

**'The Voice Embodied:
A Practice-based Investigation through the Praxes
of Noah Pikes, Enrique Pardo, and Linda Wise'**

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Abstract

What is the voice embodied? How is it possible to understand the voice as a gesture: a movement perceived as body? What are the creative processes of expressing voice? An interdisciplinary study into the artistic training and performance of voice, the aim of this thesis is to explore these research questions by examining three contemporary voice practitioners in conjunction with my practice. The practitioners, Noah Pikes, Enrique Pardo, and Linda Wise, are original members from the Roy Hart Theatre (1969-1990). Founded in the 1960s on the pioneering work of the German musician and voice teacher Alfred Wolfsohn (1896-1962), Roy Hart and the Roy Hart Theatre extended Wolfsohn's distinctive interdisciplinary approach to voice training within theatre practice. This investigation brings together the practices of Pikes, Pardo, and Wise for the first time to explore a lineage of Wolfsohn and Hart's work. Examining the practitioners' interdisciplinary methodological approaches to voice training and performance, the research reveals how these original members of the Roy Hart Theatre are challenging conventional methodologies to the way in which the voice of the actor-singer-dancer is trained through practice.

My interaction with these international practitioners and their practices produced primary documentary evidence in the form of video footage and interviews. This primary research material presented within the thesis, was filmed in the artists' studios in London, Zurich and Paris over a five-year period, and provides rare experiential insights into these contemporary interdisciplinary approaches to training voice and performance in multicultural professional workshop settings. In addition, the thesis contains DVD recordings of the documentary: 'The Whole Voice' (2002) detailing Pikes' praxis, and my contemporary solo theatre performance: 'The Badlands' (2004). Demonstrating elements of the practices central to my investigation, the performance of the 'The Badlands' should be viewed as one example in practice, of how the ideas explored in the thesis might be realized.

Whilst the study of artistically training and performing voice is a practical endeavour, pedagogically the practice poses a number of complex theoretical questions concerning the nature of how the integral brain/body is experienced. My research endeavours to bring theory and practice together. It reveals variations in the practitioners' praxes, including a shift from Wolfsohn, who drew directly from the psychological theories espoused by C.G Jung, to Post-Jungian perspectives. The study explores the significance of this development, placing a particular emphasis upon how agency and the imagination are conceived in practice. Exploring beyond the fundamental Jungian and post-Jungian psychological theoretical frameworks underpinning the practices central to this study, I propose through my practice to examine the significance of extending Wolfsohn's original ideas about the voice embodied from an existential phenomenological line of thought and the parallels this philosophy shares with more recent research stemming from neuroscience.

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Preface: a guide to interacting with the thesis

This preface acts as a guide to interacting with the PhD thesis: *'The Voice Embodied: A Practiced-Based Investigation Through The Praxes of Noah Pikes, Enrique Pardo, and Linda Wise'*. An interdisciplinary study into the artistic training and performance of voice based on the contemporary praxes of Pikes, Pardo, and Wise, the research exists to contextualise, document and evaluate knowledge contributed from the investigation. Praxis is a Greek term that refers to 'the idea of the unity of theory and practice' (Bullock & Trombley, 2000:680). Continually exploring the inter-relationship between practice and theory, the research seeks to demonstrate how theory is being interpreted through practice. Citing British educational researcher Stephen Ball (1991), Ely, Vinz, Downing and Anzul, distinguish between the approach to theory that stresses 'explanation and prediction' versus the one that 'highlights understanding and insight' (Ely et al, 1997:227-8). In defining theory, these qualitative researchers suggest one definition that is 'particularly compatible with the qualitative view as being: an analytical and interpretive framework, one that helps the researcher make sense of what is going on in the social setting being studied.'(Ibid) Relevant to this investigation, this qualitative study explores first, Pikes, Pardo, and Wise's seminal interdisciplinary methodological approaches to training voice and performance in practice. Secondly, the investigation examines how these methodologies applied and demonstrated through performance, develop my hybridised praxis. For this reason, the research is presented in an intermodal format. Comprised of written critical research and filmed documentation, these two elements are brought together within the thesis. The following paragraphs describe how to explore this interdisciplinary investigation, at once illuminating the significance of documenting and disseminating the research in this way.

First, the research documents the contemporary practices of Pikes, Pardo, and Wise and their interdisciplinary methodological approaches to training voice and performance. Consolidated within a comprehensive comparative study, this research brings these praxes together for the first time. Identifying distinctive elements unique to each of the practitioners' methodologies, each chapter within the comparative study examines important features central to the practitioners' theoretical frameworks and demonstrates how they are interpreting theory within practice. Filmed in the artists' studios in Zurich, Paris, and London during intensive long-term professional workshops, these practical demonstrations are presented on DVD1 and accompany the theoretical investigation.

This primary documentary evidence to which the reader is referred on DVD1 in chapters Three, Four, Five and Seven, is located in the Appendix. Providing the reader with direct access to rare experiential insights into these practices and their creative interdisciplinary methodological approaches to training voice and performance, this primary documentary evidence at once facilitates opportunities for the reader to engage fluidly with the inter-relationship between practice and theory, whilst providing a technical solution to the theoretical problem of how to communicate the ephemeral complexities of the voice in practice. Thus the interaction between the visual and written documentation should be integral to the readers' experience of this interdisciplinary research. Never before documented or disseminated into the public domain in this form, the visual documentary evidence describes and demonstrates the practical outputs of the research more effectively than the written text alone.

Secondly, the interdisciplinary research endeavours to demonstrate particular 'extended' vocal training and performance techniques derived from the praxes of Pikes, Pardo, and Wise, synthesised within a solo contemporary theatre performance. Creating an unprecedented confluence, this brings the praxes into direct dialogue through my practice. Extending the critical investigation through practice, whilst demonstrating particular 'extended' vocal training and performance techniques in performance, this performance research explores the questions that arise through the comparative study documenting the praxes of Pikes, Pardo, and Wise. Accompanied by video demonstrations on DVD1, the investigation examining this aesthetic expression embodied in performance explores how this further interaction between practice and theory informs the development of my hybridised praxis.

In addition, directly following this preface the reader is referred to two full-length documentaries presented on DVD2. These additional video recordings supplement the research and provide the reader with the option of exploring these primary research outputs in their complete full-length form. These research outputs include the documentary: 'The Whole Voice' (2002) detailing Pikes' praxis.¹, and the full-length recording of my contemporary solo theatre performance: 'The Badlands' (2004). Demonstrating elements of the practices central to my investigation, the performance of the 'The Badlands' should be viewed not as a medium for demonstrating my practice *per se*, but rather, as one example in practice, of how the ideas explored in this thesis might be realized.

¹ Filmed in Zurich, Switzerland (2002)

CHAPTER ONE

'The symbols of the self arise in the depths of the body.' (Jung, 1959:173)

1.1 Introduction

Very little interdisciplinary research currently exists within Western performing arts to critically examine the inter-relationship between practice and theory in the artistic training and performing of voice. Important concerns regarding consciousness, emotion, imagination, and the sensate body have yet to be investigated in any comprehensive manner.² In comparison, critical interdisciplinary research in the discipline of dance, an art form similar to voice practice in that the body is the expressive medium, is much more evolved.³ The aim of this study is to address voice practice and performance, making reference to Western philosophy, depth psychology, and more recent research stemming from neuroscience to develop 'grounded theory'. *Grounded theory* in this context takes: '...the stance of the practitioner-researcher's intention for generating substantive grounded theories that come out of the ground of the respective practices and are used for enacting those practices.' (Piantanida et al, 2002:1) Based in the contemporary praxes of Noah Pikes, Enrique Pardo, and Linda Wise, the research investigates *grounded theory* first by examining, through a comparative study, how these practitioners are developing the pioneering work of the German-born musician and voice teacher Alfred Wolfsohn (1896-1962).

²In his examination of the voice and the history of ventriloquism, Professor Steven Connors cites Holzman and Roussey's seminal paper 'Voice As Percept' which claims: 'The larynx contains the highest ratio of nerve to muscle fibres of any organ in the body and is therefore exquisitely responsive to intra-organismic changes.' (Connor, 2000:8)

³ The existing written discourse from well established contemporary dance researchers such as Sondra Horton-Fraleigh, Joan Chodorow and Vammalan Kirjapaino Oy have evolved critical interdisciplinary research in the field of dance to an extremely sophisticated level. In their study of embodied dance practice, their interdisciplinary theoretical frameworks bring together the existential phenomenological philosophies of Merleau-Ponty and Heidegger, depth psychology, and neuroscience. As there is so little critical interdisciplinary research in existing written discourse examining the artistic practice of voice, in an effort to understand the voice as embodied knowledge, I often referred to and was influenced by this existing critical research within the area of dance practice.

Drawing on modern philosophy⁴ and Jung's psychology of the unconscious, Wolfsohn began to develop an interdisciplinary methodological approach to voice training. Finding corroboration in Jung's psychology of the unconscious, the investigation explores how Jung's conceptual ideas provided Wolfsohn with practical theory and the parallels they share with modern philosophy. In exploring the inter-relationship of these theoretical frameworks, I place particular focus upon how consciousness, emotion, imagination, and the sensate body are conceptualised. Secondly, the investigation into these aspects inherent to Wolfsohn's original interdisciplinary methodological approach to voice practice provides a foundation from which to examine how through the comparative study these central tenets develop through the contemporary praxes of Pikes, Pardo, and Wise. Thirdly, examining the questions that arise through the comparative study, Wolfsohn's seminal ideas are finally used as a framework from which the research explores how *grounded theory* develops and is extended through my own practice.

Counter to the Cartesian tradition, Wolfsohn's philosophy of voice training gives significance to the body. From the viewpoint of Descartes: 'My essence consists solely in the fact that I am a thinking thing.' (Descartes, 2004:54;para 78) Not involved in any place and time, this detached 'thinking thing' observes the world outside, existing as a disembodied mind.⁵

⁴ Andrew Bowie, a professor of European philosophy re-examines and gives a revised account of German philosophy's path and states:

Modern philosophy begins when the basis upon which the world is interpreted ceases to be a deity whose pattern has already been imprinted into existence and becomes instead our reflection upon our own thinking about the world. The ground for this is prepared in the 17th century by Descartes' making 'I think' the point of certainty from which philosophy can begin. Towards the end of the 18th century, Kant makes it the task of philosophy to describe the structure of our consciousness without having recourse to a divinity whose order is already inherent in the world. (Bowie, 1990: Introduction)

⁵ Stemming back to the ancient Greeks, this Cartesian perspective has a long history in our Western culture. With the arrival of Western rationalism, the perception of voice becomes limited to an expression of the mind and less of the body and Dodds claims:

When Plato took over the magico-religious view of the psyche, he at first took over with it the puritan dualism, which attributed all the sins and sufferings of the psyche to the pollution arising from contact with the mortal body. (Dodds, 1951: 212)

This is demonstrated on a number of occasions in Plato's *Republic*. In book 10 Socrates states: 'we can only see by means of rational calculation.' (Plato, 2004:316,para 611b) Giving precedence to the word, what is virtuous is the idea. Suggesting that we must transcend what Plato perceives as the weaknesses of the mortal body, he concludes: 'If anyone tries to learn anything about perceptible things, whether by gaping upward or squinting downward, I would say that they never really learn-since there is no knowledge to be had from such things [...] entrust the mind to the detailed supervision of the body.' (Ibid: 224/87) In the 17th century Descartes' philosophy just reinforces this, positing thought as the only absolute, indubitable source of human experience.

Wolfsohn, on the other hand, describes how the voice is discovered by delving deeply into the body until 'IT' sings. In *Orpheus or the Way to a Mask*, the first of three unpublished seminal manuscripts written over a twenty-year period, he writes:

In this research work on the human voice the singing individual can penetrate ever deeper into his body and thus reach the new and unfamiliar sound of his voice to which the singer listens as if hearing the voice of a stranger. When the singer experiences that the 'IT' sings in him – then and only then is the state of childhood in the grown-up re-dressed. (Wolfsohn, 1996:49)

Wolfsohn applies the terms 'singing' and 'singer' in the broadest sense. From his perspective, 'singing' becomes a way of talking about the existential nature of human experience:-

... no matter where the voice comes from, be it a book, a picture, a song. It is the mystery behind the voice which is important and always the same and from which perhaps great wisdom can be divined, a wisdom *not conceived in the head* but coming from a deeper centre within. (Ibid: 23, *my emphasis*)

Wolfsohn's statement contains a number of important signposts. First, he gives primacy to feeling over thought. Postulating the voice as a primordial encounter, he asserts: 'when I speak of singing I do not see it as an artistic exercise but as a possibility and a means to know oneself and to transform this knowledge into conscious life.' (Ibid: 96) Secondly, radically challenging modern viewpoints that give precedence to the mind as the exclusive locus of consciousness, Wolfsohn suggests that consciousness is first discovered through the body:

Any creative activity, and singing is one of them, has only one meaning, only one aim: to create expression. In my attempt to discover the secret of singing, nothing has compensated me more for all my searching and worrying than the discovery that what I had one-sidedly understood as expression in its symbolic and spiritual sense, had to be taken in its literal meaning. I found that the sound of the human voice gained its fullest expression exactly at the point where the singing person-having found the right balance of concentration and tension—could express it bodily. (Ibid: 42)

Claiming that the voice at its most primary level emerges as an embodied gesture, Wolfsohn thus suggests that the voice is encountered through the body, concluding 'one has the task to use his own body.' His ideas raise complex questions:

- How is it possible to understand the voice non-dualistically: as an embodied knowledge?⁶
- What implications does this have for the ways in which voice is trained?

Roy Hart and the Roy Hart Theatre first gave aesthetic expression to Wolfsohn's interdisciplinary approach to voice training within theatre practice. A gifted actor, Roy Hart (1925-1975) met Wolfsohn in London in 1945 and in 1948 abandoned his classical training at RADA in order to devote himself to Wolfsohn's research. Claiming there was a fundamental 'serious philosophical flaw in the approach to Theatre', Hart felt that as an actor, his voice and the parts he played were not embodied but only a 'fantasy of the mind' and asserted:

I had known for some time that my voice was not rooted, not literally embodied; that the varied roles I was considered to perform so well were actually only figments of my imagination with no connection with my body. (Hart R., 1967:3)

Hart felt the voice was a way to understand the mysterious interface: 'The voice was a key to the insights I sought after, insights into an integrated mind/body relationship in the individual.' (Ibid: 4) Following Wolfsohn, Hart also spoke of the voice in relation to the body:

I have found that the full development of the voice, *the connecting of all its tones of expression to embodied feeling*...forms a vital bridge between head and body, the conscious and unconscious. (Hart R., 1972:2, *my emphasis*)

Hart defined this 'connecting of all its tones of expression to embodied feeling' as 'the capacity to hold the voice in identification with the body'. Echoing Wolfsohn's original theory that the voice is an expression that begins as an embodied gesture, Hart suggested that such an understanding of voice 'makes biological reality of the concept I am' (Hart R., 1967:4).

⁶Dualistic terminology suggesting a relationship between voice and self, between the voice and body, is actually tautological. The voice is of the body: it is embodied. Professor David Levin's book, *The Body's Recollection of Being* takes up the existentialists' investigation into Being and extends it to a phenomenology of the body and he writes:

Overcoming metaphysics means overcoming the metaphysical understanding of the being of the human body [...] We must retrieve the ontological body...Ontological thinking is radically different, it engages us in the opening wholeness of our being. Our thinking will not find its way back to a more primordial presencing of Being without first 'losing itself' as a metaphysical 'thinking' and going very deeply into the body of experience (Wahrnehmung). (Levin, 1985:56)

After Wolfsohn's death in 1962, Hart eventually took over his practice and by 1963 was beginning to extend Wolfsohn's vocal training techniques steering the work towards theatre practice. Throughout the 1960s, Hart continued working with what formerly had been Wolfsohn's London-based group of students, and in 1969 the Roy Hart Theatre (1969-1990) emerged and gave its first UK public performances. Over the next several years, Hart and the Roy Hart Theatre attracted international attention. However, critics in France, Switzerland, and Spain were much more receptive than those in England. This eventually led the company to relocate to the south of France beginning in 1974. On the 18th of May 1975, *en route* to a performance in Barcelona, Hart, his wife Dorothy, and Vivienne Young, all central figures within the theatre company, were killed in a car accident. The surviving members of the company went on to establish the Roy Hart International Voice Centre at *Chateau de Malerargues* in Thoiras, France where voice training and interdisciplinary performance research continues.

Against this background, my study explores the legacy of Wolfsohn and Hart's seminal research into training voice and performance by examining the contemporary praxes of Noah Pikes, Enrique Pardo, and Linda Wise¹. Whilst most of the existing studies of the roots of these practices have taken a psychoanalytic viewpoint, there has been little study of the relationship between their practices and theories from the perspective of performance. Emerging from a collective experience in the Roy Hart Theatre, these three practitioners are leading exponents for this study.

¹ Exploring what Pikes terms as the 'whole voice', the investigation examines how he continues to draw upon theories particular to fundamental Jungian psychology, and applies concepts derivative of Jung's psychology of the unconscious in practice.

Co-founder of Pantheatre based in Paris, the investigation into Pardo's practice reveals a shift. Unlike Pikes, Pardo firmly re-grounds his practice with the 'Archetypal Psychology' of James Hillman. A 'Post-Jungian', Hillman radically reworks some of Jung's fundamental theories related to the psyche and claims: 'Postmodernism has deconstructed continuity, self, intention, identity, centrality, gender, and individuality. The integrity of memory for establishing biographical continuity has been challenged.' (Hillman, Foreword: 1995) Examining the significance of this development and the impact it has to Pardo's interdisciplinary approach to practice, the research explores how through his praxis there is a move away from a psychology of self defined by universal principals towards what Hillman refers to as a 'psychology of imagination'. Where de-centred, the voice is viewed as only one element, an equal presence within the culture of elements in the signifying field of what Pardo defines as the theatrical 'sensate visual image'.

Wise, the niece of Dorothy Hart and co-director of Pantheatre with Pardo, places a particular focus upon the relationship between voice and emotion. Examining Wise's approach to voice training and performance, the investigation explores techniques stemming from neuro-scientifically based research and, how her body-based approach to working with voice and emotion is challenging modern viewpoints.

First, founded on the pioneering research of Wolfsohn and Hart, they offer some of the most experimental and radical approaches to training voice and performance. Secondly, although all three practitioners central to this investigation share a collective background of experience within the Roy Hart Theatre, in evolving their own practices they have developed distinct approaches to their methodologies.

The Roy Hart Theatre is most notably identified with Europe's experimental theatre movement of the late 1960s. The philosophy that underpins this lineage of artistic practice challenges the primacy of the literary text. Against the tradition of what States refers to as 'semiological theatre', experimental theatre refuses to be content to illustrate dramatic texts: 'but more accurately, seeks to somehow be itself and find the subject of its re-presentation in the living substance of its own body.' (States, 1985:108) In this context, the study of voice extends beyond a training delimited to the development of vocal skills. Rather, whilst the practitioners central to this study explore the many dimensions of the voice in training, they seek insights into the 'raw impulse, the nervous system of performance.' The voice is used as a central means for developing the performer.

1.1 A selective history of 'extended voice practice' in the 20th century

The purpose of this section is, first to provide a broader historical context for the practices central to this study. Secondly, exploring a brief overview of developments in 20th century Western voice practice, it recognises Wolfsohn and Hart's contribution towards developing an interdisciplinary inclusive approach to voice training and performance, and introduces fundamental aspects of their ethos and approach to what they termed 'extended voice practice'. It can be said that the artistic study of training and performing voice within mainstream Western performing arts finds its most recent roots primarily defined in two classical traditions namely opera and Shakespearean theatre.⁸ Out of these, the artistic study of voice training and performance became divided into two disciplines: one for the actor and one for the singer.

⁸ In his historical study of the developments in voice training within the Western tradition of theatre, Knight claims: 'at the beginning of the 20th century American actors in classical plays all spoke with English accents...all American actors of any pretensions employed a dialect that was a heavy imitation of the dialect of the West End actors of London. It was taught in all the American dramatic schools and prevalent on the American stage.' (Knight, 1997:171)

Prior to the turn of the 20th century, voice practice had been slow to change within Western performing arts. At the end of the 19th century the French director Andre Antoine claimed that voice training within theatre practice had not changed in sixty years. Actors were trained to develop a 'specialized' voice. In 1890, Antoine known for his work in Paris with the *Theatre Libre* writes in his Essay 'From the Free Theatre':

What is meant at present by the phrase *art of speaking* consists solely in endowing the student with an exaggerated articulation and concocting a voice for him: a peculiar specialized organ quite different from the one he really has...For sixty years, all actors have uniformly spoken through the nose solely because this way of speaking has to be adopted for them to be heard by the audience of our theatres. (Antoine, 1995: xvii)

Clearly, things changed with the advent of technology and microphones. What is more significant here is to recognise how slow this artistic discipline has been to develop and progress.

Another historical example is the wide spread use of William Tilly's speech training method early in the 20th century. Embraced in both the United Kingdom and America, actors were trained to speak 'World Standard English' or as it came to be known in the US, 'Good American English'. Dudley Knight, Associate Professor and Vice Chair of Drama in the School of Arts at the University of California claims:

'World English'...was a creation of speech teachers, and boldly labelled as a class-based accent: the speech of persons variously described as 'educated', 'cultivated' or 'cultured'; the speech of persons who moved in rarified social or intellectual circles and of those who might aspire to do so. (Knight, 1997:160)

With social change following World War II, the use of Tilly's technique all but disappeared and a shift towards a naturalistic aesthetic began to happen. However, Cicely Berry, author and leading voice practitioner in the UK, recollecting her work with the Royal Shakespeare Company nearly thirty years later, suggests things were still not so dissimilar stating:

When I began work with the Company, it was geared to 'voice production': this meant training the voice to be clear and interesting and the speech to be articulated 'correctly' – i.e. acceptable to the upper class standards. (Berry, 1997:25)

The 1960s and 70s mark a watershed in that it was during this time that a strong reaction occurred among voice teachers and actors, against the rigidity of speech training.

These trainers and actors took the opposite extreme viewpoint, asserting that all speech training for actors has a negative effect. There are two main thrusts to the argument. The first is that all-prescriptive patterning of articulation inevitably leads to stiff and homogeneous speech production.⁹ The second is that training an actor's own speech into different patterns robs the actor of linguistic heritage, and racial and ethnic identity. Today, voice practice has become 'de-traditionalized'.¹⁰ The 'de-traditionalization' of voice training suggests that consideration of the voice is displaced from established aesthetics and comes to rest with the individual. In practice, the traditional boundaries between high art and the pop culture of the 'everyday' have become more fluid. Performers currently training prepare to cater to multi-disciplinary work in film, television, radio, or theatre forms whether musicals, classical, text-based, or theatre whose reference is visual and physical.

Meanwhile, the notion of the 'specialized' voice can also be applied in relation to the way in which the classical singing voice has been traditionally trained.

In the 17th and 18th centuries singers were most concerned with a beautiful vocal line. Their voice teachers, demanded four things of their pupils, beauty of tone, agility, true musicianship and the study of the text, in that order. (Rose, 1962:8)

Generally focused upon the attainment of what might be considered the 'beautiful voice' Jacqueline Martin states: 'such a practice regards the voice as a precise musical instrument of clarity and projection through which one conveys the word.' (Martin, 1991:32) These classical Western voice-training methods focus upon and have much to do with perfection.¹¹ The student learns to sing scales well or speak words eloquently.

⁹ Wolfsohn rejected the use of any 'prescribed methods' in voice training. This was the result of his own training experience as a student and as a teacher claiming:

Pupils came to me who knew just about everything there was to know about the anatomy of the larynx, who were well informed about the mechanics of speaking and singing techniques, who could show off with clever phonetic tricks.
(Wolfsohn, 1996:18)

Suggesting that new methods needed to be found, Wolfsohn concluded the one thing they couldn't do was 'sing'.

¹⁰ In the ever-growing debate that we are living in a 'post-traditional' world, Professor Paul Heelas suggests 'de-traditionalization' involves a shift of authority from 'without' to 'within'. It entails the decline of the belief in pre-given or natural order of things. Individual subjects are themselves called upon to exercise authority in the face of disorder and contingency, which is thereby generated. (Heelas, Lash & Morris, 1996:2)

¹¹ Newham suggests the result of such training is that the performer: 'has become less connected with the primal and fundamental role of the voice as the expression of emotion and experience.' (Newham, 1993:45)

Little significance is given to the voice as a creative medium. Instead, from these classical perspectives, the voice remains always at the service of the playwright or composer, re-representing their texts.

Challenging divisions traditionally held between disciplines in the voice training of actors and singers, early in the 20th century, Wolfsohn began to develop an inclusive approach to training-what he referred to as the 'unchained voice'. Motivated by his desire to break down what he viewed as the socially constructed ideas that limited and defined the voice, Wolfsohn describes the adult voice as 'often constricted and limited by society, attitude or emotional constraint shaped by upbringing' and posits:

The grownup has forgotten how to open his mouth in a natural way...after losing this primitiveness; the voice is exposed to all sorts of deformation. Behind this vocal condition lies the loss which the grown up suffers by not being able to preserve his state of naturalness. (Wolfsohn, 1996:40)

In the 1950's Wolfsohn was exploring his ideas in relation to voice practice with his London-based group of students. Sheila Braggins, one of Wolfsohn's long-term students recalls her experience:

We were exploring the possibility of breaking down barriers associated with gender, limitation of vocal range and dynamics of expression...Prior to the fifties range of voice was rarely discussed...The 1950's mark a milestone in the history of the human voice when new territory in the realm of sound was discovered. It seems for centuries prior to Wolfsohn's research to use ugly sounds to express an ugly emotion was unthinkable. (Braggins, 2003:12)

Instead of endeavouring to develop the ideal 'specialized voice' Wolfsohn's inclusive approach to voice training sought to reveal the human voice 'capable of expressing the human condition' claiming 'all I am doing is going back to nature'.

Exploring the capacity of the human voice beyond delimiting it to either the singing or speaking voice, Wolfsohn rejected the notion of training the voice defined by classical aesthetics:

One is forced to deny their (*sic*: one's) personality and lose their (*sic*: one's) chance to become a genuine artist, for the classical singer is forced to put on a mask, don a uniform which like that of officers of the guard, designed to impress his audience. (Wolfsohn, 1996: 41)

Investigating the whole realm of human vocal expression Wolfsohn asserted: 'The starting point of my work is the widening of the range of the voice [...] The extension of vocal range is not an ultimate goal in itself, no, but leads to much greater possibilities for the voice. These concern the use of dynamics, colours, and a greater means of expression.' (Wolfsohn, 1996:12)) Perhaps reflecting a Romantic viewpoint, 'expression' for Wolfsohn, I would suggest, means the freedom to express emotion.

Hart, an actor and Wolfsohn's most acclaimed student, suggests that Wolfsohn's approach revealed a far wider dynamic range of timbres and textures than those discovered through classical voice training and asserted Wolfsohn's training meant a 'greater expressivity for both singer and actor.' Wolfsohn's intention was to develop the entire range of the voice, the 'whole voice' (Pikes) and Newham claims:

Wolfsohn was keen to oppose systematically the tradition of specialization...a tradition which nurtured a voice to possess a qualitative beauty of timbre within a given range...teachers had believed it to be unnatural to 'force' a voice to encapsulate more than one of these registers...Wolfsohn was of the opposite opinion, claiming that what is unnatural is the tradition of specialization in the area of human voice and the way in which it is artificially restrained.
(Newham, 1993:89-90)

This kind of 'extended' voice practice must have seemed quite radical at the time when Wolfsohn was developing his approach to training. In the later half of the 20th century, extreme vocal practice can be heard across genres within performing arts, as in the performances of artists like Dimitrios Stratos, Diamanda Galas, and Cathy Berberian, and more recently in the contemporary practices of artists like Bjork, Marilyn Manson and Blixa Bargeld. Wolfsohn's 'extended vocal techniques' were first developed towards performance within the work of Roy Hart and the Roy Hart Theatre. Hart's own practice drew him to collaborate with some of 20th century's most acclaimed composers of contemporary music, namely Sir Peter Maxwell Davies, Stockhausen, and Hans Werner Henze. Perhaps most clearly defined as contemporary opera or 'music theatre', Hart's best-known work, 'Eight Songs for a Mad King' (1969) was composed in collaboration with Davies¹².

¹² 'Eight Songs for a Mad King' debuted at Queen Elizabeth's Hall, London on 22 April 1969. With this solo performance, Hart brought Wolfsohn's original pioneering artistic study of the voice into the spotlight and onto the world stage. (Pikes, 1999:56-7) Hart's creative contribution to the creation of 'Eight Songs for a Mad King' remains a matter of debate.

