



the centre for performance research

**GIVING VOICE 10:
BREATH
INSPIRATION
VOICE**

**27th
March
-
1 Apr
2008**

Workshops - Performances - Presentations - Talks



Photos: Simon Thorne: Howl, Lin Snelling, Fatima Miranda, Christian Wolz, Ashish Sankrityayan, Theatre Zar

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• **GIVING VOICE 10: Breath Inspiration Voice**

Join us for an uplifting compendium of voice workshops, performances, talks, seminars and lecture-demonstrations reflecting voices from Asia, the Americas, the Middle East, Wales and Europe and meet with fellow voice enthusiasts and artists from around the world.

"For me, 'Giving Voice' sounds always a note of renewal of hope and expansion and springing ideas. I burn my candle both ends and in the middle and am re-ignited...That extraordinary dissolving of barriers and triggering of joy that distinguishes Giving Voice from any other workshop gathering that I know. The personal input that you all make, the personal investment, pays off one hundred percent in the humanity of the experience...You have a genius by now for finding the right people and bringing them together in the same place so that spontaneous combustion of ideas and creativity explode."

Kristin Linklater, Author of Freeing the Natural Voice

Giving Voice 10: Breath Inspiration Voice

Softly I shall speak to the air.

The ears of man have become deaf with the sound of explosions. The eyes of man have become blind with tears. ...The air into which I pour my heart shall permeate the hearts of Man.

Pundit Acharya (1975)

Breath, Sleep, the Heart and Life

Breath is fundamental to life but also to giving voice. For the actor and for the singer the breath is a life long focus of attention. There is always something new to learn. The process of life: environment, anxiety, change, aging, illness - all these can affect breathing as well as professional demands of character, vocal range, size of auditorium, and so on. In some cultures the breath is talked of in terms of 'management' and 'control' but in others breath is 'spirit', 'energy', or even God.

What can we learn from ancient practices and new understandings that emanate from neuroscience and biology? What can performers gain from considering philosophies that address the deeper relationship of breath to life? Might a cognisance of the latest scientific revelations gained through technological advance empower skill, technique and creativity?

Comments on Giving Voice 2006

"It is a challenge to put into words the joyous wonder of a week at Wales "giving voice"

"Giving Voice was enlightening, educational, inspirational, and very powerful. The work, the conversations, the camaraderie - all of it was of a calibre rarely to be found anywhere else. I feel honoured to have been a small part of this extraordinary event."

"Each time I attend I am impressed with the quality of the presentations, workshops, and performances. This festival is by far one of the best offered internationally. The work that you do is cutting edge and draws some of the best practitioners and scholars from all over the world. I do not find at other conferences and festivals the same level of discourse and experimentation, the wide range of work and body of knowledge. Thank you!"

• CHRISTIAN WOLZ (GERMANY): Breath - Sound - Noise, Workshop for Vocal Improvisation



THREE DAY WORKSHOP

FRIDAY 28 - SUNDAY 30 MARCH

Focusing on composition and improvisation, basic vocal techniques, specific listening exercises and trying out your own voice will be the foundation for this workshop. Working with breathing techniques, as well as body and perception work, in particular we will develop breathing sounds and breathing noises to create complex sound figures. A chance to try out new things, open your voice, and learn new techniques - participants will improvise short sequences with their voices and bodies, working together to develop a compositional structure with improvised components that will be shown at the end of the workshop. The workshop is suitable for all experience levels (wear comfortable clothes).

For many years, **Christian Wolz** - photographer, instrumentalist, singer, actor and director all in one - has been working on concepts that first of all address our hearing and been fine-tuning his own form of vocal expression: bizarre, avant-garde, experimental, emotional and intimate. He has performed his work all over Europe as well as creating compositions for dance and theatre productions. Christian combines new styles of singing and language with the musical structures of medieval and non-European cultures along with electro-acoustic means. 'According to the principle that we store up everything we hear, Wolz seems to be able to express every idea and every emotion, mainly by using his trained and skilled voice. Like a dancer who is at unity with his body, Wolz is at unity with his voice. In his music we find simultaneousness - or is it timelessness? The artist shows us stories of our being, but the past and the future seem to be vibrating in the room as well.'

'It's unbelievable what this man's got in his throat - weeping children, buzzing saws, medieval monks, tortured victims, Arabian lamentation. Of course with a little help of modern technology. But whoever has the opportunity to listen to a Christian Wolz vocal performance would probably think that this man's got at least four vocal cords.'

(Der Tagesspiegel-Berlin)

For more information or to book, please see the **Booking Information** section of this email or contact CPR

Phone: (0) 1970 622 133 / email: cprwww@aber.ac.uk

For further information on Christian Wolz...

• **KRISTIN LINKLATER (USA): The Purpose of Breathing**

FIVE DAY WORKSHOP

FRIDAY 28 MARCH - TUESDAY 1 APRIL

One of the world's leading voice practitioners, the celebrated author of *Freeing the Natural Voice*, and an associate of Giving Voice since its inception, Kristin returns to Giving Voice to offer actors and singers her unique method of voice training and discovery: a method which aims to develop a voice that is resonant, clear and responsive to impulse and emotion, connecting the actor to their inner self and allowing the outward expression of that self. (Note: Kristin's workshops for Giving Voice are hugely popular and always over-



subscribed and we therefore advise early booking to ensure a place.) In this workshop, building awareness and exploration of the diaphragm/solar plexus breath, the pelvic floor/sacral plexus breath and ribcage breath capacity, will form the foundation for work on poetry. We will play with breathing and poetic form using Shakespeare sonnets, and the words of Gerard Manley Hopkins and Emily Dickinson.

KRISTIN LINKLATER is currently head of acting for Columbia University's graduate professional actor-training programme. She has taught voice, text and Shakespeare in the United States since 1963, at New York University, Emerson College, the Stratford Festival, Ontario, the Guthrie Theatre and for Shakespeare & Company in Lenox, MA. She has worked with experimental and classical theatre directors from Joseph Chaikin to Peter Brook and Tyrone Guthrie. She has been the artistic director of her own Company of Women dedicated to changing the harmonics of Shakespeare within the cathedral of the culture. Her book *Freeing the Natural Voice* (pub. 1976) has sold over

100,000 copies and has been translated into German and Russian. The revised and expanded edition was published November 2006 and is being currently translated into French, Korean, Spanish, Italian and Finnish. Her second book *Freeing Shakespeare's Voice: An Actor's Guide to Talking the Text* was published in 1992. She teaches in Germany, Italy, Sweden, Holland, Belgium, Switzerland, Australia and the UK. She is also an actress.

