

Being in Voice

Voice in the body – body in the voice

The voice and acting training program for developing communication skills and creative self expression at all levels of ability and experience from absolute beginners to corporate creatives.



Being in Voice

The Acting Class

This is the voice and acting program for student and professional actors who are committed to refining and enhancing their craft, developing physical, vocal and imaginative stamina, flexibility and creativity on all levels.

The training is challenging, fun and—like ourselves—constantly evolving. Classes function on principles of creative collaboration, mutual support, and working to constantly extend our limitations.

Being in Voice focuses on the whole performer in the context of the whole performance. The training consists of integrated voice and acting exercises and techniques I have encountered over the years, and incorporated into my own performance practice, from the work of Valerii Galendiev, Kristin Linklater, Roy Hart, Catherine Fitzmaurice, Cicely Berry, Ira Seidenstein, John Wright, Frankie Armstrong and many others.

The Generous Voice—generating your unique sound in a dynamically active body, and sharing it generously in any space

The Vocal Body - developing core physical stamina, flexibility and creativity as you grow your sound and build your resonance potential

Physical States of Tension and Material Essences—physical processes for development stamina, flexibility, self-awareness and creating characters

Working with Archetypes - Mask work without the Masks - learn how to manifest their qualities both physically and vocally, as well as exploring ways to access your emotional life effectively and safely

Owning the Text – analyse and investigate the language, the structure and the aural potential of the script (contemporary and classics).

For more information about classes, Email: [Being in Voice—enquiries](#)



**“Voice in the body –
Body in the Voice”**

Vocal Fitness for All

On the phone—in the classroom—the boardroom—training session—media interview—in court—on stage – in front of the camera



What does your voice says about you? How does it affect your life?

- ◆ Are you nervous about speaking in public?
- ◆ Do people ask you to speak up— or why you are shouting?
- ◆ Is your voice 'pushed' or 'trapped', 'breathy' or 'edgy'?
- ◆ Would you like your voice to be, and to stay healthy? reliable? assertive?

If you answered 'yes' or 'don't know' to any of these questions, rest assured there is something you can do about it.

Email: [Vocal Fitness for All - enquiries](#)

Vocal Gym

Your voice responds to training just as the rest of your body does. The good news is – it doesn't hurt!

You work at your own pace, with simple, enjoyable exercises. You will soon learn to recognise the new, healthy habits that will support your voice, giving you greater power for LESS EFFORT, with enhanced range and quality of sound.

- Sound as good as you look
- Communicate with passion and authority
- Using principles employed in training professional actors, this program will allow you to release your vocal potential.
- You will communicate easily, effectively and powerfully.
- You are the vocal instrument, expressing yourself with confidence, courage and conviction.

Email: [Vocal Gym—enquiries](#)

Love to Sing? (hate to be heard?)

If you have always wanted to sing, but never felt comfortable being heard—if you think you can't sing, but somehow still would love to try—if you haven't sung for a while, but would like to get back into it...

Everyone can sing—it's just another aspect of our humanity.

- Learn to understand how, and where physical tension interferes with the way you sound
- With gentle exercises and a personally devised program of exploration, you will discover your own voice, musicality and rhythm
- Find personal empowerment in your voice: toned up, fluent and free.

Email: [Love to Sing! - enquiries](#)



Past and present students are saying:

"Floyd uses images that are accessible and gives exercises that are clear and practical. At some point during her classes, the penny dropped. I understood, for an actor, voice work is not a 'nice to have', but the foundation on which is built any hope of connecting with an audience"

"The effectiveness and simplicity and depth of the Archetype work is fascinating, helping me to get out of the limiting rigidness that I tend to impose on my roles and characterisations. Looking forward to doing more with you in the future!"

"I would recommend Floyd's classes to anyone who is seriously interested in simultaneously developing the technical and emotional aspects of their performance, whether it be of a specific piece, or to simply have for future reference. Floyd's classes were like nothing I have ever done before and were worth every cent: they were challenging, thought-provoking, and a ton of fun!"

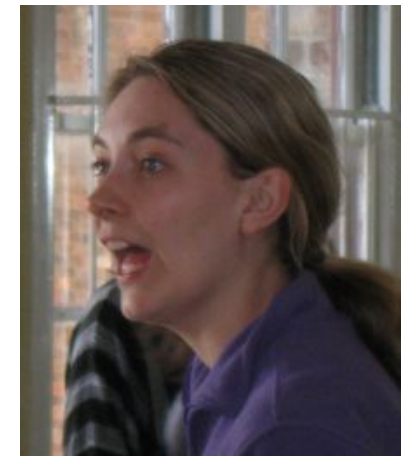
"The monologue work we combined with the archetypes this week was incredible ... so many insights - I was stunned by how unspontaneous and pre-formulated my approach was ... I was caught up in thought and time - that was so useful using the CHILD archetype - staying in the HERE & NOW"



... I was so in the moment though I had no idea where the monologue was going! I am very excited about preparing scene work for next term."