However, this kind of extreme vocal practice can be discovered prior to the work of Roy Hart and the Roy Hart Theatre in the early 20th century performances of the French avant-garde actor/playwright Antonin Artaud who writes in his essay 'From an Affective Athleticism' (1935):

No one knows how to scream any more particularly actors in a trance no longer know how to cry out, since they do nothing but talk, having forgotten they have a body on stage, they have also forgotten the use of their throats, abnormally shrunk, these throats are no longer organs but monstrous talking abstractions.
(Artaud, 1995: 273-4)

What makes Wolfsohn and Hart's work unique is that, unlike Artaud, they actually developed techniques for training this kind of 'extended' vocal practice. However to define this practice only within the avant-garde or marginalised performing arts sectors would delimit the value of this inclusive approach to voice and performance training. Today it draws artists from across genres, across disciplines, and across cultures within performing arts.

1.2 Improvisation: Pikes, Pardo, and Wise's main approach to training voice and performance

The central approach to training voice and performance practice of practitioners Pikes, Pardo and Wise is through improvisation. Improvisation is an immediate and organic articulation: not just response, but a paradigm for the way humans reflect (or create) what happens. Practice encourages creativity and vocal independence in the performer and, as voice practitioner, Potter, suggests:

Use of non-standard vocal techniques often comes from the conscious wish to widen the lexicon of vocal gestures and its constituent vocabulary of sound. This means incorporating a new range of sounds, not always associated with singing (or speaking) and drawn from aspects of life. This stimulus to vocal expression opens up for singers (*and I would add actors*) a more consciously pro-active approach as interpreters with greater emphasis on generating or creating appropriate responses to the score rather than falling back on established formulae in the more re-creative role. This new type of engagement is likely to use improvisation as an essential creative tool to home in on the sound or gesture best suited to the particular need. (Potter, 2000: 194, *my emphasis*)

Comparable to training approaches such as Laban or Alexander methods, creative techniques integrating voice and movement, Pikes, Pardo, and Wise incorporate improvisation as a central means for training voice and performance. Explored in professional workshop environments, the 'creative' moment can be seen as it unfolds. 'Synthesizing voice, texts, and movement', Pardo states: 'the focus is not so much on the interpreter as instrumental artist, as on his or her choices in terms of esthetics and poetics, the principle and strategies that question what the artist is "giving voice" to.' (Pardo, 2003:2) In this context, training in any form it may take, is based on the understanding that the basic elements of the performers' creative individuality are encouraged in preparation for application in all forms of performance mediums inclusive of all genres. This involves a training of the most fundamental elements of the performer's creative instrument: the body, the voice and the imagination. According to director Peter Brook: 'An untrained body is like an un-tuned musical instrument—its sounding box is filled with a confusing jangle of noise.' (1993:2) Wolfsohn and Hart's original training strategies for voice and performance are aimed at developing an awareness of the integral performative expressivity of the body, voice and imagination. Exploring the contemporary practices of Pikes, Pardo, and Wise, the research explores how these procedures address themselves not only to voice training, but also to skills required for the performer to be open and available to working creatively with all the other elements involved in the performance event.

1.3 Research Methodology

Within the modern tradition of Western performing arts, research methodologies exploring voice training and performance are not defined.¹³ There is as yet no established approach to research in this emerging discipline. This study uses a hybridized model of *research into practice* and *research through practice*.¹⁴ For this reason, the investigation was undertaken through action research. Defined as 'research into practice by practitioners', action research links practice and the analysis of practice into a single, continuously developing sequence with academic rigour.

¹³ In her study of recent developments in the use of qualitative research methodologies, Laverly defines methodology as being: 'not a correct method to follow, but a creative approach to understanding, using whatever approaches are responsive to particular questions and subject matter.' (Laverly S., 2003:16)

¹⁴ Underlining the embryonic state of research methods within art and design, Christopher Frayling's seminal research paper 'Research in Art and Design' (1993/4) outlines central models upon which practice-based research within the wider field of art and design have been based.

Seen as a way of investigating professional experience, it is viewed as an extension of professional practice, not an addition to it. In Dr. Zuber-Skerritt's investigation into *New Directions in Action Research* she claims: 'the aim of any action research project or program is to bring about practical improvement, innovation, change or development of social practice and the practitioners' better understanding of their practice' (Zuber-Skerritt, 1996:83) and concludes: 'Practical action research, in addition to effectiveness, aims at the practitioners' understanding and professional development.' (Ibid: 5) The key issue here concerns the crucial relationship between practice and theory, between action research and reflection. The important points are:

1. The process involves reflection, i.e. the development of understanding the theoretical context.
2. The process involves changes or developments in practice, based on the outputs of the research.

Examining the interaction between practice and theory, the investigation seeks not to find in the end one absolute answer or solution but rather to gain insights into how interdisciplinary perspectives can interact in a mutually beneficial way. As Winter rightly claims:

Theory and practice need each other, and thus comprise mutually indispensable phases of a unified change process. Together they present the strongest case for practitioner action research as an activity, which represents both a powerful, vigorous and worthwhile form of practical professionalism and a powerful, vigorous and valid form of social inquiry. (Winter, 1996: 25)

Exploring this interaction, there are two main aspects to my study: *research into practice* and *research through practice*. First, the study investigates *research into practice* by examining how the practitioners Pikes, Pardo and Wise are developing Wolfsohn and Hart's original interdisciplinary methodological approach to praxis. It is important that these are living practitioners. Otherwise inaccessible, the only way to explore the *grounded theory* in the practitioners' work was by experiencing the praxes first hand.

Making evident the appropriateness of an 'action-based' research programme, their accessibility provided a unique opportunity to gain insights into how the practitioners are developing their methodologies by comprehensively documenting their work: through observation of their practices; through my participation as researcher/artist in intensive workshops led by the practitioners; through direct dialogue and personal interviews with the practitioners; and through my reflective practice identifying and exploring central theoretical features inherent to their methodologies by following particular lines of enquiry prompted by the practitioners.¹⁵

Cyclical in nature, the research programme was structured by long periods of action research, working and interacting with the practitioners followed by intensive periods of reflective practice identifying and exploring the theory underpinning the practitioners' approaches. What comes from that intervention allows for the cross referencing between practice and theory. This is characteristic of critical action research.¹⁶ Defining the principles of action research, Winter¹⁷ concludes:

The role of theoretical reflection with respect to practical action is not to introduce new and different concepts from outside, nor to present authoritative conclusions. Instead the purpose of reflection is to question the reflective bases upon which the practical actions have been carried out, to offer a reflexive and dialectical critique. (Winter, 1996: 25)

Thus whilst the action research is a way of exploring both the variations in the practitioners' approaches to training voice and performance in practice and their different theoretical perspectives, it strives to distil abstract philosophical theories, concepts and ideas into a form where they become relevant and manageable for the qualitative context of this work. Led by this intervention, through the comparative study, questions and insights began to emerge.

¹⁵ For example, by acting on terminology used by the practitioners during practical workshop settings, or by examining direct quotations from the limited published and unpublished research written by the practitioners.

¹⁶ See Appendix #3 for a chronology of the action research program.

¹⁷ Richard Winter is a Professor of Education at Anglia Polytechnic University, Cambridge England. He has been engaged in action research since the 1970s. His PhD, a critical study of the theoretical basis of action research, was published by Gower-Avebury as *Action Research and the Nature of Social Inquiry* (1987). He is also the author of *Learning from Experience: Principles and Practice in Action Research* (1989)

Continuously engaging with the critical theory underpinning the practices throughout the research process, the exploratory nature of this experiential or 'phenomenological' method allowed me to build a picture based on my evolving understanding.¹⁸

Secondly, extending the investigation, this first hand contact with the practices was explored by undertaking *research through practice*. Drawing on principal elements from each of the practitioners' methodologies, this part of the investigation brings the praxes into direct dialogue through my practice by applying voice and performance training techniques previously encountered in workshop settings led by practitioners within my contemporary solo theatre performance, and by critically reflecting on the questions and insights derived through this interaction. Defined as 'triple hermeneutics'¹⁹ (Alvesson and Scholdberg, 2000), this 'mixed mode' method allowed for cross-analysis. Examining the significance of the relationship between the practitioners' psychological and philosophical theory, through my praxis this cross analysis brings together existential phenomenology, depth psychology and more recent research stemming from affective neuroscience in an effort to extend and further validate the *grounded theory* through this 'triangulation'²⁰.

¹⁸ In *Being and Time*, Heidegger describes the 'phenomenological method of inquiry' as a methodological conception, which is characterized not by 'the what of objects of philosophical research as subject-matter, but rather the how of that research' (Heidegger, 1980:para 27:50) and concludes: 'Phenomenology neither designates the object of its researches, nor characterizes the subject matter thus comprised. The word merely informs us of the 'how' with which *what* is to be treated in this science gets exhibited and handled.' (Ibid, para 35:59) This definition of the 'phenomenological method' is further extended by Merleau-Ponty. Discovered in the opening page of *Phenomenology of Perception* he claims:

Phenomenology does not expect to arrive at understanding man and world from any starting point other than their 'facticity'...all efforts are concentrated upon re-achieving a direct and primitive contact with the world and endowing that contact with philosophical status. It is a search for a philosophy, which shall be a 'rigorous science', but also offers an account of space, time and the world as we 'live' them. It tries to give a direct description of our experience without taking account of psychological origin and the causal explanations, which the scientist, historian or the sociologist may be able to provide. (Merleau-Ponty, 1962:vii)

¹⁹ Alvesson and Scholdberg study of *Reflexive Methodology* defines three kinds of hermeneutics in relation to research undertaking critical theory stating:

Simple hermeneutics' in social contexts concerns individuals' interpretations of themselves and their own subjective or inter-subjective (cultural) reality and the meaning they assign to it. 'Double hermeneutics' is what social scientists are engaged in when they attempt to understand and develop knowledge about this reality. Social science is thus a matter of interpreting interpretive beings. 'Triple hermeneutics' of critical theory includes the aforementioned double hermeneutics and a third element as well. This encompasses the critical interpretation of unconscious processes, ideologies, power relations and other expressions of dominance that entail the privileging of certain interests over others, within the forms of understanding which appear to be spontaneously generated. (Alvesson and Skoldberg, 2000:144)

²⁰ 'Triangulation' is a process by which, when a situation is investigated using different methods, each method partly transcends its limitations, by functioning as a point of comparison with others. Normally three methods are needed for comparison, to allow conclusions to be made, because this avoids simple, polarised oppositions. (Winter, 1996:16)

Diagram of research model

(Highlighted boxes are forms of research outputs.)

Starting points:

- The initial foundations of the study leading to the action research examine:
- Wolfsohn's interdisciplinary approach to voice praxis
 - The relationship between Wolfsohn's theories about voice and Jung's 'psychology of the unconscious'
 - The Roy Hart Theatre's context within 20th century European experimental theatre
 - My previous interdisciplinary professional training and performance experience: integrating voice, dance, music, and theatre

Stage I- 'research into practice':

A COMPARATIVE STUDY

(See appendices for a chronology of research undertaken)

Noah Pikes's praxis - defined by fundamental Jungian psychoanalytic theory

Practical action research: engaging with practice through observer + participation
Observation = viewing the practice as an observer
Participation = my own engagement within intensive workshops led by the practitioner + personal interviews w/ the practitioners

Reflection = evaluating the theory/practice relationship through critically reflecting on the visual and written materials documenting Pikes's practice.

Writing and documentary evidence

Enrique Pardo's praxis – defined by the Post-Jungian theories of James Hillman's 'archetypal psychology'

Linda Wise's praxis – defined by a body-based approach w/ a particular focus exploring voice and emotion

Practical action research: engaging with practice through observer + participation
Observation = viewing the practices as an observer
Participation = my own engagement within intensive workshops led by practitioners + personal interviews with the practitioners

Reflection = evaluating the theory/practice relationship through critically reflecting on the visual and written materials documenting Pardo and Wise's practices

Writing and documentary evidence

Stage II- 'research through practice': process to performance

Reflection through practice: Understanding by applying techniques in the devising process of performance Devising with the practitioners/ and from the practitioners' feedback.
Self-reflection

Writing and documentary evidence

-Peer review by the practitioners
-Self-reflection

1.4 Contexture

In this section I highlight motifs central to the wider investigation and contextualize the comparative study that follows. Acknowledging sources relevant to the praxes of Pikes, Pardo, and Wise, the process of weaving together these strands briefly outlines areas specific to the research questions.

Written over a twenty-year period between 1938-1958, Wolfsohn's manuscripts: *Orpheus or the Way to a Mask* (circa 1938), *The Bridge* (circa 1947) and *The Problem of Limitations* (circa 1958) have never been published.²¹ Only his manuscript *Orpheus or the Way to a Mask* has been translated from its original language in German to English and it is on this, together with the existing secondary literature that my analysis of Wolfsohn's work is based.²² Providing secondary sources to his theories, the existing published literature predominantly interprets Wolfsohn's work from a psychoanalytic viewpoint.²³ This is however, perhaps delimiting to the scope of his contribution to developing an interdisciplinary methodological approach to voice practice. Only with access to Wolfsohn's unpublished work did this research gain deeper insights into the pioneering nature of his interdisciplinary approach to praxis and how it continues to be relevant to the artistic practice of voice in the 21st century. In an attempt to preserve his theoretical discourse, Wolfsohn's seminal ideas are presented in his own voice by means of his writings. This background provides a context from which then to examine how the contemporary praxes of Pikes, Pardo and Wise have developed Wolfsohn's interdisciplinary methodology through the comparative study that follows.

²¹ This primary research is held in the Jewish Historical Museum in Amsterdam, Holland.

²² Wolfsohn's manuscript *Orpheus or the Way to a Mask* was translated to English in 1996 by his cousin and long-time student Marita Gunther. This copy is held in the archives at the Roy Hart International Voice Centre, where access was made available for this research project.

²³ Published in 1999 by Spring Journal, Noah Pikes's book *Dark Voices* is the only existing comprehensive survey chronicling Wolfsohn and Hart's work through its evolution in the Roy Hart Theatre. Providing valuable biographical and autobiographical information concerning the background from which the practitioners central to this study emerge, Pikes's book brings together historical and personal perspectives of his experience within the Roy Hart Theatre. Extended through the writing of Paul Newham, *The Singing Cure* published in 1994 by Shambhala Books, Boston, Massachusetts and *Therapeutic Voicework* published in 1998 by Jessica Kingsley UK explores Wolfsohn's seminal research in the field of arts therapies. Gunther's essay 'The Human Voice: On Alfred Wolfsohn' published in Spring Journal#50 (1990) investigates the ethos of Wolfsohn's research. Originally released in 1956 on Folkways Records, 'Vox Humana: Alfred Wolfsohn's Experiments in Extensions of the Human Vocal Range' is available from the Centre for Folklife Programs and Cultural Studies at the Smithsonian Institute, Washington, DC. USA.

In a response to the questions that arise through the comparative study, Wolfsohn's original ideas ultimately act as a framework from which to examine how they are extended and developed through my praxis.

With a particular interest in how consciousness, emotion, imagination, and the sensate body are conceptualized, the research first examines how Jung's conceptual ideas provide Wolfsohn with practical theory and the parallels they share with modern philosophy. Jung's 'psychology of the unconscious' only establishes itself as its own discipline early in the 20th century. Emerging from 19th century German philosophy, his psychoanalytic theory bears within its undercurrents the idealism inherent to this lineage of philosophical thought. In his essay on the 'Postulates of Analytical Psychology' Jung states:

Philosophy and psychology are linked by indissoluble bonds, which are kept in being by the inter-relationship of their subject matter. Psychology takes the psyche for its subject matter, and philosophy - to put it briefly - takes the world. Until recently psychology was a special branch of philosophy. (Jung, 1933:183)

Both Wolfsohn and Jung refer to and quote from the 19th century German philosophy of Kant (1724-1804). It is not my intention to explore the full scope of Kant's theories,²⁴ rather the research focuses specifically on parallels between Kant's philosophical investigation into the structures of consciousness and Jung's psychoanalytic theory exploring what he defines as the structural and dynamic nature of the 'psyche': the unconscious and conscious mind. The significance of examining this aspect of Kant's philosophy is in as much as it underpins Wolfsohn and Jung's ideas about subjectivity, and the impact this has on the discovery of *grounded theory* and the voice embodied.

Secondly, giving significance to the body, Wolfsohn's theories about the voice reveal an on-going contemporary debate. The literature research highlights a fundamental divide in the wider field of Western voice practice between orthodox voice training methods that approach the artistic study of the voice as a word-based practice versus practitioners who view the discipline as a body-based practice.²⁵

²⁴ Kant's philosophy is revealed in what is his main work: the *Critique of Pure Reason*. Published in 1781 and revised in 1787, it forms the first part of a trilogy.

²⁵ Since the 1960s, many methods of voice training have emerged within performing arts. I have identified six key voice practitioners in the wider field. The books authored by these practitioners on voice practice have become canonical texts for acting teachers and voice coaches. This area of the literature research investigated fundamental parallels and differences between these key practitioners' praxis and the ideological implications inherent within these practices and how these resonate with Wolfsohn and Hart's original ethos. (i.e. Rodenburg P., Berry C., Linklater K., Lessac A., Zinder D., Callery D.)

First published in the United States by Drama Books, Arthur Lessac's book *The Use and Training of the Human Voice* (1966) is widely recognized as the first major work investigating a body-based approach to voice training. Like Wolfsohn, a singer and musician, Lessac understood through research and practice the significance of the body in voice practice. Yet to be fully acknowledged, Wolfsohn's research into voice practice precedes Lessac's investigation by a quarter of a century.

Thirdly, the literature research recognizes the lineage of 20th century European experimental theatre practice from which the practitioners central to this study emerge.²⁶ The philosophy that underpins experimental theatre deconstructs the hierarchy of the literary text. Working continually to re-define the very foundations upon which contemporary theatre is based, exploring the 'borderlands' between thought and gesture, within this context the voice provides a medium for reuniting that which these voice-theatre practitioners' perceive as the 'rupture' between language and the performer's body: where in performance the inscriptions of the ceaselessly transforming 'human condition manifest.'²⁷

²⁶ Published in 1991 by Routledge, J Martin's book *The Voice in Modern Theatre* explores how contemporary voice practice has evolved within 20th century western theatre practice. This overview briefly investigates within a chapter, the Roy Hart Theatre's relationship to 20th century European experimental theatre. Highlighting Wolfsohn's psychoanalytic approach to the voice, the research examines the way in which the voice was approached in practice and how this approach possibly influenced and shares parallels to how the voice is conceived within the contemporary experimental theatre practices of Jerzy Grotowski and Peter Brooks. Published by Applause Books, *The Vocal Vision* (1997) is a collection of essays from 24 leading voice teachers, coaches and directors. Exploring some of the history and ethos of practice from the Roy Hart Theatre, it includes the essay 'The Roy Hart Theatre: Teaching the Totality of Self' penned by Laura Kalo in collaboration with George Whiteside and Ivan Midderigh. In addition, archives of the Roy Hart Theatre are housed in the *Chateau de Malerargues* at the Roy Hart International Voice Centre in Thoiras, France. This primary research includes: manuscripts, photos, essays, reviews and audio recordings.

²⁷ The recent critical reader on Antonin Artaud edited by Edward Scheer (2004) cites the essay 'He Wasn't Entirely Himself' from Grotowski's seminal book *Towards a Poor Theatre* (1968) revealing Artaud's influence on this paradigm of theatre practice.

CHAPTER TWO

'Unless we learn to recognize and accept the relativity of our thinking and being as the only constant factor, we will not achieve any progress.' (Wolfsohn, 1996: 28)

On the edge: Wolfsohn's philosophical framework

Wolfsohn's discourse reveals a mode of thought that traverses between Romantic and Existential perspectives, making it difficult to place him in one particular philosophical frame. In order to gain a deeper understanding of the innovations in his thinking, it is useful to unpack this ambiguity. This not only reveals the innovative interdisciplinary nature of Wolfsohn's ideas, but also how within the actual shifting of his discourse itself lie the seeds of a practical philosophy of voice based in existential thought.²⁸

Wolfsohn's philosophical viewpoints seem as topical today as when he was writing in 1938. German born and liberally educated early in the 20th century, he existed between an old and rapidly changing new world. Living in a 'time of transition' Wolfsohn professes:

Times like ours which bring one upheaval after another and which uproot each and everyone's personal life cannot be ignored by putting one's head into the sand and seeking refuge in past ideologies. (Wolfsohn, 1996:2)

The dissolution of any idealism in Wolfsohn's philosophy is arguably a reaction to modernity, to 'mechanisation', to the European crisis that surrounded him, and a world at war. Following a near death experience as a soldier in WWI he recollects:

As the meaning of life at one point became questionable for me, so became that of art, which in no way diminished the works of art in their validity. What was shaken was the conception of art in its interpretation of an unreality, the idealism of which stood in opposition to the realism of everyday life. (Ibid: 56)

²⁸ In his examination into the evolution of Existential thought in the 20th century, Cooper suggests: ... the Existentialist is not arguing in favour of monisms: for the claim, say that there is only mind or only matter...He is no leveller of distinctions but rather suggests the dualism in the Cartesian sense misrepresents these distinctions which from an Existential view is between mood and cognition: thinking and feeling. (Cooper, 1990:79)

Paralleling much of the movement prevalent in 20th century Western philosophical and artistic thought, Wolfsohn like the existential philosophers, asserts:

It is rather a lack of comprehension on our part when we imagine that there are men whose knowledge of truth were independent of their conditioned ego, their particular psychic world and that they could therefore proclaim an objective truth. There is no such thing, every truth is subject to mortality, as long as its holder is mortal, i.e. bound within the confines of his existence.

(Wolfsohn, 1996: 103-4)

The shift in Wolfsohn's perspective from Romantic idealistic perspectives towards existential thinking is evidenced in his intention not to philosophize or formulate new dogmatic conceptions but rather 'to wonder'. Describing his philosophising as a 'wondering' he suggests:

Undoubtedly the verb 'to wonder' is linked with the noun 'wonder'. So its meaning may well be pointing to the fact that one should begin by not taking the things of this world for granted but to comprehend them as belonging to a world which cannot be explained merely through the brain. (Ibid: 24)

Rather than viewing the world or oneself exclusively from an objective rational position, it was more important for Wolfsohn to feel the existence of oneself and the effect of nature. In his manuscript *Orpheus or the Way to a Mask*, he describes: 'the force of nature...feeling its affect making me sing from my innermost being.' (Ibid: 4) Valuing nature over technological development, Wolfsohn prophetically claims that our mythology has become the story of 'Ikarus': the phoenix who flies too close to the sun.²⁹ Giving primacy to nature over reason, Wolfsohn appeared to believe that if we become more connected to the earth and our bodies, and less controlled by our minds and social discourse, we find realms of truth and experience open to us.

A central motif of Wolfsohn's philosophy is founded on an 'ethos of music'. The importance of music to his philosophy cannot be overlooked for he claimed that it was central to life:

Music represents an almighty force in our life. It is the central experience of our life [...] The quintessence of life is grounded in the undulating rhythm of music. (Ibid: 18/119)

²⁹ In light of our situation with global warming and the possibility of ecological disaster looming, Wolfsohn's warnings seem prophetic:

Philosophically, Wolfsohn's use of the term 'music' can perhaps be understood as a way of speaking about emotion and affect.³⁰ Viewing music as the most primal of all artistic expression he claimed:

The essence of music is in this sense different from man's other possibilities to express his artistic drive. I mentioned sculpture, painting, architecture. But that does not mean I think them inferior. I want to say that I find every picture, every sculpture, every architectural creation sings for my eyes too which is for me a transformed ear. (Wolfsohn, 1996: 19)

In other words, one could perhaps say that for Wolfsohn the value of art is in its ability to move, to affect the observer. Reflecting upon his own experience he wrote: 'music speaks to the centre of my being which I cannot explain intellectually.' (Ibid: 6). 'Music' communicates directly through the non-referential 'rhetoric' of affect³¹ to those non-objective aspects of human experience defined as feeling and emotion. For Wolfsohn, 'SINGING is everywhere, only our ears have become too blunted to hear it.' (Ibid: 31) An obvious feature in Wolfsohn's aesthetic is the Romantic impulse towards the enjoyment of feeling and emotion. The creation and appreciation of art involves cultivating a more intense awareness of felt quality, even at some sacrifice of form and balance. The scope of good art is widened by Wolfsohn to include works whose comparative loosening of form is offset by a more poignant or more individualized presentation of personal emotions.

2.1 Voice, emotion and body

Wolfsohn, and later Hart, viewed the voice as a 'bridge': a means to gaining insights into the mysterious interface between mind and body. Although Wolfsohn gives significance to the body in his 'wonderings' about the voice, the role of the body in his theory remains largely undeveloped. Instead, the focus of his study is placed more on the phenomenology of emotion. From his perspective, 'music' i.e. affect and emotion is what unites mind and body:

³⁰ Today, 'music' remains a central ethos within the contemporary praxes central to this study.

³¹ In *Being and Time* Heidegger cites Aristotle's investigation into the 'rhetoric of affect', which he suggests is contrary to the traditional orientation according to which rhetoric is conceived as the kind of thing we 'learn in school'. Rather, Heidegger postulates this work of Aristotle's must be taken as the first systematic hermeneutic of the everydayness of Being with one another:

The basic ontological interpretation of the affective life in general has been able to make scarcely one forward step worthy of mention since Aristotle. On the contrary, affects and feelings come under the theme of psychic phenomena, functioning as a third class of these along with ideation and volition. They sink to the level of accompanying phenomena. (Heidegger, 1962:178 para 139)

In my reflections upon myself as a human being, the thought came quite early on that I should not fancy myself as some ethereal creature, but rather seek for an answer as to how I could bring my lower animal instincts in harmony with my higher aspirations. Music, I intuited, held the possibility for bringing about the unity of higher and lower instincts. (Wolfsohn, 1996: 166)

Concluding that: 'the voice lives when it can express the complete range from the highest degree of anguish to most deep-felt joy.' (Ibid: 138), Wolfsohn suggests that 'the intensity of the emotional world springs from the unconscious'. Thus giving primacy to emotion as that which unites mind and body, Wolfsohn adopts a fundamental Jungian concept of the unconscious in his study of the human voice.

Viewing emotion as the 'chief source of consciousness' Jung suggests: 'The autonomy of the unconscious therefore begins where emotions are generated.' (Jung, CW#9i:para489-524) Concluding: 'Emotion is the moment when steel meets flint and a spark is struck forth, for emotion is the chief source of consciousness. There is no change from darkness to light or from inertia to movement without emotion.' (Jung, 1959: 96) Giving primacy to emotion as the 'chief source of consciousness'; the foundation from which consciousness emerges, Jung posits that it is emotion which bridges between and unites body and psyche. Holding that an emotion, by definition, is at once somatic and psychic Jung states: 'I regard affect on the one hand as a psychic feeling state and on the other as a physiological innervation-state, each of which has a cumulative effect on the other.' (Ibid: 412) Having both a physical and psychological aspect: 'By the term affect I mean a state of feeling characterized by marked physical innervation on the one hand and a peculiar disturbance of the ideation processes on the other.' (Jung, CW#6:411) Thus Jung's theory postulates that affect involves a dialectical relationship - a union of body and psyche. Asserting psyche and matter: mind and body are 'two different aspects of one and the same thing' (Jung, 1947:215) he concluded: 'It seems highly probable that psychic and the physical are not two independent parallel processes but are essentially connected through reciprocal action.' (Jung, 1912/1928:18) In giving primacy to emotion and affect as the foundation from which consciousness develops, Jung's theory remains relevant to current research stemming from in particular the area of affective neuroscience (e.g. Damasio, 2000; Panksepp, 1998). I will return to discussing the phenomenology of emotion and its role in consciousness in chapter six.

2.2 Differentiation of Wolfsohn and Jung's theories: body-voice-imagination

Wolfsohn and Jung both give primacy to the study of emotion in relation to the creative process within their independent investigations.³² However their analytical approach is not exactly the same. In contrast to Jung's concept of the imagination, Wolfsohn's theory gives significance to the body. The importance of recognising this distinction is in relation to the original research questions. In seeking *grounded theory*, it highlights how Wolfsohn, in his artistic study of practicing voice, introduces an idea of imagination as an embodied knowledge

Early in his career, Jung studied the physical movements of neurotic patients in an effort to understand the affective activity of the unconscious. Interestingly, shortly after his break with Freud, his attention shifted from the study of emotion through the body to the analysis of images, making on-going comparative studies between ancient mythological symbols and pictorial images made or dreamt by his patients.³³ Focused more on interpreting dreams, as a way of comprehending the unconscious, Jung claimed that although he felt the symbolic enactment through the body was the most effective, he could not explain how this process takes place.³⁴ Referring to the creative process expressed through the body as being produced by the 'motor imagination', Jung concluded: 'Those that express the unconscious by means of body movements are rare. The disadvantage is that movements cannot be easily fixed in the mind.' (Jung, CW#6:para 722) Thus for Jung, the imagination is defined as 'a reproductive or creative activity of the mind in general.' (Ibid) This is arguably not the same way Wolfsohn conceptualizes the imagination and its role in working creatively with voice as an embodied gesture.

