Shakespeare Around the Globe

Essays on Voice and Speech

A Publication of the Voice and Speech Trainers Association - Vasta
Edited by: Mandy Rees

Included in this preview:

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Shakespeare Around the Globe

and other contemporary issues in professional voice and speech training

presented by the Voice and Speech Review

The official Journal of the Voice and Speech Trainers Association

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Let the world see his nobleness well acted.

*Antony and Cleopatra, Act v scene ii*

Taken out of its original context, this line penned centuries ago assumes new meaning. As I read it, I think of Shakespeare's popularity around the world. Shakespeare's "nobleness"—as expressed through his words, characters and ideas—is made tangible by artists across the globe everyday. Quite a remarkable achievement for a man who stopped writing plays four hundred years ago.

Even more remarkable is the effect his words have had on the world. Based on my own experience, I know it is rare to leave a session of rigorous text work without feeling enriched—whether it be by gaining a new understanding of a word or image, by unraveling a character's thought, or by wrestling with the big questions posed in the plays. Perhaps even more significant, the act of voicing and embodying the text leads me to discoveries about myself, my surroundings and the world.

Multiply similar discoveries by centuries of actors and by those who witness or guide the work of actors. Factor in the multiple stages of life in which each person may encounter Shakespeare. Recognize the varied cultures, traditions and perspectives in the mix. What you get is a vast, richly faceted and truly immeasurable impact.

But I must confess my biggest joys come from working with students who do not initially appreciate the profound effect Shakespeare has had on the world. I've had more than a couple of students purchase the *Complete Works* under duress, come to class reluctant to pick up the text, and let me know their staunch determination to find the whole experience distasteful. "I don't understand it," they proclaim, citing years of past unrewarding encounters as proof. "Just keep the doors open," I advise.

If they decide to push up their sleeves and tackle the work, a moment usually comes when they clearly see the challenges they face and become aware of what the text demands of them. The high jump is in view and they position themselves to make the leap. Whether or not they clear the bar, they have replaced their fear with motivation and transformed their vision of their art. It is magical to watch.

Within these pages are a few accounts of Shakespeare's impact; consider it a microcosm of how working with his text has shaped, stretched, inspired and expanded the work of voice experts around the globe. May these articles help you to "see his nobleness well acted."
We are grateful to the following experts for their close and careful reviews of material submitted to the Journal:

Susan Baker
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VASTA Mission Statement

VASTA is poised to become an exciting international organization and is actively planting seeds for global networking, other cultural involvement, and resource-sharing.

Our mission is to:

Practice and encourage the highest standards of voice and speech use and artistry in all professional areas.

Serve the needs of voice and speech teachers and students in training and practice.

Promote the concept that the art of the voice and speech specialist is integral to the successful teaching of acting and to the development of all professional voice users.

Encourage and facilitate opportunities for ongoing education and the exchanging of knowledge and information among professionals in the field.

VASTA is all about:

Vision
Artistry
Standards of conduct
Training enhancement and
Advocacy for our profession.

The Voice and Speech Review accepts several types of submissions. While one of our primary missions is to publish peer-reviewed scholarship, we are also interested in presenting letters to the editor, opinion pieces, essays, interviews, reviews, poetry and other forms of writing. Material may be submitted to:

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We proudly present VASTA's fourth issue of *The Voice and Speech Review*. I served as VASTA treasurer during the conception and birthing of the first two issues. Therefore my first contact with VSR was a financial one; I signed the checks and tried not to panic when the estimates became large new realities.

I was witness to the steep learning curve traversed by our intrepid Editor-in-Chief and board as they made the dream of a journal into a reality. As President, I have watched in awe as our founding Editor-in-Chief has handed off the very impressive and established VSR to the new team. Our new Editor-in-Chief follows ably in some very big footsteps. Mandy Rees has gracefully given the impression that bringing her first journal to press was second nature. To the delight of his real family in Cincinnati, our founding Editor Rocco Dal Vera is slowly weaning himself from this very demanding baby.

Rocco and Mandy, BRAVO & BRAVA, for a seamless hand-off. I applaud you and the associate editors and writers who helped bring this very rich volume into our monograph series.

For 400 plus years you mention his name and those who love language, and relish savage, beautiful challenging plays come running. Everyone knows a bit about Shakespeare; as he is the best-known English playwright of all time seldom a day goes by that you won't read or hear a quote from his plays or sonnets, or use a word coined by. But what keeps us coming back?