"I am so glad that I conquered my self sabotage (this week anyway) and came along. It really reinforced for me how much I need to practice being irreverent and non judgmental as often as possible and how hard I need to concentrate to get out of my way. I was so aware of things I was doing and being outside of myself judging nearly all the time and I am excited to be once again striving to give myself permission and to continuously let go"

"I can see that my daughter returned with a spring in her step after the first class and she was enthusiastic about what she had learnt on her very first lesson with you. She is looking forward to the coming classes"



About Floyed Kennedy

The human voice in performance is my passion



FLOYD is an Australian actor, singer, writer, director, and voice coach who has trained and worked in Australia, UK, USA, Nigeria, New Zealand and Russia. As well as performing in cabaret and satirical revues, she toured folk clubs in England and Scotland, helped to run the Singers' Club and the Croydon Come All Ye in London at the height of the folk revival, and the Ceilidh Grill in Tiree, Scotland (she was also the chef).

While based in Scotland, she raised two sons, ran drama workshops for the Port Glasgow Association of Tenants' Groups, performed street theatre, cabaret and fringe theatre, was lead vocalist with The Black Diamonds Havana Band (trad jazz) and Chorde en Bleu (modern jazz). After three years as deputy wardrobe mistress for the King's Theatre, Glasgow, Floyed returned to her performing career, touring Scotland with Annexe Theatre, Shared Boat, Cahoots and several one-woman plays under the auspices of the Scottish Arts Council. She established Performance Exchange, coordinating workshops and inter-disciplinary skills training for theatre practitioners in Scotland, and was founding Artistic Director of Golden Age Theatre (Glasgow), directing and performing in classic and contemporary plays, touring to festivals, theatres, schools and community halls (with workshops) around Scotland. Floyed was invited to join the collaborative ensemble VoiceTheatre NY during their residency at the Columbia (Maryland, USA) Festival 1992, before visiting Russia to train with the Maly Drama Theatre of St Petersburg.

Since returning to Australia in 1997, Floyed has directed opera and theatre productions (professional, student and youth theatre), including Madame Butterfly for the 4MBS Festival of Fine Music, and A Life in the Theatre for Trocadero Productions. She regularly performs with independent theatre and film companies, the most recent being the role of Elizabeth Boleyn in Crossbow Theatre's production of Anne of the Thousand Days. Her ensemble company Off The Planet has performed mask and physical street theatre in national parks, banqueting halls and on street corners. Her musical play Blame it on Your Mother was first performed in Scotland by The Wicked Ladies, then



by The Girls at the Empire Church Theatre, Toowoomba, and received creative development as part of the Metro Art Creative Arts Festival 2007, under the mentorship of Therese Collie. Her latest play, A Modern Invocation (previously "The Fall of June Bloom"), received creative development at the Magdalena Brisbane Easter Gathering 2008, and was performed at the ADSA conference in Dunedin, NZ in July 2008. It will be presented at Performing the World in New York in October 2008, and Metro Arts, Brisbane in 2009.

"I enjoy sharing my experience with student and professional actors, professional men and women, community groups and youth theatres. I also perform with independent theatre and film companies, here and abroad.



"I have been in private practice for twenty-three years, as well as teaching at the Royal Scottish Academy of Music and Drama, Coatbridge College, Langside College, Queensland University of Technology, Australian Catholic University, Rutgers University and the University of Otago.

"My approach to actor training has been influenced by some of the world's foremost voice and theatre practitioners, including Valerii Galendiev of The Maly Drama Theatre of St Petersburg (Russia), Anna Petrova of the Moscow Art Theatre School (Russia), Shauna Kanter (USA), Krzysztof Miklasewski (Poland), Frankie Armstrong, John Wright (England), Harriet Buchan (Scotland), Marcia McCallum (Australia), Ira Seidenstein (USA/Australia) and Catherine Fitzmaurice (USA)

I am deeply committed to encouraging everyone to explore their potential, in all walks of life.



Being in Voice with Floyd Kennedy

PO Box 6403
St Lucia, Qld 4067

Email: fkennedy@being-in-voice.com

www.being-in-voice.com