Wolfsohn criticizes the intellectualism in this aspect of Jung's approach to analysis. In his manuscript *Orpheus or the Way to a Mask*, Wolfsohn recalls the case of a woman who came to take voice lessons with him.

³² Jung suggests that imagination is born out of the creative instinct, which he claims is a transformation of the primitive sexual drive: i.e. emotion.

³³ This is cited in Chodorow's extensive study: *Jung and Active Imagination-Key Readings* (1997) exploring the development of Jung's method of 'active imagination' in relation to her research into dance.

³⁴ Ironically, Jung's psychological theory has been applied extensively within the field of dance therapy and the discipline called 'Authentic Movement'.

Prior to coming to study with him, the student had undergone Jungian analysis and continued to study Jung's 'psychology of the unconscious' in the interest of 'self' development. Yet when she vocalized, to Wolfsohn's ears her voice sounded 'lifeless' and he surmised:

I understand that the interpretation of so many dreams gave you joy and satisfaction, to bring yourself into relation to all the mythologies of the world, but it paralysed the world of your feelings and your emotional development. This is my attempt of explaining as why your voice does not vibrate. (Wolfsohn, 1996:17)

Wolfsohn concluded: 'I can't imagine that it actually will help you much when Jung points out to you the conceptual difference between soul and psyche.' (Ibid: 17) Criticizing the intellectualism in Jung's approach to analysis of the psyche through dreams and mythology, Wolfsohn claimed that this kind of analysis had not helped to develop her emotionally and that 'there are other ways to know the self'. For Wolfsohn, it was the voice. The 'IT' that he refers to is what Wolfsohn perceives as the unconscious expressing 'it' self through the body. Frustratingly, Wolfsohn describes: 'the physical aspect of the body, i.e. the reality of a human being exists only as the form of a content.' (Ibid: 44) Modern philosophy conceives subjectivity, consciousness as something that exists *prior* to experience, a 'given thing' (Kant). In the following section, I briefly explore the similarities in Wolfsohn and Jung's theories about 'self' and the ideas they share with modern philosophy.

2.3 Wolfsohn, Jung and Kant: subjectivity and modern philosophy

Wolfsohn implied that vocal articulation is a creative process concerned with the authorship of original expression. He wrote: 'The creating and forming of the voice represents the same productive process as that of the language of the poet and the music of the composer.' (Ibid: 40). Revealing the influence of Romanticism in his philosophy, Wolfsohn views the artistic study of the voice not as a reproductive art:

... valued merely as an aesthetic pleasure or enjoyable pastime, but as the expression of the human being, his attempt of realizing his individual self—individual self seen here as the centre of his psychic substance. (Ibid: 96)

Under the influence of Romanticism, artistic production comes to be essentially viewed as a literal act of 'self-expression'.³⁵ Wolfsohn believed that what is of interest is the inner life and personality of the individual creator himself. 'The creative person becomes conscious of himself by going into himself and bringing out his essence.' (Wolfsohn, 1996: 86) In his effort to understand what he viewed as the 'mystery' of the voice, Wolfsohn posed more fundamental questions concerning the 'essence of art' and the 'origins of the creative poetic process'. For him the voice becomes a means, a vehicle for the exploration of an 'unknown text' (Jung), the 'inner life' of the unconscious: 'It is more important to go to the roots of man's psychic structure and to take the starting point for any possible explanation from there.' (Ibid :107) Wolfsohn viewed the unconscious as the source of creativity:

The primary force of life is the creative power that arises from the unconscious...It manifests itself in the works of art...Here the creative power forms its formulation, here it becomes the expression made conscious, the interpretation of the material of the unconscious. (Ibid: 144)

From his perspective the unconscious is given *a priori*, and structures our experience in the world independently from engaging with the world: 'the Self is determined by its own inner essence, by being its own subject.' (Ibid: 147) By viewing the unconscious as that which absolutely constitutes consciousness, Wolfsohn's paradigm of the subject parallels Jung's model.

Jung describes the psyche as a 'self-regulating system'. Suggesting: 'that there is in the psyche a process that seeks its own goal independently of external factors.' (Jung, CW12: para 1-43), he conceives that the unconscious is the mother of consciousness. Positing: 'Consciousness grows out of an unconscious psyche which is older than it, and which goes on functioning together with it in spite of it.' (Jung, CW#9i:para 489-524). Unknowable, the unconscious from Jung's premise is pictured as the 'stable, static element', the 'unchangeable substance', which structures our experience in the world. In his essay on the 'Development of the Personality', Jung postulates:

³⁵ In his examination of the history of Western aesthetics Beardsley suggests the roots of this aspect of Romantic theory are found in the Neo-Platonic philosophy of the Greek thinker Plotinus (204-270AD) claiming: 'Here in Plotinus is the origin of the mystical and romantic theories of art that we shall encounter later.' (Beardsley, 1991:81) Beardsley cites Plotinus who wrote:

Form is not in the material; it is in the designer before it ever enters the stone, and the artifice holds it not by the equipment of his eyes and hands but by his participation in his art. (Ibid)

In recollecting Plotinus's philosophy, the Romantics see the imagination as an immediate source of truth, capable of inventing a world out of its human resources.

The psyche is the mother and the maker, the subject and even the possibility of consciousness itself, the greater part of the psyche is sheer unconscious fact, hard and immitigable as granite, immovable, inaccessible. (Jung, CW7:para 284-323)

Viewed as primary and the indispensable preconditioning of all knowledge, this conception of consciousness, i.e. subjectivity, bears remarkable similarities to the paradigm theorized by the German philosopher Immanuel Kant (1724-1804). In their writing, both Wolfsohn and Jung make reference to Kant.³⁶ Giving away a clue to where some of their conceptual ideas concerning the 'self' find their roots. The significance of examining Kant's 19th century German philosophy, is as much in unveiling parallels between Wolfsohn and Jung's concept of the self and Kant's theory of the structures of consciousness.³⁷

In his *Critique of Pure Reason*, the German philosopher Immanuel Kant theorizes a model of subjectivity, which takes as its starting point a 'given thing' (Kant). In defining his theory, Kant claims consciousness belongs to an all-comprehensive 'pure apperception', an 'abiding and unchanging I' stating: 'The objective unity of our experience is structured *a priori* to all possible perception.' (Kant, 2003:145) The 'reflective I' thus conceived, the 'thing in itself', is not the 'I' guaranteed by one's sensuous data process giving perceptual experience to the 'empirical self'. Though empirical perception is a necessary condition, it is self caused and Kant proposed:

There must be an objective ground (that is, one that can be comprehended *a priori*, antecedently to all empirical laws of the imagination. (Ibid: 145)

³⁶ Shamdasani's recent critical research *Jung and the Making of Modern Psychology* (2003) provides seminal insights into the background of Jung's thinking and how he draws on Kantian philosophy.

³⁷ Bowie suggests Kant shifts Descartes emphasis on the existence of self-consciousness onto the relationship of the thinker to every thought that the thinker could have. Kant's purpose is to provide a way through for philosophy by giving an account of the way in which self-consciousness is sustained between different cases of I think. We can only know the world as it appears to us via the constitutive categories of subjectivity. The world as an object of truth is located in the structure of the consciousness we have of it. This means that we cannot know how the world is in itself. Knowledge's warrantibility is dependent upon the subject, not the empirical data given to the subject or upon the inherent nature relatedness of one part of nature to another: it is self-caused.

Thus Kant's model of consciousness proposes that not all knowledge is derived from experience but rather has two sources: empirical consciousness which provides intuitions through sensuousness, and the 'the faculty of knowledge' which he terms as the 'Understanding'³⁸. Kant suggests that the 'Understanding' cannot be given to our knowledge in the same way as things are given in the sensuous intuition because the 'Understanding' is the prior condition of knowing at all, and he posited:

Though all our knowledge begins with experience, it does not follow that it all arises out of experience. For it may well be that even our empirical knowledge is made up of what we receive through impressions and what our own faculty of knowledge (sensible impressions serving merely as the occasion) supplies from itself...whether there is knowledge that is thus independent of experience and even of all impressions of the senses. Such knowledge is entitled *a priori*, and distinguished from the empirical, which has its source *a posteriori*, that is in experience. (Kant, 2003: 41-2)

This synthetic unity is brought about by the function of what Kant terms as the 'productive imagination' and he claimed: 'Since the imagination is itself a faculty of *a priori* synthesis, we assign to it the title "productive imagination".' (Ibid: 146) Viewed as a primary and indispensable faculty, from Kant's perspective:

Sensibility and understanding stand in connection with each other through the mediation of the transcendental function of the imagination. It is only by means of the imagination that they can be brought into relations to sensible intuition...A pure imagination, which conditions all *a priori* knowledge, is the fundamental faculties of the human soul. (Ibid)

The 'productive imagination', which Kant introduced, is perceived not solely as mediating faculty between sense and thought but rather having its own autonomy is the preconditioning of all knowledge. It is not mimetic. Under a Kantian notion of the 'productive imagination', the Romantic individual retreats into what he views as his own inner truth. Isolated, he is freed from what he believes are the constraints of social limitation. After Kant the imagination could not be denied a central place in modern theories of knowledge.

³⁸ Kant's theory claims: 'Empirical consciousness...accompanies different representations and is in itself diverse without relation to the identity of the subject... Experience depends on *a priori* principles: universal rules of unity in the synthesis of appearances' (Kant, 2003:153)

The imagination was seen as having the power of the human subject to create a world of original value and truth. Nothing could be known about the world unless it was first preformed and transformed by the synthetic power of the imagination. This Romantic notion of imagination finds its way into Jung's theories and is apparent in Wolfsohn's psychology of the voice: 'Reality in terms of actual fact of living has no meaning to me. The nature of the imagination is to free us from our confined space of reality.' (Wolfsohn, 1996:14) Taking its starting point as a 'given thing', this Romantic model of the imagination, i.e. consciousness is discovered in modern philosophy.

The following chapters Three through Five, present a comparative study investigating the praxes of Pikes, Pardo, and Wise. Founded on Wolfsohn's work, the comparative study explores how these practitioners are developing Wolfsohn's original interdisciplinary methodological approach to practice. Placing a particular focus on the relationship between their philosophies and psychological theory, the research identifies and examines how theories of imagination i.e. consciousness, emotion and the voice embodied develop.

CHAPTER THREE

A study of Pikes's 'Whole Voice' praxis

This chapter will explore and analyse the research of Noah Pikes. An original member of the Roy Hart Theatre, Pikes began working with Roy Hart in 1967.³⁹ Making the move with the company to the south of France in 1974, he remained with the Roy Hart Theatre until its dissolution in 1990. Since then, Pikes has been developing the praxis which now defines his approach to training what he has come to term the 'whole voice'. In this chapter, the research will examine how Pikes conceptualizes this notion, what constructs he uses and how this informs his approach to training the 'whole voice'. Like his predecessors, Wolfsohn and Hart, Pikes continues to draw on and apply concepts discovered in, and particular to, fundamental Jungian psychological theory, and it is perhaps through this lens that it is most possible to gain insights into the theoretical landscape surrounding Pikes' practice.⁴⁰ Critically reflecting on Pikes' praxis, the investigation will identify Jungian theoretical constructs central to Pikes' methodology, the parallels these share with Jung's 'analytical psychology'⁴¹ and how Pikes applies these concepts to underpin his approach to the 'whole voice' in practice. The focus of the investigation is not so much on Jung, but more explicitly on the Jungian concepts Pikes adopts and applies. In the interest of developing *grounded theory*, the significance of examining Jung's theories in this context are used only in so far as to establish how they illuminate and provide a theoretical framework for Pikes' methodology of voice praxis.

3.1 Pikes, Wolfsohn and Jung: Philosophical Parallels

Following closely in Wolfsohn and Hart's footsteps, Pikes' use of the term 'whole voice' implies fundamental Jungian viewpoints. From this perspective, voice practice is undertaken in the interest of developing the individual, what Jung defined as the 'self'. Wolfsohn, and later Hart, both saw the voice as means to 'self awareness'. Hart claims: 'I was interested in the relationship between the actor and his personal life. I became concerned with relationship between voice and personality.' (Hart R., 1967:3)

³⁹ In his book *Dark Voices* (1999), Pikes provides autobiographical insights into his experience as an original member of the Roy Hart Theatre.

⁴⁰ For this reason, I would perhaps argue that of the three practitioners central to this study, Pikes's research remains conceptually closest to Wolfsohn and Hart's original theoretical framework.

⁴¹ In the introduction of her comprehensive account of Jung's pioneering work, Jacobi claims Jung adopted this term following his break with Freud in 1913 to avert confusion with the 'psychoanalysis' of the Freudian school. (Jacobi, 1972:2)

Theories related to the connection between the 'self' and the voice, remain firmly rooted within Pikes' ideology of the 'whole voice' and he asserts: 'I had this wish to come back to the roots of the work related to personal growth, the personal search, and personal exploration through the voice.'⁴² Suggesting a fundamental Jungian teleological viewpoint, Pikes perhaps presupposes that the self, like nature, inherently strives towards 'wholeness'. In describing his theoretical approach to the 'whole voice', Pikes reveals the influence of this aspect of Jung's ideas and posits:

...The whole voice is that voice which can contain and express the many parts of who we are, and it is the research into the expression of those voices that we create the container for them. It's a dual process. The Whole Voice is both an idea and a practice. As an idea it owes a lot to CG Jung's idea of the wholeness of psyche.⁴³

Adopting Jung's model, Pikes' ideas suggest that the 'wholeness of psyche' contains both the unconscious and conscious mind, and it is from this theoretical framework that Pikes conceptualizes the experience of 'whole voice'. This fundamental Jungian psychological approach to voice practice is rooted in psychology focused upon the introspective workings of the individual mind and at the same time tries to ground itself in universal principles. In order to understand what Pikes presumes in undertaking voice practice as a 'personal search, and personal exploration' as a means to 'personal growth', the research examines how Pikes conceptualizes the 'person' by adopting Jung's structural concept of the psyche. The significance of introducing the structuralism in Jung's theory is in the central role it plays in Pikes' theoretical framework defining his concept of the 'whole voice'.

3.2 Jung's structure and dynamic of the psyche

In practice Pikes' use of the term 'whole voice' is reflected in his inclusive approach to voice training, endeavouring creatively to explore the 'whole' of the voice. However, in theory this term is perhaps most clearly demonstrated in two concepts central to Pikes' methodology. These concern Jung's psychological theory defining how he conceives the structure and dynamic nature of the unconscious and conscious mind: the 'psyche'. Structural in nature, the psyche is conceived as being both an unconscious and conscious whole and Jung claimed: 'Wholeness is never compromised within the compass of the conscious mind – it includes the indefinite and indefinable extent of the unconscious as well.'(Jung, 1959:178)

⁴² Pikes interview with the present author: 2002 Zurich

⁴³ Ibid

Giving primacy to the unconscious, Jung suggests that consciousness arises out of the unconscious and is dependent on it. Conceived as 'unknowable', viewed as the 'mother' it autonomously, introspectively manifests experience. In other words it is self-regulating and Jung claimed:

The psyche is a self-regulating system that maintains its equilibrium just as the body does. Every process that goes too far immediately and inevitably calls forth compensations, and without these there would be neither a normal metabolism nor a normal psyche. In this sense we take the theory of compensation as a basic law of psychic behaviour. (Jung, CW16:para. 294-352)

Viewed structurally as a 'duplex' (Jung), from this fundamental Jungian perspective the unconscious and conscious mind are seen as opposing forces. Consciousness is the result of the conflict between these two fundamental psychic facts. In Jung's view, opposition is inherent to human nature and he claimed 'man's imagination is bound by this motif.'⁴⁴ From this perspective, the 'psyche is a self-regulating system', and there is no balance, no system of self-regulation, without opposition. It was to the ancient philosopher Heraclitus that Jung attributes the discovery of this psychological law of the regulative function of the opposites. He called it 'enantiodromia' by which he meant that everything must flow into its opposite. Everything rests on this inner polarity, for everything is a phenomenon of energy. From this fundamental Jungian premise energy necessarily depends on a pre-existing polarity without which there would be no energy. There must always be high and low, hot and cold etc. so that the equilibrating process—which is energy, can take place. Built on complementary or compensatory factors, from this fundamental Jungian perspective, everything said concerning the structure of the psyche, its functions, namely the relation between the unconscious and conscious takes into account this law of opposition.

Drawing on Jung, Pikes applies this theory of the opposites to his conception of the 'whole voice'. Inherent to fundamental Jungian psychological theory, from this perspective consciousness is the result of bipolar tensions between antithetic yet complementary opposites.

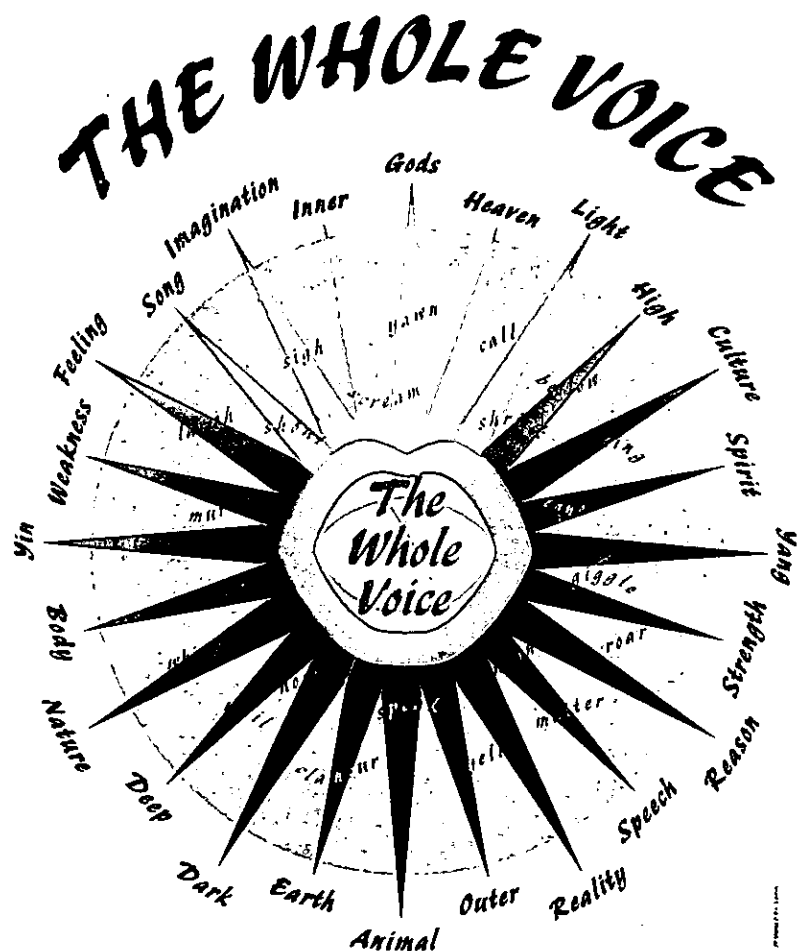
⁴⁴ The notion that experience is manifested from the tension between opposites is discovered in Jung's thinking in several ways. In one reference, the theory of the opposites is found first in the ancient Greek philosophy of Heraclitus. In *The Archetypes and The Unconscious*, Jung refers to this idea being discovered in Chinese philosophy as the Ying and the Yang. In *The Undiscovered Self*, he attributes this to the development of our higher cognitive abilities.

Perhaps perceived as a 'temenos'⁴⁸, this principle is central to how Pikes conceptualizes the experience of the 'whole voice' and he asserts:

... C.G. Jung underlined the necessity of opposites for psychic life. They are equally vital to the living voice. The idea of the 'whole voice' is a community of voices, many voices, such as high/low, head/ body, male/female, emotion/reason, beautiful /ugly, often in opposition to each other.⁴⁹

Based on this dualistic structural principle as the visual diagram below designed by Pikes demonstrates, Pikes' approach to training the 'whole voice' in theory concerns the integration of head and body, feeling and reason, imagination and reality.

'Whole Voice' graphic (Pikes: 2002)



*"C. G. Jung underlined the necessity of opposites for psychic life.
They are equally vital to the living voice."*

© Noah Pikes

⁴⁸ Temenos is a word used by the early Greeks to define a sacred precinct (i.e. a temple). A synonym for temenos is the 'hermetically sealed vessel', an alchemical term used for the closed container within which 'opposites' transform.

⁴⁹ Pikes interview with the present author: 2002 Zurich

Defining his practice with these fundamental Jungian theories, the following extracts will explore and demonstrate four important dimensions of Pikes' praxis. The visual documents chosen present principal elements of Pikes' practice and provide an empirical means for examining how Pikes is applying these fundamental Jungian theoretical concepts in practice.

3.3 'Active Imagination' and Voice

Giving equal status and autonomy to the production of voice as medium for exploring the creative process, Pikes' methodology applies techniques developed by Jung. First termed by Jung in 1935, 'active imagination' was conceived as a therapeutic tool: as a means of exploring and psychoanalyzing what Jung perceived as the creative process between an autonomous unconscious and conscious mind. Conceived as 'unknowable', through 'active imagination' the unknown contents of the unconscious could potentially be synthesized into consciousness by association. From this perspective 'active imagination' is undertaken in the interest of 'recovery' (Wolfsohn/Hart). By giving symbolic form to the 'emotionally-toned complex', from this fundamental Jungian point of view the whole creative process of 'active imagination', is a coming to know and integrating what is already given *a priori* in the 'precipitating' (Jung) unconscious.⁴⁷ Described as a process of 'dreaming with open eyes' (Jung, CW6: para723), 'active imagination' can be done in any number of ways, according to the individual's taste and talent. Applied in a wide variety of forms including writing, drawing, painting, sculpting, weaving, music, dancing as well as rituals and dramatic enacting, 'active imagination' from a Jungian perspective involves opening to the unconscious and giving free rein to fantasy, while at the same time maintaining a conscious viewpoint.

Following Wolfsohn and Hart closely, Pikes presumes that voice provides a medium for indirect interaction with the unconscious processes and claims:

... I take a lot of my ideas about wholeness from Wolfsohn and from Roy Hart; that by working on the voice in different ways, you come in to contact with these hidden dimensions of yourself...Voice somehow is such a central part of ourselves, its like a key to opening up those other dimensions of ourselves even in non-vocal realms.⁴⁸

⁴⁷ Jung suggests that the primary materials of the unconscious are 'affects, images and impulses.'

⁴⁸ Pikes interview with the present author. 2002 Zurich,

Intimating a fundamental Jungian viewpoint, Pikes perhaps presumes the unconscious to be 'unknowable'. Employing 'active imagination' as means of exploring the unconscious, Pikes uses Jung's method of enquiry in voice training. Through 'active imagination', the individual constructs his or her own psychophysical language of sound and gesture.

In this demonstration, Pikes' narration begins by explaining to the listener how to enter into 'active imagination'. From Jung's point of view there are two primary stages in the process of 'active imagination', first letting the unconscious come up and second coming to terms with what it presents. Following Jung, Pikes' investigation into 'active imagination' seems to reflect this process in practice. At the outset, the practitioner invites the performer to join him in an improvisation exploring voice and movement. Engaging the 'whole' person, Pikes directs the performer to begin by first giving expression non-reflectively through voice and movement to their feelings and dreams from the night. In doing so Pikes begins to create a 'container' for 'active imagination'. Exploring voice and movement, this develops and gives shape first to what Pikes describes as 'self' expression. I would suggest that Pikes' use of 'active imagination', presupposes that the performer will begin to open to the unknown elements of the unconscious through association.

As the improvisation progresses both performer and practitioner explore voice and movement by responding to the external environment and their sensate and affective states.⁴⁹ In the first phase, the practitioner seems to act as an echo reflecting what the performer begins to create in what Pikes refers to as the 'vocal field'. However, phase two of this process brings about a dynamic shift. Having created a 'container' for the performer actively to explore voice and movement, the practitioner now changes his role. In phase two of the exercise, the practitioner takes on the role of what Pikes describes as 'voice guide'. Replacing his voice with that of the piano, his interaction with the performer is dialogic. Interestingly, now in a dialogue with the piano, the performer's vocal improvisation becomes more melodic. As if the imagination begins to extend itself, through this later part of the improvisation the non-verbal voicing explores dynamically a wide range of vocal sound creating more structured composition through the improvisational process.

(Video document: 'active imagination and voice')

⁴⁹ Jung states that one: 'must take the emotional state for the basis or starting point of the procedure. He must make himself as conscious as possible of the mood he is in, sinking himself in it without reserve.' (Jung, 1916/58:167)

3.4 Archetypal voice and Jung's notion of the 'collective unconscious'

In formulating his wholly structural theory, Jung distinguishes three psychic layers: (1) consciousness, (2) the personal unconscious and, (3) the 'collective unconscious'. A result of an individual's own life experiences, in describing the personal unconscious layer of the psyche Jung claims:

The personal unconscious consists firstly of all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression), and secondly of contents, some of them sense-impressions, which never had sufficient intensity to reach consciousness but somehow entered the psyche.
(Jung, CW8: para317-21)

Alternatively, unlike the personal unconscious, which is result of one's own life experiences, from this fundamental Jungian view the 'collective unconscious' is not individually acquired. Rather Jung describes the 'collective unconscious' as: 'the ancestral heritage of the possibilities of representation, is not individual but common to all men, perhaps even animals, and is the true basis of the individual psyche.' (Ibid) In other words, from this fundamental Jungian viewpoint, at the most primordial level the 'collective unconscious' contains contents universal to all human beings. In his essay on the 'Psychology of the Unconscious' Jung asserts:

The collective unconscious, as the name indicates is not personal but collective, that is the contents do not belong to one individual alone but to a whole group of individuals, and generally to a whole nation, or even to the whole of mankind. These products are not acquired during the individual's lifetime but are products of innate forms and instincts. (Jung, CW8:8)

Inherited, the 'collective unconscious' is a knowledge that exists *a priori* structured by what Jung terms as 'archetypes'.⁵⁰

⁵⁰ Some of Jung's fundamental concepts related to the unconscious are founded in the original philosophic thinking of Carl Gustav Carus (1789-1869) and Eduard Von Hartmann (1842-1906). These German philosophers treat the unconscious as a metaphysical principle, a sort of universal mind. Carus perceived the unconscious, as the primordial source of life and it was through the unconscious that individuals were connected with the rest of the universe. He proposed the unconscious had several layers: the first layer was what he termed the 'absolute unconscious', which from his viewpoint is completely inaccessible to consciousness. Von Hartmann relatively soon after also proposed a conception of the unconscious that was collective, trans-individual. Drawing on these theories emerging from 19th century psychology, Jung developed his theory of what he terms as the 'collective unconscious'. A historian of Jung's psychology, examining the background of Jung's theories concerning the archetypes, Shamdasani claims: 'In this formulation Jung's primordial images represented the marriage of Kantian categories with organic memory theory.' (2003:236) This suggests that this aspect of Jung's conceptualisation exploring the dynamics and structure of the 'unconscious' is inspired by and brings together both Darwin's theory of evolution and the idealism of Kant's German philosophy.

Arguably influenced by Darwin's theory of evolution, Jung's concept defines 'archetypes' to be something like universal modes or patterns of behaviour in biology and claimed: 'Archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour.' (Jung, 1959:44). However, drawing on 19th century Kantian philosophy, Jung's concept also has a metaphysical aspect, which embraces a Platonic idea that presents the 'archetype' as 'eternal transcendent forms', existing outside of the sensate being. In describing this more formal definition Jung postulated the archetypes as:

Forms which are unconscious but nonetheless active-living dispositions, ideas in the Platonic sense, that perform and continually influence our thoughts and feelings and actions...The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given *a priori*. (Ibid:79)

In 1956 Jung claimed: 'there was no ground for assuming the fantasies of individuals in different epochs sprang from different "'idees forces" than from ours' (Jung,CW14:736), implying our current symbolic thought is comparable with the ancients.⁵¹

I would suggest Pikes' understanding and use of archetype parallels Jung in that he presumes there is a fundamental level of human experience, universal and present in all human beings existing in the 'collective unconscious'. Like Jung, Pikes arguably presupposes that the 'collective unconscious' contains within itself universal archetypal patterns, which are accessible through a process of syntheses, and are potentially accessible in the creative process of exploring the voice. Drawing on Jung's theory, he uses the archetypes in a literal sense.