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Phone: (0) 1970 622 133 / email: cprwww@aber.ac.uk

• ROGER SMART(USA): Fitzmaurice Voicework® - An Introduction and Exploration

FIVE DAY WORKSHOP

FRIDAY 28 MARCH - TUESDAY 1 APRIL

Primarily intended for those with acting experience, but equally applicable to singers, storytellers, or anyone interested in exploring the full possibilities of their voice, the workshop will introduce and develop facility in the basic *Destructuring* and *Restructuring* techniques of Fitzmaurice Voicework®.

Fitzmaurice Voicework explores the dynamics between body, breath, voice, the imagination, language, and presence, aiming to encourage vibrant voices that communicate intention and feeling without excess effort

*"Destructuring affects not only the vocal performance as well as the daily breathing (and vocal) habits of the actor, but can also radically alter muscle tone and body organisation, allowing sound vibrations to extend beyond the conventional resonators of chest and head throughout the body, adding harmonic range and natural volume to the voice. It encourages the breathing (as power source and therefore timing) and the body (as resonator and therefore tone) to respond organically to shifts in mood and idea, thus achieving variety and complexity of meaning and eliminating unintentionally dry, flat delivery." (Catherine Fitzmaurice *Breathing is Meaning*)*

Aiming to release pre-lingual sound, for the actor, *deconstructing* facilitates unfettered access to the fullest range and resonance of their own individual and idiosyncratic voice. *Restructuring* works with the released breath and encourages economy of effort to give the actor control over the timing and the variety of delivery choices of pitch, rate, volume, and tone, and allows approximate repeatability without loss of either spontaneity or connection to impulse.

The final part of the workshop will be to apply the embodied principles of Fitzmaurice Voicework® to spoken texts, focusing on the safe emotional expression of heightened language and voice with movement. Everyone will work at their own pace, and everyone will be encouraged to follow or adapt the instructions, or rest, as they wish, moment to moment.

ROGER SMART is an Associate Teacher of Fitzmaurice Voicework; as well as his

Fitzmaurice Voicework training, Roger has also trained with Patsy Rodenburg and at the Roy Hart Centre, and his training and practice also includes a number of somatic disciplines including Contact Improvisation, Suzuki training, Viewpoints, and T'ai Chi. Prior to teaching voice and acting in various universities in North America, Roger taught at the Birmingham School of Speech and Drama in England, and was Director of the Apprentice Training Program at Court Theatre, the professional LORT theatre in residence at the University of Chicago. He is currently on the faculty of Theatre and Dance at Millikin University in Illinois and is also currently conducting research at Goldsmiths College, London University in the area of somatic/psycho-physical modalities of training and rehearsing for actors and directors.

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Phone: (0) 1970 622 133 / email: cprwww@aber.ac.uk

• LIN SNELLING (CANADA): Performing the Body



THREE DAY WORKSHOP

FRIDAY 28 - SUNDAY 30 MARCH

An improvisation workshop to explore the ways breath shapes our moving, speaking, singing, sounding, and silence. This sensory and imaginative exploration will allow the performer to filter elements of rhythm, anatomy, direction, force, fluidity and energy through the fully engaged and breathing body. Breath is movement and paying close attention to the fluid sensations of breath as it shapes our body and our imagination can give life to intimate resting as well as full blown elation. We develop abilities to make choices as creators and performers through working both individually and with partners and also through writing, talking and witnessing each other. In this spirit of

exploration, *relationship*, and involvement the body is free to inspire itself towards its own clarity.

Lin brings to the workshop the extensive experience gained from the twenty-year history she has sustained as a performer in her own dances, in the work of other independent directors/choreographers, and as well as in the work of Montreal's **Carbone 14** dance-theatre company. The workshop is aimed at articulating relationships and shaping the forms that emerge in sound and movement, so as to bring vibration and resonance into the edges of these forms with a softness and a quality of listening that is often inherently dynamic and musical. The work introduces a way to begin to clarify multiple directions and layered thinking giving a sense of depth to the body and perspective to the room.

The workshop is aimed at actors/ dancers/ singers/ musicians/ artists with ability and a desire to move. This does not mean previous dance experience necessarily; just an interest to explore breath, song, text, or invented language from the perspective of the moving body.

LIN SNELLING has toured the world extensively as performer with **Carbone 14** (1989-2001). As choreographer, performer and teacher, she continues to investigate, perform and teach improvisation, both as a tool for creating choreographic material and a way to keep performances alive and present - which has cultivated an exploration into bodywork in relation to dance and the spoken, sung and written word. An interest in multidisciplinary art and re-invention fuels her choreographies, and she creates works, and collaborates with choreographers and directors, throughout Canada and Europe, most recently in Austria, Belgium, Cyprus and the UK. Her collaboration with Guy Cools, called *Repeating Distance* - which involves walking, talking and the architecture of cities...as models of vulnerability and hope - explores the meeting ground between the fluency and awareness of a well trained and highly articulated body and the economy and consciousness of an outside eye.

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Phone: (0) 1970 622 133 / email: cprwww@aber.ac.uk

• **MICHELE GEORGE (CANADA): Octave of Inspiration**



TWO DAY WORKSHOP

FRIDAY 28 - SATURDAY 29 MARCH

OCTAVE OF INSPIRATION: Breathe Life into Art, Give it a Home in Your

Heart

OCTAVE OF INSPIRATION: from Creation to Completion

Michele George is a singer, dancer, actress and therapeutic voice specialist, who has appeared in such films as *Meetings with Remarkable Men* and *Agnes of God*. For over two decades she has specialised in helping men and women reclaim their natural voices, while working with Jungian analyst Marion Woodman in a series of influential workshops.

Creation, **D**evotion, **E**motion, **F**oundation, **G**ratitude, **A**ttitude, **B**eatitude, **C**ompletion

An Octave of Inspiration composed of eight notes, let's call them states of being, as we emerge from infinity. It's the story we shall work with as each workshop member creates a work to take home - whether a song, a poem, a scene between two or three, maybe a dance with vocal instrumentation - to inspire further exploration, or perhaps to complete a work already in the fire. Participants should bring - Instrument, text or ideas if essential to ongoing work. Otherwise, bring a wish!

