

Visceral Vocalities: Investigating in-betweenness in embodied voice and affect towards an  
*intravocal* approach to performance making and performance

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## Abstract

This thesis presents a unique practice-as-research investigation into the interplay between embodied voice and affect within the context of performance making and performance. Drawing on PaR models pioneered by Robin Nelson and Konstantinos Thomaidis, augmented by Christina Kapadocha's somatic praxis, a tailored PaR model for vocal practice-as-logos is developed. The inquiry unfolds through a series of vocal experiments, performance rehearsals, and productions, contextualised within sociocultural landscapes shaped by the COVID-19 pandemic and the #metoo movement, titled *Solace Song* and *Waking the Witch*, respectively.

Employing a theoretical framework encompassing vocal in-betweens, new materialism, and affect theory, this inquiry investigates the intricate relationship between voice, affective sensations, and emotions. This PaR inquiry offers a novel contribution to PaR methodologies in the form of a methodological tool entitled *vocal unveilings* that enables practitioners to engage in a critical reflective mode that can be documented from within the practice itself. Embracing new materialist perspectives, voice is conceptualised as complex and co-constituted. This study signals a departure from traditional vocal paradigms, towards embracing new materialist approaches that emphasise the collaborative and processual aspects of vocal performance making and performance. The culmination of the research yields an innovative *intravocal* approach to embodied voice for actor-voicers, leveraging diverse materials to facilitate the creation of vocal performances eliciting affective responses.

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## Introduction

### Affective beginnings

I invite the reader to access the following audio recording and accompanying image as an introduction to this thesis:

<https://youtu.be/TBBbGE3OAEM>

The image was taken at a UK holiday park in the mid 1980's. It shows a young girl standing on a stage performing a microphone check in preparation for a sung performance later that day. That little girl is me. The audio recording layered over the image was made in 2023. My grandad recalls my singing as a young girl, and how it affected him. For me, this represents an early moment of embodied voicing and affect in my childhood, that in later years came to shape this research into the in-betweenness of embodied voicing and embodied affect.

*I'm standing onstage about to begin. The stage lights shining brightly as I get a sense of the audience, without having to see them. I feel a flutter of nerves. The music starts, I take a breath, and sing. This is where I feel most free, most alive, and most myself. I feel the warm sensation of my voice as I sing. I love the feeling of it. Singing returns me to my feeling self, to my emotions expressed through song. Afterwards, someone's mum, or grandad, or a total stranger will come and tell me that I gave them goosebumps, or brought a tear to their eye, or made them remember something way back when. I'm a little embarrassed, but I'm also curiously hooked. What is this, and how can I keep doing it?*

In the first-person writing above, I describe an early in-between encounter of singing for an audience. In moments like this, my relationship to voice as sensation and voice and emotion is imprinted. I was fascinated then, and now, at how my feeling for the songs would seem to

spill over into the audience, creating emotional and visceral affects. I suggest that my early vocal performances permitted a kind of bracketed<sup>1</sup> space for expression, beyond the constraints of everyday life, enabling a safe and valued site for singer and audience to experience emotions and sensations. These encounters with audiences were what first ignited my curiosity around voice as evocative, powerful, emotive, and affective. My subsequent training as an actor, and experience as a theatre maker and performer, which I shall summarise below, all stem from, and are informed by, my early affective encounters with audiences.

#### Vocal trainings and performances as a precursor to practice-as-research

I trained as an actor at Manchester Metropolitan School of Theatre (henceforth MMU) from 1999-2002. My voice teacher was Trish Baillie, an Alexander Technique and vocal practitioner, who trained in Voice Studies at the Royal Central School of Speech and Drama (RCSSD) with a strong influence from the ‘natural/free voice approach’ (McAllister-Viel, 2018, p. 46) of Cicily Berry and Patsy Rodenberg. At MMU, I first encountered psychophysical, post-Grotowskian approaches to actor training through exchanges with Polish theatre group *Pieśń Kozła*<sup>2</sup> and through MMU’s integrated approach to actor training, that my course leader and movement teacher Niamh Dowling articulated as a

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<sup>1</sup> As outlined by Mike Pearson, this stipulates that ‘as bracketed activity, performance has a demarcated beginning and end, describing a fixed period of endeavour’ (2010, p. 141) which here I refer to as a means by which certain responses to performance are permitted, encouraged or even expected.