Demonstrating this in practice, in this exercise Pikes and the performer explore what he suggests is the archetype of the hero. Using the archetypal image of the prince, Pikes begins by encouraging the student to imagine what these heroic qualities feel like while beginning to explore the voice first on single sustained notes. In doing so, Pikes claims one takes on a style of behaviour and states:

⁵¹ Drawing on 19th century psychology, Jung suggests that the deepest levels of the unconscious could be discovered through myth. In this respect Jung draws some of this thinking from Wilhelm Wundt (1832-1920). Wundt, founder of experimental psychology and ethno-psychology put forward a psychological explanation of mythology.

.... Let's take for instance the heroic figure that I often specify when working with people. The good prince is one side of the hero archetype and I work with that simply from the memory of childhood stories. Using the permission of theatre, the dramatic space to imagine yourself as a young prince, to imagine physically the body, the energy, those actions, those movements, that way of walking in the room, that way of breathing, that way of thinking, and from that imaginative play allowing the voice to come out of that body, that imagined body and psyche. The mythological story allows you to feel that in the voice, you can feel that adolescent energy.⁵²

Drawing on Jung, Pikes proposes that the 'whole voice' bridges and expresses that which is archetypal, suggesting that vocal resonance not only has relationship to the physical body, mainly, the head and chest, but also vocal resonance shares an interrelationship with the imagination and is capable of expressing mythological, 'archetypal' sounds and posits:

Voice is not an archetype in itself but a primary means whereby we may recognize the presence of an archetype, especially in emotional expression. To give archetypal expression to something however, may be to interact consciously with the collective, historic image in such a way as to allow opportunities for the play of intrinsic polarities: past and present, personal and collective, typical and unique. (Pikes, 2001:8))

Here again one can see Pikes's use of the structural idea that experience is discovered from opposing polarities. Perhaps suggesting that from his perspective, the aim of practice is to rebalance and integrate unknown or repressed elements into consciousness.

As the exercise continues and the performer endeavours to discover what Pikes perceives is the vocal behaviour of the 'heroic figure' of the prince, the practitioner encourages the performer to be fearless. Travelling up the scale, there is a momentary break in the female's voice as it traverses toward the upper part of her vocal range. Prompted to stay focused on the imagination, bringing all of her body and mind to bear in expressing voice she carries on. Once the practitioner seems satisfied that the performer has discovered this aspect of vocal sound, the exercise finishes with an improvisation between the voice and piano. Placing the work in more of a performance context, the performer reveals by the end of the clip what one might claim to be a bright, youthful perhaps 'heroic' vocal sound.

(Video document: 'archetypes and voice')

⁵²Pikes interview with the present author: 2002 Zurich

3.5 Animal voices

Another way that Pikes explores this instinctual level of voice is through working with what I will call animal voices. Wolfsohn explored animal voices within his research into developing and extending the human voice. One of Wolfsohn's original long-time former students Sheila Braggins recalls her experiences claiming: 'the emergence of an extraordinary variety of animal and bird sounds.' (Braggins, 2003:3) Pikes continues this exploration within his approach to training the 'whole voice'.

A commonly held theory within research areas of psychology, sociology, and ethno-musicology suggests the human voice evolved out of an innate need to express emotions and that we sang before we spoke. In his biography, Maurice Cranston recounts social theorist Jean Jacques Rosseau's theories stating:

Primitive men sang to one another in order to express their feelings before they came to speak to one another to express their thoughts. He felt it was a human's passions rather than need that first prompted their utterances, for passions would drive humans towards each other, whereas the necessities of life would impel each to seek his satisfaction alone. (Cranston, 1983:289-90)

More recently, Newham's study of Wolfsohn cites the more contemporary research of Jespersen and Bowra. Researchers in the field investigating the origins of language, they suggest that the voice of preverbal man evolved to 'release emotional energy, ventilating, and dispensing the psychological excitation generated by the vital experiences of life.' (Newham, 1998:154) Perhaps the voice was man's first musical instrument through which the feeling body and the mind became connected. Could this be what Wolfsohn meant when he suggested that 'all human beings are fundamentally musical beings?'⁵³ From this viewpoint the human voice evolved in order to express instinctive feelings rooted in the very depths of primitive being.

Jung also believed that human speech emerged as instinctive emotional expression and asserted: 'language was originally a system of emotive and imitative sounds which served to express primal affects such as terror, fear, anger and love.' (Jung, 1953:12) In developing his theory of evolution late in the 19th century, Charles Darwin wrote about the integrated relationship between voice, emotions and the body.

⁵³ Pikes interview with the present author. 2002 Zurich,

Suggesting that both animals and humans have primary emotions, he claimed that the vocal organ is efficient in the highest degree as a means of emotional expression and that the voice was the 'quintessential expression of bodily instincts' concluding: 'when the sensorium is strongly excited, the muscles of the body are thrown into violent action; as a consequence of the phenomena of emotions.' (Darwin, 1872:83) Like Jung, Darwin postulated that 'early man probably uttered musical tones before they acquired the power of articulate speech' and that consequently when the voice is used under any strong emotion, it tends to assume, through the principle of association, a musical character positing:

...many animals incessantly call for each other during the breeding season...This, indeed seems to have been the primeval use and means of development of the voice...Woe betide the man who meddles with the young of the larger and fiercer quadrupeds, if they hear the cry; of distress from their young. Rage leads to the violent exertion of all the muscles, including those of the voice; and some animals, when enraged, endeavour to strike terror into their enemies by its power and harshness, as lion does by roaring and the dog by growling.
(Darwin, 1872:21)

Pikes applies this idea of the relationship between the instinctive body and the voice within the context of his practical approach to training. Like Darwin, Pikes I would suggest perceives the voice as a 'quintessential expression of bodily instincts.' Both attribute this to man and animal, and find that it seems to have been the primeval use and means of the development of the voice and Pikes claims:

With both animals and infants emotions are expressed through the whole body. There is no separation, as at this level the voice appears instinctually, reflecting breathing changes and movement of body. In order for language to appear something in this unified relationship has to change. (Pikes, 2002:4)

In describing this approach to voice practice, Pikes claims: 'this is the shamanistic way of the voice, and it contrasts strongly with the classical way.' (Pikes, 1994:55) Shamanism is not a belief system but perhaps as Pikes suggests is a path to experiential knowledge. When viewing the whole field of self-development from the shamanistic point of view, everyone is on a self-development path. Assuming that 'I am related to all that exists [...] enlightenment comes through the senses, through learning to work with many states of consciousness, through working with all, the many senses of the body- not just the "official five" (Rutherford, 1996:8).' Adopting this shamanistic viewpoint, Pikes is perhaps suggesting that such vocal sounding is the 'dynamis of nature', the force of nature through us.

If human beings do begin life endowed with a psyche pre-coded, predisposed with what Jung understood as the *a priori* knowledge of what he termed the 'collective unconscious', then it is conceivable and should perhaps be no surprise that our animal ancestry exerts a powerful influence over the voice. Our modern human existence has a relatively brief epoch. Pikes explores this idea of animal voices in practice perhaps attempting to reconnect to that voice which is an expression of instinct connected to the emotional being, which from his perspective echo with one's evolutionary past.

In this demonstration Pikes explores this primal level of voicing with a student. Before introducing the voice, the session begins first by engaging through the body. On all fours, moving slowly, the student and Pikes explore the space, sensing it through body, animalistic in nature. Dr. David Levin claims: 'Instinct accurately describes the environmental attunement of animals.' (Levin, 1985:212) As the session progresses, still on all fours, the student is directed to breathe from the bottom of their spine and pelvic area while allowing the head to remain relaxed. Pikes suggests the source of the breath, what he calls 'motor', stems from the pelvis up through the body. It is his philosophy that the voice comes out of breath, and 'that the clear, bright sound of the classical, aesthetic voice has caused an artificial separation from that of the breath alone, carrying little or no vocal sound with it.' (Pikes, 1994: 64) For Pikes breath is central to voice and he asserts:

You hear it when sighing, yawning, or whispering and it is a basic and expressive part of our primal vocal world. It has been judged as not beautiful and not useful, although it is the very energy of the voice itself. We recognize its importance, however in the double sense of the word 'atmosphere' (breath sphere). One meaning of the psyche originally was 'breath'. In including the breath sound as an integral part of the voice, we return psyche to the voice and give it atmosphere. (Ibid)

As the session continues, working slowly from breath towards vocal sound, the voice becomes part of the expression of breath. Like 'cream' rising to the top, instead of a hard direct production of voice, the vocal expression stays rooted and emerges out of this 'breath sound'. International voice practitioner and author, Frankie Armstrong suggests we think of 'breath as the river and the voice as the colour in it' (Armstrong, Professional Workshop, Cardiff: 2002), perhaps implying the centrality of the breath as the source of the life of the voice.

Pikes and the student conclude this aspect of work in a non-verbal conversation. Sounding like something from the distant past, they call to each other producing 'chorded sounds'.⁵⁴

(Video document: 'animal voices')

3.5 Voice and gesture

Research into the origins of human speech suggests humans with their pliable, tool-making hands devised a system of gestures before the human vocal tract could handle a full range of sounds. Thus our first language was perhaps a gestural 'action' language. Piaget, a leading researcher in this field postulated:

Man became increasingly involved occupationally, his limbs became less and less available for gesture language. Tongues and lips therefore took over the making of gesture with the advantage that when vocalized, they became 'audible gestures' and therefore infinitely more resourceful communicationaly.
(Musgrave Horner, 1970:21)

This theory exploring the close relationship between gesture and the speech act can be further supported by more recent research stemming from neuroscience. Suggesting that our ability for language almost certainly evolves out of this interaction, researchers in this field claim that the area in the brain responsible for the articulation of the speech act is situated adjacent to those that plan and execute hand movements.⁵⁵ In other words, gesture i.e. movement and speech articulation are closely linked.

Pikes corroborates this theory and explores this intimate relationship between voice and gesture claiming:

Human hands began to articulate in relationship to shaping, cutting and giving. They became extensions in the world of matter to the extent that the hands could refine themselves in relation to matter. It could also be suggested that this was reflected, as well, in a refining process of human sound.⁵⁶

⁵⁴ First termed by Roy Hart as 'chorded sound', it is a vocal expression that simultaneously contains many vocal overtones within it.

⁵⁵ Panksepp's neuroscientific research into the impulse to voice states that 'this primordial link between hand and mouth is evident in the behaviour of newborn babies in a reaction called 'Babkin's reflex': when the palm of the newborn is stroked it opens its mouth. (Panksepp, 2002:194). However, this development in the newborn's motor skills can be observed prior to birth as it puts it's thumb to its mouth and practices silent speech acts whilst still interior in the mother's womb.

⁵⁶ Pikes interview with the present author: 2002 Zurich

Here gesture is defined within the hands, arms and face and Pikes concludes:

It is very meaningful to work with vocal sound as if it is a physical substance-shaping it, prolonging it, squeezing it, rounding it, feeling its texture. It is a mode of working with voice that brings an awareness of the innate malleability and flexibility of the voice. It has its historical roots in the body.⁵⁷

Within this context the 'whole' voice is explored as a sound source. Not just its singing potential, but also its artistic potential for what Pikes refers to as 'sonic material'. Demonstrated during his years as a student of Roy Hart, with the teachers of the Roy Hart Theatre and also with his own students Pikes suggests: 'There is an immense difference in the vocal sound when the hands lie idle, not consciously engaged versus when the student is invited to, or spontaneously engages the hands.'⁵⁸ He notes: 'the life in the sound emerges.' (Ibid)

In this demonstration the performers explore the relationship between voice and gesture in an exercise using a stick held between the hands. In the improvisation, the voice works in association with the stick, as if dancing, sometimes the voice leading the stick and sometimes the stick leading the voice. As the exercise begins, the performers work with movement from a stationary position. Moving slowly at first standing in one place, the performers connect initially to the body without using the voice. Exploring just movement, time is given to discovering how the body and the stick interact and develop a relationship.

In the second phase of the exercise, the participants are invited to begin exploring their voices in relation to the movement with the stick. Still from a stationary position, the performers start to develop the inter-relationship between voice and movement. Investigating the associated relationship between these two forms of gesture, the practitioner encourages them to extend their listening and discover the dynamics of this rhythm.

In the final phase of the exercise the participants begin to engage in vocal sounding whilst moving about the studio space. Freed to explore the voice whilst dancing with their sticks, the performers open not only to listening to their own improvisation in this final phase of the exercise, but now work to include and respond to the others in an ensemble.

(Video document: 'dancing with sticks')

⁵⁷ Pikes interview with the present author: Zurich 2002

⁵⁸ Ibid

3.7 Discussion

Throughout this chapter, the research examined how Wolfsohn's theories concerning the voice as a means to 'self' awareness, remain inherent to Pikes' current approach to training what he terms as the 'whole voice'. Sustaining a fundamental Jungian theoretical frame, like Wolfsohn, Pikes use of the term the 'whole voice', I would suggest, infers a teleological notion: an idea which, Jung claims is an impossible ideal but never less that that should not preclude one from striving for 'wholeness'. Under such guises, the aim of practice is to rebalance and integrate that which perhaps Pikes presupposes are the opposites between the unconscious and conscious mind. Based on a theory of 'opposites', paralleling Wolfsohn and Jung closely, from Pikes' perspective the self is envisaged fundamentally as a mind/body, conscious/unconscious bipolar 'duplex' (Jung).⁵⁹ Following Jung, Pikes' idea of subjectivity infers the necessity for a central point. A starting point where the opposites are cancelled out. Positing the 'self' as the 'principle and archetype of orientation and meaning' (Jung, 1961:199), Jung describes the 'self' as that which 'encompasses our psychic totality, conscious and unconscious, and at the same time is a centre, neither of which coincides with ego but includes it, just as a larger circle encloses a smaller one.' (Ibid: 142) I interpret this structural theory of consciousness as hierarchical because Jung concludes: 'there is an *a priori* factor...namely the inborn, preconscious and unconscious individual structure of the psyche...there can be no empirical knowledge that is not already caught and limited by the *a priori* structure of cognition [...] Functioning without sense organs, the self maintains the balance of life.' (Jung, 1933:19/76) I am suggesting that this modern conception of 'self' which takes its starting point as a 'given thing' (Kant), as something that exists *a priori* and is the 'precipitator' (Jung) of consciousness, finds its roots in the reflective philosophy of Descartes. Extended in Kant's transcendental theory of the mind⁶⁰, this 19th century German philosophical thought remains implicit within Pikes' theories about the 'whole voice'.

⁵⁹ See Pikes' diagram on pg. 33 depicting the centrality of the theory of opposites to how he conceptualizes the 'whole voice'.

⁶⁰ See chapter 2.3:26 for the parallels between Kant's philosophical model and Jung's structural theory defining his hierarchical psychological concept the of unconscious/conscious mind.

CHAPTER FOUR

A study of Pardo's praxis: whose voice is it?

In this chapter, the research will explore the praxis of Enrique Pardo.⁶¹ Pardo began his artistic career in fine arts. Graduating from Chelsea School of Art, he then went on to teach at Goldsmith College (University of London) during which time he claims: 'His best students were involved with performance art, and doing work that he considered more interesting than his own and it was this that led Pardo to theatre.' (<http://www.pantheatre.com:2006>) Pardo began working with the Roy Hart Theatre in the early 1970s. Following Hart's death in 1975, Pardo went on to develop his own practice, establishing Pantheatre based in Paris.⁶² The significance of recognizing his background in fine arts, I would suggest, is in how it perhaps partially informs Pardo's approach to training and performing voice, in that what is given primacy is not the voice but the imagination and to use his term 'image-making'.

Unlike Pikes, Pardo moves away from Wolfsohn and Hart's original ethos and the modern humanistic psychological and philosophical theoretical frameworks still inherent to Pikes' approach to voice practice. Firmly re-grounding his theory in the 'archetypal psychology' defined by the Post-Jungian James Hillman, Pardo claims: 'Hillman's work in many respects is my strongest philosophical reference.' (Pardo, unpublished: 2003). Examining the significance of this shifting from fundamental Jungian to Post-Jungian perspectives, the research explores how Hillman radically revises Jung's 'psychology of the unconscious', the implications this has for the *grounded theory* integral to Pardo's approach to praxis and the impact this has on the way in which voice and performance are approached within Pardo's practice.

4.1 Pardo's philosophy

Rather than studying the voice as an exploration into the self, Pardo posits that 'the core of training' is about developing the performers' 'instinct for image'. Subsuming the voice into an exploration of the imagination he states:

⁶¹ Born in 1946 to an aristocratic family in Lima, Pardo's great-grand father was Peru's 1st civilian president, c.1880.

⁶² Currently, Pardo co-directs Pan-theatre based in Paris with Linda Wise and Liza Mayer, also former members of the Roy Hart Theatre.

My particular stand, research and pedagogy calls upon the voice within the reality of the imagination, within image-making, or if we want to be more specific and technical, within the concept and strategies of choreographic theatre. It calls on the voice literally, using the voice as sound, including the eight-octave ambition, the voice as music, and the voice as the conveyor of words.
(Pardo, 2005:2)

In this pluralistic context the voice becomes an equal element in what Pardo has come to term as 'choreographic theatre' where exploring voice is reassembled in what he describes as the theatrical image:

...the body of image; a spectacular, linguistically elaborated form that recomposes and re-presents (per-forms) the myths at play in theatre terms, subjective identity and fusion of the actor/person/character are dislocated, deconstructed and reassembled into complex images.(Pardo, 2003:5)

Within this environment the performer is de-centred as the only medium from which meaning is discovered. Using abstract terms such as Heidegger's 'Dasein', Pardo's philosophy I would suggest reveals undercurrents that shift toward the more contemporary 20th century lines of existential and phenomenological thought. Reflected in his philosophy Pardo states:

I am once again emphasizing the external factors, the understanding, as opposed to self-instrumental practices, necessary as they are in training, because of the danger that self-instrumental practices become self-centred and self-expressive philosophies, and do not tune us as responders to the world. (Pardo, 2005:3)

Depersonalized from this perspective, the voice becomes an ambiguous 'calling' (Heidegger) that disrupts the self-reflective introspective moves inherent to the humanistic psychological approach.

(Video document: 'Pardo's brief engagement with the existential phenomenology of Heidegger')

However, though there are demonstrations of existential and phenomenological philosophical referents within Pardo's philosophy, these are not Pardo's main theoretical frames. Rather solidly re-grounding his philosophy and psychology in the Post-Jungian 'Archetypal Psychology' developed by Hillman, these contemporary undercurrents are implicit in Pardo's theoretical approach

4.2 Pardo and Hillman's critique of fundamental Jungian structural theories

Pardo is not concerned with exploring the voice as an expression of self, as a medium for developing a Jungian concept of 'self' stating:

I don't use the word self. It's a question as to what constructs do you refer to and use in praxis. Those are constructs that I do not use partly because it's been so heavily demolished by thinkers like Hillman and Shamdasani. (Pardo, Summer University Roundtable, Malerargues, France: 2006)

Under the influence of phenomenology the causal hierarchical concept of consciousness defined by idealism's notion of the 'self', something that which exists *a priori* in the Kantian sense is put into question and Husserl, the father of phenomenology asserted:

All the transcendental concepts of Kant – those of the 'I' of transcendental apperception, of the different transcendental faculties, that of the thing itself (which underlies souls as well as bodies) – are constructive concepts which resist in principle ultimate clarification. (Husserl, 1926:199)

Extending Husserl's phenomenology, Heidegger rejected the idea of 'thing in itself' whose relations is to be founded in essence. Instead, what Heidegger proposes is to examine the 'facticity' of lived experience and locate the *a priori* structure in human existence suggesting: 'If we posit an 'I' or subject as that which is proximally given we shall completely miss the phenomenal content of Dasein.' (Heidegger, 2004:72) Existential theory takes the view that experience is discovered in the world, engaged with the world. The Romantic imagination is replaced with a more 'tragic' view.⁶³

However, Hillman differentiates his 'archetypal' psychological theory from the existential and phenomenological perspectives claiming:

Phenomenology stops short in its examination of consciousness, failing to realize that the essence of consciousness is fantasy images...archetypal psychology...transposing the entire operation of phenomenology into the irrational, personified and psychopathological domain, a transposition from the logical to the imaginal.

⁶³ In his extensive study *The Wake of the Imagination* exploring the evolution of the Western imagination, Professor Richard Kearney states:

Against romanticism's claim for the unlimited and quasi-divine potential of imagination, the existentialist...brings the imagination back to earth. The operative terms of existential philosophy speak for themselves: anguish, dread, bad faith, absurdity, nothingness nausea. In short, existentialism speaks of the creative imagination less in terms of a plenitude than of a predicament. (Kearney, 1998: 196)

Phenomenological reduction becomes an archetypal reversion, a return to mythical patterns and persons. We see through the logical by means of the imaginal; we leave the intentional to the ambiguous...Archetypal psychology, unlike phenomenology does not use concepts for the categories of its vision.
(Hillman, 1974:138-9)

At first this may simply seem like a differentiation between 'descriptive methods', however the distinctions Hillman makes between 'archetypal psychology' and phenomenological and existential viewpoints have, we will learn, more significance. Giving primacy to the imagination, the aim of practice, from this perspective is a 'bending back' from what Hillman describes as the 'fallacy of the natural world' to the psychological realm, from the physical world to the imagination.

Rather than viewing the individual as a 'bipolar' (Wolfsohn/Pikes) duplex, the nature of the constituting material of the psyche within 'archetypal psychology' tends to be fragmented. Instead of searching for any kind of exclusive centre i.e. a 'self' in the Jungian sense, Pardo's psychological theory is based on the notion of multiplicity: the idea that the psyche is composed of many selves and Pardo posits:

I argue and work from a position which is rather contrary to the esthetical and ethical implications of subjectivity (contrary and not opposed)...as this concept has been called upon to rule the identification for acting in theatre in the 20th century...When I say subjectivity has been called upon to rule much of the justification for acting theatre in the 20th century. I am pointing to the question (or call it the subject) of identity and identification in creating a psychological entity, singular and unified and therefore 'un-divided'. Subjectivity becomes the animating principle of the individual, as he or she appears on stage, mostly within a naturalistic realistic world-view. (Pardo, 2005:2)

The emphasis shifts from 'wholeness' to decentralization. In this view, Jung's psychology is seen as monotheistic, singular or unitary in its psychic organization, while archetypal psychology is pluralistic. The premise (there is no goal) of archetypal psychology is always to be deepened regardless of consequence to the self who carries it. In adopting Hillman's psychology, a dramatic shift becomes apparent in Pardo's praxis from the romantic idealistic perspective of subjectivity towards a phenomenology where consciousness is not defined as a 'given thing' but rather as an intermodal activity. Parallel to the existential and phenomenological conceptualization of consciousness, Hillman states: 'By discarding psychodynamics as necessary for a description of the psyche, archetypal psychology shares a viewpoint with existential psychology.' (Hillman, 1975:146)

Critiquing the intrinsic structural nature of fundamental Jungian theory, Hillman does away with concepts such as self 'wholeness', and 'opposites', and postulates instead that:

Understanding psychological events through the general principle of opposites—depth psychology's main method—is too mechanical. It presents all the soul events within a compensatory system of pairs: mind and body, ego and world spirit and instinct, conscious and unconscious, inner and outer and so interminably. But soul events are not parts of a general balancing system or a polar energy system or a binary information system. Soul events are not parts of any system. They are not reactions and responses to other sorts of events at the opposite end of any fulcrum. They are independent of the tandems in which they are placed, in as much as there is an independent primacy of the imaginal that creates its fantasies autonomously, ceaselessly, spontaneously. (Hillman, 1975:100)

Instead of Jung's hierarchal system where an individuated self dominates the psyche, archetypal psychology sees a coalitional system of psyche in which multiple archetypal fantasies inter-dominate.

Re-grounded in Hillman's revision of Jung's depth psychology, through Pardo's praxis the research explores a move away from a psychology of self, defined by universal principles towards what Hillman refers to as a 'psychology of imagination' where meaning is shifting and relational discovered within the world. Exploring the significance of this development in practice, the investigation examines a shift. De-centred as a means to discovering the 'self', the research investigates an ethos of fragmentation and multiplicity where the voice is viewed as only one element, an equal presence within the culture of elements in the signifying field of what Pardo defines as the theatrical 'sensate visual image'. Defining art as the 'objectification of emotion', Pardo states that 'to catch the image is to catch the emotion'. Depersonalized, Pardo objects to the physiological location of emotions. Described as 'angelos' or 'messengers', Pardo suggests emotion is not something personal but 'moves through you'. From the viewpoint of performance, Pardo is concerned with the voice's relationship to the other aspects of art that are going on helping to create what he defines as the theatrical image, where giving voice is reassembled. From the perspective of the performer, 'other' refers, but not exclusively, to the text, other performers and the performance space itself.⁶⁴ He is more concerned with these aspects, and how the voice contributes and how we can appreciate its relativity within that culture.

⁶⁴ 'Other' from an existential psychiatric usage is 'the perceiving, conscious, meaning conferring other person who helps or forces the conscious subject to define his own world-picture and his own view of his place in it.' (Bullock & Trombley, 2000:604)

Since voice is central to this study, the research examines how Pardo's praxis is exploring the inter-relationship of the voice within the context of live performance and how his approach asks the performer to question a multitude of relational aspects connected to the voice: one's relationship to the text, to gesture and movement, to what one is 'giving voice to'.

4.3 The horizontal voice

Traditionally within the context of Western theatre, the role of the voice has been to communicate the literary text. Under this premise, the voice has been confined to express the 'literal': that which 'includes what can be derived only from language, diction, and syntax' (Beardsley, 1991:110). Rather than exploring how the voice might be derived from body and imagination, the term 'literal' is not here opposed to the "metaphorical" or "figurative", but simply means going by the words.' (Ibid) In his pluralistic approach to the voice, Pardo makes two distinctions. These he terms the voice of 'melodia' and the voice of 'melodrama'.⁶⁵ The voice of 'melodia', I would suggest is the voice of affect, what Roland Barthes describes as the 'grain of the voice'. (Barthes, 1977:181) Whilst what Pardo refers to as the voice of 'melodrama' is defined as the 'voice of information and commentary': a voice that 'comments associating with or betraying the ideas' being revealed in the creation of what Pardo defines as the 'sensual visual image'.

In the following demonstration, the performer is exploring what I will term the horizontal voice, what Pardo might refer to as the voice of 'melodia'. Investigating the voice as a material in the creation of non-representational sound-scapes, the performer explores voicing whilst staying on the same pitch. Without the freedom of extending the gesture of voice vertically, precluded from pitching the melody of the voice up or down, the performer shapes the voice through corporeal and emotional engagement. Pedagogically, Pardo suggests that the aim of this kind of voice practice is in the interest of giving the performing artist enough time 'kinaesthetically' to identify and feel the voice. Using only the shapes of vowel sounds, as the exercise begins the performer slowly moves from breath sound towards what Pardo refers to as more 'muscle voice'.

⁶⁵ Pardo states: "The prevailing model in melodia is the operatic one...Commentary is absorbed, fused, (and sometimes defused) into the expressive body of the music. Melodrama is the non-operatic use of voice with the words. The aim is the (melo) dramatic separation of the voice of information and commentary from the voice of melodia, and even more from the Dionysian greed of the eight octave voice." (Pardo, 2003:4)

Perhaps betraying his background as a fine artist, Pardo uses terms like 'sculpture' to describe this kind of 'shape work' with the voice. Sculpture is the 'art of carving, modelling or shaping a material'. (OED) It suggests materiality, body, and Pardo claims: 'There is physicality to voice. As if it is a substance, we shape it through corporal engagement, exploring its physical character, and image.'⁶⁶ Demonstrating the horizontal of the voice, in the following example the performer 'sculpts' a vocal performance on one note using texture, tonality, resonance, volume, and timbre.