MICHELE GEORGE Is an actor, director, singer, voice specialist and vocal intuitive. She is a founder member of Peter Brook's International Centre for Theatre Research, based in Paris, where she was an actor for ten years. They travelled the world, in great part researching the universality and the unique differences in the vocal presence of humanity. Michele has continued this work throughout her life, from early days at La Mama in New York, her home base, where she has been privileged to work with some of the finest theatre creator and musicians of these last two centuries. After leaving Brook, she created ReSound, a means of exploring the silenced voice and its need for re-embodiment. As well, ReSound works to deepen each persons acceptance and practical recognition of themselves as storytellers, each in his and her own way, the voice in all its extraordinary potential. She now lives and practises in Toronto and is a widely sought performer, teacher, and keynote speaker at conferences in North America and Europe. 2008 is her fourth participation in Giving Voice, and it continues to be enriching in every aspect of its existence.

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• THEATRE ZAR (POLAND): One, Two and Three day workshops

The work of Theatre ZAR is an attempt to persuade that theatre is not only the Greek *thea* - seeing - but something that above all should be heard, and where from such 'hearing', deep images are born that would be impossible to create even by the means of the most modern theatre technology; where even the body of a singing actor shines and emanates with the energy of sound, of the singing that is within it. Zar's founder and director, Jaroslaw Fret (who is also director of the Grotowski Institute in Wroclaw), together with actress Kamila Klamut, carried out a three-year series of expeditions to Georgia, Armenia, Greece and Iran, conducting research into the oldest forms of religious music of Eastern Christianity, the essence of which are polyphonic songs of centuries-old traditions that have their roots in the beginning of our era and are probably the oldest forms of polyphony. This research became a point of departure for Zar's performance *Gospels of Childhood*, which has been performed in Poland, Czech Republic, Slovakia, Italy, Hungary, Greece, and Egypt. Jaroslaw has also produced the world's first documentary film devoted to the Mandeans - the only ancient gnostic group inhabiting the south of Iran, which survives until the present day. Theatre Zar return to Giving Voice to give a series of workshops and also this time bring with them a performance, *Caesarean Section. Essays on Suicide*.



THREE DAY WORKSHOP

FRIDAY 28 - SUNDAY 30 MARCH

GIVING BREATH. FORMS OF LITURGICAL MUSIC OF CHRISTIAN EAST AND WEST

Led by: Jaroslaw Fret (with the assistance of Nini Julia Bang, Andrei Biziorek, Tomasz Wierzbowski)

The workshop session will be based on Georgian, Corsican and Greek music. The base and the point of departure for the session is a practical reconnaissance into the form of *Kyrie Eleison* as a breathing model of Christian meditation.

TWO DAY WORKSHOP

FRIDAY 28 - SATURDAY 29 MARCH

COMING INTO THE SOUND

Led by: Ditte Berkeley (with the assistance of Tomasz Bojarski, Ewa Pasikowska)

Elements of natural, harmonic breath-rhythmic patterns will be explored with connection of breath and voice towards actions based on physical contact

between singers. During the workshop, participants will be introduced to the following elements: Svanetian harmonies (highest Caucasus); Georgian Liturgical songs (Gelati tradition); cries/calls and the work will explore rhythm / breath rhythm (based on Balkan rhythm patterns and improvisations), co-ordination and exploration of natural rhythmic tendencies, connections of physical rhythms with the breath, working also with physical impulses and acrobatic elements

ONE DAY WORKSHOP

SUNDAY 30 MARCH

FLESH OF SOUND

Led by: Ditte Berkeley and Jaroslaw Fret (together with other members of the company)

A one-day opportunity to work with Theatre Zar focusing on voice and song as well as exploring rhythm (based on Balkan and Caucasus rhythm patterns and improvisations), co-ordination and exploration of natural rhythmic tendencies, working also with connection of physical rhythms to the breath, and physical contact between partners

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• ASHISH SANKRITYAYAN (INDIA): A Practical Introduction to Dhrupad Singing

TWO DAY WORKSHOP

MONDAY 31 MARCH - TUESDAY 1 APRIL

Dhrupad is the oldest surviving form of classical music in India and traces its origin to the chanting of vedic hymns and mantras. Primarily a vocal genre, *Dhrupad* is characterized by a purity of tone and raga. Its architectural beauty, systematic development, spaciousness, theatre and beauty of sound offer a sense of peace and contemplation to the listener. Though a highly developed classical art with a complex and elaborate grammar and aesthetics, it is also a form of worship, and can be seen at different levels as a meditation, a mantric recitation, a



worship, a yoga based on the tantric knowledge of the nadis and chakras and also purely as a performing art portraying a universe of human emotions - serenity, compassion, sensuality, pathos, strangeness, anger and heroism and subtle shades of them all.

Fundamental to *Dhrupad* singing is the practice of Nada Yoga, in which, through various yogic practices, the singer develops the inner resonance of the body, and can make the sound resonate and flow freely through the entire region from navel to head. This enables the singer to produce a vast palette of subtle tone colours and microtonal shades.

A *Dhrupad* performance starts with the Alap, a slow and contemplative development of a Raga (mode) using free flowing melodic patterns, but the tempo increases in stages, and in the faster passages playful and vigorous ornaments predominate. *Dhrupad Alap* is followed by the singing of a composition with rhythmic improvisation, to the accompaniment of a barrel drum called the pakhawaj (ancestor of the tabla).

The dedication and distinction of the Dagar family has been deeply influential on the practice and understanding of *Dhrupad* in India and beyond - in the Dagar tradition, the music is deeply spiritual and meditative; the notes are not treated as fixed points, but as fluid entities with infinite microtonal shades, with a wealth of depth of melodic nuance.

ASHISH SANKRITYAYAN is an exponent of the Dagar Tradition of *Dhrupad*; he has trained for twenty years under three maestros of the Dagar family and is well known for his frequent concert appearances and teaching. Ashish started his musical training at an early age, first learning the sitar and subsequently vocal music, and it was whilst studying mathematics university that he was inspired to take up *Dhrupad* when he heard a recording of the senior Dagar brothers Nasir Moinuddin and Nasir Aminuddin Dagar, and met Rudra Veena maestro Ustad Zia Mohiuddin Dagar who initiated him into the art. He often performs and collaborates with European medieval, renaissance and contemporary musicians.

