pantheatre.com/gb/2-TT10-gb.html>

Brochure presentation : <http://www.pantheatre.com/pdf/2-TT10-gb.pdf> (+ français + español)

Call for Performances : <http://www.pantheatre.com/pdf/2-TT10-performances-call.pdf>

IMPORTANT NOTE : see new exchange conditions / 23 April 2010

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EP

Singing and Performing

An Introduction April 12, 2010

Let me open this forum with reflections on the difference between “singing” and “performing”, as it applies to this project, titled: “Singing *after* Roy Hart”. First, two extracts from the project presentation (see [brochure](#) for full statements: <http://www.pantheatre.com/pdf/2-TT10-gb.pdf>) :

Singing was Roy Hart’s root metaphore, something that is crucial to an understanding of his and his time’s pedagogical philosophy. Singing applied to any act in life: its effect was one of qualitative transformation, even revolution, in human behaviour. Roy Hart’s highest values linked expression with consciousness – another way of defining “singing”. It included awareness and expression of ‘shadow’, that is, the darker, uglier and violent aspects of humanity.”

Performance was crucial and critical to Roy Hart’s *weltanschauung*, his vision of the world – to the point where he implied that “you are what you can sing” – with *singing*, again, understood as both an ethical and an esthetical performative metaphore.

Voice Performance

My original offer to organize this event was made early in 2009 as a response to a call for “Teachers Training Workshops” made by my colleague Carol Mendelsohn on behalf of the “Roy Hart Voice Teachers Training Comitee.” The core of my offer was to address what I would call *meta-pedagogy*, that is, the principles on which one’s teaching is based. I want to say here that I am a ‘fan’ of Roy Hart’s *meta*-principles on voice pedagogy – what he called “singing”.

I also assume that each teacher develops her or his own praxis by assembling and researching both ideas and models with which to construct their own pedagogical alchemy. Here is my position on this point :

I consider myself first and foremost *an artist*. My means of expression today include physical performing (theatre, dance, singing) as well as painting and writing (and, for sure, I wish I had five lives!) I teach mainly “performance” within what I call “[choreographic theatre](http://www.pantheatre.com/gb/2-program-choreographic-theatre-gb.html)” (<http://www.pantheatre.com/gb/2-program-choreographic-theatre-gb.html>), and cultural studies. That is, I teach my approach to *how* to perform and *what* to perform – and the links between *how* and *what*. The voice is part of this enterprise – especially in “voice performance” – where I owe a lot to Roy Hart. But my emphasis (like his, in my view) is on *the artistic voice* – i.e.: “what is it that you want to voice?” I have moved very far from Roy Hart’s ideologies and esthetics, but I fully endorse his artistic ambitions.

So we get the following conundrum : how to you “perform” singing – especially *after* Roy Hart ? A practical example: singers, particularly in the operatic model, hardly move (an opera singer just told us she must not bend her knees when singing!) For me what you “look like” is crucial - in French: *de quoi on a l’air*, and, *les airs qu’on se donne* – the ‘airs’ the *arias* you are caught in – the ideas “in the air”, what I have described as the “esthetical performative metaphores”.

These are backdrop reflections to my choices and to the dialogues with the artists who answered very generously the *Call for Performances*. I reply in this forum to their proposals, for which I am very gratefull: what pleasure to receive and ‘audition’ committed performance proposals !

NOTA the original plan for a choice of performances (5 performances) and has been changed and we are likely to see more like twelve 20 minutes performances. See <http://www.pantheatre.com/pdf/2-TT10-performances-call.pdf>

FORUM

Charles Dickens / Traditional Theatre / Story

PT Phil Timberlake - March 5, 2010

Hello Enrique Pardo-

I've enclosed a DVD of a performance that I am submitting for consideration for the workshop/symposium, "Singing After Roy Hart." The DVD is a performance of a solo show entitled *Jacob Marley's Christmas Carol*.

Jacob Marley's Christmas Carol is a play written by Tom Mula. Mula played the leading role of Ebenezer Scrooge in the Goodman Theatre's adaptation of Charles Dickens' *A Christmas Carol* for many years. *A Christmas Carol*, as you may know, is an iconic story in the English language, written in 1843. It details one Christmas Eve in the life of Ebenezer Scrooge, a miserly money-lender, as 4 ghosts visit him and he is transformed into a giving, generous human being. In the Dickens story, Jacob Marley is Scrooge's deceased business partner, who comes back from purgatory(? Hell?) to warn Scrooge that he must change his ways or suffer the eternal consequences.

The genesis of Mula's play was a remark from a child who had seen the Dickens' play: "Jacob Marley got a raw deal!" The child has a point. Jacob Marley helps save Scrooge's soul, but then what happens to Marley? Dickens does not tell us. Mula answered the question by writing a novella that tells the story from Marley's point of view. Mula later adapted it as a one-man show. I have performed this play twice.

So – how does this represent "singing after Roy Hart?" One answer to that question is that I could not have created my performance without my experience with Roy Hart Theatre Voice work. As you will see from the performance, I use no costumes, no props – just my body, my voice ... my Self. The vocal work I experienced, explored, and embraced with the Roy Hart voice work enabled me to rehearse and perform this piece.

In addition the lack of sets, lights, etc., strips this theatrical experience to its bones. An actor (his body, his voice, his imagination, his inner life) engages directly with an audience (their bodies, their imagination). The audience must engage their imaginations to experience the storytelling. This is an aesthetic that I recognize from the Roy Hart Theatre work I have seen at Malérargues and elsewhere.

An anecdote ... when I first performed the piece, it was in the lobby of a theatre on an improvised stage. There was an open bar before the show and during intermission, so the bartender watched all the shows. After the second show he told me:

"During the scene in the graveyard, I actually SAW two characters on stage. Like there were actually two actors in this play. And I'm not saying this to flatter you, because I realized that the two characters were alive in my mind ... I had created them."

This theatre piece allows/invites/demands that the audience engage fully in the work. That experience (to me) is "singing after Roy Hart" – no passive observers, only engaged participants.

I still have questions as to whether it is "singing after Roy Hart." Does narrative count? This is, after all, a full-length play where the driving force is the "telling of the story." It is not primarily about an exploration through the voice. Can something this mainstream be "singing after Roy Hart?" What happens when the experimental exploration of the "personality through the voice" is channeled to traditional theatrical purposes? Can it look like this? Is this acceptable? Would Roy Hart recognize it as belonging to his theatrical landscape?

EP lun. 12/04/2010

Dear Phil,

I watched video extracts of your performing *Jacob Marley's Christmas Carol*.

First of all, many thanks for sending it to me; it is an impeccable performance in its style - quite an achievement ! I was very impressed.

My answer regarding the "Singing *after* Roy Hart" workshop symposium is the following:

1. I cannot include it in the five 20 minutes performances concert. Briefly, I would say that I am seeking out "experimental" work, and, in terms of performance, I feel like saying: "*beyond* Roy Hart". Professionally though, within what you call "mainstream theatre", your work is exemplary, and has my total respect.¹
2. What is more, the questions you bring up in your accompanying letter are very valuable and I would like to engage with them further in the coming days, and present them in the symposium - although maybe more in terms of "performing *after* Roy Hart" than "singing *after* Roy Hart" - especially in a voice pedagogy context.
3. I would like to respond in depth to your questions and arguments in the coming days - clarifying also my position as "artistic director" - which has to be partial and which I take with, lets call it: "humble lucidity".
4. I think your performance would be very appreciated at the Roy Hart Centre, especially by the English-speaking persons there, if you would consider presenting it. I am not sure this can be done within the planning of the workshop-symposium. I always sin of enthusiasm and overload the planning of events I organize. But let me know if you would like me to bring this up with my colleagues there.

As mentioned in the *Call for Performances*, I would like to include these exchanges in the "Performances Forum". ... It really is essential homework for all participants. Have you put up an extract on internet so that a link can be included?

Once again Phil, many thanks.

Yours,

Enrique

Performance and "the personal"

PT Phil Timberlake - Monday 12/April /2010

Hi Enrique-

Thanks for considering the project --- and for taking the time to watch the video!

I totally understand your reasoning for not including it ... in fact, for those exact reasons I hesitated about sending it! But, knowing you, I believed that this could be a great conversation about what "Singing *After* Roy Hart" means, even if you did not wish to include it as a performance. So I look forward to continuing that conversation.

I guess I am really interested in the idea of "singing/performing/teaching/listening/fill-in-the-blank *After* Roy Hart." Because for me, "*after* Roy Hart" first means something very personal --- my work/singing/performing/teaching after engaging with Roy Hart Theatre Voice work... which is quite different than the historical question "*after* Roy Hart...." But that means that my personal experience/work is a part of the whole idea of "*after* Roy Hart." It's a part of a generation further from Roy Hart, but hopefully still engaged in the heart of the work --- the Personality Through the Voice ... the Voice as the Muscle of the Soul... So I look forward to continuing the conversation at the symposium!

I'd be thrilled to present the performance (or a selection of it) at the symposium. But I'm guessing that you are right --- that time may not allow it. If time permits, I'd be glad to do that, but I understand if there is not any time.

...