(Video document: 'horizontal voice')

4.4 Non-verbal storytelling

Pardo progresses this work by exploring how the performer creates images through voice, body and gesture using the vowels and consonants of an imaginary word. Instead of working with the written literary text, the performer begins from imagination. Perhaps attempting to free the performer from culturally patterned ways of vocal expression, Pardo asserts:

One of the main tasks seems to me, at least from a performative perspective, is to be breaking out of the boundaries of restricted and restricting cultural attitudes towards the voice, questioning the cultural patterns through which we voice emotions and thoughts.
(Pardo, 2003:5)

To get at this amplification of image-making the performer has to break through the literal use of words, grammar and syntax and as psychologist Paul Kugler claims: 'The main obstacle to this dimension is the habitual metonymy of ego, which through literalism constricts the speech of the soul.' (Kugler, 1982:110). Using the theatrical space, acoustic and visual images emerge from the intersection between the external and internal imaginative play of the performer. Pardo suggests 'we can explore image, sculpture, through vowels and consonants, but more so through vowels as consonants arrange and stop vowels. Exploring vowels, we can investigate the character of sound and image.'⁶⁷ Wolfsohn claimed that the emotion was in the vowels and posited: 'Learning to master the vowels...means to express all the human feelings and emotions in a more mature and concentrated way.' (Wolfsohn, 1996:142)

⁶⁶ Pardo, Pantheatre Professional Workshop: 2003 Paris

⁶⁷ Ibid

Pardo's approach does not reflect the psychological notion of cathartic transformation through practice but rather using a more physical language suggests the performer 'shapes sound expression through corporal engagement. You become the character of the sound beyond the mouth and head.' Using body and voice, through improvisation the performer works to break through to secondary and tertiary meanings beyond 'literal' words. Pardo suggests that our usual ways of speech may keep us from 'seeing through', from hearing what the image is saying and Kugler concludes: 'This act of seeing through involves expanding the text or context, the story, which limits the image (personal world or linguistic) to only one meaning traditionally termed "one-sidedness".' (Kugler, 1982:93)

In other words, without the support of the literary text, without the responsibility of re-representing someone else's narrative, the performer explores the possibility of how multiple meanings are discovered in the translation of creating the theatrical image by using other sources: namely voice, body, their relation to the theatrical space and the audience.

In this demonstration the performer works with one of Pardo's imaginary words. Using the word 'Schtul-mundi-dinendo', (*although I suggest one could make up their own word when exploring this exercise*), as the improvisation begins, the performer slowly experiments with shapes of vocal sound. Feeling each syllable, breaking them apart and rejoining them, as the exploration unfolds the performer works to make meaning from what is immediately at hand in the environment of the theatrical space. Unlike Pikes, this kind of active imagination is not in the interest of integration or recovery where the role of the teacher is there to guide. Instead the creative process is a revealing oneself through involvement, i.e. by engaging with what the imagination discovers in the immediate theatrical space. Although the piano still has a presence, Pardo encourages the performer to be independent and resist being led by the piano and instead 'give the power of the voice to the imagination not to the piano; go into the garden of the imagination's story.' I would suggest that this kind of exercise creatively encourages and develops vocal independence. As the improvisation concludes one perhaps tangibly perceives how connected voice, movement and imagination have become in creating such imaginative vocal and visual landscapes.

(Video document: 'non-verbal storytelling')

4.5 'Disassociation': A post-structural performance training technique

Philosophically, Pardo's use of the term 'disassociation' reflects his rejection of Wolfsohn and Hart's original ethos. Distancing himself from Wolfsohn and Hart's central focus on the introspective exploration of self through the voice he claims:

As the years went by, the work turned more and more towards disassociation. And this at all levels. When incorporating vocal work into choreographic theatre, for instance, we set up musical and semantic disassociation structures, countering (counter-pointing) what could be described as 'panic bulimia': the rush to agglomerate effects and affects and let it all out in a wild opera, stuffed with redundancies, onomatopoeic sound effects, pleonasms, and other demonstrative monsters. A context in which text is only a pretext for operatic fireworks, and where too often texts and voices burn out together, where images do not get a chance to dream or let us dream; expression as opposed to imagination. (Pardo, 2000:4)

Instead of exploring the notion of the voice as a means for 'self-expression', within the development of Pardo's philosophy of theatre, the voice is subsumed within a study of the imagination. Grounded in Hillman's Post-Jungian revisions, giving primacy to the imagination Pardo de-centres the voice. Using the terminology of psychotherapy, Pardo posits 'disassociation' connotes 'cutting off, schizoid indifference and alienation', and that he brings this terminology:

...into theatre in order to work with the body of resistance they represent to authorial versions...they emphasize dealing with the plurality of voices that come up as you listen to someone speak, including your own affective reactions, and the tone in the person's actual voice, while you are taking note of the prima facie textual information being conveyed. (Pardo, 2003:13)

Reflecting a post-structural philosophical viewpoint⁶⁸ Pardo claims:

These strategic schemes subject the protagonist voice of text to forceful contingencies; rather than imposing its subject, its subject is sub-jected...the identification of the actor as supposedly the most important subject-informer on stage, and the literary subject, the grammatical and fictional subject in the text, is broken into, disassociated. (Ibid)

⁶⁸ Post-structuralism refers to a belief in indeterminacy and the open amorphous form of power.

In practice Pardo's use of the term 'disassociation' describes what he refers to as a 'systemic disjunctive training [...] corporal exercises that aim at disassociating the syntax of the text from the musical/energetic/emotional score of the voice as well as from the score of body moves and gestures.' (Ibid:8) Using the analogy of using two hands in playing piano, Pardo states: 'Voice and language considered as two hands, trained to perform in separate, autonomous, differentiated, rhythms, dynamics, and styles.' (Pardo, 2003:8) In other words, I would suggest that the aim of the performance technique is to train the performer to work with voice, movement and the language of words autonomously, in different rhythms. Analogous to 'something like syncopation in music' Pardo posits 'disassociation' is used to develop 'high levels of structure and mobility so that the performer is not subjugated to the literary text, able to create more complex theatrical images' and asserts: 'This is the method of Pantheatre, the practice, the discipline.'⁶⁹

In the following demonstration exploring 'disassociation', two performers are working together, with one being a leader and the other a follower. Through improvisation, the leader explores only movement whilst the other performer follows reflecting this movement and speaks their text. In this example there is a third element to the exercise. The performer speaking the text not only has to follow the movement of the leader but also has been directed to address their text to a member of the audience by name throughout the process.

(Video document: 'disassociation')

Pardo's claim that this 'disassociates the actor from the text' perhaps also reflects his philosophy of performance, which is based in the ethos of experimental theatre. In 'systemic disjunctive training' Pardo suggests that the exercise:

...concentrates on how not to be drawn into emphatic coincidence with...but rather how to work against or outside the textual rhetorical syntax, how to afford the means, for instance, of ex-centric or exuberant readings, the means to produce renderings which avoid, counter, transgress the prescribed syntactic patterns.[...]A simple exercise, is learning how not to pause to breathe on commas, full stops, but rather how to bridge overlap and disjoint the text's phrasing and rhetorical construction.
(Pardo, 8:2003)

⁶⁹ Pardo, Pantheatre Professional Workshop: 2003

Recalling the likes of Artaud who claimed: 'I believe it is urgent for the theatre to become aware once and for all of what distinguishes it from written literature. However, transient it is, theatrical art is based on the use of space, on expression in space.' (Artaud, 1932:80) Like Artaud, Pardo deconstructs the primacy of the literary text as the central medium from which meaning is made in the creating of the theatrical performance.

4.6 Phenomenological approach to performance training: consciousness and intentionality

Under the influence of phenomenology, consciousness is redefined as an intermodal activity. Rather than a 'given thing' in the Kantian sense, consciousness is conceived as being intentional. The fundamental feature of conscious existence is its trafficking in meanings and as Husserl states: 'we are plunged into the world as revealed through the meaning that our activities project [...] intentionality is the title which stands for the only actual and genuine way of explaining, making intelligible.' (Husserl, 1928:501/68) For Husserl:

...the world as it is for us becomes understandable as a structure of meaning formed out of elementary intentionalities. The being of these intentionalities themselves is nothing but one meaning-formation operating together with another, 'constituting' new meaning through synthesis. And meaning is never anything but meaning in modes of validity, that is as related to intending ego-subjects which effect validity. (Ibid:181)

I am suggesting that this phenomenological notion of consciousness is implicit in Hillman's revision of Jung's psychology and thus in Pardo's approach to performance training because in a 1983 interview with author Laura Pozzo, Hillman states:

I assume that what ever is going on is purposeful; that is rule, you know. I assume that whatever goes on is intelligible not understandable, intelligible. There's a difference. Understanding requires a hermeneutic; you bring a lot of concepts to bear on what is in front of you, while 'intelligible' as I think of it simply means presentable, things as they present themselves. They are phenomena: that is, they bear a light in them, they shine, they can be seen. And when we understand them, we darken that light, because we make suppositions about them, instead of letting them speak as they are to the imagination. (Hillman, 1983:50)

Hillman concludes: 'that no sense can be made of consciousness except in terms of engagement of the world.' (Ibid: 48) Thus the creative process is not re-created, synthesized from what is given *a priori*, but rather is a unique phenomenon discovered through involvement with the world.

In the following example, I am suggesting that Pardo is exploring this phenomenological notion of consciousness implicitly within his approach to performance practice. Working with a solo performer, he begins by asking the performer to speak their text. As if it is possible to hold the text and look at it, Pardo encourages the actor to place the words in their hands. Detached, the performer responds to what the imagination is attracted to and directed towards in the interaction between the theatrical space, language, voice and the body.

(Video document: 'a phenomenological approach to performance training')

Hillman's psychological ideas refer to this as 'personifying'. Claiming 'personifying emotionalizes' (Hillman, 1975:14), Hillman defines 'personifying' as 'a way of being in the world and experiencing the world as a psychological event.' (Ibid: 13) Emphasising a shifting from 'head to heart' he concludes 'it implies a passionate engagement with the world' (Ibid: 16) [...] 'An epistemology of the heart, a thought mode of feeling' (Ibid:15), personifying 'is a way of knowing, especially what is invisible, hidden in the heart.' (Ibid) I am suggesting that Pardo is applying this idea in training performance practice.

4.7 Discussion

Throughout this chapter, the research has explored the praxis of Pardo. The investigation has revealed how Pardo, unlike Pikes, solidly reframes his practice with the ideas and theories of Hillman's 'archetypal psychology'. This Post-Jungian theoretical framework is not the same as Pikes. In fact it is impossible to bring them together theoretically. Their conceptual constructs are very different. Most notable is the shift from a 'psychology of the unconscious' framed in a hierarchical notion giving primacy to an unknowable unconscious to what Hillman defines as a 'psychology of imagination'. Providing a discourse that challenges and deconstructs modern concepts central to Pikes' methodology of voice practice, the psychology underpinning Pardo's practice by adopting Hillman's ideas, becomes more existential. Rejecting the introspective nature of fundamental Jungian theory, Hillman suggests any hard cut between the inner and outer experience is arbitrary. In fact the process is reversed.

Beginning from the 'sensate imagining animal', consciousness emerges from our interaction with the immediately given environment and Hillman claims:

Depth psychology...isn't concerned with the sensuous relation with the world. It's left out the aesthetic. Yet that's what we are, we are sensuously imagining animals. The first thing the psyche does is make sensuous images. So why not imagine a psychology that starts there, in the aesthetic nature of human being, and the aesthetic nature of the world which displays itself in sense events, to the senses, and the first reaction is to live a thing as a sense image. Things have skins and faces and smells. Things speak to us and that's' what I mean, first of all, by aesthetics, speaking to the senses, and having a sensitivity to that skin or sheen of things. (Hillman, 1983:144-5)

Adopting Hillman's viewpoint, Pardo's approach gives primacy not to the voice but to the imagination. The emphasis in practice is on the external environment where the performer is encouraged to 'yield' and respond. Instead of exploring the voice as a means to 'self-expression', the aim of practice is focused on developing the performer's 'instinct for image.' Any hierarchal notion of the individual is deconstructed.

CHAPTER FIVE

A study of Linda Wise's praxis: towards the voice embodied

In this chapter the research will examine how Wolfsohn and Hart's methodology has evolved through the praxis of Linda Wise. Wise began working with the Roy Hart Theatre in 1969. Thirty-five years later she co-directs Pantheatre based in Paris with Pardo. However, unlike Pikes and Pardo, Wise makes almost a complete break away from the psychological approach inherent to this lineage of voice praxis. Dismissing the Jungian 'descriptive method' still prevalent in the current praxes of Pikes and Pardo, she claims:

The first thing in terms of language is I don't use either mythological language, or...perhaps I use a slightly influenced psychological language sometimes. But not as much as Enrique and I also try to avoid the language that I had heard Roy Hart talk about and later teachers after Roy; language like 'anima'. Because I feel it's a domain where I am very unclear.⁷⁰

Alternatively, Wise gives significance to the body and asserts: 'I like the precision of anatomy and very often use this in my work.' (Wise, 2003:3) Exploring Wise's praxis, the investigation reveals how she is exploring voice and performance techniques developed from research stemming from and grounded in physiology and neuroscience.

A central focus within Wise's praxis is the inseparability between voice, emotion and body. In this respect she continues closely to parallel Wolfsohn and Hart's original research and claims:

What always fascinated me in relation to the voice is what happens in states of emotion and how the voice transforms. And it was probably that that originally made me come to work with Roy Hart. Ever since I've been in this work, it's always been the constant line of research that I've tried to understand.⁷¹

Only recently has there been a resurgence of interest in the significance emotions plays in our experience. Hillman's doctoral thesis, *Emotion: A Comprehensive Phenomenology of Theories and Their Meanings for Therapy* investigates a phenomenology of theories of emotion and he concludes:

⁷⁰ Wise interview with present author: 2003 Paris

⁷¹ Ibid

We do not face emotion in honesty and live consciously. Instead emotion hangs as a negative background shadowing our age with anxiety...Emotion is always to be valued more highly than the conscious system alone. This tends to run counter to the main stream of thinking about emotion in psychology, philosophy, and physiology. (Hillman, 1960: 285)

In the 20th century the study of emotion has to a certain extent become mind oriented, separated from the body, and neuroscientist Antonio Damasio claims:

20th century science has left out the body, moved emotion back in the brain, thus the brain has remained consistently separated from the body, rather than being seen as part of a complex living organism. (Damasio, 1999:39-40)

This debate is still going on. Practically speaking, Wise sees that is necessary for the performer to work with both voice and emotion in an integrated way and she asserts:

Emotion is a subject of considerable controversy. Some teachers refuse to acknowledge that there is a need to work with it and will talk of the voice as an instrument separate from the person. Evidently this is not the stand I take. (Wise, 2003:7)

Examining Wise's praxis, the investigation will explore how her approach is beginning to bridge between depth psychology and more recent neuro-scientific based research, with a particular attention to techniques she is applying which involve the intimate relationship between voice, body and emotion.

It is perhaps useful to examine how Wise came to work with Roy Hart as it reveals similarities between the circumstances that drew both these actors to Wolfsohn's inclusive approach to voice training. In the late 1960s Wise was an aspiring actress studying at the Royal Scottish Academy of Music and Drama when she met Hart. While at the academy, during a production of the Greek tragedy 'The Bacchae' in which she played the chorus leader; a deranged follower of Dionysus, Wise claims:

We had a very interesting director. He was pushing us quite far in terms of emotions. In several performances my voice broke very strongly. And I heard sounds coming out in that situation which I personally found strong and meant a lot to me.⁷²

Frustrated by her classical training, Wise felt that 'the classical well placed voice' had no connection to the role she was playing.

⁷² Wise interview with present author: 2003 Paris

However the staff at the Academy reacted to this expression of Wise's voice professing she had voice problems and advised her to see a voice therapist. Ironically at this same time Wise received an invitation to a performance of the 'The Bacchae' by members of the Roy Hart Theatre in London. There she witnessed 'fifteen to twenty bodies deeply engaged in emitting all the vocal sounds that had been forbidden to her.'⁷³ Like Hart, Wise was drawn to this inclusive approach to voice practice.

However, influenced by Wolfsohn's original ethos, Hart continued to explore the voice as means to self-awareness claiming: 'This means bringing an enormous unconscious territory into consciousness.' (cited in Pikes, 1999;104) Jung used the term 'individuation' to denote this process by which a person becomes a psychological 'individual', that is a 'separate indivisible unity of whole'. In reflection Pikes asserts: 'it seems obvious that apart from Wolfsohn, the most important influence on Roy was Jung's central idea of the individuation process'. (Ibid: 115) This is where Wise parts ways with Wolfsohn and Hart's fundamental Jungian psychological approach to voice training asserting:

For Wolfsohn and Hart singing was a transcendence based on physical, lyrical, athletic, muscular 'going beyond' one's possibilities and my education was in this mindscape. It was a truly heroic proposition...built in their time. (Wise, 2003:5)

Wise suggests: 'We can propose a different path from the heroic demands of an initiatory journey.' (Ibid) Like Pardo, Wise puts into question the idea of voice practice as a transcendent means for 'self' discovery.

5.1 Crescendo: 'extreme voice' practice

Voice practitioner and author Patsy Rodenburg suggests that screaming is the 'Ph.D. of voice work'. Vocal strain from shouting or screaming is a common complaint from actors. In his seminal writing *Orpheus or a Way to a Mask*, Wolfsohn examines the cry of the baby. Observing that the young infant could cry for long periods without getting vocally fatigued, Wolfsohn claimed that as adults we lose this ability and wrote:

The baby wants nothing with it's head, nothing with its will which is a mental function...This crying represents a source of energy which many a singer would be envious of. The baby is without any inhibitions.
(Wolfsohn, 1996:40)

⁷³ Wise interview with present author: 2003 Paris

Like Wolfsohn, Dr. Paul J. Moses, a laryngologist and author of the *Voice of Neurosis* (1954) examined the vocal expressions of the infant and claimed:

The baby lives in a world of his own before he is able to think verbally. He 'thinks' through emotions. He does not possess words but has a voice to express emotions. Although it is considered remote from logic, Fenichel, nevertheless, calls it thinking because it consists of imagination and is the same process by which later actions are formed. (Moses, 1954:20)

From these perspectives, screaming and shouting are the blunt instruments of expression in scenes of heightened affect. Ufema and Montequin, contemporary researchers examining the 'performance scream' define 'vocal extremes' as:

...vocal productions including screaming, shouting, coughing, laughing, crying, and any additional vocal sound that employs considerably more air flow/pressure/intensity or pitch variation than average conversational speech.
(Ufema & Montequin, 2001:75)

Exploring the 'performance scream', these researchers conclude: 'breath awareness and breath isolations are the first elements to be introduced at the threshold of vocal extreme training.' (Ibid) Examining this kind of 'extreme' vocal production, Wise investigates the intimate relationship between breath, body, and the voice in an approach towards developing this kind of 'extreme' vocal training.

In this demonstration the performers explore the movement of the voice as it journeys from breath to extreme vocal sound. As the exercise begins the performers slowly explore the subtle shift when breath becomes sound in a fluid gesture. Taking time to establish the voice's rooted-ness and connection to the breath and body, as the exercise progresses from this initial transition Wise encourages the performers to let the voice 'move' towards more vocalic volume. Demonstrating how the voice seems to take up and require more from the body as the voice progresses further towards extreme sound, Wise prompts the performers to take a breath when they need too. However, with each breath they are encouraged to try not to let the voice retreat dynamically in volume with each new phrase rather to try and sense that there is a constant movement forward.

(Video document: 'crescendo')

5.1.1. 'Crescendo-decrescendo'

In this second demonstration, the performers extend the previous exercise towards performance investigating how voice and body construct space. Working in two groups, the performers stand in a line at either end of the performance space facing each other. As the process begins, both groups of performers collectively start to walk into the space whilst exploring the movement of breath towards vocal sound. As the groups continuously move into the middle of the space they are asked to explore a vocal crescendo allowing their voices to grow in volume. This movement of voices and bodies climaxes as the two groups meet in the middle of the room. Once the groups move past each other, the voices then begin to decrescendo as they continue on walking finally ending in silence at the opposite end of the room.

(Video document: 'crescendo-decrescendo')

5.1.2 'Practical enthusiasm'

Another way Wise examines the relationship between breath, body energy and the voice is through an exploration into the expression of 'enthusiasm'. In this demonstration the performer explores a single word through the impulse of enthusiasm. As the exercise begins, the performer rapidly moves into the space building up the energy of enthusiasm until finally a moment of release comes and with it the voice and a word. Wise suggests that the aim of this kind of work is in the interest of: 'how one regenerates the enthusiasm, recycles energy, trying to find an ultimate edge'⁷⁴

(Video document: 'practical enthusiasm')

In other words, the difficulty in this exercise, I would suggest, is in trying to find a place to voice when the body is in such a heightened active state and Wise concludes: 'Do not underestimate the effect on you of letting out that amount of energy.'(Ibid) Often what would seem to happen in practice, is that the performers in their initial attempts would momentarily have to let their physical energy drop in order to express a word. This would then break the momentum of both their emotion and physicality. After a while, with practice, the performers were able eventually to begin to sense the complex rhythm of movements between voice, emotion and body, and in doing so sustain their physical and emotional energy whilst still finding a place to speak.

⁷⁴ Wise, Pantheatre Professional Workshop: 2003 Paris

5.2 Definition of 'Alba-emoting'

Examining the inseparable relationship of voice and emotion, Wise explores a performance technique called 'Alba-emoting'. First termed by Dr. Susanna Bloch, 'Alba-emoting' was developed by an interdisciplinary group of international theatre directors, neuroscientists and professional actors in the interest of how to produce a particular emotion at will. Based on psycho-physiological data obtained in laboratory conditions, the aim of the study was to relate some of the physiological and expressive activations present during an emotion with the corresponding subjective experience. The findings showed how 'the precise, objective management and monitoring of respiratory and expressive components of emotion contribute to an actor's subjective experience of emotion.' (Bloch, 1993:121) It's fundamental premise (supported by considerable research), is that if a person adopts certain detailed patterns of breathing, posture, and facial expression then the performer can enter into an emotional state easily and deeply.

This is in direct contradiction to the 'method' school of acting, which asserts that the main project of acting is the creation of emotion in the actor by using their own affective memory. For example, the performer is asked to revive or imagine an emotional situation from their personal memory, then apply it in the creation of stage performance. For an actor of the European tradition this common procedure constitutes the basis of a method most often attributed to the work of Constantin Stanislavski in the 1920s. This was then adapted and applied in the American school of 'method acting' by Lee Strasburg and others during the 1930s in the Group Theatre, and later at the Actor's Studio in New York.

Providing an alternative to what is traditionally defined as the 'method' school of acting, 'Alba-emoting' investigates how emotion is manifested in the performer by implementing the physical patterns of breath connected to particular primary emotions.⁷⁵ Bloch's holistic theory defines emotion as distinct and dynamic functional states of the entire organism comprising particular groups of effector systems (visceral, endocrine, muscular) and particular corresponding subjective states (feelings). (Bloch, 1993:123) Challenging traditional theories that suggest emotion is fundamentally a cognitive event, Bloch's model instead suggests that heightened emotional states can be manifested in a specific way through the body.

⁷⁵ Neuroscientist Antonio Damasio defines the primary or universal emotions as 'happiness, sadness, fear, anger, surprise and disgust.' (Damasio, 1999:50)

5.2.1 'Alba-emoting' and the expression of crying

Drawing on Bloch's investigation, Wise is exploring 'Alba-emoting' by including the voice as a significant part of the research. Apparently within the context of Bloch's study, no specific focus was given to the voice. In examining Bloch's work, international director and voice practitioner Professor Rocco Dal Vera suggests:

...almost no information is included on the subject of vocalization. Bloch does not seem to have regarded vocalization as a useful establishing factor of an affective state. (Dal Vera, 2001: 54)

This is where Wise's current research extends Bloch's original investigation. Giving a particular attention to the voice, Wise is contributing to this under-explored area of performance research by examining how the voice is transformed and affected within heightened emotional states.

In practice, Wise explores how the interdependence between a specific breathing pattern, a particular expressive attitude (both facial and postural) brings about emoting and impacts the subjective experience of the voice. Her work includes examining how voice is affected by and balances between the tension and release of emotion since as she suggests, it plays a lot in the quality of the sound that a person 'lets go'. By implementing particular breath, voice and muscular patterns relative to the primary emotion, the performer develops the skill to be able to objectify the emotional experience and through practice enter quickly and step out of strong primary emotions. Dal Vera suggests there are several advantages to this training technique claiming:

It is based on scientific observations and so is likely to come closer to individual's natural behaviour than some other methods. Since actors learn to isolate and tense or relax very specific groups of muscles in order to perform the effector pattern, they are more likely to respond to instruction about the need to keep the muscles related to the voice and speech relaxed, and thus can be trained to have fewer tension-related vocal problems. (Ibid)

Dal Vera concludes 'the training emphasises the ability to remain objective while in a strong affective state.' (Ibid) In other words, the performer learns not only how to work more consciously with emotion but also how to negotiate the voice in heightened states of emotion.

The following two extracts demonstrate how Wise develops the performer's understanding of 'Alba-emoting' exploring the breath pattern of crying in practice. Bloch describes the breath pattern of crying as being a: 'rapid saccadic modulation prolonged into the expiration' suggesting 'it is essentially the inspiration by saccadic bursts that characterizes this breathing pattern.'⁷⁶ (Bloch et al, 1987:5) Demonstrating this technique, the exploration is undertaken in several phases.

In this first exercise, the performer is asked to explore the basic breath pattern of crying. Focused more on the breathing pattern, the performer uses the piano as a handle. Sounding on a particular note, Wise encourages the performer to remain connected to the note on the piano whilst exploring the relationship of the breath pattern to the feeling and how it informs the voice. In doing so, Wise suggests the performer is able to objectify the emotional exploration, and 'musicalize' it through the voice. What one hears is what Wise calls 'little whimpers of being, not making'. (Wise, 2003:5) At this initial stage of learning the performer may not be aware of what happens subjectively. Therefore it seems important to let the performer develop the exercise until the feeling appears.

(Video document: 'Alba-emoting' 1)

Once the performer has been given a chance to feel how the voice reacts to this process of working predominantly with the breath pattern and less with vocal sound, Wise then goes on in the second step of the exercise to begin to encourage the performer to explore a much more dynamic volume of vocal expression. Staying focused on maintaining the breath pattern, this perhaps gives the performer a chance to begin to negotiate the voice in order to keep the voice open and moving in such a heightened state.

(Video document: 'Alba-emoting' 2)

5.2.2 'Conscious schizophrenia'

In the third phase of these exercises exploring 'Alba-emoting', the performer investigates what Wise refers to as 'conscious schizophrenia'. In this exercise, Wise explores how the performers fluidly move between two primary emotional states.

⁷⁶ Interestingly, the significance of the in-breath as information for what follows in how the performer evolves the heightened emotional state, is highlighted in the feedback from Wise after observing the performer in video document 'Alba-emoting 1'.

Examining the movement between the breath pattern of crying and the breath pattern of laughter, Wise describes how it is possible to feel the 'organicity' of emotion in the body. In defining the respiratory-postural-facial components of these two basic emotions, as was explained in the first exercise investigating 'Alba-emoting', Bloch describes the breath pattern of crying as being a 'rapid saccadic modulation prolonged into the expiratory pause, but it is essentially the inspiration by saccadic bursts that characterizes this breathing pattern'. Alternatively, she describes the breathing pattern of laughter as being characterized: 'by a deep and abrupt inspiratory movement followed by a series of short saccadic expirations which may even invade the expiratory pause.' (Bloch, 1993:121) In this example the performer demonstrates 'conscious schizophrenia': a movement between laughing and crying. Exploring what Wise refers to as the 'organicity' of these patterns, keeping the voice as an integral part of the study, the performer traverses between these two heightened emotional states.

(Video document: 'conscious schizophrenia')

5.2.3 'Petit Cris'

Overwhelmed by the emotion, in heightened emotional states the voice is often paralyzed. In this example, Wise demonstrates an exercise in which the performer explores a moment of crisis, what Wise refers to as a 'petit cris'. In other words, using 'Alba-emoting' whilst delivering either a song or a piece of spoken text the performer evolves the emotion until a moment arises in which the voice is stopped in the heightened emotional state. Describing it as a moment of 'repercussion', Wise demonstrates how to explore the negotiation of working through the performance of such a momentary emotional crisis.

(Video document: 'petit cris')

Instead of viewing it as a problem, I would suggest that through such an exercise one learns how to use such moments as powerful performance tools.

5.3 Summary and Preliminary Conclusions

Throughout the last three chapters, the action research has explored and documented the praxes of Pikes, Pardo and Wise. Identifying principal elements central to each of the practitioners' methodologies, this primary research examined the practitioners' theoretical frameworks and how they are interpreting theory in practice. This revealed how although there are some variations in how these practitioners approach the voice in practice, the most striking differences are discovered in the variations of their theoretical frameworks: shifting from fundamental Jungian to Post-Jungian perspectives. Since the study has a central interest in Wolfsohn's original non-dualistic notion of the voice as embodied, a particular focus was placed upon how the practitioners conceptualize and apply ideas about agency, imagination and emotion. The following critical analysis explores the significance of the comparative study and the implications of the shifts in the practitioners' theoretical frameworks for the development of *grounded theory*.