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Phone: (0) 1970 622 133 / email: cprwww@aber.ac.uk

• FRANKIE ARMSTRONG (WALES) & JANET B. RODGERS (USA): Breath, Voice, Character and Song



TWO DAY WORKSHOP

MONDAY 31 MARCH - TUESDAY 1 APRIL

In this two day workshop, we will be working for four hours each day exploring the central impact of breath on rhythm, sound, song, character and archetypal expression. Each session will begin with an OxyRhythm exploration. The OxyRhythm exercises, developed by Janet Rodgers, combine breath, rhythm changes and body movements to stretch breath capacity, release excess body tension and focus the mind while expanding the actor/singer's intuitive response to breath/voice needs. Frankie will then lead us into joyful explorations of voice. Breath is at the core of both vibration and expression. We will play from pure breath to sound, discover a kaleidoscope of timbres and see how breath affects song interpretation and characterization. The Archetypes will be used as one exciting way of exploring breath into vocal quality. The workshop is suitable for all experience levels.

FRANKIE ARMSTRONG has been singing professionally since 1964. In 1975 she began her pioneering Voice Workshops based on ethnic styles of singing-where singing is as natural as speaking. She has sung and run workshops all over Europe as well as in North America and Australia working with community groups, theatre companies and in every kind of setting from hospitals to the National Theatre Studio in London. She has made ten solo albums, written her autobiography, *AS FAR AS THE EYE CAN SING*, and edited a collection of essays, *WELL TUNED WOMEN*, with Jenny Pearson. She has also contributed chapters to eleven other publications.

JANET B. RODGERS: Past President of VASTA, the Voice and Speech Trainers Association, has taught in both the United States and Europe and was a Fulbright Scholar to Romania in 2004-2005 where she taught at both Lucian Blaga and Babes Bolyai Universities. She is currently the Head of Performance as well as Head of the Graduate Pedagogy Program in Voice and Speech Training at Virginia Commonwealth University in Richmond, VA. Her work has been significantly influenced by her theatre explorations and teaching in Eastern Europe as well as her eclectic background in more western traditions of voice training. Her book which documents the oral tradition of voice and speech training, *THE COMPLETE VOICE AND SPEECH WORKOUT*, is published by Applause Books. She is currently on writing leave in Greece and co-writing a book about Acting with Archetypes with Frankie Armstrong.

For more information or to book, please see the [Booking Information](#)

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For further information on Frankie Armstrong...

• EVIE MARK & AKINISIE SIVUARAPIK (CANADA): Inuit Throat Singing Workshop

ONE DAY WORKSHOP

SUNDAY 30 MARCH

We are delighted to welcome traditional Inuit singers Evie Mark and Akinisie Sivuarapik from northern Quebec to Giving Voice to lead this workshop in throat singing. Traditionally, Inuit throat-singing is considered a 'game in which one makes noises' employed by the women during the long winter nights to entertain the children, while the men were away hunting. In this 'game' two women face each other; one is leading, while the other responds; the leader produces a short rhythmic motif that she repeats with a short silent gap in-between, while the other rhythmically fills in the gaps. Both singers try to show their vocal abilities in competition, by exchanging these vocal motives. The first to run out of breath or be unable to maintain the pace of the other singer will start to laugh or simply stop and will thus lose the game.

Originally, the lips of the two women were almost touching, each one using the other's mouth cavity as a resonator. The sounds used include voiced sounds as well as unvoiced ones, both through inhalation or exhalation. Because of this, singers develop a breathing technique, somewhat comparable to circular breathing used by some players of wind instruments. In this way, they can go on for hours.

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Phone: (0) 1970 622 133 / email: cprwww@aber.ac.uk

• MAHSA & MARJAN VAHDAT (IRAN): A Blessing of Song in a Persian Garden



TWO DAY WORKSHOP

MONDAY 31 MARCH - TUESDAY 1 APRIL

Traditional Persian music draws from many sources, including regional music styles, religious genres of melody and chant and popular songs that have been reworked by master musicians and their students. These melodies existed as the basis of creative performance, or improvisation, similar to the use of melodies in jazz improvisation in the West. The music reflects central concepts in Iranian culture, particularly Islamic mysticism, and also reflects cultural themes found in other art forms, and has been associated with Sufi philosophy, particularly through poetic themes. It is based upon a modal system and places particular priority on improvisation and ornamentation; vocal parts are often decorated with *Tahrir*, a vocal ornamentation similar to yodelling.

This workshop offers a practical introduction to the techniques, modes, and repertoire of Persian song, a rare chance to immerse yourself in this beautiful and unique Middle Eastern music tradition.

Sisters **Mahsa and Marjan Vahdat** were both trained in classical Persian singing by master musicians in Iran as well as in regional and traditional Iranian music. After the Islamic Revolution in 1979 in Iran, the female voice was banned in public and even some years after the revolution female singers can only perform for women-only audiences or alongside a male voice, and can never perform solo in public; a process of elimination of the female voice in the performing cultural heritage in Iran. But many female singers in Iran have continued singing regardless, as have Mahsa and Marjan, who give private concerts in Iran but mostly perform outside of the country. Their repertoire is inspired by regional and traditional music from Iran with their own musical expression; their lyrics are mostly mystical and love poems from great Persian

poets like Hafez, Rumi, Saadi from several centuries ago, as well as contemporary Iranian poetry speaking about Iranian society. An active campaigner for human rights, Mahsa gives numerous benefit concerts and is also one of the ambassadors of Freemuse, an independent international organisation advocating freedom of expression for musicians and composers worldwide. She has attracted considerable attention recently with her work on the *Lullabies from the Axis of Evil* CD and series of concerts.

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For further information on the Vahdat Ensemble...

• GIVING VOICE PERFORMANCES & PRESENTATIONS -

Fatima Miranda, Theatre Zar, Evie Mark & Akinsie Sivuarapik , The Vahdat Ensemble, Ashish Sankrityayan, Christian Wolz, Simon Thorne, Yvon Bonenfant



Fatima Miranda (Spain)

Giving Voice performances evoke the Festival themes of breath and inspiration in their widest senses - whether it is the astonishing vocal intricacies of Persian song and *Dhrupad* singing from India, avant-garde voices from Berlin and Madrid, or stirring music theatre from Poland.

THURSDAY 27 MARCH, 7.00 PM

CAESAREAN SECTION. ESSAYS ON SUICIDE

THEATRE ZAR (POLAND)

Theatre Zar brings together stirring harmonies and dissonance in powerful music theatre. The musical structure of this performance has been developed from a base of polyphonic Corsican songs, in which Bulgarian, Romanian, Island and Chechen songs are woven. The traditional music material has been transformed into modern form, and complimented and completed by an intensive movement score. The power and energy of the developed scores owe a debt to Erik Satie and his identification of the intensity transmitted by each and every drop of sound.