<sup>2</sup> See the company’s current website <http://piesnkozla.pl/en> for more information. It is worth noting that in their current production, *Andronicus Synecdoche*, the poster copy includes the following description, ‘organically linking and integrating voice, text, energy and imagination breathes a hair-raising level of intensity to the drama of human relationships and psyche’ (Song of the Goat Theatre, no date) which foregrounds the affective response of piloerection, also known as goosebumps, as a marker of dramatic intensity.

‘share[d]...holistic approach to training with emphasis on inter-connectedness of Movement, Voice and Acting.’ (2011, p.244).

The rigour and physical engagement of my training at MMU created visceral sensations, and emotional affects that influenced my engagement with text and song in the studio, through which I started to form an awareness of how my affective responses in training might be a useful barometer (Bogart, 2021) as to the quality and aliveness of my performances.

However, as the emphasis was not on ‘teach[ing] students how to ‘do’, but rather how to ‘be’”(Dowling, 2011, p.247) such sensations were more like accidents, rather than techniques, therefore rendering them paradoxically outside of the training *as taught*, yet an integral part of the training experience. Through this PaR inquiry I aim to bridge a gap I have identified in the transference between often highly exploratory work in training studio settings, where voice may be experienced as ‘embodied sensation’ (Price, 2020), into its articulation and application towards affect in performance making and performance contexts.

The work at MMU deeply affected me, and in my desire to continue training in a way that seemed to transform me, I sought to continue with this psychophysical approach beyond graduation. This led me to a significant period of training and performing with Para Active Theatre<sup>3</sup> and Zecora Ura Theatre<sup>4</sup> (ZU) between 2006-2014. Here, my training took a post-

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<sup>3</sup> Para Active was established by Persis Jade Maravala and Jonathan Grieve in the 1990s and ‘was founded on the belief that theatre can be the most powerful art form for affecting transformational processes in the performers and the audience, that it can positively affect individual and cultural change through confronting and subverting taboos, cultural mythologies and current political/social issues and that the importance of the role of theatre and performance in society can be increased by using it to transgress and cross our own individual and social boundaries’ (Maravala, Lopes Ramos and McLaughlin, 2019, p. 245). Grieve and Maravala brought into the training influences from Grotowski and Roy Hart Voice, having worked with Jola Cynkutis, who worked directly with Grotowski in Poland in the 1960s, and with Nadine George, a founder of the Roy Hart Theatre.

<sup>4</sup> For further detail on the formation of Zecora Ura Theatre, now ZU-UK, and the merger between Para Active and Zecora Ura you can listen to the AHRC funded Aural/Oral Dramaturgies research project interview entitled *Slippages in Perception: An interview with ZU-UK* (Lopes Ramos *et al.*, 2021) which outlines the companies’ influences, training and recent movement towards an emphasis on voice and speech in their work

Grotowskian approach that located voice in the body with influences from Zygmunt Molik's voice work (Campo and Molik, 2010) and in the meaningfulness of voice as vibration (Radosavljević *et al.*, 2021), which has influenced the practice of this inquiry (discussed further in practice review). The approaches to immersive, and participatory performance within ZU-UK, assisted in establishing the practice of this PaR inquiry in the inter-subjective encounter between the actor and audience.

Establishing the scope and purpose of this Vocal practice-as-logos inquiry

*Visceral Vocalities: Investigating in-betweenness in embodied voice and affect towards an intravocal approach to performance making and performance* is a practice-as-research inquiry, that contributes to the fields of voice and performance studies. From my positionality as a vocal performer and theatre-maker, turned practitioner-researcher, I enact an investigation into the in-betweenness of embodied voicing and affect.

I offer the reader the following definition of vocal in-betweenness from voice studies scholar Ben Macpherson, which acts as a departure point for the investigation of this PaR inquiry:

‘Between leaving a body and taking hold of listeners, voice in space might be understood to exist as a sonic in-between. ...I suggest vocal “in-betweenness” is a useful way to consider voice as an experience shared by both speaker/singer and listener. Defining the aural “in-between” as “the junction point for the multiple encodings of experience to be negotiated and understood”, the combination of cultural conditioning and neurobiological experience and sensation can be better articulated, allowing for a space in which operative voice can evoke supersensory emotion... or rasp can produce an “auditory imagining of blackness”. Yet, there has to be more to

this than theoretical rhetoric or discourse. In fact, two specific facets of vocality and voicing suggest that the sonorous space between voice and its reception is likewise expressly somatic.’ (Quoted from Macpherson, 2021, p. 220–221. In quote references omitted.)