5.3.1 Pikes

Examining Pikes' praxis revealed how, like his predecessors Wolfsohn and Hart, he continues to adopt and apply fundamental Jungian psychological theory to his practice. From his perspective consciousness is conceived out of the antithetic interaction between an unknowable unconscious and conscious mind.⁷⁷ Viewed as the 'mother' of consciousness, the nature of this structural concept of consciousness I am suggesting is hierarchical. From this theoretical framework the unconscious introspectively projects itself and manifests experience without engaging with the world and Jung concluded: 'Without consciousness there would, practically speaking be no world, for the world exists for us only in so far as it is consciously reflected by a psyche.' (Jung, 1957: 46) Consciousness from this fundamental Jungian viewpoint is becoming aware of what is given introspectively from the unconscious.⁷⁸ Jung describes the psyche as a 'self-contained field of experience' (Jung), and therefore his theory makes a hard cut between the inner and outer experience.

⁷⁷ To see the central role the theory of opposites plays in how Pikes conceptualizes the experience of the 'whole voice' refer to chapter 3.1:32-34

⁷⁸ See chapter 1.3:26 for the parallels between Kant's philosophical model and Jung's psychological theory defining the structural nature of consciousness.

Grounded in these fundamental Jungian concepts, from Pikes' perspective the aim of voice practice is to recover what is already *a priori* in the unconscious.⁷⁹ In order to experience the world we must first look inwardly for its appearance in a constituting consciousness.⁸⁰

Also, fundamental Jungian theory keeps separate the physical and the psychical in its study of experience. This dualism resists viewing the mind and body as integral, rather they are conceived as separate reciprocal systems. Giving primacy to the psyche, Jung postulated:

I start with the sovereignty of the psyche...body and psyche in their manifest natures are utterly different, we cannot but attribute to one as to the other a substantiality of its own. So long as we have no way of knowing that unity there is no alternative but to investigate them separately and for the present treat them as though they were independent of each other, at least in their structure.

(Jung, CW6:para 960-87)

And concluded:

Of course there is little to no hope that the unitary Being can ever be conceived, since our powers of thought and language permit only antinomian statements. But this much we do know beyond all doubt, that empirical reality has a transcendent background—a fact which can be expressed by Plato's parable of the cave. The common background of microphysics and depth psychology is as much physical as psychical and therefore neither but rather a third thing, a neutral nature, which can at most be grasped in hints since it is transcendental. (Jung, CW14, para 767-80)

According to Jung, the 'third thing' that connects mind and body, is a process he terms as 'synchronicity'. In common with other thinkers at different periods of history, Jung believed in the ultimate unity of all existence. Using the terminology of medieval philosophy, Jung referred to this as the 'unus mundus'. Revealing the naïve idealism in fundamental Jungian theory, the uniting 'third thing' exists outside of the human categories of time and space, and beyond our separation of reality into physical and mental.⁸¹

⁷⁹ I am suggesting that Pikes' conception of consciousness, which takes as its starting point a 'given thing' (Kant) finds its roots beginning in the idealism of Descartes modern philosophy, extended in Kant's 19th century transcendental theory of the mind.

⁸⁰ This is what Professor Charles Boer refers to as 'indirect realism'. (Boer & Kugler, 1977:133)

⁸¹ In 'Psychology of Alchemy' Jung writes:

Actualizing those contents of the unconscious which are outside nature, i.e. not a datum of our empirical world, are *a priori* and therefore of an archetypal character. The place of this realization is neither mind nor matter, but that immediate realm of subtle reality which can only be expressed by the symbol. (Jung, CW 12; para400)

Current research in quantum physics argues against this idea. Stephen Hawking, leading scientist in this area recently retracted his own 'theory of everything'. It seems all is chaos.

Following Wolfsohn and Hart, by adopting this fundamental Jungian theoretical framework, Pikes' conception presupposes that experience is constructed by an unknowable unconscious that exists *a priori* and is the mother and maker of consciousness without the influence of lived experience in the environment. This leads to the question: is it possible to recover and work with the *a priori* in isolation when training voice? Framed in this fundamental Jungian theory, Pikes's practice would suggest that it is. However this leads to the question: what about the relationship between voice and lived experience and how is the voice influenced by the environment and the sensual body? This relationship between the voice, the body and the environment I will address when discussing my own practical work in chapter seven which explores these questions through the performance research.

5.3.2 Pardo

As the comparative study revealed, it is through the praxis of Pardo that some radical shifts occur within the psychological and philosophical theory. By re-grounding his theoretical framework in Hillman's Post-Jungian 'archetypal psychology', Pardo's methodological approach becomes the pivotal point at which the praxis begins to move towards becoming more consistent with developments in late 20th century philosophy and psychology. Pardo rejects the notion of the voice as means introspectively to discovering a self. Within this postmodern environment the voice becomes more abstract, what Pardo refers to as the 'acousmatic voice'.⁸² De-personalized and decentred, Pardo does not give primacy to the voice rather to the imagination.

Demonstrating undercurrents that resonate with existential and phenomenological theory, Hillman's concept of the imagination suggests experience is discovered out of the sensate relationship with the world positing imagining happens: 'Not after or before events in the closet of introspection, but as an eye or ear that catches the image of the event while it occurs...it is less determinedly introspection.' (Hillman, 1975:52) This is a positive progression and is important theoretically from the perspective of performance practice. The emphasis of the focus shifts towards one's relationship with the environment of the theatrical space.

⁸² The philosopher Mladen Dolar defines the 'acousmatic voice' as the voice that one is aware of but is unaware of its source. (Dolar, 2006)

However, although this improves on the introspective nature in how fundamental Jungian theory conceives experience, I would argue that it is Hillman's conception of the imagination that has implications to the development of the *grounded theory* in relation to how the voice embodied is conceptualized in the context of Pardo's praxis.

Grounded in Hillman's 'archetypal psychology', as the research demonstrated Pardo does not give primacy to the voice rather to the imagination. Hillman describes the imagination, the psyche as a 'polycentric realm of non-spatial images' ⁸³, Giving primacy not to the sensate body as the starting place of experience, but to the psychological reflection Hillman asserts: 'Human existence is psychological before it is anything else.' (Hillman, 1975:173) In this respect, Hillman sustains a fundamental Jungian reflective viewpoint claiming: 'In the beginning is the image; first imagination then perception; first fantasy than reality.' (Ibid: 23) From this psychological approach, sensation and perception, an awareness perhaps most understood as body, are viewed as discriminative functions of the mind. ⁸⁴, and Hillman postulates:

The fundamental facts of existence are the 'fantasy images' of the psyche. All consciousness depends on the images. Everything else – ideas of the mind, sensations of the body, perceptions of the world around us, beliefs, feelings hunger–must present themselves as images in order to become experienced. (Ibid: xi)

Against any attempts to seek a direct physiological bridge to the psyche, Hillman suggests: 'to take our senses only on the level of natural sensations is a naturalistic fallacy...the image makes the sensing of it [...] once we de-literalize sensations and take our senses as metaphorical modes of perceiving we are finally across the bridge.' (Hillman, 1975:92) This implies, for Hillman that subsuming the body into a psychological event overcomes the Cartesian divide. ⁸⁵

⁸³ Hillman defines 'images' as the 'self perception of instinct' claiming 'Jung took archetypal images to be representations of instincts' (Hillman, 1975:120) Jung's theory suggests that the reflexive nature of instincts have a double characteristic on one hand they are an action and at the same time have an image. The *image* or what Hillman/Jung refer to as the 'eidolon' or 'eidos' are ideational forms and shapes, the ideas that form and shape life. Referred to as the 'sensual imagination', it restores the image its primary psychic basis of sensation and Hillman posits: 'To perceive and to imagine are antithetic. Psychic images may not be like sense images at all rather they are images as metaphor.'

⁸⁴ In his essay on 'Psychological Typology', Jung conceives that the four orientating functions of the psyche are: thinking, feeling, sensation and intuition.

⁸⁵ This issue is discussed at length in the seminal essay 'Archetypal Psychology is Mythical Realism' (Boer and Kugler, 1977:131-52)

I would suggest however, that this leaves unarticulated the significance of the sensate body as an active element in the structuring of consciousness, and argue that voice is built on the spatiality of the moving body.

Adopting Hillman's theory, Pardo's position reflects this psychological theoretical viewpoint claiming: 'The body is an intellectual construct.' (Pardo, Summer University Roundtable, Roy Hart International Voice Centre, France: 2006) This implies that in order kinaesthetically to experience the body, it first has to be represented as an 'image', what Hillman refers to as 'sense impressions'. Itself not an integral part of the phenomenon of lived experience, but a fact of the psyche, from this viewpoint the body degenerates into a representation of the body. Discoverable in a zone of the mind, somehow an exact replica of plates illustrating the human anatomy, the body is apprehended as represented in the mind. The proprioceptive, kinaesthetic⁸⁶ touching and being touched, characteristics held within the structure of the whole embodied organism rather become distinctive characteristics of those contents of the consciousness which make up a representation of the body. Defined from the theoretical framework of Jungian psychology, these contents are consistent affectations and strangely duplicated in double sensations (instincts) but apart from this the representation of the body is a representation. In treating the body like this, depth psychology fails to address a problem that should not be ignored. It leads to the question: how is it possible to perceive the voice as a movement of the body? Does not this neural mapping require the body?⁸⁷ Giving primacy to the psychological reflection, in the following chapter I shall suggest both fundamental and Post-Jungian 'archetypal psychology' seems to skip a step in the progression of how experience unfolds, whereby pre-reflectively I am already a body and dependent upon my body to experience the voice.

⁸⁶ Proprioception is defined as: 'Sensory information' arising from within a person's body that signals body and limb position. Kinaesthesia is a type of information that comes from the body's movement. 'kines' meaning movement and 'thesis' meaning 'the sense of'. (Schmidt and Wrisberg, 2004:99)

⁸⁷ Researchers studying sensory motor behaviour include the performance of voice firstly as a motor task. Inclusive but distinguishable, this pre-reflective experience of voice is a circumnabular kinaesthetic movement. Synthesizing both the affective and sensate experience, the, voice perceived, the relationship between action and perception is arguably stimulated by the proprioceptive information processing of the body: In philosophical language: 'perception is to body as language is to thought.' (Merleau-Ponty)

5.3.3 Wise

Making almost a complete break from the Jungian psychological approach inherent to this lineage of voice and performance practice, Wise claims she prefers the language of anatomy. In practice, she implicitly gives continuous significance to the body in her approach to training voice and performance. Adopting techniques such as 'Alba-emoting', without any defined concept of the unconscious, she explores how emotion is manifested physiologically through the body. However, maintaining the poetics of Hillman's concept of 'soul'⁸⁸, she refrains from re-conceptualizing her philosophical or psychological theoretical framework.⁸⁹ This leads to the question: what other theoretical frameworks might extend these practices? In the next chapter, the research will explore further the questions that have emerged through the comparative study and examine how the theoretical framework begins to be extended through my praxis.

⁸⁸ In defining 'soul', Hillman states:

Soul retains corporeal similitudes. It's immanent in my body or in my environment...It is experienced as a living force having a physical location and the old words for it in Greek, Latin and German carried emotional impact[...] soul making means putting things through an imaginal process.
(Hillman, 1975:217/189)

⁸⁹ Adopting Hillman's phenomenology of soul, Wise outlines three aspects of particular importance to her theoretical framework: 1. Soul as personified in figure of Psyche; 2. Soul versus spirit, is drawn into the 'vales of worldly experience'; and 3. 'Soul is the crucible where experience becomes matter, releases emotions that "matter", connect, "have meaning", and can be transformed into images.'
(Wise, unpublished paper: 2004)

CHAPTER SIX

Reframing the voice embodied: theoretical extensions in philosophy and neuroscience

In this chapter I will address the questions that arise from the comparative study of Pikes, Pardo, and Wise. In particular, I will discuss whether depth psychology (e.g. Jung, Hillman) gives full articulation to Wolfsohn's original proposition, which describes the voice as an embodied gesture and explore a philosophical line of approach from the viewpoints of existential phenomenology. (e.g. Heidegger, Merleau-Monty) This philosophical framework will be further supported by examining its parallels with recent research stemming from developments in a particular strand of neuroscience known as 'embodied cognitive science'. (e.g. Damasio:1999, Panksepp:2002). Against the classical cognitivist view that an inner mind represents an outer world, embodied cognitive science takes the viewpoint that mental processes are embodied in the sensorimotor activity of the organism embedded in the environment of the body, and as neuroscientist Antonio Damasio states: 'the brain is the body's captive audience.' (Damasio, 1999:150). In other words, this model of human experience suggests that the brain is not located in the head, but is embodied in the whole organism.

6.1 Depth psychology, emotion and the voice embodied

Through the comparative study, the research revealed that although all three practitioners work implicitly with the body in their approaches to training voice and performance in practice, in theory, like their predecessors Wolfsohn and Hart, they give primacy to the study of emotion and affect.⁹⁰ However, shifting from fundamental to Post-Jungian perspectives in their theoretical approaches, how they conceive the ontic nature of the event is very different. For Pikes, in theory the study of emotion is a personal introspective matter discovered through the associative processes of the unconscious/conscious mind. Pardo on the other hand, depersonalizes the idea of emotion, claiming it is not something personal but rather something that moves through us and is discovered in the environment. Finally, Wise gives primacy to the study of emotion but without recourse to a psychological theoretical framework. Instead, she suggests that emotion is an 'organicity' engaging the entire embodied organism and in doing so implicitly gives significance to the body.

⁹⁰ In his investigation into 'The Voice in Heightened States', Prof. Del Vera suggests the use of these terms is often inexact. In distinguishing them, he defines emotion as the broader term covering two separate kinds of experience: 'long-lasting emotional states termed moods and short-termed transitory emotional events called affects'. (Dal Vera, 2001:51-2)

So what is emotion and how is it possible better to understand its role in experiencing the voice as embodied? Do the practitioners' psychological fundamental or Post-Jungian theoretical frameworks provide an adequate theory for how the voice embodied is conceptualized?

The fact that depth psychology theoretically gives primacy to emotion in how it conceives the phenomenology of consciousness is perhaps one of the central elements that gives it its continuing significance as a theoretical framework for understanding the voice embodied in practice. In Chapter Two, I showed how both Wolfsohn and Jung give significance to emotion in how consciousness is conceived claiming: 'Emotion [...] is the chief source of consciousness. There is no change from darkness to light or from inertia to movement without emotion.' (Jung, 1959: 96) Arguably, Wolfsohn's original idea of the experience of the voice embodied: the 'feeling' of 'sinking into to the body until the person is no longer singing but 'It' sings, is what Wolfsohn would define as emotion. Based on this theory, the voice experienced as body, is the movement of emotion in the body.

6.1.1 Theoretical parallels with affective neuroscience

In light of the advances that have been and are being made in the area of affective neuroscience (eg. Damasio: 1999, Panksepp: 2001), Wolfsohn's original theory that 'music', emotion is what unites mind and body remains relevant. In his study *The Feeling of What Happens*, Damasio's contemporary neuro-scientific research further validates Wolfsohn's earlier original empirical study. In outlining the significance emotions play in the foundations of consciousness, Damasio defines emotions as:

1. Complicated chemical and neural responses forming a pattern, emotions are all about the life of the organism, its body to be precise, and their role is to assist the organism in maintaining life.
2. Notwithstanding the reality that learning and culture alter the expression of emotions and give emotions new meaning, emotions are biologically determined processes, depending on innately set brain devices laid down by a long evolutionary history.

This is very interesting when compared to Jung's concept of the 'collective unconscious' structured by what he refers to as 'archetypes of transformation'. These archetypes he describes as not being symbolic things, rather as processes⁹¹.

3. All emotions use the body as their theatre (internal milieu, visceral, vestibular and musculoskeletal systems). (Damasio, 1999:51)

Engaging all three of what Damasio refers to as the 'somato-sensory systems', like depth psychology, the contemporary studies of affective neuroscience suggest that emotion is foundational in how consciousness is constructed.⁹² Describing the biological function of emotions, Damasio posits, is twofold. Firstly, as they are parts of bio-regulatory devices with which we come equipped to survive, their first function is the production of a specific reaction to the inducing situation. The second biological function of emotion is the regulation of the internal state of the organism such that it can be prepared for the specific reaction. In other words, emotions are not a 'dispensable luxury' but rather as old as emotions are in evolution, 'they are a fairly high level component of the mechanisms of life regulations.'

This contemporary neuro-scientific research, further validates Wolfsohn and Jung's seminal ideas that emotions are complex, engaging wholly the brain/body. For these reasons, I do not argue that emotion is not primary in how the human organism experiences the world. Rather, I am questioning whether by maintaining Jungian and Post-Jungian viewpoints, the practitioners' psychological theoretical frameworks provide a comprehensive theory for how the sensate body is conceptualised. More specifically, I am questioning whether depth psychology's description of consciousness as a 'process of imaging' discovered in a 'non-spatial imagination' fully articulates a theory that describes the movement of the voice perceived as an embodied gesture.

⁹¹ In her extensive study systemizing and citing Jung's central theories Jacobi states: 'The archetypes are reflections of instinctive, that is psychically necessary, reactions to certain situations...they represent or personify certain instinctive data of the dark and primitive psyche, the real but invisible roots of consciousness [...] of course this term is not to denote an inherited idea but rather is an inherited mode of psychic functioning.' (Jacobi, 1973:40-1)

⁹² Damasio suggests the somato-sensory system is not one single system but the result of a combination of 3 systems: the internal milieu and visceral division (permanently active-signalling the states of the body proper to the brain); the vestibular and musculoskeletal division-maps the coordinates of the body in space; and the fine touch division-signal generated in the body surface.

6.2 A complex inter-sensory organ: voice and the sensate body

The human voice is a complex intermodal action: a response of muscles to impulses from the nervous system.⁹³ A circumnabular brain-body process, ultimately the gesture of giving voice, requires the body. Unlike light waves which can travel in vacuo without being supported by any material – sound waves are the vibrations of the medium in which they propagate. The living voice by necessity is a manifestation of spatiality that is the continuously transforming breathing body. Thus in voice practice one learns and comes to understand the voice first through an experience of doing and bodily listening.

Maintaining psychological theoretical frameworks whether fundamental or Post-Jungian, from the perspective of the practitioners Pikes and Pardo, the creative imagination of the voice is born out of either an ‘unknowable’ collective unconscious which exists *a priori* in Pikes case or from what Hillman describes as a ‘non-spatial imagination’ in Pardo’s view. Describing the imagination as a ‘polycentric realm of non-spatial images’⁹⁴, Hillman asserts: ‘Human existence is psychological before it is anything else.’ (Hillman, 1975: 173) Starting from the psychological reflection, I am suggesting that Hillman’s theory of imagination leaves unclear the role of the sensate body as a concrete surface, a necessary structure in consciousness. Instead he claims:

To hold that we are not real means to let go of all seemingly irreducible objectifications of human personality, whether it be the organic body, the human personality, or subjective awareness (Descartes) and realize them as fantasies of the psyche. To hold that we are not real, means that reality of persons and every act of consciousness is a reflection of a fantasy image. (Ibid: 209)

From these theoretical frameworks the impulse to voice is discovered in the ‘self-perception of instinct’, which on one hand is an action and on the other an ‘image’: ‘Through the reflexive instinct, the stimulus is more or less wholly transformed into a psychic content, that it becomes in experience (Hillman, 1975: 111).’

⁹³ In describing the voice, author and voice practitioner Michael McCallion states: ‘The most important elements in voice production (breathing, phonation and articulation) are all processes which occur because of the response of muscles to nervous stimulation.’ (McCallion, 1968:3)

⁹⁴ See page 70 for Hillman’s theory.

However I would suggest that by starting from concepts that issue experience from reflection seems to skip a progression in how consciousness, a sense of agency in which one is embodied, unfolds, and from which pre-reflectively I am already a body and dependent upon my body to experience the voice.

6.2.1 Differentiating depth psychology from existential phenomenology: a psychology of emotion versus a psychology of perception

I suggest that the theoretical framework of existential phenomenology can perhaps further articulate Wolfsohn's original idea of the voice as embodied. Existential phenomenology, primarily defined in the 20th century philosophies of Heidegger, Merleau-Ponty and Satre is a 'philosophy for which the world is always "already there" before reflection begins.' (Merleau-Ponty, 2004:vii) Instead of starting from the psychological reflection, existential phenomenology 'tries to give direct description of our experience as it is without taking account of its psychological origin.'(Ibid) This is important for two reasons: firstly existential phenomenology puts into question any notion of a concept of self that exists as a 'given thing' (Kant). For example, Heidegger claims:

It is not a matter of perceptually tracking down and inspecting a point called 'the self' but rather one of seizing upon the full disclosedness of being in the world throughout all the constitutive ideas which are essential to it and doing so with understanding.
(Heidegger, 1980:187)

In proposing a theory of the body⁹⁵, Merleau-Ponty suggests we must discover what consciousness is without 'extricating it completely from the secondary apperceptions that make it the reverse of a body', (Merleau-Ponty, 1968: 52) He concludes: 'We are not implicating in our experience any reference to an ego or to a certain type of intellectual relations with being...We are interrogating our experience precisely in order to know how it opens to us.' (Ibid: 159) Rather than starting from the psychology of emotion, existential phenomenology attempts to move past the dualism of the mind/body with a philosophy founded on a theory of perception.

⁹⁵ Merleau-Ponty posits:

Is not my body exactly as are external bodies, an object which acts on receptors and finally gives rise to the consciousness of the body? Is there not an 'interioceptivity' just as there is an 'exteroceptivity'? Cannot I find in the body message-wires sent by the internal organs to the brain, which are installed in nature to provide the soul with the opportunity of feeling its body?
(Merleau-Ponty, 2004:87)

Instead of introducing into description concepts issued from reflection, existential phenomenology proposes to begin from the viewpoint that perception is the pre-reflective foundation from which all other experience is derived. Conceived as being beyond a simple sensorial function that translates the external world, from the viewpoint of existential phenomenology, perception is the 'efferent binding'⁹⁶ ground upon which all embodied experience is based. This background of experience before the 'symbolic function' from which we interpret the world, is what Merleau-Ponty calls the 'pre-intentional present' or 'wild being' and he asserts:

Perception as an encounter with natural things is at the foreground of our research, not as a simple sensorial function that would explain the others but as the archetype of the originating encounter, imitated and renewed in the encounter with the past, the imaginary, the idea. (Merleau-Ponty, 1968:158)

Thus Merleau-Ponty is not disregarding or rejecting the imagination; rather he works to reground the imagination in the body.

Merleau-Ponty defines perception as a 'sensory motor behaviour'. Describing it as the 'hinge', the foundation of embodied experience, perception is not given *a priori*. It is not memory. Rather 'ceaselessly gathering and dissipating' (Merleau-Ponty), perception is built on the spatiality of the expressive space of the body. In contrast to Hillman, who suggests that in order to experience the sensate body it must first be represented as an image in a 'non-spatial polycentric psyche', Merleau-Ponty gives significance to the sensate body as an active part in how embodied consciousness is constructed claiming: 'Every sensation is spatial'.⁹⁷ (Merleau-Ponty: 2004:256). I am suggesting that Hillman's theory of imagination breaks with the very thing upon which the act of voice is contingent presupposing a transposition in the mental field. Unlike depth psychology, existential phenomenology suggests that our perceptual field is made up of spaces between: not merely bound together by the external association of the organizing brain. The internal connection between the object and the act is not arrived at by a host of impressions accompanied by memories capable of clinching them.

⁹⁶In their essay 'Mechanisms and Epistemology', researchers Eilan and Roessler describe 'efferent binding' as a central element in the construction of a bodily self-consciousness, the sense of agency in which one is embodied. (Eilan and Roessler, 2003:37)

⁹⁷ Merleau-Ponty defines perception as the 'spatial and temporal furrow left by the act of consciousness' and concludes: 'Sensation as it is brought to use by experience is no longer some inert substance or abstract moment, but of our surfaces of contact with being, a structure of consciousness [...] All knowledge takes its place within the horizons opened up by perception.' (Merleau-Ponty, 2002:241/257)

To perceive is not to remember, a sensible quality provided by an image. Rather as practitioner/researcher Judith Koltai states: 'The voice is an inherent organic aspect of being...the language of experience is first and foremost physical, spatial and sensory/kinaesthetic.' (Koltai: 2004) This more recent theoretical perspective giving significance to the body is also further supported by the neuro-scientific view for as Damasio suggests: 'the organism requires both specialized sensory signals and signals from the adjustment of the body which are necessary for the perception to occur' concluding 'agency, of course requires a body acting in time and space and is meaningless without.' (Damasio, 1999:145/7) Extending the theoretical frameworks from these more contemporary perspectives of existential phenomenology and affective neuroscience, in the following chapter the research will explore techniques and performance strategies drawn from each of the praxes and demonstrate how these were applied in performance.

CHAPTER SEVEN

Performance Research

The aim of the performance research is first to explore a range of techniques and approaches to voice training previously encountered during extended periods of practical study with the individual practitioners, and apply these in the development of a solo theatre performance in what Hart suggested is: 'an example of the synthesis between music, the word and psychology, in that these vital segments are capable of being creatively linked in a person.' (Hart R., 1971:2). The performance research was a way of exploring this idea of 'synthesis' in practice. Drawing on significant elements from the contemporary praxes of Pikes, Pardo, and Wise, discovered through the comparative study, the performance research brings the practices into direct dialogue. This confluence provides the vehicle from which to analyze further the practices of Pikes, Pardo and Wise through my practice.

Therefore, the second aim of the performance research is to generate further substantive *grounded theory*. Drawing upon the primary research discovered through the comparative study⁹⁸, my practice not only demonstrates voice training and performance techniques previously defined by the practitioners' theoretical frameworks grounded in fundamental Jungian and Post-Jungian perspectives. Rather, my practice extends further the investigation into the significance of existential phenomenology and its relevance to the work by highlighting the 'triangulation' between depth psychology, existential phenomenology (Heidegger; Merleau-Ponty) and the more recent scientific research stemming from neuroscience (Damasio; Panksepp) previously explored preliminarily in Chapter six. Ultimately moving toward an interdisciplinary methodology, this interaction forms the basis of my emergent praxis.

⁹⁸ See Chapters three to five for the comparative study documenting the praxes of Pikes, Pardo, and Wise.

.7.1 Interdisciplinary training: My personal history

Within the writings of Wolfsohn and Hart, I discovered a small but highly significant contribution to a vastly uncharted area of exploration into an interdisciplinary approach to embodied voice practice. In their limited existing written research lay the seeds, the impetus for what has become this research project. Exploring an interdisciplinary approach to voice practice in relation to the embodied subject, Wolfsohn and Hart's theories concerning the voice and performance practice resonated with what I had instinctively understood about voice and performance training.

In the spring of 1974, I was finishing my first year at Northeastern University in Boston, Massachusetts, where I was studying theatre and dance with the hope of pursuing a career in musical theatre. During this period I began working professionally as a singer. That summer whilst out on tour with a group of jazz musicians who had recently completed their studies at Berklee College of Music, I suffered from vocal fatigue. This forced me to return to Boston where I was directed towards a vocal coach with whom I would study for more than a decade. The teacher's name was Edward Watson and he worked with and trained numerous professional singers and actors, many in professional musical theatre touring between Boston and New York City's Broadway stages. There in Watson's studio on the 6th floor of the Steinway Building in downtown Boston I began my professional voice training. Within six weeks I had regained my voice and returned to the stage. In the months and years that followed, as a result of my continued study with Watson, I developed the skills and an embodied understanding that has sustained my voice throughout my professional career as a performer for more than quarter of a century.

Watson's interdisciplinary method of voice training was surprisingly physical. Training did not happen standing next to a piano or in stillness speaking a text. There was a necessity for the body to be engaged. During sessions I would be asked to run, jump and dance whilst voicing.⁹⁹ Movement was an integral part of working with the voice. Eventually through this process, I came to understand the voice as an expression informed by the body, perceived through the body, spoken from the body, an expression that is not realised as an intellectual act as thought, rather as embodied knowledge.

⁹⁹ The term voicing is applied here rather than the term singing or speaking to suggest a more fundamental understanding of voice from which singing and speaking become articulated. When working on a song or a piece of text I would be encouraged to traverse between singing and speaking in one fluid movement. Eventually, I no longer thought about singing or speaking as separate voices or activities.