Phil Timberlake

Hysteria

¹ Since writing this note the performances presentation scheme has changed and Phil Timberlake will be presenting a 20 minutes extract of his performance. In principle there will be three presentations of three or four pieces (maximum 20 minutes each) so we will be seeing between ten and twelve pieces. See PLANNING on <http://www.pantheatre.com/pdf/2-TT10-planning.pdf>

EP	<p>To Marya Lowry 14 April 2010</p> <p>Dear Marya</p> <p>I've just visioned your video tape - great idea (fundamental subject) ² and great performance ! Many thanks. I look forwards to confronting it live this summer !</p> <p>... Now that I have seen the proposals, my pre-concieved plans have to change. I am also waiting for confirmation on places and dates for performances.</p> <p>What I am leaning towards has now three levels :</p> <ol style="list-style-type: none"> 1. experimental proposals (the original 20 minutes pieces) - mainly by 'young' performers (not necessarily in age but in their approach to voice performance) - to be presented in Malérargues with some form of critical discussion that links them to "voice teachers training". Including : how do trainees respond and how would they work with such voices (in the full philosophical sense of "voice".) 2. a concert by established professionals which I hope we can present in Lasalle (the town-village nearby.) Mainly of songs or pieces that can be taken by a French audience. At present the main performer would be Amy Rome, hopefully also Audrey Pernell. 3. two or three special presentations in Malérargues of 'exemplary' work that do not fit either but should be seen and heard. Phil Timberlake's for instance. <p>I think your piece would fit the first two. I lean towards the concert: it could be presented also in Lasalle with the audience having the French text (or we could try some form of video projection of a translation given the text is fairly short.)</p> <p>Let me know if you have any thoughts on this - and on the material in the <i>Performances Forum</i> in which I include this exchange: http://www.pantheatre.com/pdf/2-TT10-performances-forum.pdf</p> <p>I will also be sending updates to all the potential performers and including you.</p> <p>Thank you again.</p> <p>Yours Enrique</p>
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FERAL & BAD
Bel Canto and Hell Canto

NH EP	<p>Nick Hobbs is an artist, performer, writer, empresario and a popular and contemporary music specialist. He has collaborated with PANTHEATRE for many years, delivering over the last ten years an outstanding series of lectures titled "<i>Bel Canto and Hell Canto</i>". He will present some of this material in his lectures during the "Singing</p>
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² Mayra's performance is about HYSTERIA. Three references on hysteria, in relation to "Singing *after* Roy Hart".

1. Serge Ouaknine, French & Canadian director and friend, when he saw early Roy Hart Theatre photographs exclaimed (with some glee): "You are into hysterical theatre!" He worked with and wrote a very moving homage to Grotowski. See <http://clicnet.swarthmore.edu/litterature/moderne/ouaknine/grotowski.html>
2. Dionysos and the God's link to hysteria are central to James Hillman's major opus: *Re-Visioning Psychology*. Hillman was not part of Roy Hart's cultural background. His ideas were seminal to the creating of PANTHEATRE "*after* Roy Hart" in the late 70s early 80s. What could be called the founding piece of the Roy Hart Theatre was its performance of Euripides *The Bacchae* – the ultimate cultural epiphany of Dionysos.
3. See also *The French Prophets*, referring to the myths of the voice of Protestantism, and the uncanny coincidences with Malérargues and with the arrival in the 1970s of the Roy Hart Theatre in Huguenot country, and the importance of Protestantism in singing. See <http://www.pantheatre.com/pdf/6-reading-list-camisards-gb.pdf> and <http://www.pantheatre.com/pdf/6-reading-list-JH-emotion-footnote-fr-gb.pdf>

after Roy Hart” Workshop-Symposium, and is also proposing a performance piece. The exchanges below address both undertakings. His first email is in reply to my question: “Why Colline?”. Colline is a young dancer and performer who attended Pantheatre’s 2009 Myth and Theatre Festival and is part of Nick Hobb’s experimental cast for his current performing projects.

Since Nick’s statements and reflections can be quite provocative, I asked again for his permission to quote him in this forum. I am very glad and thankful he agreed. Discussions will be all the richer for it.

Enrique Pardo

NH From: Nick Hobbs [mailto:nick@voiceofshade.net]
Sent: Saturday, April 17, 2010 3:30 PM
To: Enrique Pardo
Subject: Re: TT10 performances / Re Colinne

why Colinne? the easy answer is I dont know why, I just know that that's who I wish to work with right now; but delving into myself a bit then 'feral' comes to mind; Colinne is a feral performer - untrained (or rather she appears to be untrained), spontaneous, iconoclastic (sans ideological agenda), emotional, passionate, animaline, earthy, gutsy, unpredictable, uncontainable etc.

she has 2 connections to the RHT, she's worked with Anne Serot and she's worked with you (and me for that matter) but obviously her connection is light, nor is she a singer - though she certainly has a voice, a voice which seems to be part of her body, which is affected by every emotion which passes through her

one of the less attractive sides of Roy Hart which I hear when I listen to the archive recordings is something which I would call pomposity - he seemed to be self-important, as well as rather actively encouraging his own guru status

and ferality seems opposite to pomposity - just as the buffoon is opposite to the bourgeois one could say (of course the relations of these archetypes are more complex than that)

however I have no political axe to grind, and am happy to celebrate Hart's achievements and have no wish to denigrate the man in any way (that's for biographers)

but there is something in Colinne's ferality which is exciting to work with (perhaps not a million miles from Sean's untamability) and which perhaps points from the Roy Hart tradition in another direction from the reverential, gently forward-stepping one

one, again, which I perceive in Calling For Pan (you don't have to agree of course)

and so by a process of rather lateral logic, I feel I want to put myself (hardly feral I'd say, though hopefully with dashes and slashes of something psychologically primal) in the laboratory of this performance with the feral performer which is Colinne

it's an experiment, I don't know the answer, perhaps I'll know it at the end of the work on this piece, perhaps not, but I do know that these seem to me to be interesting - and sufficient - ingredients (the voice work of Roy Hart, my much-mediated memory of Calling For Pan, Colinne and I)

the other things on my mind at the moment are 'improvisation' and 'artistic risk and daring'; I don't want to play safe and do something nice and polished, and of course, inevitably, I'm being inspired by Jacques Brel, and how to connect *that* to the work of the Roy Hart Theatre? how? it seems that there must be a connection, maybe a strong one, but it's very indirect, it needs mining (warning - there will be some - probably mangled - Brel in this performance)

anyway these are all artistic questions, best answered artistically before getting to any intellectual explication

other parameters:

- 20 mins
 - maybe use live electronically treated voice (I bought a nice box for this), in which case will need Izzi's sound system
 - addressing singing after Roy Hart

yours
 Nick

20/04/2010

BTW i am thinking of not including any of the high tech aspects of *Brain* but instead working with quite a lot of logs and branches if there happen to be any around at malerargues

why? not sure but something to do with calling for pan, and a desire to push towards primality - even into *bad art*...

probably there will be a brel song (or part thereof) but sung in a post hartian way - brel will roll in his grave a bit

we'll see...

nicholas

Bad & Courtney Love / Pomposity / The Myth of Consciousness / Pan

EP Dear Nick

Thanks again for your reply – incredibly valuable in this enterprise.

You also asked me for guidelines for your lectures and what focus I would recommend in relation to “Singing *after* Roy Hart” – which now includes your pun : “Sinning *after* Roy Hart”. I comment on all these questions together.

Roy Hart was an amazingly intelligent and charismatic man, no question; and he was no saint. “Guru”? Maybe – he certainly took on the mores and (ir)responsibilities. But the aspect of his teaching that attracted me the most was his shadow vision. I use shadow here in vernacular Jungian: the hidden, darker, usually unseen and unaware double of a person or move – very often couched in denial or projected onto an enemy. Hence his own performing violence – his attacks on “the unconscious”. He had incredible ‘vicious’³ potential in his psychological insights – something akin to Hillman’s “seeing through”. I think one can hear this battle with aggression in his voice performances. I did. For me these ideals were articulated (and performed) in the poem written by Serge Béhar, *Biodrame*⁴, which I consider to be Roy Hart’s manifesto. It contains crucial “myths of the voice” and I will certainly refer to it again. This “aggression” was, I think, the most important aspect of singing for him. It is also part of what you address in terms of *Hell Canto* within a world-wide perspective.

Big leap to Courtney Love. I mentioned to you that I went to see a writer (Christophe Fiat) perform as a rock story-teller the life of Courtney Love⁵. I was impressed by her as presented by him – and also, was she (is she) BAD ! I loved one of her quotes: “nobody plays the guitar as bad as I do” ! This was after she came across a graffiti in Seattle that said “Sex is revenge” followed by “Love is revenge”. She made it her motto and went around in a frenzy tagging the walls of Seattle with “Courtney Love is Revenge”. Etcetera. This is shadow as cultural *Nemesis*: imagine, her father, probably the ultimate Californian hippie, decided to educate his daughter with LSD, from age four!

³ “vicious” – I remember Dorothy Hart using this word with a mixture of humour and warning – referring to something like radical lucidity and trust in inner voices – super counter-transference!

⁴ See <http://www.roy-hart.com/bio1.htm> - in the Archives site composed by Paul Silber and Clara Silber. It contains an English translation of the poem and a letter by Roy Hart with some of his views on the poem.

⁵ From « Les Héroïnes », Christophe Fiat, [Al Dante Eds](#), 2005.

BAD is crucial in art. When icons and ideas gather religious piety, there has to be *clasm* – iconoclasm – and in voice performance it is fundamentally BROKEN SOUNDS ⁶. (I hope you make us hear again the “broken” song by Bob Dylan!) Roy Hart brought some amazing broken sounds to the 60s musical avant-garde, to composers who were “feral” (?) especially in terms of political and psychiatric revolutionary positions. Which leads us to “ferality and pomposity”.

