

# Voice Studio International

Nadine George Voice work®

## Voice workshop and the text by Eugene O'neil, "Mourning becomes Electra"

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**From 5th to 16th of August 2024**

Monday to Friday, 10am to 5pm

**Location :**

Royal Conservatoire of Scotland 210  
Garscube Road, Glasgow, G4 9RR  
Scotland, UK

**Fee :**

€1500 for the course

This fee does not include transportation,  
accommodation, or meals.

**Contact :**

Laurent Courtin 06 61 14 40 26

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**Who is this workshop for?**

This workshop is open to all performing  
artists and directors who are interested in  
exploring voice work using Nadine  
George's method.

**Prerequisites :**

Experience as an actor in English

Particular attention is given to welcoming  
people with disabilities.

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**Workshop**

We are offering you a two-week workshop on  
voice and text work.

**Teaching progression :**

The workshop will be led by Nadine George.  
She proposes to work from her own method to  
explore breathing, body, voice and text.

This will be a unique opportunity for you to take  
the time to develop your voice within a group of  
12 people in an international environment.

The working method allows, in a benevolent  
context, to find the space and time to explore  
the voice in an individual and collective way.

The first week of the workshop will be devoted  
to group work, in pairs, on breathing, individual  
voice work and different sound qualities.

The aim is to connect one's physical energy to  
the deep source of breathing. Nadine will then  
work individually with the participants, on the  
exploration and creation of sounds from the  
body.

Some text work will be offered during the first  
week, but the main focus will be on breathing  
and sound.

The second week of the workshop will focus  
specifically on text.

A vocal warm-up is offered each morning,  
followed by detailed text work.

This exploration allows us a personal, vocal and  
physical journey through the language of the  
stage.

**Evaluation**

Evaluation of the acquired skills via a  
questionnaire.

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### **Nadine George**

*Founder of Voice Studio International, Nadine George trained as an actress at the Central School of Speech and Drama in 1962, where she studied with renowned voice director Cicely Berry.*

*She then went on to work closely with actor Roy Hart, researching the human voice. In 1975, she was a founding member of the Roy Hart Theatre in Malérargues, France.*

*Based in England since 1990, Nadine spent eight years researching voice at the University of Birmingham's drama department and developed her own vocal technique.*

*She now works closely with many international theatre companies and drama schools throughout Europe. She has been teaching at the Royal Conservatoire of Scotland for 20 years, where her work is now the technique of choice for the Centre for Voice in Performance.*

*It took Nadine over 30 years of voice teaching to reach the level and quality of work she teaches today. Nadine has created a practical technique that can be used internationally by actors, singing teachers, directors, and anyone who wants to develop their true voice. The work is unique, using sung sound, and linking it directly to the body and to work on text.*

*In July 2008, Nadine was awarded an honorary doctorate in drama from the Royal Conservatoire of Scotland for her services to the arts and for her contribution to voice work internationally.*

*Here are some additional details about Nadine George's career:*

- She has worked with many well-known actors, including Daniel Day-Lewis, Judi Dench, and Ian McKellen.*
- She has also worked with a number of opera singers, including Bryn Terfel and Karita Mattila.*
- Her work has been featured in a number of publications, including The Guardian, The Times, and The New York Times.*
- She is a member of the British Voice Association and the International Society for the Arts, Sciences, and Technology of Voice.*

*Nadine George is a leading figure in the field of voice work. Her work has helped to transform the way that actors, singers, and other professionals use their voices.*

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