Through my training, I began to explore what I now understand as a pre-reflective experience of voice, which is in the first instance encountered through the perceived body. In this pre-reflective experience of voice, singing and speaking come from a physically and emotionally embodied place. The classical division between head and chest voice become “unified” by a perceptual awareness. This consciousness of voice takes its lead from an internal bodily knowledge, first perceived as feeling. Voicing as I came to understand it, begins as an embodied carnal movement discovered in the ‘brute silence’ (Merleau-Ponty)¹⁰⁰ of lived experience.

7.2 Devising timetable leading to performance

The devising process towards performance evolved over a nine-month period between August 2003 and April 2004, under the guidance of Margaret and Noah Pikes. These practical sessions provided insights into how vocal techniques and performance strategies first explored by the Roy Hart Theatre are applied in performance. In August 2003, I travelled to the Roy Hart International Voice Centre at *Chateau de Malerargues* in southern France for the first time to begin the first of these intensive sessions with Margaret Pikes. As an original member of the Roy Hart Theatre, Margaret Pikes provided an additional perspective on how to work with concepts and techniques derived from the voice performance research previously explored within the Roy Hart Theatre. My research at the Roy Hart International Voice Centre in France, also allowed me to have first-hand access to the unpublished audio recordings and written archives of Wolfsohn and Hart. Otherwise unavailable, this primary research provided invaluable theoretical and audible insights into their work.

A second series of sessions towards the development of the performance was undertaken with Margaret Pikes in late October 2003 at Waterman’s Theatre in London. During these practical sessions, the performance research, which had begun in France at the Roy Hart International Voice Centre in August, continued to be primarily concerned with the further development of ‘extended vocal range’. Margaret Pikes came to the University of Central Lancashire in February of 2004 to work with me in the devising process a final time. These sessions were undertaken in Avenham theatre, the venue in which the first performance of ‘The Badlands’ eventually took place.

¹⁰⁰ Merleau-Ponty’s existential phenomenological viewpoint posits that knowledge of the world is constituted in the world not as a separate mental activity observing the realm of the body but instead in direct interaction and deeply involved in the flesh and the world. Experience is not viewed as synthesis of contradictions rather as constant becoming.

The performance research was developed further under the supervision of Noah Pikes at the University of Central Lancashire. Based in Zurich, Pikes travelled to the university to work with me over three to four day periods in November and December 2003, and February and March 2004. During these sessions, I worked intensely with Noah Pikes developing 'extended' vocal resonance and range, exploring how these new vocal sounds could be used and applied within the structure of the performance. This included his collaboration and support during recording sessions in March 2004. Aspects of the voice(s) recorded during these sessions were eventually integrated into the devising process and ultimately became integral to the final performance.

The culmination of the practice-based research ended in public performances of 'The Badlands'. The first was presented on the 1st of July 2004 in Avenham Theatre at the University of Central Lancashire, and the second on the 7th of July 2005 at the Roy Hart International Voice Centre at *Chateau de Malerargues* in front of the practitioners and other members of the Roy Hart Theatre who were then able to share their responses to my work.

The visual documents in the following sections demonstrate particular voice and performance training techniques I explored and applied in performance and are used alongside the written thesis to support the analysis of this aspect of the practice-based research.

7.3 The Text Voice(s)

The vehicle for the performance was a poem by Ted Hughes (1930-1998). Published in 1998, 'The Badlands' is part of a collection of poems called *The Birthday Letters*. Written over a twenty-five year period, the poems are addressed to his wife and poet Sylvia Plath, the first dated a few years after her suicide in 1963. Prophetic in nature, 'The Badlands' expresses the 'poiesis'¹⁰¹ of our contemporary existence and gives it voice by confronting the imagination with violent images of devastated landscapes, metaphors that evoke significant symbols of Western culture and question the meaning of contemporary human existence.

¹⁰¹ From a Heideggerian existential phenomenological perspective, the term 'poiesis' refers to our everyday worldly existence.

In his recent book *Ted Hughes*, Simon Armitage describes the poet as a 'shaman' claiming:

Hughes aligned himself with the ancient role of the poet. He looked even further than the metaphysical potential of poetry, to a kind of writing that had the power to heal and transform, to change perception and to alter states. He saw beyond the power to communicate, aiming instead for a kind of 'contact' or sensual comprehension, where poem and reader took possession of each other through the medium of poetry or through the poet as medium. (Armitage, 2000: xiv)

Armitage is perhaps suggesting that, through his poetry, Hughes attempts to bring something forth that makes 'contact'. Questioning the very meaning of human existence, Hughes' poetic imagery is 'all activity', a kind of dialectic between nature and the mind. In his examination of post-modern poetry Ian Gregson suggests:

There is a tendency in the dialogic poets towards a promiscuous mingling of materials, an enjoyment of hybrid forms and images, a conflating of voices and perspectives. What is involved in this polyphony of elements, however, is not mere pluralism but a profound sense that the self has no meaning except in interrelation with others, and that the lived experience of the self can only be expressed through determined efforts to evoke the otherness with which the self continuously interacts. (Gregson, 1996:6-10)

This idea of polyphonic 'otherness' is significant in relation to the role the voice plays in the performance of 'The Badlands'. Using techniques I studied in workshops with Pikes, Pardo, and Wise, instead of using the voice as an expression of a single 'self', the performance explores this notion of the multiplicity of the voice. Evoking the kind of 'otherness' that might be described as both personal and archetypal, the performance explores how the voice(s) interplay with the body and the space in order to create abstract images and ideas (both visual and vocal). In talking about Hart's performance of T.S. Eliot's poem 'The Rock', Pikes describes his performance as creating '...sounds that evoked elements, animals, emotions, and mystery...the impression was of "otherness" (Pikes,1999 :24), but the kind of "otherness" that has strong and well defined resonances for an audience. The imagery of Hughes's text 'The Badlands' allowed for this kind of exploration and use of vocal sounds.¹⁰²

¹⁰² See DVD#2 for the full-length performance of 'The Badlands' (2004): pg. viii ; see Appendix #2 for the complete poetic text of 'The Badlands' (Hughes:1998)

Evoking the elemental landscapes of the text, the voice interplays between words and sound in the creation of what Pardo describes as the 'sensual theatrical image', that is where, at particular moments, the dominance of words gives way, and meaning is subsumed by the expressivity of the sounds of the voice(s).

7.4 'Extended voice techniques'

One of the focuses in the devising of the performance was the exploration and application of 'extended voice techniques'. Hart suggested Wolfsohn's starting point was 'range', and maintained Wolfsohn's theory: 'any normal human voice, male or female with its usual range of two to two and a half octaves, may be extended, by training, to six or more octaves, gaining in expressiveness and emotional content.' (Hart R., 1967:7) Thus the development of range in this context implies more than the extension of pitch, i.e. the development of height and depth of notes one can hit. Rather, here the development of the 'expressiveness' of the voice perhaps suggests a more differentiated understanding of the sensate and emotional intelligence of the voice. Applying this approach to the development of vocal 'range', the performance research first focused on expanding the voice's many shades and textures, through engaging with what Hart called 'broken' sounds, 'belly resonance', 'belly-chest baritone', and 'peep' sounds. Secondly, examining how these voice(s) are developed in the devising process under the direction of Noah and Margaret Pikes using 'extended voice training techniques' originally defined from the theoretical frameworks of Jungian psychology, the research explores how these techniques are extended through my praxis from the perspectives of existential phenomenology and neuroscience.

7.4.1 'Broken sound'

'Broken sound' does not mean a broken voice. Rather it is a term first used by Hart to describe: 'a phenomenon whereby the pupil's intention was to sing a single note on a given pitch. But quite spontaneously the voice dropped to the lower octave.' (Hart: 1964). Hart suggests that this is comparable to what is typically understood as an occurrence in the male voice during what he refers to as 'mutation'.

This concerns the development of the voice during puberty when the young boy's voice changes as he transitions towards adulthood. Describing it as a drop of the voice most commonly compared with the drop of one octave, which is said to occur in the male voice during adolescence, Hart claims it occurred whilst working with the voices of both male and female pupils and concluded perhaps controversially, 'this shows that the structure of the voice in both is identical.'

Early in the devising process of 'The Badlands', I began exploring 'broken sound' under the direction of Margaret Pikes at the Roy Hart International Voice Centre in France. Using the elemental images of sun and moon, central metaphors in Hughes' text, these first sessions into 'broken sound' began through voice and movement improvisations. Sometimes beginning from movement, sometimes from voice, this first example demonstrates a fairly wide range of voice meaning height and depth of pitches. However, one perhaps witnesses my struggle between holding the voice and letting the voice lead me. In other words, I am thinking and listening to my vocal play and in a way playing 'sound engineer' (Pardo).

(Video document 7.4.1a: 'Broken sound #1')

Upon reflection, as one may have observed in this first exploration into 'broken sound', I am conscious, or perhaps one might say more appropriately self-conscious during these early attempts into this kind of extreme vocal practice. During the initial feedback to Margaret Pikes, I commented on how I refrain and sense how I hold myself back from going fully into extreme voicing, ie. 'broken sound'. Marita Gunther, one of Wolfsohn's students, suggests that this kind of 'extended voice' practice is an education in listening and posited:

Great importance is given to the art of listening:
listening to each other, listening to our own voice,
listening above all to all the infinite shades of what lies
behind the voice. It is the stretching of our aural
sensitivity, which is so important in our teaching and
being taught. (Gunther, 1990:73-74)

Perhaps what Gunther is saying about what is 'being taught' and 'stretching our aural sensitivity' suggests that these kinds of vocal expressions can only be achieved when one's own personal inhibitions, perhaps still imposed by cultural limitations, begin to be overcome through the explorative process.

In this second improvisation, Margaret Pikes asks me to explore the idea of an explosive fire and 'to let go of holding and trying to make sense of the voice.' (Pikes, M: 2003) Prompted to 'go towards the break in the voice and let the voice lead the movement' (Ibid), it is as if through the crack in the voice that it connects to the body. Peter Brook talked of the voice 'as a mountain with many caves that the actor needs to explore.' (Hodge, 2001) This seems to allow the voice to open more towards an embodied expression of voice and in doing so one hears the early beginnings of what Hart termed 'broken sound'.

(Video document 7.4.1b: 'Broken sound #2')

Used in both the live and recorded aspects, this vocal sound plays an important part in the sound imagery of the performance of 'The Badlands'. Establishing the opening-aural architecture in the theatrical space, it provides an audible landscape from which the acoustic language of words eventually emerges. The following example demonstrates how 'broken sound' was applied in performance.

(Video document 7.4.1c: 'Broken sound in performance')

7.4.2 De-genderization and 'belly-resonance'

Historically the classical voice has been defined by distinct voice qualities according to gender and specialized, allotted specific pitch ranges. Wolfsohn rejected the idea of the 'specialized voice' and instead explored what he called the 'unchained voice'. To unchain something is to unleash, i.e. 'let loose' (OED). As I have shown, Wolfsohn and Hart's theories related to the development of the 'unchained voice' addressed both cultural and psychological concerns. In the mid 20th century, they attempted to break the barriers imposed on the voice by society, to free what they perceived were the repressed voices of their students.¹⁰³ Braggins, a member of Wolfsohn's original circle of students in London during the 1950s, suggests 'Wolfsohn's theories concerning the voice were gender dominated and asserts: 'An aspect of their research was exploring the possibility of breaking down the barriers associated with gender limitation of vocal range.' (Braggins, 2001:12) From this viewpoint, the work attempted to expand the individuals' experience of voice beyond what had been imposed by the culture established by the societal standards of that period.

¹⁰³ Reference chapter 1.1

Exploring Wolfsohn's notion of de-gendering the voice in performance, the following example demonstrates an extension of voice Hart termed as 'belly-chest baritone'. The term baritone is traditionally applied to the male singing voice with a specific range that lies between the tenor and bass voice, so to apply the term to a female voice, in this case my voice, may seem at first odd. Sounding in a register comparable to the male baritone voice, my exploration into what Hart termed 'belly-chest baritone' demonstrates the female voice's capacity to express what traditionally is perceived as male range. Developed under the direction of Margaret and Noah Pikes, this aspect of vocal sound is embodied within the compositional score of the 'The Badlands' during the section of the performance in which I go between singing the blues and speaking the text.

(Video document: 'archetypal voices in performance-The Blue King')

Demonstrating Wolfsohn's notion of de-gendering the voice, in the performance I am not thinking in terms of gender. Rather the voice works to speak beyond socially or psychologically preconceived ideas of a male or female voice. Wolfsohn believed that all voices contain the registers of both the male and female. Drawing on Jung's theories related to the archetypes of the male and female elements of psyche, he proposed the idea of a 'unified voice'. Jung suggested that just as every individual is derived from masculine and feminine genes, so in the psyche man is compensated by a feminine element and vice versa, the woman is compensated by a masculine element. These archetypes Jung terms as 'animus' and 'anima'. In some passages, Jung describes the 'anima' as an archetype that is found in men and embodies female attributes and the 'animus' is the archetype that is found in females and embodies male attributes. Jung suggests that the 'anima' and 'animus' relationship is always full of 'animosity'. 'Wholeness' is gained by becoming conscious of the other and by the integration of these opposites into the personality. Paralleling Jung's theory, Wolfsohn claimed:

In my teaching, whether it be man or woman, I experienced again and again the same phenomenon, namely the voice is composed of male and female elements, and that it is only a question of time and talent in how far a voice is capable of bringing these elements into harmony, thereby arriving at a unified voice in contrast to a specialized one.
(Wolfsohn, 1996: 113)

Wolfsohn's perception of a 'unified voice' as a confluence of male and female elements was furthered within the philosophy of Roy Hart's theatre where development was both individual and relational and Hart states:

Every student is aware of the balancing principle at work alongside the breaking down of barriers. The exploring of male and female, height and depth, conscious and unconscious goes on and the hermaphroditic personality takes on many forms of imbalance before true balance is found. (Hart R.,1967:6)

Hart concluded: 'By developing, through our voices a good hermaphroditic personality balance, we are learning to overcome the sex-war in our male and female relationships.'(Ibid) Inherent in Wolfsohn's proposal of a 'unified voice' and Hart's reference to a 'balancing principle' towards a 'hermaphroditic personality' is the inference of Jung's concept of a unique and same subject, which Jung termed as the 'self'.

A transcendental subjectivity that exists before and behind, Jung's concept of 'self', presupposes the male and female archetypes exist as *a priori*, antecedent inborn representations in the psyche and have very particular qualities. Jung intrinsically expounds much more about the archetype of 'anima' claiming the unconscious is represented by the 'anima' and 'contains all those common human qualities which the conscious lacks.' (Jung, 1959:101).]'Anima' is thus the psychic image that the man forms of a woman, and at the same time can also be understood as a more general description of an inner personality imbued with those attributes which are lacking in the external conscious personality. Jung also refers to the 'anima' as the 'inner attitude'. Conceiving this 'inner face' as the 'unconscious', from this Jungian perspective the unconscious contains that which is both female and male. Advancing toward what is most veiled in oneself, the subject receives some enlightenment for a more conscious construction of his becoming from what is already proper in one *a priori* (Kant). In short the act of becoming is conceived in a sort of re-covering in relation to a totality: a presupposed unifying 'self'.

Postmodernism deconstructs this idea of a unified 'self'. The base and the horizon of the relation to the same is questioned. From a post-modern perspective this questioning cannot be carried out starting from existing representations rather from the dimension of ourselves where identity is never definitively constituted, nor defined beforehand. To continue the human becoming, the subject has to introduce into his own subjectivity a dialectical movement, examining and setting it in motion.

This subjectivity is essentially relational, where a co-belonging of man and woman becomes possible in this constitution of human identity. Wolfsohn proposed: 'these archetypes forms should be fused into one general theory: the uniting of both figures: i.e. their coexistence in one human being.' (Wolfsohn, 1996:144) In suggesting that Jung's concepts of archetypes defined 'anima' and animus' should be unified 'into one general theory', Wolfsohn idea parallels developments in post-modern thought.

7.4.3 Critique of Pikes's approach to vocal extensions: 'archetypes' & 'belly resonance'

In this section, I will explore and critically reflect on Pikes's approach to training what Hart referred to as 'belly resonance. The term 'belly resonance' suggests there is a resonance of voice that finds part of its source in the abdomen. In actuality, it refers to the sensation that one experiences when the voice sounds in a very low register. It resonates from the abdominal area of the diaphragm and as Newham claims: 'Low sounds can feel as though there is stimulation of the abdominal quarters.' (Newham, 1998:77) First, the investigation explores Pikes' approach to developing what Hart termed 'belly resonance'. Maintaining a fundamental Jungian psychological theoretical framework, the research examines Pikes' use of archetypes as a means to discovering this aspect of voice. Secondly, highlighting the questions that arose in my experience in working with Pikes' approach to training and developing what Hart termed as 'belly resonance', the research explores the reorientation of his theoretical framework from the perspective of existential phenomenology and the significance this has in the development of *grounded theory* within my praxis.

In developing the aspect of 'extended' vocal sound, what Hart termed 'belly resonance' in practice, Pikes approach employed the technique Jung termed as 'active imagination'. Jung describes 'active imagination' as a process of 'introspection for observing spontaneous visual images of fantasy' (Jung, 1959:190) and claims 'The advantage of this method is that it brings a mass of unconscious material to light [...] once a visual series has become dramatic; it can easily pass over into the auditive or linguistic sphere and give rise to the dialogue and the like.' (Ibid) As was discussed in the preliminary conclusions, Jungian theory describes consciousness as a process of 'imaging'.¹⁰⁴

¹⁰⁴ See chapter 5.3

From this perspective, the creative process is undertaken presupposing an 'unknowable' unconscious structured by what Jung termed 'archetypes'.¹⁰⁵ Unknowable, fundamental Jungian theory posits that the archetypes are universal structuring agents held in the mind. From this viewpoint, one can only know them indirectly through association. Pikes takes up this theory literally in relation to voice practice.

Whilst working with me in the development of the vocal extension Hart termed 'belly resonance', Pikes suggested exploring through voice and body the archetypal image, the mythological figure of the king. Presuming that this brings a particular mode of behaviour and ultimately a particular vocal sound. This idealistic viewpoint, presupposes that the aim of practice endeavours to integrate undiscovered or repressed aspects of self and that by re-balancing this dynamic the individual becomes more 'whole' by integrating unknown elements of the unconscious into the ego consciousness. Pikes states himself that the ethic of his practice, like Wolfsohn and Hart, is in the interest of developing the person. Recovering undiscovered aspects of oneself, from Pikes' perspective the aim of practice is to develop the personality. However this introspection, this looking inwardly to recovering that which is supposedly hidden in the unconscious is problematic in the sense of performance in that the performer's understanding and where the performer is gathering information to do the work of performance, is in relation to other performers, the theatrical space and the audience. I have suggested that this fundamental Jungian theoretical framework leaves unclear how to understand the experience of performance as dependent on context, the environment and the body.¹⁰⁶

I am suggesting by reframing this approach to extended voice training from the theoretical frame of existential phenomenology; one perhaps gains a better understanding of how I discovered this aspect of vocal sound. Existential phenomenology puts into question the notion of the 'collective unconscious' and Heidegger posits:

The perceiving of what's known is not a process of returning to one's booty to the cabinet of consciousness after one has gone out and grasped it. It is not to be interpreted as a 'procedure' by which a subject provides itself with representations (*Vorstellungen*) of something which remain stored up 'inside' as having been appropriated, and with regard to which the question of how they 'agree' with actuality (Heidegger, 1980:89)

¹⁰⁵ See the chapter on Pikes for a detailed account of this aspect of Jung's theory.

¹⁰⁶ See the preliminary conclusions in section 5.3

Rather than approaching this vocal extension training from a fundamental Jungian theoretical framework which suggests that one 'rediscovers' through indirect association an unknowable archetype. I am suggesting that my investigation into 'belly resonance' examines the role breath and perceptual imagination play in discovering this aspect of voice.

In my experience the main source of this vocal sound is found from a deep sense of feeling in the body and in the depth of breath. The kind of breath in a sense that comes from the bottom of the abdomen, and in articulation engages the whole torso, diaphragm, inter-costal, abdominal and back muscles. I found the major source of the sound is in this kind of deep breathing, within the physicality of a deep breathing body and by giving imagination to where the feeling of this sensation of the voice is rooted in the body. In a sense the body and breath act like a bellow, at once the expanding apparatus that supplies the air and the substance through which a depth of vocal sound bellows. I am suggesting this kind of imagination doesn't refer to a pictorial visualization as in visualizing the sound coming from the abdomen, rather a perception of the feeling of the voice's relationship to that space in the body. I find this vocal sound in its deep connection rooted in the body. I would suggest that Pikes is right when he compares this kind of non-bel-canto sound to the spontaneous vocal sound that comes when yawning or picking up something heavy. It is not a sound one thinks of making, rather it is a perception of the voice that emerges from its interaction with the feeling sensate body and the movement of breath.

7.4.4 'peep sounds'

Termed by Pikes, 'peep' sounds are extremely high vocal sounds discovered on the very edges where breath and body meet. Examining Jenny Johnson's vocal chords, one of Wolfsohn's students, Professor Luchsinger of the Zurich Otolaryngological Clinic confirmed that her voice could reach a range of five octaves and six notes. Discovering no abnormalities in the anatomical structure or physiological functioning of her larynx. Luchsinger suggested that the extremely high notes 'sounding like pipe notes, are edge tones, in producing which the larynx is blown upon rather like an ocarina.' (cited in Pikes, 1999:49) This is perhaps understandable and comparable to the way in which a flute is played or the way in which a violinist discovers the high overtones as they gently bow their instrument. Exploring this elusive vocal sound, in this instance, one has to learn how to play the instrument of the voice, the body.

Because these vocal sounds are unstable, often during sessions I would not be able to find these delicate high sounds at all. In October 2003, during a session at Waterman's Theatre in London with Margaret Pikes I began exploring voice and movement through improvisation. My vocal gestures were bird-like, my focus was not on making a sound but on exhaling breath and allowing the sound to appear when it wanted without my thinking 'I'm going to produce this sound.' Because of the fragility and elusive nature of these vocal sounds, this aspect of the investigation into 'peep' sounds appears within the recorded sound-scapes of the performance. An 'acousmatic' voice (Dolar:2006), these recorded vocal sounds accompany the angular, distorted movements of the enigmatic creature that runs about the theatre space whilst the acoustic voice comments in words on the scene. The following example demonstrates my recorded 'peep' sounds.

(See video document 7.6.1: 'disassociation in performance' for demonstration of recorded 'peep' sounds)

7.5 Traversing the singing and speaking voices

During the devising process, Margaret Pikes explored how the voice moves fluidly between singing and speaking. In some of the sessions with Margaret Pikes, I worked with the voice in this way moving between singing and speaking the text, examining how the subtext of the voice, what Pardo terms as the emotional or musical score of the voice remains centred, whether speaking or singing. I will suggest how this might be achieved in the closing section of this chapter. A recent essay by international voice practitioner Joan Melton examines how this approach benefits the development of the performer and claims: 'Singing and speaking require little or no discernible adjustments and should flow easily from one to the other in a trained voice.' (Melton, 2001:313) From this expanded understanding of the voice, the traditional line between the spoken and singing voice becomes blurred. One begins to develop an understanding of a voice that traverses more easily between the singing and spoken voice and Hart proposed: 'if the singing voice can be freed in this way, it follows that the speaking voice also can achieve new expression. For dramatic use this holds endless possibility for both the playwright and artist.' (Hart, Recording: 1964) Martin's book *The Voice in Modern Theatre* cites the work of the Roy Hart Theatre claiming: 'This contemporary vocal approach moves beyond speech or song, and advocates a vocal delivery that is able to make use of everything-gesture, sounds, words, screams, light and darkness.' (Martin, 1991:58)

Wolfsohn and later Hart, redefined the verb 'to sing' to mean an individual's willingness to express all the manner of voices which one is capable of producing- high, low, loud soft, cries, gurgles, shouts, squeaks, the whole register of so-called 'ugly' unconventional voices. They deconstructed the traditional line between the singing and spoken voice. This example demonstrates my investigation of the text whilst traversing fluidly between both the singing and speaking voice(s) in performance.

(Video document 7.5: 'singing and speaking voice(s) in performance')

As a result of my own voice training and in working with others, I sometimes go between speaking and singing a text in practice. The result is that one finds more colour and vocal dimensions come by working in this inclusive way. Researchers Janice Chapman and Dr. Pamela Davis' recent investigation can perhaps provide more insights into the significance of working inclusively with both these dimensions of voice in performance training.¹⁰⁷ Davis' research suggests we know from animal models of consciousness: 'that the voice can only be evoked from groups of neurones in a brain structure called the pariaqueductal gray which is part of the emotional motor system (Davis et al: 1996)' and concludes, 'This is a primitive response that allows the animal to deal with and respond to the environment. This reaction stimulates whole patterns of activity...if the voice is evoked it is part of this whole body pattern.'(Ibid) This research into the intimate relationship between the emotional motor system and animals voices may provide insights into what happens when traversing between the human singing and speaking voice. Though it is only speculation and perhaps a big leap based on research founded on animal models, warranting further study, Chapman and Davis's investigation may have some application in understanding the significance of working with the singing voice in actor training.

7.6 Theories extending from the performance strategies proposed by Pardo and Wise

Extending the investigation into 'extended' voice training, the research examines two performance techniques emerging from Pardo and Wise's praxis applied in the performance: 'Disassociation' and 'Alba-emoting'.

¹⁰⁷ Associated with the National Voice Centre at the University of Sydney, Janice Chapman is a singer, teacher and researcher into a multi-disciplinary approach to voice. Founding member of National Voice Centre in Sydney, Professor Pamela Davis has a PhD. in respiratory and laryngeal neurophysiology. She has published numerous papers and her research has been supported by national grants.

Although the aims of these techniques are different, the fundamental intention to work through the body is common to both. Interacting with theories beyond but not alien to the practitioners original approaches, the research strives to demonstrate further the value of these techniques by extending their theoretical frameworks from the perspectives of depth psychology, within existential phenomenology and more recent research stemming from neuroscience to examine the significance of this ‘triangulation’ (Winter), and how it impacts the further discovery of *grounded theory*.

7.6.1 ‘Disassociation’ in performance

As the research demonstrated in Chapter 4.5, Pardo describes ‘disassociation’ as a ‘systemic disjunctive training’ claiming that the primary objective of these ‘corporeal exercises’ is to disrupt the performer’s culturally patterned usage of language asserting: ‘The main thing is for the person to go into their body, into their breathing, their emotions so that they have other contexts from which they are taking.’ (Pardo:1994) The use of the term ‘corporeal exercises’ perhaps indicates his assumption that it is through the body that the performer relocates an ontic grounding that extends past culturally patterned modes of verbal and emotional expression. The technique attempts to shift the performer’s focus, to ‘disassociate’ the performer from the literary text as the authoritative voice, and create a dialectic relationship between voice, movement and text. In this interplay between voice, movement and text, meaning is discovered in an open relationship, where the elements of voice, body, and words become equal signifiers and can work autonomously. Thus the use of ‘disassociation’ as a technique attempts to widen the contexts from which the performer works.

As Pardo claims, this technique develops ‘high levels of structure and mobility so that the performer is not subjugated to the literary text.’ (Pardo) Grounded in Hillman’s ‘archetypal psychology’, Pardo defines this technique in psychological terms positing ‘disassociation connotes cutting off, schizoid indifference and alienation’. Asserting that he brings this psychological terminology ‘...into theatre in order to work with the body of resistance they represent to authorial versions...they emphasize dealing with the plurality of voices’ (Pardo, 2003:7), implies Hillman’s idea that we are made of multiple selves. But I would suggest that this theoretical framework does not fully validate what is a highly useful training tool.

Extending the theory, defining 'disassociation' from more recent research stemming from a neuroscience perspective perhaps gives further validation, and a differentiated understanding into the significance of using Pardo's technique he terms 'disassociation' in performance training.

Pardo, himself intimates another theoretical possibility in understanding the value of this performance training strategy. Using the analogy of the pianist, Pardo describes how: 'Voice and language considered as two hands, are trained to perform in separate, autonomous, differentiated, rhythms, dynamics, and styles.' (Pardo, 2003:4) Using the analogy of the skills the pianist develops in order to use two hands that play independently, from the perspective of neuroscience this refers to the development of motor skills. Similar to a drummer who develops the ability to have four things happening independently: each limb playing in different rhythms to make an expression that is whole, by using 'disassociation' as a performance training, the performer potentially learns a more differentiated ability to engage autonomously with the movement rhythms between speaking and moving. By extending Pardo's technique of 'disassociation' from this theoretical frame, it is perhaps possible better to understand the significance of using it as a complex motor skill training method. Pardo's concept of 'disassociation' proposes: 'Simultaneity of voice and words does not necessarily convey the same message or share the same sources of emotion or intelligence or manifest these synchronically.' (Ibid). An element of the challenge of mastering this technique in practice, I am suggesting, is in the difficulty of non-harmonic movement patterns.