Shakespeare calls on our best selves. He reveals our glories, our passions, our weaknesses and our base desires. The gauntlet is down; we must rise to the occasion as coaches, directors, actors and human beings. Actors are stretched vocally in the dexterity of articulation, breath, phrasing, facility with language, immediacy, and in revealing size, honesty and passion of the characters. Directors, designers and dramaturges are challenged to identify and manifest universal truths, making them tangible, accessible and relevant. Within these pages you will find a wide variety of responses to our subject matter, Shakespeare Around the Globe. Like you, I look forward to finding stolen moments to sit in my reading chair and drink in the riches.

This seems to be the year for VASTA to stretch its wings globally. Our first conference abroad occurs in Glasgow, Scotland August 2005 and we are thrilled that Cicely Berry will be our Keynote speaker. Cicely Berry, best known for her four books and for her tenure with the RSC, is a model for global awareness. Her work with Shakespeare has reached into prisons and poverty. She has worked a great deal with theatre companies all over the world— Australia, India, China, Bulgaria, Croatia, Poland, Russia; she has worked extensively in the US. For the last ten years she has been working regularly in Brazil with Nao Do Morro, a youth theatre company. This work is the subject of a documentary Where Words Prevail. What a happy alignment of the stars that at this time VASTA will benefit from her passion for Shakespeare and her pioneering work that demonstrates the transformative power of speaking powerful words.

Read, savor, enjoy and transform.
Shakespeare is still speaking to us after 400 years. His voice refuses to be stifled. Instead we hear it resonating in diverse accents, translated into many languages, spoken on many tongues. His plays are performed wherever theatre can take place: in outdoor spaces, in parks and wooden O's; in intimate dens, in plush comfort, or in large arenas.

This edition of the Voice and Speech Review celebrates the richness of this heritage, and enables us to participate in the diversity of his influence. Here, you can experience the challenges and inspirations of outdoor performances in England (at Shakespeare's Globe and Regent's Park Theatre in London), the US (at the Oregon Shakespeare Festival in Ashland), and Australia (in Queen's Park, Toowoomba). You can share in the pedagogical practice of voice and text coaches working with Shakespeare's language throughout the English-speaking world, and also in translation. Feel the pull of antithesis, the beat of iambic; learn about the mystery of acoustics and the science of rhetoric.

Shakespeare takes us on a journey to the very heart of our humanity. In the past year I have sat with audiences watching Shakespeare in Oregon and North Carolina; I have worked with actors on Shakespeare texts in Stratford, England and Stratford, Ontario; and in each location I have heard Shakespeare speak to us of community and artistry, of politics and love. I have heard his language inspire us to embrace the complexity of life to be more human. And I have been reminded of Ben Jonson's words: "He was not of an age, but for all time..."
The articles of this section relate to either this issue’s primary topic of working with Shakespeare or the issue of Diversity which was the theme of the 2004 VASTA Conference.

Interviews with Michael Kahn, Shakespeare Theatre, Washington, DC, and Fred Adams, Utah Shakespearean Festival, offer keen insights about the expectations of the voice coach in their respective theatre companies.

The 2004 VASTA conference theme of diversity was a bold departure from the usual exploitation of voice/speech craft. Beth McGee’s article addresses many of the core issues of that conference. Michi Espinosa’s article articulates in print the presentation she made at that same conference.

Perhaps, truly listening is a good place to start with these articles. My wife often tells me when she’s sharing a work-related problem that I should stop trying to fix things and simply listen. In acting classes, we stress the importance of honest talking and listening and if we truly listen it will determine how we respond. One of our contributor’s articles has given voice to the perspective of Latino actors in training. Two articles reveal the role of the voice coach from the producer/director’s perspective. One of our voice/speech colleagues has the challenge of serving as a college diversity officer. She offers to the majority population what may be a new perspective about the climate of our workplace.

Listen.
It has been my pleasure to work with the nine fine authors whose work graces this section of the journal.

Four of the essays are classic Voice and Speech Review material—descriptions of the joys and heartaches of coaching specific shows. Bonnie Raphael writes about "A Voice for Owen Meany"; Elizabeth van den Berg about The Tempest; Nancy Houfek about Oedipus; and Leigh Smiley about The Trojan Women.

Marth Munro and Dr. Marié-Heleen Coetzee contribute "The Lessac Approach as a Pedagogical Answer to Outcomes-based Education and Training, and Whole Brain Learning."