The title of the performance is a metaphor about suicidal compulsion and the suicidal condition, a force that is fatal, irresistible, salutary, keeping everyone alive. It is about the potential, and necessary, talent to prolong one's breathing during the moment when one feels in the veins the pieces of glass that haven't yet managed to reach the heart. We can not say how much the performance owes to Aglaya Veteranyi.

The performance is dedicated to:

The force of Gravitation.

Our Throats.

Sagacious Maidens (Young Womans) FROM BIBLE

Silly Maidens

All the Lukewarm

Zygmunt Duczynski

Tickets: £8 (£6 conc)

THURSDAY 27 MARCH, 8.30PM

VOICES OF THE VOICE II

A CAPELLA CONCERT FOR SOLO VOICE

FATIMA MIRANDA (SPAIN)

Presented by Instituto Cervantes Manchester and Giving Voice

Venue: Morlan, Morfa Mawr, Aberystwyth

Those who LISTEN to this concert say that their imagination travels to Africa,

to India to Japan, to the sea, to the forest, to a temple, to a market or to a electroacoustic music studio. Why not?... All of us have in some form an unconscious memory of the sounds and music of the past and of feelings associated with them, a store of all that we *know*, but of which we are not conscious. A subtle way of listening helps the more or less hidden to emerge.

From a deliberate position of rupture, combining western and eastern techniques and vocal resources of her own invention, Fátima uses her voice as a wind and percussion instrument, and lavishes us with unusual acrobatics, on a range of four octaves, with multiphonic sounds and with fascinating shapings of breath that surpass the limits of what is possible, going from the most transparent and angelical strings of voice to the most savage cry, diffusing the boundaries between singing, poetry, theatre, composition, improvisation and interpretation.

Fatima "sings" the cry again, the weeping or childlike, retrieves the lost, delights in the forgotten and casts aside the stale. Whether it's the microtonal character and demanding rhythmic sense of Flamenco, the Galician *aturuxos* and Basque *irrintxis* mountain cries, Balearic yodels, the *gomeru* whistle or some of the guttural, dark, deep, hoarse, brilliant or screeching timbres present in the music of India, Japan, Mongolia, some Arabic countries, Korea, China and Africa, in one way or another Fátima Miranda has been able to bring these into a rich and unprejudiced partnership with *bel canto*. Her concerts-performance present a single voice supported by an important and refined poetic, gestual, visual, dramatic and humoristic component, enough to touch the deepest in us

Tickets: £10 (£8 conc)

FRIDAY 28 MARCH, 7.00PM

THEATRE OUT OF THE SPIRIT OF MUSIC

CONCERT / WORK PRESENTATION BY THEATRE ZAR (POLAND)

In the years 1999 - 2002 the members of the company **Teatr Zar** made four major expeditions to the Caucasus (Georgia, Armenia). The fruit of these journeys were practical contacts with people and groups working with traditional music. Throughout journeys, the most important experience was stay in Svaneti, in the Higher Caucasus, where the group met a tradition of polyphonic songs whose origins date back to the beginning of our era. The most important feature characterizing Svan music is choral singing. All traditional songs (with the exception of lullabies and certain lamentations and mourning/funeral songs) are realized in a complex three-part harmony. Out of these expeditions grew the company's first performance work, *The Gospels of Childhood*, and this concert/ work demonstration by Zar will include extracts from *Gospels* and focus on the actors' use of singing energy as a powerful source.

'Theatre Zar's riveting "Gospels of Childhood"... sacred, million-miles-away, beautiful and bleak ... the consonances, full of open fifths, are gorgeous..... Theatre Zar haunts, and I'd add hours, maybe days to that 54

minutes
Los Angeles Times

Tickets: £5 (£4 conc)

FRIDAY 28 MARCH, 8.30PM

INUIT THROAT SINGING

EVIE MARK AND AKINISIE SIVUARAPIK (CANADA)

A performance by traditional Inuit singers Evie Mark and Akinisie Sivuarapik from northern Quebec.

Traditionally, Inuit throat-singing is considered a 'game in which one makes noises' employed by the women during the long winter nights to entertain the children, while the men were away hunting. In this 'game' two women face each other; one is leading, while the other responds; the leader produces a short rhythmic motif, that she repeats with a short silent gap in-between, while the other rhythmically fills in the gaps. Both singers try to show their vocal abilities in competition, by exchanging these vocal motives. The first to run out of breath or be unable to maintain the pace of the other singer will start to laugh or simply stop and will thus lose the game.

Originally, the lips of the two women were almost touching, each one using the other's mouth cavity as a resonator. The sounds used include voiced sounds as well as unvoiced ones, both through inhalation or exhalation. Because of this, singers develop a breathing technique, somewhat comparable to circular breathing used by some players of wind instruments. In this way, they can go on for hours.

Tickets: £8 (£6 conc)

SATURDAY 29 MARCH, 8.30PM

A BLESSING OF SONG FROM A PERSIAN GARDEN

THE VAHDAT ENSEMBLE (IRAN)

Classical Persian music is based upon a modal system and places particular priority on improvisation and ornamentation; vocal parts are often decorated with *Tahrir*, a vocal ornamentation similar to yodelling. The flexibility of the musical forms and the extent of the improvisatory freedom is such that a piece played twice by the same performer, at the same sitting, will be different in melodic composition, form, duration and emotional impact. Sisters Mahsa and Marjan Vahdat's repertoire includes old Persian traditional songs as well as regional and folk songs from Iran and their own compositions

'Songs From a Persian Garden' [CD release by the Vahdat Sisters] promises to delight its Western audiences with its poetic charm, lavish instrumentation and exquisite traditional vocals. The album could lend itself towards cultural awareness, building bridges, or just act as a

musical respite for someone seeking something more exotic. And in the realm of global music, let us welcome two more superb women vocalists to the table. These sisters are always welcome at my table'. - Global Music Consciousness

Tickets: £9 (£7 conc)

SUNDAY 30 MARCH, 8.30PM

THE ART OF DHRUPAD SINGING

ASHISH SANKRITYAYAN (INDIA)

Dhrupad is the oldest surviving form of classical music in India and traces its origin to the chanting of vedic hymns and mantras. Primarily a vocal genre, *Dhrupad* is characterized by a purity of tone and raga, with free-flowing melodic patterns developing into extraordinary ornamentation. Its architectural beauty, systematic development, spaciousness, theatre and beauty of sound offer a sense of peace and contemplation to the listener. Fundamental to *Dhrupad* singing is the practice of Nada Yoga, in which, through various yogic practices, the singer develops the inner resonance of the body, and can make the sound resonate and flow freely through the entire region from navel to head. This enables the singer to produce a vast palette of subtle tone colours and microtonal shades and a depth of melodic nuance.