Researchers studying motor behaviour describe bimanual movements, involving independent and distinct movements of two or more limbs, as being very difficult because it requires different temporal structures. One theory suggests that only one temporal structure can be produced at a time and that this temporal structure provides a basis for the temporal organization of the movement for all the limbs. More likely, the system develops a more sophisticated program that enables the possibility of controlling multiple skill tasks at the same time. However, how people develop this type of higher order coordination and what factors influence it is one of the most puzzling problems for scientists attempting to understand motor behaviour. At present they have found no satisfying answer.

Late in the performance of 'The Badlands', 'disassociation' was applied in an attempt to discover a more complex discourse in the creation of the theatrical image by exploring an activity of neurotic energy expressed through voice, movement, and recorded vocal sound-scapes working independently. In its articulation, the enigmatic creature manically moves responding to the recorded 'peep' sounds projected in the theatrical space.¹⁰⁸ In this sense the relationship between the movement and the recorded voice aspects are associated. Disjointed from the words being spoken, the movement is 'disassociated' from the performer's acoustic voice, which comments on the whole scene of the performance action. Thus the performed self has no specific location but is a dramatic effect as Pardo asserts: 'The person saying the text is not what is important. The voice, not the matter of the voice but the voicing is what's important. The voicing separates the literal voice from the subjective voice.'¹⁰⁹ Implying the identity of the voice can potentially become 'disassociated' as an exclusive expression of the performer's subjective self or character, Pardo's proposition dismantles western theatre's traditional approach where meaning is grounded in the literary text expressed by an 'I' subject. Instead meaning is derived from the traversing interplay between the elements of voice, body, movement and text. This example demonstrates 'disassociation' in practice applied in my performance of 'The Badlands'.

(Video document 7.6.1: 'disassociation in performance')

A solo performance, 'The Badlands' posed some interesting problems in relation to working with this technique. In one respect, 'disassociation' is a technique used most often in ensemble work where the performer relinquishes self-expression to listening and responding. Reacting to immediate impressions from the 'other' in the theatrical space, Pardo claims: 'The aim is the voice that listens, that perceives and therefore that can integrate itself into a contextual image.' (Pardo, 2003:5). As a member of the Roy Hart Theatre everything one did was scrutinized: 'we attempt to expand all our gestures, all our verbal statements, so as to obtain a work of art...we do not let one intonation, one gesture pass unprepared.' (Hart, 1971:SICP), and Hart concluded: 'we explore every human impulse and raise it to the level of conscious artistic expression.' (Ibid) This is what Hart termed as 'carefulness', that which lead to 'enunciation, to discrimination, to good models, to interest for the fellow actor.' (Ibid)

¹⁰⁸ See section 7.4.3 for my practical study of discovering this aspect of 'extended' voice

¹⁰⁹ Pardo, Pantheatre Professional Workshop: 2003 Paris

These exercises focused on developing the performer's 'receptivity' and Hart suggested: 'This innovation grew spontaneously from a need to be aware of immediate surroundings and to learn to use what is available here and now to enhance artistic expression.' (Hart, 1971:SICP) In describing the positive results of this approach Hart claimed: 'Group sensitivity to atmosphere and the artistic requirements of the moment has become so developed that this kind of orchestration has often been extremely moving.' (Hart, 1967:5) In practice this kind of performance technique is existential and phenomenological in nature. It encourages the performer to engage, become involved with one's inter-subjective relationship with the world.

Since mine was a solo performance the question that arises in the exploration of 'disassociation' is: If the performer is disassociating the emotional score of the voice from the words it speaks and the body's movement from both of those, what is holding the image together? What is the essence of the act, its substructure and what is the solo performer listening and responding to? In such fracturing, I would suggest that the centre from which the multiplicity of signifying elements of voice, words, and movement traverse, is grounded in the performer's body of perception. The listening begins from the silence from which being speaks which is not a nothing or a silence but what Merleau-Ponty calls a 'latent intentionality'. This ontic sense of grounding is similar to perhaps Pardo's use of the term and what he refers to as 'melos' ¹¹⁰. This circle of understanding is not an orbit in which random kinds of knowledge may move, rather it is grounded in the perceptual consciousness that is the background of all human experience. In describing this 'non-objectifying intentionality', Merleau-Ponty claimed:

We have with our body, our senses, our look, our power, to understand speech, and to speak, measurants for Being, dimensions to which we refer it, but not a relation of adequation or of immanence...we ourselves are one sole continued question, a perceptual enterprise of taking our bearings of the constellations of the world, and taking the bearings of the things on our dimensions. (Merleau-Ponty, 1968:103)

Grounded in this body of perception, Pardo proposes that by using 'disassociation' as a method for training the performer develops the skill to use the voice, the language of words and movement as independent elements in creation of what he terms as the theatrical image.

¹¹⁰ Pardo compares this consciousness of being to the 'human sympathetic system' claiming: 'It taps into deep emotional factors, organizes the frequency and dynamics of their manifestations.' (Pardo, 2003:7)

By re-centring the body as the ontic ground across which these vocabularies traverse, Pardo's proposal opens the performer towards allowing the performance text to predominate over the written text. It presumes the multiplicity of our experience of being, a potential for separating and articulating autonomous modes of intelligence simultaneously whilst remaining grounded in the body. I would agree when Pardo suggests that it encourages 'high levels of structure and mobility' in the performer. It attempts to opens the performer and the audience to a multiplicity of elements which form more complex images, where meaning is derived not only from words expressed by an 'I' subject, rather from the intertwining and interplay of elements of voice, text, body, and movement in the space. Providing open-ended meanings that engage the imagination of the reader in their own interpretation, the language of words is to be regarded as simply another code of equal value.

7.6.2 'Alba-emoting' in Performance

Like 'disassociation', the technique of 'Alba-emoting' (Bloch) was explored in the development of and applied within the performance of 'The Badlands'. Previously examined within professional workshop settings led by Wise, this section examines three elements of 'Alba-emoting' translated in my performance practice: the breath pattern of crying, what Wise refers to as 'conscious schizophrenia' and a 'petit cris'¹¹¹. This confluence highlights how this technique confronts the Cartesian epistemological system of thought by giving significance to the body, and in doing so distinguishes how this technique differentiates from more traditional approaches to actor training and performing emotion. (e.g. Stanislavski method)

Traditionally, within western actor training there has remained an ongoing modern debate concerning the performance of emotions. The best-known early theorist to tackle the question of the actor's emotional involvement in acting is Diderot (1713-84). Rather than playing from the heart and experiencing the emotions of the character, the actor 'must have in himself an unmoved and disinterested onlooker.' Such an actor, Diderot's ideal, is guided by the intellect. Diderot's ideas are rooted in the philosophy of his time: the Enlightenment. Rationalism and the declamatory actor prevailed. Defined from this perspective, what is important is not to subjectively identify with one's emotion but rather objectively perform them for the spectator.

¹¹¹ See Chapter five in the comparative study exploring Wise's praxis introducing 'Alba-emoting' and how she explores these variations she terms 'conscious schizophrenia' and 'petit cris' in training. (pg. 66)

Alternatively, early in the 20th century Stanislavski takes up the serious issue whether the actor should be involved with the emotions supposedly felt by a character. Stanislavski seems to take up the opposing view from Diderot: 'an actor is under the obligation to live his part inwardly, and then to give his experience an external embodiment.' Grounded in neuro-scientific research, as I previously showed in section 5.2, Bloch defines emotion 'as distinct and dynamic functional states of the entire organism'. In other words, from this perspective, emotion is viewed not just as a cognitive event.

In his contemporary study of emotion, Panksepp's research within the rapidly emerging discipline of affective neuroscience suggests that the conscious mental effect of emotion is secondary to bodily change, which in turn is primarily designed to bring about bodily actions. In other words, the feeling of an emotion is the conscious recognition of a brain state, *not* its cause.¹¹² (Panksepp, 2001:212) From this contemporary neuro-scientific view, emotional reactions are the result of processing along the parallel neural pathway that goes through the limbic system. Emotional excitement brings about peripheral changes in the body state, which prepares the body generally for fight, grab or flight behaviour. These changes – mediated by hormones and neurotransmitters, feed back to the limbic system and amplify activity there, which in turn feeds up to the prefrontal cortex where it is experienced as 'felt' emotions such fear, joy or sadness.¹¹³

As the research explored in section 4.3, these heightened emotional states transform and affect the voice. Jean Marie Pradier, from the University of Paris, Drama Department claims:

It is possible that the perception induced by patterns of motion, *such as breath*, dubbed 'biological motion'...is more important than the perfection of the imitation of an emotion by an actor.
(Pradier, 1988:206-07)

In other words, by implementing the physical patterns of breath connected to a particular primary emotion the performer is potentially able to connect objectively to a related heightened emotional state.

¹¹² Rather than themselves causing physical actions, the paradox of emotions as stimulated by and resulting from physical reactions, was founded on William James and CG. Lange's originally independent, later co-authored studies in the psychology of emotions. This theoretical framework had significant influence in Jung's later extensive study of in the psychology of the unconscious. As my research has shown, Jung gives primacy to the emotion as the 'chief source of consciousness' and suggests that emotion is what unites mind and body.

¹¹³ Both Panksepp and Damasio suggest that in the circumnabular wiring of the nervous system there are more neural pathways leading into the brain than out, indicating the significance of the body's role in conscious experience.

During the developmental phases of the 'The Badlands', the emotional mapping of the performance was explored in two ways. In scoring the emotional landscape both 'Alba- emoting', as well as personal memory were investigated in an attempt to examine how the resulting emotional scores varied. Personal memory is dependent on regression where unresolved issues potentially can resurface. Difficult to control, direct toward the performative and difficult to disengage from, using my own personal memory, often I would be caught up in a residue of emotion. Whereas when manifesting the emotion through 'Alba-emoting', from the sensate, from the rhythm of breathing not only did an emotion eventually reveal itself but it was much easier to step-in-and-out of the heightened emotional state. In the final scoring the method of 'Alba-emoting' was used in the performance in an attempt to examine how the breath pattern related to crying cultivated what might be called an 'empathetic' crying emotion. This example demonstrates my exploration into 'Alba -emoting' and the transformations exploring the 'effector patterns' of crying, and what Wise describes as 'conscious schizophrenia' and 'petit cri'

(Video document 7.6.2: *'Alba-emoting in performance'*)

By working directly through the biological motion or physicality of the sensate, 'Alba -emoting' bypasses the need for the psychologising of emotion. As Dal Vera rightly pointed out, this technique provides the opportunity to refine the physical skills that allow the body and voice to stay fluid through heightened emotional experience.¹¹⁴

7.7 Summary of Performance research

First, through out this chapter the research has explored how particular voice training and performance techniques previously encountered during extended periods in workshop settings with the individual practitioners Pikes, Pardo, and Wise, were applied in the development of and synthesized within my contemporary solo theatre performance. Secondly, further extending this aspect of the practical study giving aesthetic expression to these approaches to training voice and performance, the critical research examined how the practitioners' theoretical frameworks can be extended through my praxis.

¹¹⁴ See pg. 64 for Dal Vera's positive critique from a director's perspective.

Previously defined predominantly from a psychoanalytic viewpoint, through my investigation the research began to explore the significance of viewing these inclusive approaches to training voice and performance from the philosophical framework of existential phenomenology and how this could begin to be further validated by more recent research stemming from affective neuroscience. Jungian psychology, gives significance and primacy to the study of emotion. By extending the interdisciplinary theoretical framework from the perspectives of existential phenomenology and the more contemporary research stemming from in particular affective neuroscience, through the performance research the investigation has been able to give articulation to those aspects of human experience which Jung's depth psychology leaves unaddressed. Rather than giving primacy to emotion, existential phenomenology puts perception at the forefront of its investigation. Defined as 'sensory motor behaviour', existential phenomenology distinguishes between emotional and perceptual experience and in doing so gives further articulation to understanding how the voice is embodied.

CHAPTER EIGHT

Conclusions

Very little interdisciplinary critical discourse exists in the wider field exploring voice training and performance. Voice practitioners in general have yet to address the significance of philosophy to their practical study. Yet, the voice opens up complex brain/body issues. In a way, practicing voice is like practicing philosophy if one accepts that philosophy is *dasein's* way of reflecting on one self and the way in which one interacts with the world.

Through this research, the investigation has examined how Wolfsohn's pioneering approach to voice training continues to be developed through the praxes of Pikes, Pardo, and Wise. The study has explored how these practitioners as original members of the Roy Hart Theatre, are contributing to a little researched area of artistic practice. Grounded in the work of Wolfsohn, the investigation demonstrated the significance of his contribution towards developing an interdisciplinary methodological approach to voice and performance training by bringing together modern philosophy and Jung's 'psychology of the unconscious', and shown how these theoretical frameworks can be extended into the realms of existential phenomenology and more recent research stemming from affective neuroscience.

In chapter One, the research sketched the historical context from which the practitioners central to this study emerge. Highlighting Wolfsohn and Hart's pioneering contribution towards developing an inclusive creative approach to voice training and performance against the dominating classical tradition, it introduced tenets that have been significant to the theoretical study. Wolfsohn's philosophy of voice gives significance to the body, radically challenging the Cartesian tradition. Founded on Wolfsohn's seminal work, the research introduced and explored how his approach to voice training was then extended within the theatre practice of Roy Hart and the Roy Hart Theatre. Most notably recognized as part of a resurgence in Europe's experimental theatre movement of the 1960s and 70s, the practitioners Pikes, Pardo, and Wise collectively emerge from this background of experience. Exploring the significance this has in how voice and performance are practiced, the research briefly outlined how these methodologies stemming from the avant-garde challenge what might be traditionally referred to as classical approaches to voice training and performance and why.

In Chapter Two, the investigation explored the seminal nature of Wolfsohn's philosophy revealing a shifting from idealistic Romantic to more contemporary Existential perspectives. However, although Wolfsohn's philosophical 'wondering' gives significance to the body, in actuality this remains un-theorized and instead he gives primacy to the study of emotion. Following Jung, he defines his concepts by grounding his ideas in Jung's theories of the unconscious. Jungian psychology only emerges as a discipline early in the 20th century. Inherent within its ideas about consciousness and what Jung defines as the 'self' are the undercurrents of 19th century German idealistic philosophy. This philosophical background influenced both Wolfsohn and Jung's theoretical frameworks exploring what they conceive as the 'self'. Highlighting the significance of Wolfsohn and Jung's ideas about the self, the investigation briefly examined the parallels between their concept of consciousness and the philosophical ideas of Kant in this respect. This background provided a framework from which to explore how these critical themes developed through the contemporary praxes of Pikes, Pardo and Wise.

Chapters Three through to Five explored a comparative study examining how Wolfsohn's interdisciplinary methodological approach to voice training is being developed through the praxes of Pikes, Pardo, and Wise. This demonstrated a shifting from fundamental Jungian to Post-Jungian perspectives. Opening up questions, the investigation explored the significance of this discovery to the development of *grounded theory*, and the impact this has on the practitioners' approaches to training voice and performance.

Chapter Three explored the praxis of Pikes. Like Wolfsohn and Hart, the investigation demonstrated how Pikes continues to sustain the structuralism inherent to Wolfsohn's original concepts. From this premise the human being is viewed primarily as a 'bipolar duplex'. Consciousness is conceived out of the antithetic relationship between the unconscious and conscious mind. This hierarchal notion of consciousness is discovered from the *a priori* 'precipitating' unknowable unconscious.

Chapter Four revealed a shifting from modern concepts towards more contemporary existential and phenomenological perspectives through the praxis of Pardo. Re-grounded in the 'archetypal psychology' of James Hillman, the research explored how Pardo's theories deconstruct the notion of the voice as a medium for discovering a 'self' as defined by fundamental Jungian theory.

Instead using terms like 'dasein' (Heidegger), the voice is viewed as a 'calling' that disrupts the 'self' reflective perspective inherent to the humanistic psychological approach.

Finally in Chapter Five, the investigation demonstrated how Wise is moving away from the psychological approach inherent to this lineage of voice and performance practice. Exploring techniques grounded in more recent research stemming from neuro-scientifically-based studies, like Wolfsohn and Hart, Wise continues to investigate the inseparable relationship between voice, emotion, and body.

However, grounded in this background of depth psychology and its inherent relationship to modern philosophy, through the critical analysis of the comparative study the question of whether these theoretical frameworks provide a comprehensive theoretical framework for understanding the voice as embodied, arose. Describing consciousness as a 'process of imagining' in a 'non-spatial imagination'(Hillman) seemed to break with the very thing upon which the imagination of the voice is built: the sensate body. Drawing on Jung, Wolfsohn gives primacy to emotion. From their perspectives, what unites mind and body is affect. The study of emotion in how consciousness is conceived is fundamental to Jungian psychology. Wolfsohn recognized the significance of working with emotion in the study of voice training. He resisted starting from the cognitive, objective perspective recollecting students who came to study voice who demonstrated clear intellectual understanding of the science of the larynx and yet, from Wolfsohn's perspective what they couldn't do was 'sing'.

Wolfsohn's ideas open up complex questions that continually led this investigation into the 'voice embodied'. Chapter Six examined Wolfsohn's ideas about the voice as an embodied gesture from the perspective of existential phenomenology and how this theoretical framework can be further validated by scientifically founded theories based in the area of research defined as affective neuroscience. This did not devalue the relevance of Jung's psychological theory to voice and performance training. Rather extending the interdisciplinary theoretical framework from this new perspective through the development of my praxis makes clearer how it is possible to understand the voice non-dualistically as embodied knowledge.

Exploring the pre-reflective experience, I am suggesting existential phenomenology accounts for the level of experience that depth psychology seems to skip. Following Merleau-Ponty, in this respect I am suggesting the psychological reflection is secondary in the order that experience unfolds to the human organism. Jungian psychology is grounded in a philosophy of reflection and gives primacy to the psychological reflection as the first level of experience. Where depth psychology puts the study of emotion at the forefront of their investigation, existential phenomenology puts perception at the fore of its study. Both Heidegger and Merleau-Ponty describe this level of experience as a 'constant becoming'. Not given *a priori*, perception 'ceaselessly gathers and dissipates' (Merleau-Ponty). This experience of what Damasio refers to as the 'core self', is born out of the continuous exchange between reference points of the body and brain. From the perspectives of both existential phenomenology and affective neuroscience, there is no central Cartesian theatre, which is the constituting consciousness to which the body is a passive receiver. Rather, describing the 'subject of perception', from this point of view, this sense of agency is born out of the continual 'telling of the story' in the historicity of the presencing of the body.

Chapter Seven explored how particular 'extended' voice and performance training techniques drawn from each of the praxes of Pikes, Pardo and Wise were applied in performance. Extending the investigation, this research examined how the practitioners' theoretical frameworks defining these methods were extended through my hybridized praxis. Drawing on existential phenomenology and more recent research stemming from neuroscience, this was not detrimental to the practitioners' methods. Rather by extending the theories underpinning their approaches to practice from these new perspectives further demonstrates the practical value and important contribution these practitioners are making to contemporary interdisciplinary approaches to voice and performance training.

8.1 Contributions to knowledge and further research

This research contributes to knowledge in four primary ways. First re-visiting Wolfsohn's unpublished work, it highlights his contribution to developing an interdisciplinary methodological approach for voice training and extends areas of his thought previously undisclosed. Secondly exploring the praxes of Pikes, Pardo and Wise, the research documents a body of their ongoing practices for the first time and examines how they continue to develop Wolfsohn's original ideas.

Thirdly, through the study of these practitioners' methodologies in practice, the research contributes to knowledge by demonstrating how significant voice and performance-training methods derived from their practices translate and are applied in performance, through my practice. Fourthly, the critical analysis opened up by this interaction led to the development of an emerging contemporary interdisciplinary theoretical approach to voice and performance training. In other words, the study of the practitioners' theories provided a framework from which to explore and extend the theoretical investigation by examining the practitioners' methodological approaches to practice through the theoretical lens of existential phenomenology and recent scientific theory discovered, in particular in the area of affective neuroscience (Damasio; Panksepp). The significance of this interaction furthered the investigation by highlighting existential phenomenology and its relevance to the work through the 'triangulation' between depth psychology, existential phenomenology (Heidegger; Merleau-Ponty) and the more recent scientific research stemming from neuroscience. Ultimately moving towards a more grounded interdisciplinary methodological approach, this interaction has formed the basis of my emergent praxis.

Perhaps it can be said that the most innovative and creative interdisciplinary approaches to training voice and performance continue to emerge from the experimental sector of contemporary theatre practice. Constantly trying to renew itself, by its inherent nature it works to discover, redefine and challenge what performance is and in doing so opens up possibilities for new methodologies for training. Part of Western Europe's lineage of 20th century experimental theatre practice, as former members of the Roy Hart Theatre, Pikes, Pardo, and Wise are living extensions. Exploring their practices, the research has demonstrated and disseminated a previously undocumented approach to training voice and performance by examining how they ground theory and apply it through practice. Bringing the significance of this background to the fore, the research has not only explored the importance of these practices and their relevance to training voice and performance in the 21st century, but also in doing so has outlined their contribution to voice and performance training in the wider field of voice praxis *per se*, and how it has been extended through the development of my own emergent hybridized praxis.

Appendices

Appendix #2

'The Badlands' (Hughes:1998)

This text by the British poet laureate Ted Hughes was used as a template. It provided the framework from which the performance for this PhD. study was devised and is presented here in its original written form.

Right across America
We went looking for you. Lightening
Had ripped your clothes off
And signed your cheekbones. It came
Out of the sun's explosion
Over Hiroshima, Nagasaki,
As a long a ridge of a mountain
Under the earth, and somehow
Through deathrow and the Rosenburgs.
They took the brunt of it.
You weren't too logical about it.
You only knew it had come and it had gripped you
By the root of your hair.
And held you down on the bed
And stretched across your retina
The global map of nerves in blue flames,
Then left you signed and empty, But already
You had got clear-
jumped right out of your crackling cast
Through that hole over your cheekbone
And gone to ground, gone underground, into moonland
Somewhere in America.

We came to a stone
Beside a lake flung open before dawn
By the laughter of a loon. The signs good,
I turned the stone over. The timeless one,
Head perfect, eyes waiting-there he lay.
Banded black,
White, black, white, coiled. I said:
'Just like the coils on the great New Grange lintel,
One thing to find a guide, Another to follow him.

In North Dakota
We met smoke of the underground burning-
A fistula of smouldering bitumen.
Hellish, Or lit by lightening. Or
Dante's, to coach us. Ignited
By the moon's collision. I saw it in a dream
Coming bigger and closer till almost
The size of the earth it crashed
Into the Atlantic-
I watched from a point of Manhattan,

The earth took it with a tremendous jolt-
Impact and penetration. Next thing
The moon was inside the earth,
Cramming her phosphor flames
Under the scabby humped pelts of the prairies.
And above me the towers of Manhattan
Swayed like curtains of ash.

In the Badlands
We got deeper. A landscape
Staked out in the sun and left to die.
The Theodore Roosevelt National Park.
Long ago dead of the sun. Loose teeth, bone
Coming through crust, bristles.
Or a smashed industrial complex
For production
Of perpetual sacrifice, of canyons
Long ago disembowelled.
When the Aztec and the Inca went of South
They left the sun waiting
Starved for attention, raging for attention,
Now sullenly gone mad.
As it sank it stared at our car.

Middle distance, yellow, the Missouri
Crawled, stagnated, crawled.

The silence, at least,
Like a cooling incinerator
Was an afterlife, as it cooled
Every clinker inched its shadow wider \
And darker
Like a little door. There we camped.
The most inimical place I ever was in.
Too late to go on. I remember
A lone tree near the campsite.
I kept looking towards it –
For comfort? It gave none.
As we pitched our tent
You were uneasy. You kept being overwhelmed
By the misery of the place, like a nausea
You kept having to stand up and look around.

We were tired.
Easy prey. We went for walk,
Everything watched us. We stood not chilled yet,
Watching the sun go-
A half, a quarter, as if it were being drained,
Then all gone.

At that moment something
Heaved out of the land and was there.

Empty, horrible, archaic--America.
Planetary – before the eye touched it.
A land with maybe one idea – snake.

But then, suddenly near us
Something hectic in a rickety thorn bush.
It was a tiny terror, a maniac midget
Hurling at top-gear uncontrol –
Like a ball on a pin-table, clash and ricochet,
Terror, bounce and back, clash and back,
Through the maze of the thornbush. I thought
A panicky bird, fluttering maybe tethered
By slim snake like a bootlace
Couldn't break out of the thorns. I thought
Some electrical predator hunted
Electrical tiny prey.
Or two tiny birds of desert ferocity
Fought in there. It was a solitary mouse.

Somewhere in that iron-hearth, ashen landscape
He had found dewdrops enough for his eyes
And was wearing them – with an energy
More like torturing poison
Than what could be found in food. Where was his food?
And what was he doing here
In this solar furnace
Of oxides and firedust?
And what was he up to in his gymnasium,
All on his own, burning up calories,
Blazing off nervous tension, having a breakdown-
Overloaded with emergency fury
Or some uncontainable surplus of joy?

He skittered about his flimsy
Castle of spines, dodging maybe
The deadly radiation of our attention
As we peered in from the sky –and
He'd vanished. His scatter of intricate racket
Went on some seconds after him.

The canyons cooled. Indigo darkened,
Oozing out of the earth like ectoplasm,
A huge snake heaping out. "This is evil",
You said. "This is real evil."
Whatever it was, the whole landscape wore it
Like a plated mask. 'What is it?'
As if that might force the whatever
To materialize, maybe standing by our car,
Maybe some old Indian.
'Maybe it's the earth.'
You said. 'Or maybe its ourselves.'
This emptiness is sucking something out of us.

Here where there's only death, maybe our life
Is terrifying. Maybe it's the life
In us
Frightening the earth, and frightening us.'

Appendix #3: Chronology of Action Research Programme

The 'Whole Voice Experience': a one year cycle of Wolfsohn/Hart oriented intensive workshops w/ Noah Pikes held @ Winchester Project, Swiss Cottage, London	27/28 October 2001
	8/9 December 2001
	26/27 January 2002
	23/24 February 2002
	23/24 March 2002
	10/11 May 2002
Intensive voice workshops w/ Noah Pikes-documentary research filmed in Zurich	9-15 April 2002
<i>(The filmed research demonstrates practical aspects of the practitioner's approach to training voice and performance. Working with individuals and groups, this documentary evidence includes commentary from the practitioner)</i>	
'Voice and the Archetypes of Myth'- Intensive voice workshop with Frankie Armstrong @ Chapter Arts Centre in Cardiff, Wales	27/28 April 2002
"Fluid Voices"- An intensive professional workshop w/ international voice/movement practitioners – Linet Andrea, Ria Higler, Misha Myers@ Chisenhale Dance Space, London UK	26-28 July 2002
Intensive one-week voice and performance workshops with Enrique Pardo sponsored by Rose Theatre Company@ Penquoit Centre, Wales	8-15 September 2002
Six - week Paris international intensive professional voice and performance workshops @ "Panthéâtre" w/ Enrique Pardo and Linda Wise	5 January – 14 February 2003
Documentary research filmed in Paris, France between:	
<i>(The filmed research demonstrates practical aspects of the practitioners' approach to voice and performance training. Working with individuals and groups, this documentary evidence includes commentary from the practitioners)</i>	
Performance research sessions w/ Margaret Pikes @ Roy Hart International Voice Centre Malerargues, France	24-30 August 2003
Waterman's Theatre, London w/ Margaret Pikes	27-31 October 2003
University of Central Lancashire sessions w/ Margaret Pikes	26/27 February 2004
Additional performance research sessions w/ Noah Pikes @ the University of Central Lancashire, UK	2/3 February 2004
Studio Recording sessions w/ Noah Pikes	13-15 March 2004
Rehearsals w/ Noah Pikes @ The University of Central Lancashire	13/14 April 2004

4-day intensive voice and performance workshop including further interviews with Pardo and Wise @ the International Symposium: 'Giving Voice- Thinking Voice, Feeling Voice; Towards a Philosophy and Psychology of the Voice'- sponsored by the Centre for Performance Research in Aberystwyth in association w/ the University of Wales, UK	30 March – 2 April 2004
Public performance of 'The Badlands' @ Avenham Theatre, University of Central Lancashire, Preston UK	1 July 2004
Public Performance of 'The Badlands' @ the Roy Hart International Voice Centre, Malerargues, France	7 July 2005

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