Doreen Feitelberg writes about "Vocal Variety in the 'Speak English' School" in South Africa.

Lynn Watson brings us new insights into the similarities and differences between British and American approaches in her article, "The Theatre Vocal Director in the US and England."

Finally we welcome back Robert Barton, whose recurring column, "Many 'Right' Ways", deals, appropriately, with acting Shakespeare.

Paul Meier is Head of Voice and a Professor in the Theatre and Film Department at the University of Kansas. He is Founder and Director of IDEA (International Dialects of English Archive) at www.ku.edu/idea.

He is the author of Accents and Dialects for Stage and Screen, and Dialects of the British Isles, available with accompanying CDs from Paul Meier Dialect Services at www.paulmeier.com.

His "show-specific" dialect CDs are leased worldwide, while he has coached a dozen feature films in the last decade, including Ang Lee's Ride With The Devil, and Paul Cox's Molegok: The Story of Father Damien.
Beyond the Ivy Walls

Sensitivity Toward Clients...And Within Our Own Ranks

To grow and maintain a voice business out here in the marketplace requires (more than ever) a healthy adherence to sensitivity and flexibility as we interact with clients and colleagues. God knows our customer base is changing; and we in turn need to adjust and willingly welcome our new-found clients with more than a little sensitivity. Ginny Kopf brought this to light in an earlier private practice article...our need to adjust to a different clientele.

The days of private voice practitioners having only arts-based clients are seemingly over except in certain culture-center cities. Then, of course, there are our arts-inclined medical voice professionals, the private practice docs and the ENTS who are already serving a wider client range. So, while all of us will continue to welcome and cherish our beloved actors and singers, there are a host of speakers, educators, clergy, administrators, business and media professionals out there who need our teaching, healing, and...you've got it..."sensitivity." They come from different backgrounds and more than a few of them can be rather shy in the face of our boldness, creativity, enthusiasm, and flamboyance! Truly, we need this client group as an important source of income. Willingness to be flexible may find us collecting fees via a line-items vendor entry on the books of a TV station or some corporation or other.

With this new client mix, many of us may get booted out of our comfort zone. When a working media newscaster student looks at your IPA-style vowel chart as if it were Greek, you might just have to bite your lip a little. After that, you'll need to figure out ways to gently ease this media personality into that vocal study routine that has long been "old hat" to your actors and singers. Consider this additional challenge: While that drama student or opera singer may get a virus and overuse their voice in rehearsal, that football coach or clergy/person client seeking your help may be drowning in a sea of vocal abuse.

This brings us to a potentially sticky-wicket problem within our own ranks. How do we as diverse professionals render quality service to a wider range of clients without bumping into each other and getting onto each other's turf? What new demands for flexibility and mutual sensitivity are evident in what would seem to be a true turf overlapping situation? What if, for example, a potential voice/presentation student has a true vocal abuse related medical problem? Can the arts-based teacher and an understanding medical voice practitioner develop ways to work together to help that person? What about other clients who come to you who may also have problems that are well beyond the scope (turf) of any one voice professional?

It is our aim in this "private studio practice" section of your journal to shed more light on these issues. In fact, this whole section highlights the value and need to implement sensitivity, stress reduction, and teamwork in the modern voice studio or medical office...as together we reach out into the marketplace at home, in Korea, and many other places in the world.

The "sensitivity" wrapping paper that packages all that I have said here is the following colorful piece by Charles G. Finn. Yes, knowledge and expertise are vital to our work, but an ability to listen, to understand all of our clients and fellow voice practitioners is icing on the cake. I think you will especially
So much of what we do as voice and speech professionals takes place in the boundary territory—in the undefined space between art and science, mediating between participants in an artistic collaboration, or in articulating subtle differences between one sound and another.

The contributions to *Pronunciation, Phonetics, Dialects/Accent Studies* in this issue deal in various ways with such intersections.

Eric Armstrong’s article on “Hybrid Dialects” is something of a report from the field. Armstrong’s article details his own experiences as a dialect coach dealing with characters whose speech demonstrates a mixed background. He offers practical insights into the challenges he faced and makes suggestions for training actors for what may be an increasingly common situation.

In his second contribution, Armstrong teams up with Paul Meier. The two authors undertake a detailed investigation of a single phoneme: /h/. In this comprehensive article they refer to rich scientific literature on the topic as well as their own experiences as teachers of speech. In approaching this single “problem phoneme” in such a comprehensive way the authors lay the groundwork for further discussion of artistic use of pronunciation choice using the tools they have collected from the linguistics literature.

