

PAPERS 3 Vocalisation and (non-linguistic) utterance

Chair – Tara McAllister-Viel
WED 16.30-18.00 | RR4

A theatre of corporeality: hearing mine in Pauline Oliveros's Sound Patterns

Zeynep Bulut

A contemporary of Penderecki, Ligeti, and Stockhausen, Oliveros applied the procedures of new vocalism – whistling, sucking, kissing, clucking, laughing – to a theatre of corporeality. Resonating on our skin and in our mouth, the assemblage of vocal effects enters our body, and delivers an act of imagination. Seeing the performing bodies on stage and listening to the bodily sounds, we mentally repeat the same gestures, remake the assemblage and eventually open the linguistic voice to a set of imaginary sounds. Based on a theatre of corporeality mobilised by sound, this paper suggests sound as one's own corporeal extension and material imagination. To further this point, Bulut will follow Jean Luc Nancy's analysis of listening as existential crisis. The fragmented nature of sound does not automatically deliver a meaningful scenario to the audience. Listening thus demands a relation of self to the other. Sound Patterns asserts the idea of non-linguistic voice as a singularity related to other sonic fragments.

When the voice itself is image

Liz Mills

How does human sound operate as image? How does the actor approach the vocalisation of landscapes, textscapes, soundscapes? How is the actor encouraged to imagine vocalisation? What is possible when notions of time and space are used to structure vocalisation? How is vocal image composed?

A number of works, from Lehmann to Fuchs, theorise the structural and aesthetic shifts in dramatic texts in the post modern period. Through this paper Mills responds to these shifts from the perspective of voice practice, and acknowledges that voice practice must learn from these innovations. If these shifts do not insist on or find new approaches to vocalisation in and for performance, then the shifts must at least impact on the voice practitioner's dialogue about vocalisation in and for theatre that prefers landscapes and commentary to character and situation.

Emotive utterance as moving image – representation, interpretation and perception

Frank Millward

The Visual Voice is an ongoing collaborative research project between Frank Millward and John Rubin. The work seeks to represent emotive vocal utterances as abstracted 3D moving images and seeks to understand how we interpret complex emotive interactive exchanges between human and machine, sound and image, vocal quality and perceived emotive intent.

The research has spawned many performance works. The most recent From Anger To Sadness is an exploration of wordless, emotive utterances – seen as nasendoscopy, spectrographic and abstracted moving images – and how these images influence our perception of them.

Is there a relationship between emotive utterance, vocal quality and perceived emotive intent?

Using examples found in From Anger To Sadness this paper examines how these issues have been addressed in a performance context and seeks to theorise and understand how we interpret complex emotive interactive exchange.