A mention first of your English friend, Phil Minton, who sort of coined the term “feral” ⁷ for his approach to singing – and has been quite successful, performing at the Avignon Festival recently. *Feral*, (from OED): c.1600, from M.Fr. feral "wild," from L. fera, in phrase fera bestia "wild beast," from ferus "wild" (see [fierce](#)). [wild](#), [untamed](#), [uncultivated](#), [undomesticated](#), [unbroken](#) (!!!) [savagely](#), [fierce](#), [brutal](#), [ferocious](#), [fell](#), [wild](#), [vicious](#), [bestial](#).

Although these words must be confronted, they need not be taken literally. There can be incredible artistic aggression in something that is performed in great tenderness. It all depends on the context and on the references. We are talking performing art, singing, as something including but beyond literal or “primal” acting out. It is here that one of the most difficult-to-deal-with myths comes up regarding the voice: [the myth of consciousness](#). Roy Hart said in as many words that he was more conscious - of his self and of the sounds he was uttering than, say, Maxwell Davies, and that this gave him superiority, a ‘higher’ authority and authorship. This is such a tricky area! I think it is nevertheless crucial to at least hear about it if one is going to teach “singing *after* Roy Hart”.

Another leap. This time, to Sigmund Freud – who could be said to be the “father” (inventor!?) of consciousness. A new war is raging in Paris, yet another onslaught on Freud; this time with *Le Crépuscule d'une Idole*, a book by French philosopher Michel Onfray – very much the darling of ‘new philosophers’. Our friend Sonu Shamdasani was one of the instigators of the previous war, with *Le Dossier Freud*, and then with a contribution to *Le Livre Noir de la Psychanalyse*. There was such a fight last night on television! And they use such heavy artillery : fascism, mysoginy, fraud, perversion, power abuse, usurpation – everything goes, and in both directions!

Returning to “pomposity”. I think what comes through as pomposity (a minor sin compared with the ones above), although for some it came over as preposterous pretentiousness, was actually Roy Hart’s style of [performing consciousness](#) – especially his wish to control and perform language, tied to philosophies of his times and to a proselytising idea of the actor’s mission. And so British ! It was also the voice of RADA at the period, and of the BBC. Sometimes I ironize on the idea that “consciousness was British” – tinted with echoes of colonialism. The shadow of these attitudes are probably to be found in Roy Hart’s Jewishness (his change of name from Ruben Hartstein to Roy Hart) and in his South African roots – he had a very ambiguous relationship to Apartheid for instance, as to the fall of Franco, and to politics in general. This summer I will say more about the [myths of the voice of the actor](#) – especially in relation to the cult of Self: “finding your self”, “being true to your self” and of course “showing and even performing self”. Note: I fear pomposity when it is linked with piety – then I want to create feral panic! Roy Hart was not pious – he was radical, which is still my favorite word in this territory – going ‘at’ the cultural roots. But radicality is no guarantee for the artistic (or political) agenda.

Now, from “feral panic” to your mention of my *Calling for Pan* performance (1981). It certainly belonged to “Singing *after* Roy Hart” in terms of actual voice performance. It used fully the ‘Roy Hart’ extended voice model: broken sounds, chorded sounds, etc. But in fact this performance was for me above all a road elsewhere, to what I came to call *choreographic theatre* ⁸. It develops a very different philosophy of theatre, based on other myths of the voice and especially of the actor. I mention this in my homage to Kozana ⁹. She helped me realize this move.

The lectures I will present this summer will be a summary of the themes we explored during the four Myth and Theatre Festivals ¹⁰ at Malérargues (2005 to 2008) dedicated to *Myths of the Voice* – including the ones above. I will select the themes relevant to Roy Hart’s definition of singing. I would encourage you to do something similar with your lectures, though it will probably be tougher for you to summarize the vast soundscapes you took us through, including the fundamental impact of afro-

⁶ “Broken Sounds” was the theme of the 2006 *Myth and Theatre Festival*. Archive soon on www.pantheatre.com

⁷ Phil Minton: <http://www.philminton.co.uk/>

⁸ See especially <http://www.pantheatre.com/gb/2-program-choreographic-theatre-gb.html>

⁹ See <http://www.pantheatre.com/1-kozana.html>

¹⁰ See <http://www.pantheatre.com/gb/2-MT-gb.html>

american soul music, and all the ethno-shamanic discoveries since the 60s. One thing: I do not want to be invasive with my suggestions and I am certainly enjoying the dialogues.

Fairytales and Fair Ladies (fairy-fair-feral?)

PRP From Pernille Rübner-Peteresen 14/04/2010

Dear Enrique.

...What I'm working on and would like to do - is about 20 minutes piece or presentation of an integrated performance of pianoplay, voice, sound, noise and movement with a starting point in one (or more) of the three characters (or gestalts) presented in the videos. I will take one or two songs and bend them, extend them, improvise them - tear them apart and unify them again - out on the piano, in singing, telling, sound (of body and voice) and movement that all together will express the drama, or a journey, of the life of the character/gestalt.

I think that the fundamental issue of all the three characters of different age and experience, is *not being what you (think you) are or could be*.

The issue is from the fairytale of H.C. Andersen: The Little Mermaid, but also -as I see it - one of the reasons I - and some other people - began the voicework of Roy Hart in the first place (- there is something in me I'm/that's missing).

My intension is not to provide a well-defined performance but to consider different moods and shifts in the drama, steps in the journey and work them so that they can be expressed improvised - or in an improvised way. At this moment I'm not sure how freely improvised - I just know that I need and appreciate the freedom of doing what the moment asks for - and that feeling, temper and story can express itself in many ways according to that moment (on that day). Though I will beforehand have taken some bearings of *what* is to be expressed. And have been worked different physical, musical and vocal moves and approaches to know in which direction things can take.

The work, and the performance itself, will be a journey or an experiment/eksperimental, as I guess, I mostly have experienced my Roy Hart work to be.

Please ask if you need more information or reflection.

In the performance, I'm planning to do, and in my reflection so far, I have focused mostly on ones being with ones self and towards others (in terms of recognition) - but the whole thing about being *with* others - is essential too.

Presentation of three characters. They all sing the same short song. And sing a song each.

The Girl - 10 year old child eager to grow up without knowing what adulthood means. Innocence, playfulness, being without fear.

Singing *Hey, wont you be my baby* and *Wolf* (acapella)

The Mermaid - young woman trapped in the limitations and wilderness of her desire and longing. Despair, rage and wanting to be someone else.

Singing *Hey, wont you be my baby*, *Here* (improvised based on text and 2 chords)

The Fairy - grown up woman who has seen what there is to see and who has survived though not quite lived as she wanted to. She understands the depths of others sorrows and pain knowing her own to its core.

Singing *Hey, wont you be my baby*, *Get out of your matchbox*

In a mixed form of singing acapella and with the piano, more or less improvising the songs, I'm investigating what those characters can do and what they want. I will express their temper, will and feeling - How do they deal with life? What is life to them?

I see these three characters as archetypes within me - and presumably also in others.

In a performance of 20 minutes I will suggest I mainly perform one of the characters - extended - (also because of costume) but the character can sort of slip into the others - they are somehow linked together anyway. If you have other ideas, I would gladly like to hear them:-)

The equipment I will need for my performance, will be a piano or a keyboard and application of the vocal. Well, it depends a bit on how loud the piano plays. Anyway - sometimes I will use the microphone, sometimes I won't.

My reflections about, and motivation for, this work according to Singing After Roy Hart is:

To stick to the energy, the feeling and go with the impuls to reach some archetypes in myself and to express them. Through voice, through movement. With body and soul. To be true to that in performing and in the way I live my life.

To capture that moment or to be in that place, where the connection from life to art, the representation of life, becomes a whole. Where there's no imitation or acting. Just being - with different perspectives and degree of communication.

That's what I learned to go for in my work and my life after I entered this kind of work with different Roy Hart teachers and on my own. And I am still learning:-)

“A voice is also an intelligent agenda”

EP Dear Pernille

Thank you very much for your notes and for the video and its three song-characters.

I watched the video with Linda Wise and mentioned to her that your proposition, in its manner of blurring the theatres of character, self and performer – and in its style of facing the camera/audience (I have also seen you work) has a very special mixture of candid sweetness, a naïve quality, reinforced by the characters you invoke (child-woman, mermaid, fairy), contrasting with affirmation, ‘aplomb’ (poise and mature womanhood), and even defiance – certainly daring (as in “I dare you”).

Two associations. The first is a theme I am exploring with a circle of women artists in Paris – we will set up a laboratory next season in Paris and probably work towards a performance. Its theme is based on the mythological warrior fantasies of the 1970s feminist movement, especially as expressed in a book by the late Monique Wittig titled *Guerrillères* (Guerilla Women.) Some fantasies are openly war-like, violent and vengefull against men, very Amazon-like. Others are pacifist – mainly related to the matriarchal Golden Age fantasies fostered for instance by Marija Gimbutas. These are two sides to the same coin: on one side the pacifist fantasy, on the other the warrior one. There is, to me, something like violent pacifism. The realist pacifists at the Versailles Treaty in 1918 were against totally disarming Germany, they feared it was a humiliation and that it planted the seeds for another conflict. They were right. I am also thinking of Crista Wolf, especially in her *Cassandra*, and later in her *Medea*. I find the idea of this work incredibly necessary now. In many ways it was tabou to touch these fantasies. They carried an emotional-religious charge.

The second association is Nico – the singer with the original Velvet Underground. We listened to some of her singing after your videos – they were top favorites when I was studying art in London ‘before’ Roy Hart! What is striking about her voice is not unlike what you propose. She is certainly not wild when singing, in fact very composed and even philosophical, but with no pretense and a lot of heart, tragic heart. And she sings a lot ‘better’ than what my memory gave her credence for - her reputation of being dopy and out of tune... A voice is also an intelligent agenda.