This is also a unique outing for this department because we are hosting a “guest department.” Two articles discussing the intersection of voice and “theory.” The need for such discussion may well be evident to any voice practitioner teaching in an academic setting with colleagues teaching literary or performance theory. Too often teachers of theory and practice appear to be working in mutual ignorance of each other’s traditions and fundamental assumptions.

Andrew Kimbrough’s “Contemporary Theory and the Problem of the Voice” seeks to explain the contest of this divide by discussing the position voice has held in some theoretical traditions.

Liz Mills’ “Vocal Mise en Scène” takes the idea of mise en scène as articulated by Patrice Pavis and adapts it to consider the place of voice in the artistic creation of theatre.

These articles represent a generous effort to integrate voice back into the theoretical dialogue and in the process the authors bring to practitioners some notion of how others are discussing issues of some importance to us. As with all of the articles featured here, I hope that what you read here stimulates you to contribute your thoughts to the dialogue.
As the theme of this issue is Shakespeare, I wanted to briefly introduce you to ANOTHER William Shakespeare (1564-1616) who influenced the world of vocal pedagogy quite extensively! Although you are most familiar with the William Shakespeare, poet and playwright, the "other" William Shakespeare was a student of Italian vocal master and pedagogue, Francesco Lamperti. Shakespeare penned many of Lamperti's concepts in two separate texts: The Art of Singing and Plain Words on Singing. Breath, specifically the control of inspiration and expiration, was the primary means Shakespeare felt one must master in order to sing well. Singing was regarded as, "the art of combining tune and speech in such a way that the notes are stated in fullness, purity exactly on the pitch intended." He provided many breathing exercises and vocalises that are still used today to help singers train their instruments. Shakespeare's final thoughts expressed at the end of his pedagogical text traverse both the singing and acting worlds and continue to hold true today. "Ease and elegance, concealment of art, and perfection of expression (the highest attainment of the artist) can only be the result of years of hard and assiduous study." With these words, the introduction below provides you with an overview of some pedagogical thoughts by contemporary vocal pedagogues.

The authors who have submitted articles for the singing column of this issue have worked diligently writing and rewriting to provide VASTA readers with quality pedagogical information for the singing voice. They aim to provide voice and speech instructors with pertinent and timely information related to the topic of voice use, from a singing standpoint, in the actor. Joe Deer's article "Brush up on your Shakespeare: Adapting Shakespeare's Plays to the Musical Theatre" addresses the influential role William Shakespeare has had on the musical theatre stage. As many crossover actors will most likely make the leap onto the musical theater stage rather than to opera houses, we share with you this article to provide voice and speech trainers with information on the historical and present trends of Shakespeare found in musical theater.

Two of the articles found in this department discuss insights of current needs in the vocal studio to help bridge the gap between speech and song, specifically in the musical theater genre. Mary Saunders-Bartron teaches many invited workshops related to training belting and the Broadway voice and provides the VASTA readers with direct information on her theories in her article, "The Well Spoken Singer." In contrast to Ms. Saunders-Bartron's article, Mariann Cook imparts her experiences with training the musical theater voice with influences from Jeannette LoVetri's work. Mariann's pedagogical methods and experiences are included in "A Teacher's Journey into Musical Theatre." Rounding out the singing column is, "Pedagogy Performance Theory & Historic Prejudice In Opera," which provides insights into historical acting prejudices during opera rehearsal and performance by Experience Bryon. It is my hope that you will find these articles both practical and fitting for your training of voice in actors.
VASTA does it again! As always the focus of the Voice and Speech Review is on an extremely important aspect in the training of performers and for professional performers alike. This specific section does not contribute directly to the focus topic. Nowhere in this section is there a direct reference to Shakespeare. Does this mean that this section is of less importance? Certainly not. This section considers the generic principles of voice production and Voice-related movement matters. The material in this section, although not directly dealing with the "Shakespeare voice," supports and explores the preparation and training of the performer who will eventually be capable of exploring and commanding the Shakespeare text in whichever performative situation.

So what are the essential topics being explored in this section in this edition? Wendy Mortimer, currently researching the impact and adaptation of the Suzuki Approach to theatre training in the usa, shares an interview with Robyn Hunt and Steve Pearson with us. Robyn and Steve were some of the first westerners to train with Suzuki.

