



The Right to Speak: Working with the Voice

Patsy Rodenburg

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In *The Right to Speak*, renowned voice teacher Patsy Rodenburg teaches you how to meet any speaking challenge with total self-assurance. Rodenburg has trained thousands of actors, singers, media personalities, lawyers, politicians, business people, teachers and students in the art of using their voice fully and expressively without fear. She has taught them how to breathe, how to support their breath, how to stretch their voice to meet any vocal effort and how to have total confidence in whatever they say--"the right to speak."

The Right to Speak: Working with the Voice Details

Date : Published June 16th 1993 by Routledge (first published March 9th 1992)

ISBN : 9780878300556

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Format : Paperback 320 pages

Genre : Nonfiction, Academic, School, Plays, Theatre

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From Reader Review *The Right to Speak: Working with the Voice* for online ebook

Catriona Gill says

A classic text for anyone who wants to learn about voice production.

Dean Tsang says

I stumbled upon *The Right To Speak* after a friend watched one of my open mics and later suggested that I work on my diction when speaking and freestyling. As an aspiring spoken word poet, I had spent most of my time focusing on content and the rhythm of the pieces, not really looking to the delivery, the whole speaking process as a whole.

This book first debunks some myths surrounding vocal work, and gives some excellent insight into how the voice can be restrained by all manner of habits that develop throughout a lifetime. The advice is straight forward and has a reasonable amount of evidence through experience to support what is said. The aim of the first section seems to be to advocate the release of a natural voice- one free from harmful habits formed through posture, upbringing and more that obstruct its potential. One section which might draw divided opinion especially was the claim that an infant's screams sounded more natural than the developed intellectual habits of adulthood. I personally could see Rodenburg's point, as infants aren't likely to hold anything back when expressing their needs emotionally, especially when through voice. Rodenburg also breaks down habits specific to men and women, which I also found to be insightful.

The second part of the book contains some techniques on how you can centre your body, relax and develop your voice. The main aim seems to be to release tension and then to progress from there. I like that Rodenburg admits that this isn't a simple matter of doing the exercise once or twice for a sudden improvement- it does take commitment in order to notice any effects of vocal work.

I like this book, and I recommend it. The advice might seem straightforward and unconventional when you place it against traditional vocal teachers, but the book has a combination of evidence and an emphasis on what comes natural to make it a very enjoyable and relaxing read. It's very difficult to write a review straight after reading this book, as I haven't actually fully practiced all the techniques discussed. However, I'll definitely go and give it a try.

Damian Leverett says

A very helpful treatise on the principles of voice work and how it can be a tool for personal liberation. Voice work has played a significant role in my personal and spiritual life so I found the first section to be a great "manifesto" of sorts on the importance of that work and its potential to address the literal physical effects of repression and restriction people face in the world.

As an actor, the the second and third sections are great handbooks for the vocal anatomy and how it works,

as well a manual of tried and true vocal exercises. I will return to it often I am sure for inspiration and specific help.

Cordelia Driussi says

This book is liberating. Anyone who speaks for a living should read this. Anyone can read this and learn a lot about themselves and the way they talk, and how to use their voice and bodies to the best of their potential. Thank you, Patsy!

David says

I thought this was exactly what I was looking for - a book on how to use the voice so that it doesn't tire after extended speaking, etc. However, Rodenburg fills a *huge* chunk of this book with psychobabble about "natural" v. "habitual" behaviors. Apparently anything infants do is natural, and as far as I can tell, anything they don't do isn't. She doesn't explain how this "natural" is desirable for those of us who like walking, speaking intelligible sentences, and sitting upright. And who are very glad all the adults around them don't spend all day screaming and crying. She thinks the restrictions we impose as children grow older are harmful, although she doesn't explain why this is true for voice and not, say, for waste elimination. Or maybe she thinks it's always true, and is actually marketing adult diapers.

The scary thing is that Rodenburg appears to be one of the more sane, down-to-earth voice teachers. Does this stuff not sell without weird, unsupported philosophical/psychological/medical baggage?

On the other hand, Ian McKellen (who wrote the forward) signed the copy of the book I got from the library, which is just very cool.

Shane Rhoades says

A must read for any actor

Annamåd says

Overraskende dekkende når det gjelder stemmebruk og hvordan ulike sensasjoner og minner og vaner påvirker stemmen vår. Veldig motiverende bok. Og så syns jeg det er kult at Patsy gang på gang påpeker at alle mennesker burde bli bedre kjent med stemmen sin og behandle den bedre - ikke bare artister. Kult!

Karishma Raghunath says

interesting book. Rodenburg expresses natural voice and habitual voice as well as focusing on the causes that

influences our voices. She describes The natural voice, or which I've discovered to be the 'free' voice. Of which we release without pretence, training or force. The natural voice is the way we sound when we are born. The vocal equipment which we enter the world in, becomes changed and influenced by what Rodenburg terms as the "Habitual Voice".

The habitual voice is the voice that becomes changed or restricted. This happens due to several habits that we incur throughout our day in our daily lives that forces us to change the way our voice sound..

By frequently allowing the habitual voice to take over, we gradually lose touch with our Natural Voice.

Inevitably the voice loses its flexibility and we become conformed by our habits. Thus allowing the habit to control the way you speak.

However the natural voice is still within, even though it may be forgotten...

After reading The right to speak I acknowledge the many times throughout my life thus far, that I had used a range of voices whilst communicating to different people.

Whilst working I had used a more mature corporate voice, in order for people to take me more seriously;

Being around friends I would speak more casually and trendy. Around the opposite sex I would tend to come across more confidently and strong, to avoid coming across as inferior.

Explaining tasks to our domestic worker Mary, would require me to use a more understandable and simple way of speaking considering the low education level of Mary.

Having a mum as a teacher did not make it any easier for me to let out my natural voice 100%. I would often switch roles from being a daughter to being a student, all of which required me using a different tone and pitch. Thus after reading this book you become aware of the variety your voice actually contains

Jode says

Recommended to me by a dear friend who recently read it as part of a class. I bought a copy of "The Actor Speaks" as well.

Ivy says

This is a spectacular book. Patsy Rodenburg has a way of making it feel like you are in the best lecture of your life, one that is consistently touching, surprising, and entertaining, and one that teaches you things you can hold on to for the rest of your life. It's pretty much a Bible for actors, singers, and other performers. Also useful for anyone who talks.

La pointe de la sauce says

I manage to strain my voice very easily and I thought this book would help. 2 years on I know a hundred different voice relaxing techniques which I'm sure are effective, but not so in my case. A good read for public speakers/performers.