Ashish Sankrityayan, an exponent of the Dagar Tradition of *Dhrupad*, is well known for his frequent concert appearances and teaching, and often performs and collaborates with European medieval, renaissance and contemporary musicians.

Tickets: £9 (£7 conc)

MONDAY 31 MARCH, 7.00 PM

ATROPA BELLA DONNA

CHRISTIAN WOLZ (GERMANY)

An acoustic performance in 3 phases

'It's unbelievable what this man's got in his throat - weeping children, buzzing saws, medieval monks, tortured victims, Arabian lamentation. Of course with a little help of modern technology. But whoever has the opportunity to listen to a Christian Wolz vocal performance would probably think that this man's got at least four vocal cords.

(Der Tagesspiegel-Berlin)

Christian Wolz's performances offer us the possibility to feel ourselves and to

concentrate on our own senses - far away from the all-pervasive stimulus satiation of the consumer society - to allow our own inner pictures, forms and emotions to rise. According to the principle that we store up everything we hear, Wolz seems to be able to express every idea and every emotion, mainly by using his trained and skilled voice. Like a dancer who is at unity with his body, Wolz is at unity with his voice. In his music we find simultaneousness - or is it timelessness? The artist shows us stories of our being, but the past and the future seem to be vibrating in the room as well.

Tickets: £8 (£6 conc)

MONDAY 31 MARCH, 8.30PM

THE HOWL IN ARCADIA

SIMON THORNE (WALES)

VENUE: MORLAN, MORFA MAWR, ABERYSTWYTH

The Howl in Arcadia: the tale of a war correspondent who is trying to do her job. But when paradise has been overrun by the ruthless, what is there to say that makes a difference?

The Howl in Arcadia: a live 'radio' play for improvising musicians, a new collaboration between composer and theatre maker Simon Thorne, and writer and lighting designer Ace McCarron. Together they speak passionately about our relationship to the earth today. The Cherubs do a stark, minimalist kind of jazz. Lead vocalist Alex Alderton delivers belting soul and heart stopping tenderness in the same breath. It's a unique kind of aural theatre that challenges the very notion of hope, to sing a hymn to humanity in the face of catastrophe. Ecstatic voices and virtuoso improvisation make something out of jazz and Baroque opera that's dark, raw and starkly beautiful.

Founder member of **The Wales Jazz Composers Orchestra** and composer and director for **The Canton Opera Company** and **The Cherubs**, **Simon Thorne** was co-founder, performer and director of **Man Act** theatre company, associate musical director for the Polish experimental theatre company **Akademia Ruchu**, and a performing member of **Cardiff Laboratory Theatre**. With CPR and Cardiff Lab, he has worked closely with **Meredith Monk**, Grotowski's **Teatr Laboratorium**, **Odin Teatret** and members of the **Roy Hart Theatre**,

2008 sees Simon's production of ***Hope Street***, an interactive sound installation for the Anglican and Roman Catholic cathedrals in Liverpool for Liverpool Biennial 2008, as part of Liverpool 2008 European City of Culture

An Arts Council of Wales Creative Wales Major Award supports ***The Howl in Arcadia***.

Tickets: £8 (£6 conc)

FRIDAY 28TH MARCH - TUESDAY 1ST APRIL

DAILY PERFORMANCES AT: 13.10; 13.40; 15.35; 18.35

SOIE SOYEUSE

YVON BONENFANT (UK/FRANCE)

Soie soyeuse is a journey through and to the world of silk. Using rare and fine *habotai* silk, lighting and an astonishing array of vocal timbres and textures, extended vocalist Yvon Bonenfant creates a world that is warm and amusing, bringing to an intimately-sized audience a very personal performance. A meditation on the nature of membrane, skin, and human contact, *Soie soyeuse* draws the audience into a world of transformation that is by turns gritty and celestial.

These are 15 - 20 minute performances for a maximum audience of five. See the programme for how to reserve your place. You are welcome to reserve as a group or to request a solo or duo showing.

Soie soyeuse was commissioned by the Caves Talmart performance space in Paris, and premiered there in 2007.

Yvon Bonenfant is an extended vocalist and creator of interdisciplinary performance. He works between the worlds of extended voice and somatics. With a technical grounding in Bel Canto, he is also trained in body-oriented psychotherapy and has developed his own, unique approach to extending vocal sound from somatic work. He has created and realised his unique performance pieces and sound recordings in Canada, France, Portugal, Japan, the US and the UK. As an academic, he has published and presented papers widely, and is particularly interested in vocal and physical liberation and activism.

AFTERNOON TALKS AND PRESENTATIONS

In addition to the programme of workshops there are informative and entertaining presentations and performances. The afternoon programme of talks and presentations will enable a number of the performers and teachers at Giving Voice and other special guests to present the philosophy and ideas which inform their practice and research, to be open to questions and to provoke discussion and debate amongst contributors and participants.

Presentations will take the form of performances or talks, sometimes illustrated by live demonstration, video and taped examples and slides.

A complete timetable of these presentations will be available beforehand on request, on the website or upon booking.

Presenters will include:

Frankie Armstrong - Vocal Artist (Australia/ Wales)

Yvon Bonenfant - Academic & Vocal artist, University of Winchester (UK)

Michael Clark - Visual and Conceptual Artist, (UK)

Professor Stephen Connor - Modern Literature & Theory, Birkbeck College London (UK)

Gabriella Daris - Artist and Dancer (Canada/ Greece/ UK)

Prof. Anna Deavere-Smith - Actress & Academic, Tisch, New York University (USA)

Michele George - Vocal Artist (Canada)

Dr Trang Quang Hai - Ethnomusicologist, Musee de L'Homme, Paris (France)

Robert Lewis - Lecturer in Voice Studies, University of Tasmania (Australia)

Professor Kristin Linklater - Director, author and actress, Head of Acting, Columbia University (USA)

Dr. Sreenath Nair - Performing Arts, University of Lincoln (India/ UK)

Dr. Janet Rogers - Head of Performance, Virginia Commonwealth Univ. (USA)

Ashish Sankrityayan - Vocal Artist (India)

Roger Smart - Asst Professor, Theatre and Dance, Millikin University, USA.