Sandra Lindberg explores the use of non-lingual sounds as carriers of meaning in a peer-reviewed Research article that may elicit much response. As we ourselves develop our own field, so it is inevitable that we will start to develop our own research methodologies. In this article entitled "When Voices Abandon Words: Sounding the Depths of the Preverbal" Sandra engages not only with a provocative subject, but also in a provocative way. The content of this article will also speak to the demands of Shakespeare, as Lear breaches the storm, Lady Macbeth walks in her preconscious state (and the weird sisters...well!). Indeed, the pursuit of meaning and the exploring of the non-linguistic to facilitate meaning provides challenging food for thought.

Performing Shakespeare is a multifaceted task. The interview and peer-reviewed article touch on several parts of the grand scheme. These authors contribute in their own special and informed ways to establishing and enhancing the building blocks for the performer, as he or she pursues the goal of tackling Shakespeare efficiently, effectively and aesthetically.
Welcome to the "Voice and Speech Science, Vocal Health" section of this issue of the Voice and Speech Review. This section provides original research articles, peer-reviewed essays, and editorial columns dealing with the production of voice and speech and the care of the human voice.

An emphasis in this issue is interdisciplinary collaboration. The article by Lynette Goldberg, Sheila Gordon, Nancy Diehl, and Cheryl Hellmann combines communication disorders and theatre in an interesting study of increasing students' knowledge and understanding of vocal physiology and health. Lina Zeine and Karen Walter Faulkner provide a survey project that determines actors' and theatre students' perceptions about the services of speech-language pathologists and vocal hygiene. My essay is a general statement on interdisciplinary research, offered as a way to introduce to many readers of this issue what a scientific team of researchers is and does, and to encourage the participation in interdisciplinary research.

More directly in the health arena, the importance of the practices and successes of Chinese medicine, especially regarding the voice, is provided by Michael Morgan in a highly informative overview and by Debra Hale in a more personal context. Joe Stemple, our guest columnist representing speech-language pathology, offers an essay on laryngopharyngeal reflux, an extremely important topic and high-incidence problem all of us must be aware of, for our students, our colleagues, and ourselves.

We hope you enjoy this nice collection of articles. Please be reminded that if you have topics you would like to see appear in this section, or would be interested in submitting an article to this section, let us know. Thanks.
It is a distinct pleasure to introduce this collection of reviews, presented through the eyes of colleagues who approach the works from their own considerable expertise and with enthusiasm for the material they review. With hats off to this edition's feature topic, Krista Scott provides an overview of works by three of our most respected leaders (Kristin Linklater, Fatsy Rodenburg and Cicely Berry) in the field of readying the actor and her instrument for Shakespearean performance.

In addition, reviews of two new books detail differing approaches to playing Shakespeare's language: Patrick Tucker exposes Shakespeare's directing tips in *Secrets of Acting Shakespeare* (reviewed by Peter Sprague), and Scott Kaiser's specifically American (Russian?) point of view suggests mining Stanislavski’s methods to aid in contemporary performance of the bard's works in *Mastering Shakespeare*, as reviewed by Rebecca Clark Carey.

A new glossary and language companion, *Shakespeare's Words*, is reviewed by Lise Olson; and an hypothetical look at Shakespeare, the man and the world in which he thrilled, *Will in the World*, concludes the new literature reviews about Shakespeare.

VASTA has, from its inception, expressed interest in disseminating information about the diversity of approaches to effective voice and speech training. Several books reviewed in this issue espouse a holistic approach. A new work about the Alexander Technique and its application to speaking and singing is reviewed by Ruth Roorberg. Jill Waltham Zager presents a work that fosters integration of body, voice and mind, using many complementary disciplines. A book that details a systematic body-voice-imagination approach inspired by Michael Chekhov actor training is reviewed by Melanie Julian. And a book reviewed by Laura Hitz provides an insider's look at the evolution of Roy Hart, his research and performance work.

A book that integrates singing and voice training techniques features double-barreled reviews by voice/speech trainer, Micha Espinosa, and by a singing/musical theatre trainer, Geoffrey Stephenson. Jack Horton reviews a new guide to the private voice studio practice, and, in recognition of the value and prestige of our growing internet resources, I begin what we hope will be a regular feature with a review of vasta's own website resource.

Finally, another round of thesis abstracts introduce you to the work of our up and coming voice trainers as they investigate intriguing issues having an impact in the contemporary field of voice and speech studies.