

## PAPERS 6 Integrations and extrusions in sound performance

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Chair – Barry Edwards  
THUR 10.00-11.30 | RR4

### ***The acoustic DNA of Mumbai and Antartica***

Craig Vear

In January 2009, Craig Vear will travelled to Mumbai on a commission from Bradford Mala Festival (UK) and Mumbai Festival (India). The purpose of his visit was to record the sounds of Mumbai: to collect a unique library of field recordings of people and places, traffic and city life, street music, nightscapes, underwater sounds, weather, environs, countryside.

This library will hold a sample of acoustic 'DNA' of the magnificent city. But how do we listen to it? How do we unpick these recordings and evoke a sense of Mumbai? How do we take the audience on a journey through their imagination?

Vear will explain how he composed a 30 minute sound theatre piece from the library – a living dream of hallucinogenic clarity. The resulting piece Superfield [Mumbai] will be performed at 15.00.

### ***Breaking the Sound Barrier: Aurality, Motion and Performance***

P. A. Skantze

Skantze's talk explores sound, theatricality and Shakespeare, with an emphasis on the alchemical process of sound, motion and the performing body. She suggests how the performance becomes the argument in and through sound; how in fact Shakespeare's peculiar capaciousness, as Wes Folkerth suggests, manifests itself in the performing body as a kind of perpetual improvisation, words primed to become themselves again in performance, again and again and again. Within the exploration of early modern notions of sound are also discussions of contemporary practice / production with the use of microphones and the effect on spectator reception / cognition in The Wooster Group's Hamlet and the Royal Shakespeare Company's Antony and Cleopatra