I look forwards to hearing/seeing what you present !

Kurt Schwitters’ *Ursonate*

KL Kristen Loree, Department of Theatre and Dance - University of New Mexico

Has sent a proposal to perform extracts from Kurt Schwitters’ *Ursonate*

With her proposal she writes : “My motivation for your Symposium is selfish – I want to continue to grow as a voice user first and then eventually take those experiences into the classroom. I have been interested in the work of Roy Hart for years but have never had the opportunity to study hands on. This opportunity would be a great benefit to me as a performer and a great additional track for my students.”

How to perform singing *after* Roy Hart

EP Here are some notes regarding your proposal - Kurt Schwitters' *Ursonate*.

From the recording you sent me, I can hear how accurate and musical your performance is.¹¹

Schwitters' *Ursonate* was, as it were, the emblematic performance piece of Robert Harvey, a member of the original Roy Hart Theatre who passed away last year, aged over 80. Robert Harvey was very keen on certain aspects of Dada and Surrealism - Jacques Prévert was another favorite of his. His performance included the demands of his professional training, mainly ballet and music-hall, in that he was very exacting with music. So his renderings of *Ursonate* were a mixture of this precision with the search for an "unbound" wild vocal performance, which was his way of linking, presumably, with "Singing *after* Roy Hart".

I remember a critic who saw a performance by Roy Hart and who wrote a classic cliché : "this man could fascinate his audience reading the telephone book." I also remember Roy Hart's angry refusal of this so-called compliment - he might even have been performing *Biodrame*, which I describe as his ultimate idealistic manifesto.

This draws us and the Symposium into esthetical discussions about the difference between the language of music and the language of speech – maybe more the domain of performance studies than voice pedagogy as such – but it also opens again the matter of how to perform singing *after* Roy Hart, which I think more and more is at the core of the questions we are asking in this Workshop Symposium.

Contemporary *hell canto*

NH
EP **From:** Nick Hobbs [mailto:nick@voiceofshade.net]
Sent: Wednesday, May 05, 2010 11:52 PM
To: Enrique Pardo

well my thinking is approx that it would be good to do something which responded to "singing after roy hart"

which can mean 2 things maybe

- singing in general which has taken place after 1975 but which might have no direct link to the RHT whatsoever

- singing which has taken place after 1975 which has some (direct, indirect, parallel) link to the RHT

the first one would be a survey of contemporary singing styles which whether related or not seem to have some resonance with RH and the RHT and its offshoots (clearly I could include any kind of contemporary *hell canto* here)

the second one is much more specific but would seem more pertinent to the theme, it would also be more challenging to do justice to but i'm happy to have a go; one of the big limitations with this is that generally extended vocal techniques in the wolfsohn-hart tradition seem to have hardly permeated into the wider world of singing (why? of course is an interesting question), hardly even into contemporary art music; meaning that contemporary *hell canto* is more likely to be influenced by Tuva or the Blues than RH (and hellish voices are even less frequent amongst actors than singers it seems to me - i.e. the choice is between some kind of 'naturalism' or electronic treated robot / alien etc voices, but not extended vocal techniques)

EP : this is obviously the most interesting approach in my view, and your "why?" is very important. We (you and I at least) must give it a go. Obviously both the ethno-shamanic and the blues-rock currents are the main extended voice references today

¹¹ Another note in case

- they are the "hellish" other (I was so struck by how Howling Wolf says "the blues is... evil...") My terrain of comment on this is likely to be historical-philosophical and to do with what I will address in terms of "the myth of consciousness" - crucial for Roy Hart (I mentioned this already re. his quarrel with Maxwell Davies)¹². And, also clearly: technology is now taking over the imaginative fascination of the voice. And I'm all for it as long as it also leads to hell and does not dissolve the 'voice' (philosophically) into some New Age limbo. Nota : I like Kurt's Nirvana on this point !

...

Overtones & Singing on the in-breath

NH EP	<p>a related line of thinking is to consider vocal techniques which can be included under the notion of extended vocal techniques yet which have little or nothing to do with the AW-RH-RHT tradition (overtone singing most obviously)</p> <p>EP : Some of the "motor sounds" in the AW-RH-RHT tradition are similar in spirit (and physiology) : non expressive and meditative - i.e. the 'Tibetan' introverted model as opposed to the 'Neopolitan' volcanic expressive extroverted one. Harmonics, on the other hand, were never part of the picture in the AW-RH-RHT tradition. Nor were sounds on in-breath - a very interesting omission (ideological in Roy Hart's case) especially when considering for instance the approach of Jean-René Toussaint¹³ (someone I thought should be part of this event - but, as already mentioned, we cannot be "all inclusive".) These 'sounds' seemed not included in the all-inclusive notion of an "eight octave voice" (I must dig up a lecture I gave in Finland - at the Sybelius Akademi! - speaking of the these excluded voices.)</p> <p>NH: I was also thinking of inbreath sounds - i use them myself freely and they aint done me any evident harm</p> <p>[EP] My memory of Roy Hart's stand on inbreath is, as mentioned, that it was ideological - and coherent with his definition of singing. To put it simply : singing is about giving, not about intake. Let me give some reflective background to this. What I go along with here is Roy Hart's passionate integrity - especially with the passion. I have said that I am a fan of his idealism, yet having repeated that, I must express my reserves about any ideology of integrity because of the pitfall of "integrisim" (fundamentalism), that is, a righteous and 'right'-wing stand (in the sense of "I am right"), within two linked territories: in the very definition of singing (which ideologically excludes inbreath sounds), and in terms of achievement ("I am the ideal i.e. the 'normal' singer"). When I say "I am a fan", an expression which comes from "fanatic", I mean it within the artistic imagination of generosity, something like mythological idealism, and here for sure, beware of how it is transposed into reality, especially into the authority of teaching ! Philosophically this is possibly the core, the 'heart' (hart), of "singing <i>after</i> Roy Hart", especially in pedagogy, and I will return to this in this forum and certainly in the Workshop-Symposium.</p> <p>Some corollaries :</p> <ul style="list-style-type: none"> • Recently at a festival in Brazil I met Matteo Belli¹⁴ - a great Italian voice performer who was very inspired by his work with 'Roy Hart' teachers - I was probably the main one in his case, over twenty years ago! He was quite astonished when I said to him that Roy Hart's "peep" sounds, which he heard on audio recordings, were done on the outbreath and that Roy Hart was ideologically against sounds on inbreath. And Matteo has become quite a vocal virtuoso and extremely knowledgeable on the voice. His rendition of Dante's <i>Inferno</i> is quite something - talk about <i>hell canto</i>! He is another figure that I would have loved to invite. I send him a word with this exchange. • A further word on passion and "passionate integrity". This may be obvious: I do not want art without passion - and yet the art is <i>in the art</i> - in the performance. Passion (like ideas) alone is not enough - (this calls to mind: "Only emotion objectified endures".) Hence my insistence on "voice performance". This begs the question of the role of non-performative therapy in "Singing <i>after</i> Roy Hart" which of course we will discuss at the Symposium. • Some thoughts on Roy Hart's performance. I have said in the past that if I adhered to Roy Hart's passionate ideals of singing, paradoxically, I did much less to his performance. This is partly a generational gap - one's performance
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¹² I comment this question also in my article: "Electricity in Hell" - <http://www.pantheatre.com/pdf/6-reading-list-genesi-gb.pdf>

¹³ <http://www.stemwerk.net/> (only in Dutch it seems.)

¹⁴ Matteo Belli : <http://www.matteobelli.net>

belongs to one's times - but also deeply cultural and to do with a notion of performance as linked with exemplarity and to some degree with proselytizing. Some edited quotes from my article on Romeo Castellucci, *Electricity in Hell*:

“...Art becomes a humanistic personal achievement, linked to psychological concepts such as individuation. The performer is considered the depository, the embodiment of values worth displaying: a higher achiever. It is this subjectivity that we are actually being called to contemplate in the performance, not the ideas, not the myth, not what I would call the objective image. What comes across is the performer as:

- a/ the depository of beauty: perfected bodies, amazing voices - each with his or her own (usually fundamentalist) esthetic canons.
- b/ the depository of intelligence and cultured sensitivity. ... handing down an interpretation, delivering a lesson in how things should be done, said, and felt. Theatre turns into didactics; there is no sense of imaginal adventure.
- c/ most important of all, the performer as the depository of emotion, within a humanistic definition of emotion as something not only human, but actually inside humans (“my emotions”); emotion as confined to subjects, to identities...¹⁵

The question goes well beyond a matter of excellence and craft, where, as a performer, I refine and groom my body as my working tool. It transposes a humanistic, self-centered model to theatre, with implications of spiritual progress (finding and being true to one's self) and of personal therapy...”

More on Inbreath Sounds : Death Rattle

NH a couple more thoughts on inbreath sounds, not only Roy (and Alfred presumably) didnt use them but almost no-one uses them, folk-singers dont use them, jazz singers dont use them, and the same for classical singers (of course), rock singers etc, and that's because, i posit -

- inbreath sounds can hardly be shaped by the front of the mouth and tongue, and therefore they are almost inarticulate (i say almost because you can make words on inbreaths but it's tough and limited and they always sound, let's say, deficient)
- they are perhaps the closest sounds we can make to a death rattle
- they also resemble the sounds of someone who is insane, also the sounds of someone who has had their tongue pulled out (rather like the chap who'd had a laryngotomy in Castellucci's *Giulio Cesare*.)

but it really is ideological to say it's because they take rather than give, the reason we hear them is because the sound travels, and it travels out, inbreath sounds also communicate, and certainly can be used musically and dramatically, but of course they are different (more or less) from outbreath sounds, but i cant see why one would wish to place limits on the extended of 'extended vocal techniques (did Roy use that expression?); there are may well be other sounds humans can make with their vocal apparatus which remain to be discovered with new techniques to go with them, and certainly one can imagine extending the extended vocal techniques further - extended extended-vocal-techniques anyone...?