Theatre Zar - Theatre Artists (Poland)

• GIVING VOICE BOOKING INFORMATION

PROGRAMME

The programme of workshops, presentations and contributors is accurate at time of going to press. The CPR reserves the right to change the programme.

Festival Tickets

1 DAY £65 (£45 unwaged)

2 DAYS £125 (£85 unwaged)

3 DAYS £185 (£125 unwaged)

FULL FESTIVAL TICKETS: £300 (£200 unwaged)

Each 'Festival Day' begins at 9.30am. You can choose from a range of different workshops, but note that the workshops are for **one, two, three** or **five** days and you need to book for the total duration of the workshop course you have chosen. The workshops will run from 9.30am, with a break for lunch, until 3.30pm. The day continues with presentations between 4pm and 5.30pm, more presentations at 7pm and evening performances from 8.30pm.

A Full Festival Ticket includes all events and is valid from the evening of Thursday 27 April to 4pm on Tuesday 1 April. 3 Day, 2 Day and 1 Day Tickets include access to your workshop, the performance the evening before and the talk or lecture-demonstration **either** the day before **or** following on from the workshop - you choose.

Places are limited and early booking is advised!

To make a booking please complete a booking form (booking forms can be obtained by contacting CPR or by following the link to our website below) and return it to the CPR together with a short letter of application, stating your choice of workshop with a short description of your interest and experience. Feel free to fax or e-mail the same information to us. **However, your place can only be confirmed once we have received a deposit from you of £50.00 (non-returnable) and full payment will be expected upon confirmation of your booking.** (In the event of a participant canceling after full payment has been made, the CPR reserves the right to charge the full fee unless the place is taken by somebody else.)

FULL members of the CPR are entitled to a **10% discount** on the registration fee. The CPR has several membership schemes offering various services, benefits and discounts - please contact CPR or see our website for further information on these schemes.

GIVING VOICE BURSARIES

We offer two Giving Voice Bursaries in memory of Siwsann George and Venice Manley, both much-missed supporters and artist associates of Giving Voice. In addition, as an extension to the Helen Berhane Bursary offered at Giving Voice in 2006 to highlight her plight of incarceration (we are glad to report she has now been freed) - we offer a new bursary, a Giving Voice Freemuse Bursary, to highlight *Freemuse* and its Music Freedom Day on 3rd March.

For these Bursaries, as with the Giving Voice Bursary Barter Scheme, please apply in writing, stating interest and reason for applying, to Giving Voice by 1st March 2008. (Note, applicants for the Siwsann George Bursary should be resident in Wales.)

BURSARY BARTERS

For applicants in particular financial hardship we are pleased to be able to offer a small number of discretionary bursary places in return for some practical assistance on the project. To apply for a bursary place, please complete a booking form and write enclosing a brief C.V. and reason for applying. Closing

date for bursary applications: 1st March 2008

ACCOMMODATION

Accommodation is not included in the registration fee, but we have reserved rooms in Aberystwyth university hall accommodation for the period Thursday 27th March to Tuesday 1st April inclusive. Accommodation costs £21 per person per night for bed and breakfast in a standard single room. A self-service evening meal costs £7. To book please contact Residential & Hospitality Services direct by telephone on 01970 621960 or by email at events@aber.ac.uk.

Alternatively, a list of hotels and guesthouses in Aberystwyth is available (*on our website at <http://www.thecpr.org.uk/>.*) If you require a list please tick the box on the form and we will post or email one to you.

METHOD OF PAYMENT

Please make cheques/ international money orders payable to CPR. Alternatively, we accept Visa, Mastercard, Delta, Solo and Switch.

If you have any queries regarding our programme or booking procedures please do not hesitate to contact CPR

Tel: +44 (0) 1970 622 133

Email: cprwww@aber.ac.uk

Click here now to download the Giving Voice Booking form...

- **OTHER FORTHCOMING CPR WORKSHOPS**



David Woods - Ridiculusmus

COOKING CHAOS

Phelim McDermott, Improbable (UK)

Sat 9th & Sun 10th February, 10.00am - 6.00pm

CPR, The Foundry, Aberystwyth

Cooking Chaos is a two-day forum for theatre practitioners interested in new ways of exploring creativity. The Cooking Chaos forum will use process work techniques, combined with some of Improbable's ways of making theatre, to raise awareness of issues within the theatre community such as insider/outsider, time, responsibilities, creativity, isolation.

Playing with group myths, dreams and crazy wisdom as starting points for creativity, the workshop may be useful for exploring issues and themes for a theatrical piece, as well as using these methods in a more open-ended way to learn how to check in with the emotional and creative weather of any group. In a playful environment the workshop will "cook chaos" to discover new ways of creating work and community together.

Co-Artistic Director of Improbable, Phelim McDermott has created many award-winning productions including A Midsummer Night's Dream for the English Shakespeare Company and Shockheaded Peter with Julian Crouch, as well as his many Improbable productions, and is currently directing Philip Glass' Satyagraha in collaboration with the English National Opera. As part of his NESTA fellowship research into new ways of rehearsing and creating theatre using Improvisation and Process Oriented Conflict Facilitation Techniques, he recently facilitated the second Open Space Technology event called 'Devoted and Disgruntled: What are we going to do about theatre?' for the theatre community.

It is this willingness to leap into the unknown and create by the seat of their pants that has always characterised the work of Improbable...

Improbable shows are not just different from each other, they are different every single night...

...Improbable though it may seem, anything can happen and it probably will. Lyn Gardner

Workshop Fee: £70 waged (£35 unwaged)

REACH FOR THE SNOOZE BUTTON

John Fox and Sue Gill,

Dead Good Guides (UK)

Sat Feb 23rd (9.30am - 8.30pm) & Sun 24th Feb (10.00am - 5.00pm)

CPR, The Foundry, Aberystwyth

If time is running out, what is the point of theatre?"

An intensive weekend workshop for performers, designers and directors led by John Fox and Sue Gill of Dead Good Guides, the company that has picked up where **Welfare State International (WSI)** left off.

Working between ritual and theatre, the workshop will look at notions of TIME and liminal space, devising and inventing across the disciplines of performance and installation.

The work will be practical, fast and direct using simple making techniques, voice, elemental materials, humour and personal stories. There will be an opportunity to work solo, in pairs and in groups.

Bring along a piece of broken crockery. Several if you can.

Ready or not there will be something provocative to show by the end.

