

Introduction to Fitzmaurice Voicework

One Day Free Workshop from 10am to 5pm (7 - 11 March 2016)

With Helena Walsh & Dennis Elkins Associate Teachers of Fitzmaurice Voicework®
Co- Directors of " The Fourth Freedom & Focus Fitzmaurice Voicework Conference" 14th to 18th July 2016 @ Dance House.

Aim

The workshop will introduce Fitzmaurice Voicework, to those who wish to experience a taster running up to, an International Fitzmaurice Voicework Conference, that will take place in Dance House, from the 14th to 18th of July 2016. The conference will be five days of practical voice workshops, given by a dynamic and experienced group of International Fitzmaurice Voicework teachers, from around the world. There will be three workshops a day given by different teachers on various aspects of deconstructing and restructuring in Fitzmaurice Voicework for performance.

The Approach

Fitzmaurice Voicework® explores the dynamics between body, breath, voice, imagination, language, and presence. Integrating physical experience and mental focus, the work develops vibrant voices that communicate intention and feeling without excess effort.

Deconstructing, the first phase, promotes awareness of the body, spontaneous and free breathing, vocal expressivity, and presence, through Tremorwork® and sometimes hands-on interventions. Tremorwork® encourages students to allow uncontrolled shiver-like oscillations to flow through their entire bodies, making chronic tension blocks apparent and helping to release them. *Restructuring*, the second phase, encourages economy of effort while speaking or performing, using modified *bel canto* techniques and Catherine's "focus line". The resulting freedom and focus allow for a wide range of vocal expression without strain. Applications of all aspects of the work are then explored.

There are many practical benefits to improved vocal functioning. Since breath and voice lie at the intersection of the material and the non-material, this work can also assist in creative, intellectual, and spiritual growth.

Who is Fitzmaurice Voicework for?

Fitzmaurice Voicework® originated as a means to teach actors effective vocal technique, but it has evolved to help people in a wide variety of professions. The work is for people who want to learn about and improve their voices for performance, business, personal growth, and fun. It can also help those with ineffective, injured, or otherwise problematic voices.

Our techniques have benefited actors in theatre, film, and television; singers; teachers of voice, singing, and acting; dancers, movement specialists, directors; TV announcers and hosts; lawyers, clergy, professors, politicians, business executives; medical professionals, speech pathologists, therapists, healers; and many others in all walks of life.

Fitzmaurice Voicework

Fitzmaurice Voicework® is currently taught at Yale School of Drama, Harvard University/American Repertory Theatre's Institute for Advanced Theatre Training, New York University's Graduate Acting Program and in several of NYU's undergraduate studios, the University of California-Irvine, and many other institutions and theatres in the United States and abroad. Aspects of this work have also been incorporated by clinicians into the rehabilitation of injured or dysfunctional voices, and are used in the corporate and professional worlds as aids to effective speaking.

Catherine Fitzmaurice the founder

The work began in the explorations and teaching of Catherine Fitzmaurice. She began acting in theatre when she was three. From age 10 to 17, she studied voice, speech, verse-speaking, and acting with Barbara Bunch, who was also Cicely Berry's earliest teacher. Catherine then attended for 3 years the Central School of Speech and Drama in London, England, where she was a scholarship holder and prize winner, and where she continued her study of classical voice training techniques with Cicely Berry and others. While a student there, Catherine won the prestigious English Festival of Spoken Poetry, sponsored by Edith Sitwell and T. S. Eliot. She began teaching voice, verse-speaking, and prose reading at the Central School in 1965.

As a teacher, Catherine found some of her students were incapable of being sufficiently vocally expressive. She saw the primary problem as inhibition caused by tension, particularly around the breathing, and in exploring ways to reduce this, she discovered the work of Wilhelm Reich. She began to adapt some of his work for voice training and incorporated it into her classes. Since then, she has continued to study body-based disciplines and energy work (yoga, shiatsu, meditation, healing techniques, etc.). She has adapted and combined them with her classical training to create Fitzmaurice Voicework®.

Now based in Los Angeles and New York City, Catherine has taught all over the world, and has held teaching and consulting appointments at the Royal Central School of Speech and Drama, the Juilliard School's Drama Division, Yale School of Drama, New York University, Harvard University, the Moscow Art Theatre, the Stratford Shakespearean Festival, the Guthrie Theatre, Lincoln Center, among others. She has also presented her work internationally at major medical and theatre conferences, including the "Freedom & Focus" international conferences on Fitzmaurice Voicework® in Barcelona, Spain, Vancouver, Canada, and Bogota, Colombia.

Catherine Fitzmaurice, Founder [Http://www.fitzmauricevoice.com/about.htm](http://www.fitzmauricevoice.com/about.htm)

Saul Kotzubei, Director of Fitzmaurice Institute : <http://www.voicecoachla.com>

Warm wishes,

Helena Walsh

Associate Teacher Fitzmaurice Voicework®,

Co-Director The 4th f&f Fitzmaurice Voicework Conference.

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Dublin Fringe.*