I remember one of the RHT teachers (I forget which) telling me that inbreath sounds were bad for you, so I wonder if Roy had been told that by Alfred and then made a new-agey sounding justification for the ban

EP : some notes and answers :

- o Returning to J R Toussaint. When he presented these sounds to me – as part of a talk demonstration – he pointed that an emotional impact (the most obvious being a fright, a shock, a surprise) goes with a reflexive sudden and often noisy intake of air. I understood that he uses inbreath sounds as therapeutic access to emotions. I associate this way of working with the breathing and hyperventilation procedures of rebirthing techniques especially. They can lead to highly emotional states.

¹⁵ On Emotion : the 2009 *Myth and Theatre Festival* was dedicated to this theme, questioning the myths of emotion, i.e. the very definitions we perform and feel by. <http://www.pantheatre.com/gb/2-MT09-gb.html>

- I agree with you about the strong connotations of inbreath sounds which can be primal, primitive, “deficient” as you put it, and close to “a death rattle”. There are very strong ghosts in the visions of inbreath sounds – including horror ones.
- I must say that I do not ask for inbreath sounds when I am teaching voice. In that sense I do not work on them. But in voice performance I certainly do not censor them.

Naples / Tibet / Jerusalem

NH: Napolitan?

[EP] *Neapolitan* : Naples ("O Sole Mio") is the capital of Mediterranean Italian *bel canto*, an arch-archetypal model of extroverted singing - as opposed, in a simplified dichotomy, to the Tibetan introverted meditative fantasy. I enjoy this cultural opposition, especially having had a long-time fascination with Naples (the capital of 'my' Mediterranean). Interestingly, I went to a concert by Giovanna Marini last night, and, as the French put it: "le coeur dans la main" (they sing and you listen with "your heart out in your hand".) Some moments blended ecstasy, idealism, beauty with loss and melancholy, and broke my heart. Regarding the heroic Neapolitan tenors, there is a fascinating booklet titled: *Le Vlac! - Approche napolitaine du chant lyrique*.¹⁶ I highly recommend it as mythology of the voice. Here I would define myth in line with my militant definition of superstition: *the ecology of the imagination* – and, of course, the amazingly real (geo and eco-logical) emblem is the Vesuvius. Roy Hart's voice performance was much more taken with the myths of the baritone-base, and with models such as the Jewish cantor tradition.

NH: harmonics - is it just that AW and RH never heard harmonic singing and therefore never realised that there was such a thing, or did they just reject harmonic singing (which BTW doesn't have to be isolated Tuvan-style harmonics, harmonics can be used to colour broken sounds and normal sounds too) for some reason?

Tran Quang Hai / Singing in the Throat

EP : A note on Tran Quang Hai¹⁷. Tran Quang Hai is maybe the world's top specialist in the ethnography of the voice. He directed a voice laboratory at the Musée de l'Homme, in Paris, and is a virtuoso musician, born into a traditional vietnamese musicians family. Most remarkably, he can do all the sounds he studies. In fact, he was one of the very first persons in the West to hear recordings of the Tibetan monks overtone sounds. He analysed them with all his technical equipment and managed to reproduce them. He was the source for many overtone singers in the 1970s – like David Hykes. When he later saw the films of how the monks produced these sounds, he realized he had taken a different path! When I last visited him he was working on a Papua New Guinea recording (no film, again) and confronting similar puzzles. He had already determined that there was only one man singing – which was not obvious at all given the multiphonics and rhythmic tongue and pharynx clicks and sounds!

Tran Quang Hai came to our Paris studio some years ago and gave an atelier on overtones and harmonics. There was a moment when we brought up certain kinds of broken sounds of the "motor sounds" type. I remain intrigued by how Tran side-stepped the question, and did not open the possibility of discussion on the specificity of these sounds, as compared with what are called throat singing sounds. It left the issue in too unpecific a mist to draw any conclusions and we were not able to follow it up with Tran. Maybe if we meet again.

But this opens a fascinating topic: THE THROAT – and, naturally, in this context, the myth(s) of *Throat Singing*. My hunch is

¹⁶ [Le Vlac ! : Approche napolitaine du chant lyrique](http://chanteur.net/biblio/Bourlet.htm) de Dominique Bourlet (Broché - 1978) A quote from L'Atelier du Chanteur (<http://chanteur.net/biblio/Bourlet.htm>): « Bourlet retrace d'abord, de révélations en frustrations, le parcours autobiographique d'un chanteur en formation, dans lequel plus d'un se reconnaîtra! Il poursuit en faisant du Vésuve une métaphore du chant. Techniquement, l'approche de Bourlet est effectivement napolitaine. Il recommande une position basse du larynx, une dilatation du pharynx, une expansion durcie de la ceinture musculaire abdominale et une [couverture lourde](#). »

¹⁷ <http://www.tranquanghai.com/>

that because of the implications of this ‘myth’, the question raised with Tran Quang Hai was too awkward to handle then. And probably because it included echoes, again, of ideological stands. What I mean by “ideological” can be best perceived here in one of the most categorical criticisms of ‘bad’ singing that I remember when working with my colleagues of the Roy Hart Theatre. It was : “you are singing in your throat”. It was quite a condemnation! The very word “throat”, used like this, rings of “throttle”, swells, torn tissues, and strangulations¹⁸ ! This criticism is not the usual one made today when hearing extreme broken sounds and which is usually dealt with in terms of “voice hygiene”¹⁹, and how not “to hurt your throat”. More importantly in my view it has to do with the human capacity to use “the throat” to imitate sounds. To put it succinctly : a sound can be either made full-bodiedly or imitated.

The *myth of throat singing* is awkward also because we are only recently discovering the role and importance of the ventricular bands, also called the “false vocal chords”, in vocalic utterings – to put it in scientific terms. This is a topic I will present in some detail during the Symposium, involving the evolutionary explanations (also tinted with myth) of how *homo sapiens* (and *homo neanderthalis*) came to use the voice for singing and communication. Vicente Fuentes, who was also part of the original Roy Hart Theatre adventure, now professor at the Madrid Royal Drama Conservatory, has studied in depth some of these areas, and proposed a very interesting and creative concept in relation to the voice : “the esthetics of effort”.²⁰

Unusual Singers and Extreme Vocalists

SF From Sharon Feder

Crazy, This is going on in Vancouver. A new festival called *VOICE OVER Mind Festival: Unusual Singers and Extreme Vocalists*. I have worked with the arts centre that is organizing this event, and the venues they are using are the best in the city! Unbelievable! Its the first year of a biennale...

<http://front.bc.ca/newmusic/events/3327>

EP Nota 1 : Sharon, a close collaborator, artist and performer now living in Zurich, is about to have a child (any day now.) She hopes to join us this July if possible. We wish her all the best of course !

The Embodied Voice / Head vs. Body / Derrida

EP Nota 2 (on *Unusual Singers and Extreme Vocalists*, above) : Linda Wise had a look at some of the YouTube videos and recordings from this Festival. She says it is interesting with some good singers, some using “extended voice” techniques. Some have worked with Richard Armstrong – one of the main original ‘Roy Hart’ teachers, now living in the USA, and sometimes teaching in Vancouver. Nevertheless it seemed to her that the emphasis is more on “musical avantgarde” voices than actual “extreme” physical voices, i.e. again, the voice as an artistic statement rather than, or not quite paired with, its physiological reality, its “body”. And, consequently, plenty of amplification and electronics. There is an interesting ambiguity in the Festival title: *VOICE OVER Mind*. Brenda Armendia, who is finishing a Masters in Sonology at Belfast Univ. on this very subject, has promised a short exposé during the Symposium time. She maintains that today technology can truly enhance and give more body to voice performance. This is important because there are still plenty of preconceptions and purist prejudices in this area.

¹⁸ Thoat, from the Etymology O.E. dictionary : prote (implied in þrotbolla "the Adam's apple, larynx," lit. "throat boll"), related to þrutian "to swell," from P.Gmc. *þrut- (cf. O.H.G. drozza, Ger. Drossel, O.S. strota, M.Du. strote, Du. strot "throat"), perhaps from PIE *trud- (cf. O.E. þrutian "to swell," O.N. þrutna "to swell"). The notion is of "the swollen part" of the neck. It. strozza "throat," strozzare "to strangle" are Gmc. loan-words. College slang for "competitive student" is 1970s, from cutthroat.

¹⁹ See *The Voice in Violence*, published by VASTA, USA,

http://www.vasta.org/publications/voice_and_speech_review/voice_in_violence.pdf

²⁰ Vicente Fuentes presented this research both in Paris and in Malérargues in recent years. He is working on a book with voice specialist Dr. Guy Cornut, and dance and physiology specialist, Blandine Calais. See www.pantheatre.com/cv-vicente-fuentes.htm

These attitudes are often tributary to a very important ‘myth’ which I will address as another and very important “myth of the voice” : the notion of “the embodied voice” – as opposed, obviously, but with enormous implications, to “the disembodied voice”²¹. This was a crucially critical concept for Roy Hart and maybe the ultimate aim in his art and pedagogy – and therefore, I would posit, crucial for “Singing *after* Roy Hart”, especially in terms of teaching.