Welfare State International (WSI) was a collective of radical artists and thinkers who explored ideas of celebratory art and spectacle for 38 years. Their seminal text book "Engineers of the Imagination" inspired generations of artists and makers. Described by the Guardian as "Britain's foremost performance and installation collective", WSI pioneered site-specific visual theatre, rites of passage, community celebration, lantern parades and new carnival excess under the Artistic Direction of co-founders John Fox and Sue Gill. WSI was archived on April Fools Day 2006.

Cylch o artistiaid a meddylwyr radicalaidd oedd Welfare State International: am 38 o flynyddoedd y buont yn ystyried syniadau am gelf a digwyddiadau gweledol dathliadol. Bu eu llyfr arloesol "Engineers of the Imagination" yn ysbrydoliaeth i genedlaethau o artistiaid a gwneuthurwyr. Mae'r gweithdy hwn

yn y cynnig cyfle prin i weithio gyda'r cyfarwyddwyr gwreiddiol a sefydlodd y cylch.

Workshop Fee: £70 waged (£35 unwaged)

HOW TO BE FUNNY

David Woods, Ridiculusmus (UK/ Australia)

Sun 2nd March, 11.00am - 5.00 pm

Chapter Arts Centre, Cardiff

An intense and intensive exploration of finding funniness in life and making it into dramatic art. Using a unique system of structured improvisation, re-performance and development and helped along with incredibly complicated diagrams, the workshop will guide you towards the slippery slope of instinctive laughter provoking funniness.

The session will include a whistle-stop guide to the extant theory on humour, a mockery of formula books, a fair bit of tongue in cheek abuse and some tickling.

Participants are encouraged to bring material from life, 6 hours worth of concentration, pens and paper, costumes, props and the willingness to sacrifice themselves on the altar of audience mirth.

David Woods trained at The Poor School and at Ecole Phillippe Gaulier and is one half of the performance group Ridiculusmus (<http://www.ridiculusmus.com/>) whose acclaimed shows include The Importance of Being Earnest, Ideas Men; Yes, Yes, Yes; The Exhibitionists, The Third Policeman, Three men in a boat and Say Nothing. Ridiculusmus have won the Time Out Live award for theatre, a Herald Angel, Total Theatre Award and The Peter Brook Empty Space Award. Ridiculusmus' 15th anniversary is being celebrated in a special season at the Barbican in February and March 2008.

Workshop Fee: £20

VERBATIM THEATRE

Tara McAllister-Viel (UK)

Sat 15th & Sun 16th March , 9.30am - 6.00pm

Chapter Arts Centre, Cardiff

Verbatim theatre has attracted much attention recently because of the work done by the Tricycle Theatre and the success of plays like Robin Soan's Talking to Terrorists and David Hare's The Permanent Way. Such plays are created

from the exact words of people who have been interviewed about a particular event or topic and at their best they have an authenticity and authority that it is more difficult for fictional writing to achieve.

Aimed at performers, dancers, directors, teachers, social workers - anyone who works with theatre in a social context - this workshop will explore techniques associated with Verbatim theatre in a practical way. Participants will be invited to research and record their own interview material in order to create monologues to be explored and developed through vocal and physical devising exercises.

Currently teaching voice at Central, Tara McAllister-Viel is a distinguished voice coach, actor and director who has worked in the USA and abroad for the last 18 years. Her Chicago-based company devised projects based on the Studs Terkel style interview/oral history tradition and she has led several verbatim theatre projects in Korea. Since moving to the U.K. five years ago, she has been exploring adapting U.K. verbatim theatre approaches to training actors' voices and devising with voice.

Drwy hel ynghyd brofiadau'r bobl a fu'n chwarae rhan uniongyrchol mewn digwyddiad, mae theatr 'air-am-air' yn ffurf ar berfformiad dogfennol neu ail-greu dramataidd sy'n codi cwestiynau ynghylch y cysylltiad rhwng newyddiaduraeth a chrefft y llwyfan. Bydd y gweithdy yn ystyried rhai o'r materion a'r dewisiadau sy'n wynebu'r "dramodydd" air-am-air.

Workshop Fee: £70 waged (£35 unwaged)

BALINESE TOPENG WORKSHOP

Ida Bagus Alit Widianya & Troupe (Bali, Indonesia)

21st - 23rd May

Sherman Cymru, Cardiff

THE SUMMER SHIFT 2008

CPR International Summer School of Theatre and Performance

July 2008, Aberystwyth, Wales, UK

For further information on forthcoming CPR events...

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- **SONGLINES - Media Partner**

We are pleased that once again Songlines is our media partner for the Festival.

Check out the free Songlines magazine interactive sampler, featuring excerpts from over 30 albums, including Rachel Unthank, Andy Palacio, Anoushkar Shankar, Baaba Maal and Tinariwen

• **CPR CONTACT DETAILS**

**Centre For Performance Research
(CPR)**

**The Foundry,
Parry Williams,
Penglais Campus,
Aberystwyth,
Wales UK
SY23 3AJ**



Map and Directions:

<http://www.aber.ac.uk/en/pub/maps/penglais-main.php>

Tel: +44 (0)1970 622 133, Fax: +44 (0) 1970 622 132

Email: cprwww@aber.ac.uk , Web: www.thecpr.org.uk

The Centre for Performance Research at Aberystwyth is a joint venture of Aberystwyth University and Centre for Performance Research Ltd, working in close association with the Department of Theatre, Film and Television Studies.

Mae'r Centre for Performance Research yn Aberystwyth yn fenter ar y cyd rhwng Prifysgol Aberystwyth a Centre for Performance Research Cyf, yn gweithio'n glòs ar y cyd ag Adran Astudiaethau Theatr, Ffilm a Theledu PCA.

Centre for Performance Research Ltd works with the support of the Arts Council of Wales and is an Educational Charity (No. 701544) limited by guarantee (Reg. No. 231 5790).

• **ACCESS INFORMATION**

A large print or audio version of any publicity material is available on request.



The Foundry Facilities -

- Disabled parking is available directly behind the building.
- Wheelchair access to entrance via sloping ramp.
- Wheelchair accessible toilets on all floors.
- Wide lift providing access to all floors.
- Guide dogs are welcome.

The Centre for Performance Research (CPR) is a pioneering and multi-faceted theatre organisation located and rooted in Wales, working nationally and internationally. CPR produces innovative performance work: arranges workshops, conferences, lectures and master classes (for the professional, the amateur and the curious); curates and produces festivals, expositions and exchanges with theatre companies from around the world; publishes and distributes theatre books, as well as the journal Performance Research, and houses a resource centre and library that specializes in world theatre and performance and maintains an archive on contemporary Welsh performance.