The thinking in this area tends to escape, though, into metaphysics or paradoxes like: “embodied poetics”. This links in extraordinary ways to another contemporary myth of the voice which for the moment I will call the myth of “Derrida’s Voice”. It refers to the notion of voice in contemporary philosophy, especially after Husserl and Heidegger’s propositions and definitions of the voice. I chose to call it here “Derrida’s Voice” because of the late French philosopher possibly most famous book (and apparently his favorite) : *La Voix et le Phénomène*, surprisngly but, in my view, fairly, translated as: *Speech and Phenomena*²².

One thing we do not want in this territory is the return of those sclerozed argumentations of “head” versus “body”. They ruined quite a few sessions (both practical and theoretical) during the early *Myth and Theatre Festivals*, and so much so that we banned the use of the argument ! The Festival was to a great degree a place for the meeting of voices, and including both head and body²³.

See also the voluminous material and reflections of the *Lunatic Lab-Oratory Project* (Malérargues, May 2009) where one of the main propositions was precisely the conjunction of Laboratory and Oratory²⁴.

Nick Hobbs lectures : Roy Hart / Roy Hart Theatre

NH & EP From Nick Hobbs – title proposals for his lectures

NH : my 2 lectures: 2 x 90 min audio-visual lectures (mostly audio)
how about:

Lecture 1: Singing After Roy Hart: The Tradition - A survey of singing which has direct or indirect links to Alfred Wolfsohn, Roy Hart, the Roy Hart Theatre and its offshoots.

[EP] I am curious to hear what you would include. I lean towards simply "Roy Hart tradition" as below. AW and RHT in my view open the focus maybe too much. But I am speculating on your intentions.

(June 17 2010 follow-up)

Lecture 1: Singing After Roy Hart: The Tradition - A survey of singing which has direct or indirect links to the work of the Roy Hart Theatre and its offshoots.

though I still prefer my first proposition as it spreads the net a bit wider, your decision

[EP] I would prefer: "links with Roy Hart's voice legacy" - or something to that effect. To introduce RHT raises questions I would prefer not to enter, especially given the current discussions of the use of that label. We will be hearing some 12 performers which makes a recapitulation of the more direct lineage - a partial sample, certainly, but rich and thought provoking.

²¹ See on this the extraordinary overview by Steven Connors in his *Dumbstruck, A Cultural History of Ventriloquism* – which is in fact a cultural history of the voice !

²² Jacques Derrida, *La Voix et le Phénomène*, 1967. This, and his *On Grammatology*, also 1967, were possibly the most important philosophical books of those years. I discovered them only in the late 1980s. I do not think anyone in Roy Hart’s circles had contact with these ideas – and I fear it was very much due to the “body vs head” oppositional thinking and to a distrust of “intellectuals”, to put it mildly. Intellectuals themselves quarrel in these areas between *poietic* philosophers and more logos-logical ones. For a mesmerizing *poietic* summary of “Derrida’s Voice” see <http://www.idixa.net/Pixa/pagixa-0508261504.html> (in French.)

²³ For the definitions and aims, in this respect, of the *Myth and Theatre Festival*, see: <http://www.pantheatre.com/2-MT-gb.html>

²⁴ The Lunatic Lab-Oratory. See: <http://www.pantheatre.com/gb/2-lunatic-project.html>

actually for me the content under either title would be nearly completely the same, my main worry with this lecture is finding enough material, especially material with which the RHTers are less familiar; it would be easier if i were at Mal and had the time to delve about in the archives (maybe we should switch the lectures round to give me a bit more time for last-minute additions)

[EP] Hence my saying "curious", above. Maybe you do not need to actually present what I call the "direct lineage": RHT in the 70s and 80s, and can concentrate on links and comparisons with the broader "outside" world of voice, performance and singing since 1975. And updating as much as possible. Today/tomorrow is my main concern, clearly.

NH June 30 :

in theory yes, in practice i'm not sure, is there someone at the RHT who would be best to consult with on this? perhaps paul has amassed a collection of RH-linked recordings (other than the official archive releases); just playing bits from the RHT archive series would seem a bit of a cop-out to me (anyway whoever wants to have has easy access to that material anyway, more interesting would commentaries on it, but in the context i'm going to feel on distinctly thin ice, I can do it of course

need more feedback from you here really, most of what i have has either very tenuous or no links at all (as far as I know) to RH

I do intend to do play some of both Roy's version and the released version of 8 songs, the comparison can be revealing

and Julie Wilson-Bokowiec has sent me the DVD of her 3 audio-visual performances so she can come in her

and apart from Maxwell-Davies there's Henze who can be included here

I can also include something from my own records

of course other people connected to or members of the RHT have made albums - Haim for example - but quite few - or am i wrong??

[EP July 4] I restate my position (though I do not want to impose it on you.)

- This Workshop Symposium is primarily a pedagogic context, not a performing one. The next one should be "Performing after Roy Hart" (proposal for 2012.) Obviously the two are linked: to a great extent performances manifest positions on the voice (the artist's and their time's). Revolutionary schizophrenia for instance is crucial to both Maxwell Davies and Henze - as it was to the 60s and 70s.
- Paul and Clara Silber will present the archives which are up to 1975 - Roy's death. Recordings are there for purchase and listening. Most participants are indeed familiar with them.
- I hope that the 5 or 6 teachers of the Workshop Symposium will present their "voices" in

the master classes. That should give us some idea of "singing *after* Roy Hart" by artist teachers who worked with him or followed his impetus. Haim Isaacs will not be there, nor Richard Armstrong, nor Jonathan Makwaia Hart, nor many others. I will present a further improvisation-rehearsal on my work on Hitler. It will be my form of "master class".

- Most probably I will also present a talk on Liza's voice. "Losing her Voice". And have us watch and listen to a couple of extracts of her Demeter singing. The aim is as complex and thorough a reflection as possible on psycho-somatics. For me this is absolutely crucial for teaching *after* Roy Hart; it may be also be a form of updating and revisioning the basis of teaching interpretation "*after* Roy Hart": why did Liza lose her voice ? Or for that matter, the terrible question : why did she die of cancer ?
- Conclusion : if you want to present Roy Hart's singing in its historial and esthetical context, this would seem great to me. And what did that tradition of musical theatre propose in terms of sounds and voices *after* Roy Hart? Then other inputs and traditions. The aim being to hear and think the restrictions (taboos, prejudices, dangers) and new openings that each proposal brings. And to ask: what do voice teachers do with it all ?

it might be nice to make part of this lecture a panel discussion with some of the RHT teachers - including Carol and you; let me know if that sounds like it could be good

[EP] YES. I make a change in the planning to allow a Panel the day after your lecture, on Friday 23rd evening. Ethie Friend will be chairing the panel discussions, so we can prepare it together.

also worth noting that (it seems to me) that some RHT teachers are more focused on 'singing' - Richard, Jonathan and Linda for example - and others more on 'voicing' - Noah and you for example; and if there's a focus here on 'singing' it shouldnt mean that there's an implication that singing is superior to voicing (which could also be translated into a difference of focus between music and theatre); and from that thought comes the supposition on my part that Roy's focus was more towards theatre (maybe music theatre, or rather voice theatre) than music

[EP] There are of course distinctions and differences. My main concern is both with Roy Hart's definition of singing (very broad) and with the notion of voice performance. I am personally less keen on what I call the "opera tradition", but it is there and very present. I do not use the term "voicing".

and that poses a problem, how important was 'singing' to Roy Hart, or was his focus more on 'voicing'; I wasn't there so I defer to the people who were, but the question seems interesting and worth looking at; as well of course what it might be that separates 'singing' from 'voicing', music from theatre...

[EP] I pass !

Shadow / Liza's Voice

NH
&
EP

back to the title: underneath the title of this lecture is the question which could be formulated as "what is it that is distinctive about the tradition of singing of the Roy Hart Theatre" or "what is it that is distinctive about the singing of the Roy Hart Theatre"

[EP] If this leads to critical commitment then I am happy to go through what could remain Aristotelian distinctions. In other words, if some of us can state why they follow(ed) Roy Hart's teaching, and what

for them makes it 'better' (otherwise why follow!), then I am prepared to work on "distinctiveness". The bottom line is : what gives quality to a voice performance *after Roy Hart*? In terms of pedagogy: what makes a good so-called Roy Hart voice teacher? These are questions of value judgement and involve quality and criticism (*krisis*).

NH June 30 :

well obviously (I think) one of the key ways in which the RHT school (a better word than tradition perhaps) is so interesting (to me) is its (meaning the teachers' various) pedagogical methods, which do follow a certain common ground which I assume stems from Roy himself (and from Roy back to Alfred?); these methods work and are quite unlike other most other voice-teaching methods I've come across - so if you think it's pertinent in the context this can be interesting to elucidate

and the other key way is the (almost) completely open vocal sound world proposed by the RHT (by Roy I assume), where there is no hierarchy of sounds, especially no hierarchy between 'beauty' and 'ugliness', 'purity' and 'impurity', 'light' and 'darkness' etc., instead there is a (in theory unlimited) psychological and physical unfolding of possibilities where the limits are the limits of one's imagination and, I would say, sonic experience

[EP July 4] I will make something of a zen comment here : for me performance control is the crux of the matter - even the control of "non-control". Liberation is only the beginning of the work: it begins with expression (sometimes the taming of expression). As Paul Kugler put it in our Alchemical Theatre : "only emotion objectified endures." But performance, or performative control will always be subservient to esthetics, to cultural patterns. For me that is the name of the game. Roy Hart tended to put the work "consciousness" in this position.

I spoke with Carol Mendelsohn recently about the importance of "shadow culture" for trainee teachers, returning, again, to the Jungian definition of "shadow": the more hidden, unseen, possibly ugly, violent, intolerant, hateful aspect of persona. How is this confronted, provoked, expressed, handled ? In psychotherapy models it is often the most difficult and polemical aspect of the (counter)transference dynamics.

One very important point I am thinking about : **Liza's voice**. I am thinking of convening a *Homage to Liza* meeting during the Symposium, in which I would like to present an enlarged version of the Eulogy to Liza I wrote for the very moving New York evening for Liza. This time I would address the fact-fiction that Liza 'lost' her voice and became extremely critical of the 'Roy Hart' method - see her last autobiographical notes, especially:

"Recognizing as much prejudice in the screaming, voice breaking avant-garde as had been attributed to the schools of classical singing, she worked with Phoniatrix and Orthophonists in France, and studied classical singing with Patricia Palamara and Robert Sentieys. She also studied movement and dance with Dominique Dupuy and other dancers and choreographers." in <http://www.pantheatre.com/1-liza.html>

	<p>I include the <i>New York Eulogy to Liza</i> on http://www.pantheatre.com/pdf/1-liza-nyeulogy.pdf</p> <p>an event still to be confirmed</p> <p>and as an inside-outsider i would like to be rather dispassionate about it, not too nice, not too politically correct, to ask the question with an open mind and critical ears and all that, but of course I'm in it too, respect and love are also there in abundance</p> <p>[EP] Sure</p>
	<p>Roy Hart's genius</p>
<p>NH & EP</p>	<p><i>Lecture 2: Singing After Roy Hart: Parallel Universes & Hell Canto - A survey of extended vocal techniques which might owe little or nothing to the Roy Hart tradition.</i></p> <p>[EP] Fine.</p> <p>Roy at one point (around 1973) stirred his followers because of the publication of an article on Arthur Janov's "Primal Scream" - maybe it was the first time he came across Janov's work, or maybe the article's content triggered his wish to comment and distinguish himself from Janov's approach while underlining the emerging importance of the voice at the time. I remember the article spoke of "the release of pent-up emotions" in Janov's proposals. I might seek out the article and comments. I remember Roy asked for responses on what he termed "acausal synchronicity", this being a now-popular Jungian expression which psychology historians like Sonu Shamdasani would probably strongly put in question. Regarding the titles you propose, the notion of "synchronicity" is of course of the essence and very interesting to reflect upon (what you put in terms of : "might owe little or nothing"...) </p> <p>(follow-up June 17)</p> <p>there's a notion in science, that if scientist x hadn't made the discovery when she or he did then scientist y would have done so shortly after, in other words that the time was right, the evidence was there, it was just a matter of making the right connections, proposing the theory which best fit the then-known facts; this notion goes rather counter to the notion of genius, and as in so many things human the truth might lie between the two</p> <p>[EP] Agree. Roy Hart had genius, no question, which obviously involves the right mind (mostly culturally inherited) at the right place at the right time...</p> <p>artistic 'development' isn't quite like that but also is in part like that, the collapse of tonality in Western classical music looks like an inevitable process whose time had come, similarly for the collapse in naturalism (and further) in figurative art</p> <p>huge questions - but art is not science and there are mainstreams and there are streams which wander far away from the mainstreams and perhaps dry up (for a while) when their protagonists do</p> <p>and those of us chipping away at the boundaries of voice would perhaps hope that our work somehow enters into the mainstream of contemporary culture, and at least that the research carries on after us, a notion which seems core to the ideal (aside from the realities of career and suchlike) of the continued existence of the Roy Hart Theatre (for example) 35 years after the death of its founder</p> <p>[EP] Interestingly I would comment with a distant echo of one of my favorite definitions of the voice, by Italian philosopher Giorgio Agamben, who said: "Listening to the voice in speech, that is what thinking is all about". I feel like saying: "an artist is a voice" - and therefore to achieve being a voice, having and giving a voice, is an artistic enterprise. What has always fascinated me with Roy Hart's position and teaching is that he took it literally ! He literally (<i>after</i> Wolfsohn) worked with the physiological voice in</p>

	order to 'think it', to think with it, in his case "to conquer" it (her?) or to conquer his body through her (it?).
	Lucie Bailly / The Protestant Voice
NH & EP	<p>I am hoping to meet with Lucie Bailly who has written the doctoral thesis I have mentioned recently on the Ventricular Bands (False Vocal Chords), which I think are fundamental to "Hell Canto" and to the broken sounds explored in the Roy Hart tradition. I present myself to her as following :</p> <p>" Je suis homme de théâtre, et l'une de mes spécialités est le travail vocal - disons la performance vocale. J'ai été formé dans les années 60 et 70 par Roy Hart (1924 - 1975), dont vous avez peut-être entendu parler, notamment pour son travail sur les "régistres étendus" de la voix.</p> <p>Je dirige cet été un stage-symposium intitulé "Singing <i>after</i> Roy Hart" (Chanter (<i>d'</i>)après Roy Hart), et l'un des thèmes principaux que j'aimerais aborder est celui du rôle des bandes ventriculaires dans les voix "d'exception". Je pense que leur rôle est essentiel, physiologiquement, mais aussi culturellement dans les attitudes envers l'évolution du rôle de la voix dans le <i>chant</i> au sens le plus large du terme. Aujourd'hui les sons que nous avons appelé à l'époque et de façon générique "sons cassés" - sont devenus monnaie courante dans le rock notamment, et dans l'engouement pour certaines musiques traditionnelles (Sardes, Tibet, Mongolie, etc.)"</p> <p>I would put it perhaps that 'broken sounds' were always more or less present in the folk traditions of the world but that perhaps as part of monotheization (which includes Westernization) those sounds were banished and forgotten, only to reemerge with the decline of monotheism as a cultural dictatorship, or, more or less synonymously, only to reemerge with the decline of the power of classical culture where 'classical' contains 'purity' and 'beauty' within its definition (and not only the monotheists are to blame, also, perhaps, the Ancient Greeks)</p> <p>[EP] I was particularly struck by Steven Connor's <i>Dumbstruck</i>, and his chapters on the end of Paganism and the silencing of the Sybill of Cumae with the advent of Christianity. He has written quite a few essays on the fascination in contemporary voice music with the legends of the Sybill's polysemic (and I would add: multiphonic) voice. Incidentally, Connor's lecture at the CPR / Pantheatre Giving Voice Festival (Aberystwyth), is on http://www.bbk.ac.uk/english/skc/phonophobia/ highly recommended reading for all.</p> <p>BTW: it's Japan year in Turkey so I've been able to see quite a few Japanese performances recently; and of course broken sounds are everywhere in Japanese traditional theatre (was Roy aware of them?), in other words broken sounds haven't just been living happily on in various folk traditions but also some non-Western, non-monotheist classical traditions - Japan and Bali for example</p> <p>but perhaps I'm too harsh on monotheism, there's still, amongst others, flamenco and qawwali, both styles which happily include broken voice sounds but have been developing in monotheistic worlds, perhaps the gypsies of Andalusia were sufficiently outside the surrounding culture to be left alone to do their own thing, and perhaps Sufi traditional singing from the Indian subcontinent was sufficiently far from the currents of purification emanating from Arabia to carry on with a seemingly pagan spirit of spiritual devotion where the body-soul is not repressed, just sublimated</p> <p>[EP] Linda Wise has just finished directing a joint workshop here in Malérargues, with</p>

Catherine Fitzmaurice, whose work involves specific forms of body trembling. Catherine expressed curiosity about the local traditions of Camisards (Huguenot Protestants) who took refuge in London in the early 1700s and strongly influenced the Quakers and the Shakers (talk of tremblers!) I presented the paper I wrote introducing the 2004 Myth and Theatre Festival, on the uncanny parallels between the Camisards (The French Prophets in London), and the RHT (The English Prophets from London !)

See <http://www.pantheatre.com/pdf/6-reading-list-the-french-prophets.pdf>

The Piano : master and monument

LW [Linda Wise to Nick Hobbs](#)

In all your comments Nick the one that I would like to hear you comment more on is "**I think all pianos should be banned**"! This is a big issue in Roy Hart teaching and there have been several of Carol's teaching students who have not wanted to work with the piano and in fact one of her suggestions is that students give lessons as much as possible with the piano - I think it really merits discussion - Natacha Crawford (Linda's daughter just graduated bachelor in jazz singing at Den Hague, Holland) has also been talking a lot about working away from the piano and Izidor Leitinger (musician, composer, collaborator of Pantheatre) never uses the piano for working the voice - only as another instrument or stimulant in improvisation - maybe we can have a panel around thisapart from the whole issue of the authority of the piano and Liza Mayer's famous attack "**the note is played on the piano but unfortunately chained to the note is the master!**"

NH *I think all pianos should be burned (not banned)*

roughly, and somewhat rantingly:

- the piano is the dominant instrument of Western Classical 12 tone equal temperament (12-et) (even though piano tuning deviates from exact equal temperament because on a piano F# has to be the same note as Gb etc, and really they're not the same)

- I have only a passing interest in 12-et, it's extremely limiting, conservative, doesn't encourage slides, doesn't encourage at all 1/4 tones, doesn't encourage flattening and sharpening pitch, and is fundamentally in opposition to non-Western music everywhere (nothing hurts my imaginative ear more to hear Turkish musicians who have at least a 24-et sound tradition, being paid to play (not so well often) western classical repertoire because the Turkish state considers (along with most of the rest of the world), Western Classical music to be the highest of high cultures (as long as it's pre-20th century that is)

- and the piano is fundamentally mono-timbral, you can hit the thing quieter or softer but the basic timbre remains the same, it doesn't allow for compositional timbre at all really (one can argue about this, depending on the piano's context with other instruments, but I hold my point)

- ergo gluing the voice to the piano is exactly a kind of chaining, eventually the ear stops imagining other notes (and we live in a Western Classical sound-world - pop music is almost completely 12-et), and the

voice only feels safe on those same notes; fine perhaps if you want to sing Western classical music in the Western classical manner (but even there it's arguable, a singer is not a piano, a singer doesn't have to sing F# and Gb the same, and 12-et was invented at the end of the 16th century, before then notes floated more freely, even in Western music (and especially of course in folk music))

- and that's before we get to folk music; (and here I mean western folk music, if we go outside 'the west' then the dominance of the 12 tone scale pretty much vanishes); when James Child collected folksongs at the end of the 19th century (just before the advent of recording) he sanitized the words by removing vulgarities and he sanitized the music by rendering it into 12-et, and that still influences how we hear European folksong today - especially British folksong

- and also the piano is a big crutch for a singer, a singer should (I think) be just at home a capella, I would say more at home, that's when freeing the natural voice starts to make musical sense I'd say, not this obsession with exact 12-et pitch

EP

Two additions :

1. I use the piano as the most convenient, neutral, basic structuring instrument – for basic tonal geography and suggestion. Sure, musically we are all aware of its cultural bias and shortcomings. But also of its glorious possibilities. (In one of my extra lives I will be a pianist – more the Cuban virtuoso than Russian – ah, Ruben Gonzales!)
2. The piano is a cultural monument. This is very important, particularly within the Wolfsohn / Roy Hart singing lesson model. I have written (and must find where...²⁵) that the “singing lesson” in this model is more of a transference set-up than even the Freudian couch model. Some words on this.
 - The Freudian psychoanalytical set-up involves : a couch (usually with an oriental rug over it) an armchair where the analyst sits with a notebook, unseen, behind the analysand as we all know. Generally the room has a library and valuable cultural objects. Freud had an amazing collection of statuettes, some of them authentic Greek ones! He also smoked a pipe. (Rafael Lopez-Pedraza told me he sometimes lit a Cuban cigar!) The whole décor is “transferable” in that it gives the analyst massive cultural authority: it is her/his den, the intimate cultural temple. The model - wonderfully described by the late Dr. Alfred Ziegler in his unfinished novel on decadent Vienna (he is the author of the famous book titled “Morbismus” – well worth checking out), the model is TURKISH (couch, semi-narcotic atmosphere, rugs and cushions, etc.) The point is authority transference.

²⁵ In the PANTHEATRE website, in my biographical Background Notes, I write: “As well as performing and directing, he started teaching voice within the "Roy Hart" model. The one-to-one "singing lesson" model, especially as practiced by Roy Hart and his followers, can be very close to the psychoanalytic 'transference' model. Ill at ease with some of the implications of this model, especially the potentially ambivalent use of therapy, Enrique stopped teaching for some years, and started the long dialogue with psychotherapists that led to his meeting James Hillman, Rafael Lopez-Pedraza...” <http://www.pantheatre.com/1-enrique-pardo.html>

- Entering a room where there is a piano is even more authority-laden. Add a teacher who sits at the monument (and presumably knows how to play it – transference!) and you have the whole of what Nick criticizes about the piano, but structured as authority. This is the point.
- The singing lesson in all its forms is probably the most “transferable” of set-ups, with the obvious example of the posh opera master class (ah, Maria Callas!) The transfer scheme is : teacher + piano = knowledge / pupil + voice = exposure. Probably in my first address of the Symposium I will speak of the relationship between voice and anima, mainly of *voice as anima*. With the piano as monumental reference, the listening of the teacher – how he ‘lends an ear’ - can acquire huge transferable authority. And more so if the teacher follows a Freudian silent listening mode. This needs great care and training in the content and use of authority, especially within the expressive expectations of the Wolfsohn / Roy Hart model where one hears phrases like “baring one’s soul”, or the proverbial in-loveness of one’s first singing lesson, like a baptismal rite... This is one of the main locations of what I call “voice as anima”. So important !

Provocative or Prophetic ?

NH Nick Hobbs - July 11

EP

I've only commented further on one of your new comments

here it is lifted out

- Conclusion : if you want to present Roy Hart's singing in its historial and esthetical context, this would seem great to me. And what did that tradition of musical theatre propose in terms of sounds and voices *after* Roy Hart? Then other inputs and traditions. The aim being to hear and think the restrictions (taboos, prejudices, dangers) and new openings that each proposal brings. And to ask: what do voice teachers do with it all ?

the conclusion is at the crux of my problem

did music theatre take any notice of roy hart at all? surely roy's work with maxwell-davis and henze had resonance beyond those pieces, but to work out how much would require research which i cant undertake [EP] Nor is it the point of this Symposium, which is about pedagogy. I once discussed with Rafael Lopez-Pedraza criticism; I remember two things he said. One : "most criticism is hysterical". Second : "Sometimes you have to protect your research and be incestuous". He added that, sure, there are times to go out, like coyote (or Dionysus?) and make enemies who will tear you to pieces. This Symposium I imagine as more of the first than the second, something like incestuously critical, and concentrate on the amazing legacy Roy Hart left, on his example, idealism, methodologies and bring them up to our time's perspectives - but also the reverse: to "quicken" our ideas and procedures with his drive, radicality, thoroughness,

and psychological discrimination. I was thinking of this today in the library (its practically ready!!) looking for a book by Italian scholar and philosopher Giulia Sissa. She writes a very strong attack on maieutics - mainly on Socratic irony: how his method diminished his pupils to intellectual re-birthing, creating vulnerability and insecurity. Therapy, she says, has its roots in care and cultivation, not in power games.

[NH] the general question is discussed in lecture 2, but the specific one... that's hard, and very unclear

even the question of context is fraught, especially as i dont want to tell people some superficial stuff which they already know (wolfsohn, janov, grotowski etc); the question might be rephrased - what was roy's relationship to the (musical) culture around him? and what was the (musical) culture around him's relationship to Roy?

[EP] I think Roy's excursions into "the outside world" (an expression that was amazingly current with him and his group - and which revealed the sectarian nature of the society around him - sometimes referred to as "the hermetic circle"), Roy's excursions were just that : excursions which he protected beyond belief. The move was actually paranoid, and I say this with amusement and affection in hindsight (I was a twenty-something acolyte at the time!) From the "outside", these excursions were seen as quirky and delusional - and unbelievably arrogant. I also think Roy had very little idea of what went on in the art and musical world around him, in spite of these 'super' contacts for the time: Stockhausen, Maxwell-Davies, Grotowsky, etc. which were the fruit of organized "excursions". He was both offering and incestuously protecting his ideas and achievements - with the kind of prophetic conviction which was also a mark of the times. I use all these terms because I think they can apply strongly to his legacy, especially in terms of teaching and in terms of "singing *after* Roy Hart". At the boundaries of this vision of singing, all these words are lurking: incest, sectarian, hermetic, paranoid, delusional, arrogant, prophesy, etc. This is what I think is important for the Symposium. Art is something we can discuss in another context.

[NH] there seem to be quite many taboos (of different weights) in roy's work, many of which still seem to be living on today at the RHT, and this is hot potato territory, the 2nd lecture will try to discuss the question sideways on, to discuss it head on in the first lecture - especially for someone who wasn't there - seems like asking for one kind of trouble or another

at the moment I know that I want to:

- compare roy's version of 8 songs with Julius Eastman's (even to the extent of playing the whole suite twice, but probably less than that)
- show some of Julie Wilson-Bokowiec's dvd
- play some of my own recorded work

- play some of the work by vocalists who are directly influenced by RH - there was a german EVT singer who's record i have but i cant remember his name so i cant find it...

- talking about taboos (i'll probably use a less loaded word) can come here

- voice teachers - i'm not one (except partly my own), I occasionally lead a free voice choir, and i've been doing some voice teaching for dancers (and also yoga teachers) and I'm invited back, and in my time i worked to some degree with at least 10 RHT teachers; I have my own comments on what I perceive as limitations in RHT teaching which might not be terribly well-received... (such as I think all pianos should be burned, I'm being tongue-in-cheek of course); which means there's a difference between how I'd comment on "[what do voice teachers do with it all ?](#)" and "[what do RHT voice teachers do with it all ?](#)"

yours

nick

[EP] You, like in a sense each one of us, thirty-more years *after* Roy Hart, have a particular position in this Symposium. Most Pantheatre artists and collaborators know you well. I doubt any of the official Roy Hart Voice Teacher trainees does. Mind you, very few know me or have worked with me. My collaboration with Carol is our first one - and that in itself is quite a feat! I do not see it as polemical but I would say as complementary - both in what we can input, and for me, in what I am getting out of this enterprise, which is a kind of conclusion - it certainly concludes the "Myths of the Voice" cycle. I think both Carol and I "care and cultivate" , although in different ways and territories - or at least I think so, since we know little of each other's work. As far as you are concerned I tend to think that you cannot 'perform', taken in a broad sense, without what you consider a strong dose of provocation. Its part of your manner and motivation. I have these exchanges to thank your sense of provocation for. True, sometimes I had to delay my response, for days often, not to be provoked spuriously. And to enter a more ponderous mode of concluding... I have been provocative sometimes in these matters of intellectual inheritance. Today I call on provocation in the first moves of pedagogy, but with a strong and experienced sense of deontology: to provoke, *pro-voce* - to bring out the voice. Then comes the second part which is dealing with the voice you have provoked. The voice you provoke is bound to contain an echo of your own shadow, of your own provocative devil, and it can turn against you. Hmmm, I sound prophetic !