This thesis embraces and expands upon vocal in-betweenness as a shared space of voicing and listening potential. Firstly, I respond to the call to investigate beyond theoretical discourse, by conducting a vocal practice-as-research inquiry. As such, my investigations are carried out through voice as an embodied practice, engaging with, and giving value to embodied affects that arise in and through practice. Furthermore, I examine what happens in the vocal space in-between voicer and listener, incorporating theories of intervocality (Feld, 1998; Cahill and Hamel, 2019) and intra-action (Barad, 2007), towards the practical and theoretical development of an *intravocal* approach to performance making and performance.

For the practice of this inquiry, I employ a theoretical framework that limits the scope of my investigation to core concepts within the following areas of discourse:

- 1) Vocal in-betweenness
- 2) New materialism
- 3) Affect theory

Through my theoretical framework, I position my vocal practice as a materially co-constituted voicing towards embodied affect. Furthermore, I distinguish affect into two main categories throughout this thesis - *affect as sensations* – which focuses on the interoceptive embodied emergence of affect in the bodies of actor-voicers<sup>5</sup> and audience-listeners; and

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<sup>5</sup> Here I borrow from Thomaidis’ use of the term ‘actor/voicer’ (Thomaidis, 2013, p.87) used to identify actors who are participating in voice training practice. Unlike Thomaidis, I hyphenate between actor and voicer to emphasise the interconnectedness of these two identities and practices in the context of this PaR.

*affect as emotions* – which are characterised as constructed by the actor-voicer or audience-listener, in relation to previous embodied experiences, which emerge from *affect as sensations*. Furthermore, I argue that affect as voice-induced sensations forms the material basis for affect as emotions, dependent on influencing contextual factors. I propose *intravocality* as an embodied approach to vocal performance making and performance that acknowledges the role of intra-acting objects, acoustic spaces, and materials in the co-constitution of voices. Previous theories of vocal in-betweenness in performance have focused on the oral/aural dimensions of the actor audience relationship (Campo and Molik, 2010) or on listening, voicing and embodiment (Macpherson, 2021, p. 212) of vocal in-betweens. There remains a gap, however, in the literature from post-Grotowskian vocal practitioner-researchers, that incorporates material entanglements into approaches of vocal performance making and performance, through their connection to actor-voicer and audience-listener relations. I suggest the *intravocal* approach that I have constructed as an original contribution to knowledge from this PaR inquiry addresses this gap. *Intravocality* adds to the discourse on vocal in-betweenness by offering an approach to vocal performance making and voicing in performance that enables actor-voicers to collaborate with different forms of materiality in the making of voicing towards embodied affects. Furthermore, I offer an alternative to models, such as the effector patterns identified in Alba emoting (Bloch, Orthous and Santibañez-H, 2005), that reductively tether patterns of breath, facial expressions, and physical attributes to basic emotions. Such models promote the *simulation* of emotions, expressed by actors towards emotional affect in audiences (Bloch, Orthous and Santibañez-H, 2005, p. 227). However, in using an approach that fixes emotions to physiological patterns, these methods fail to capture the nuance and variability of our complex emotional lives. As neuroscientist Lisa Feldman Barrett notes ‘research has not revealed a consistent bodily fingerprint for even a single emotion’ (2018, p. 15). My *intravocal* approach for actor-voicers

offers an alternative pathway to embodied affect as sensations and emotions that does not rely on reductionist, or cause and effect models. I argue that *intravocality* offers an alternative perspective on the in-between multiplicity of embodied voicing and affect as non-determinist, fluctuating, complex, dependent, divergent, and diverse.

To make vocal discoveries and offer findings from my practice-as-research (henceforth PaR), I constructed a methodological framework of vocal practice-as-logos. My PaR framework draws upon the PaR model of theatre and performance scholar, Robin Nelson (2013), voice practitioner and practitioner-researcher Konstantinos Thomaidis' PaR model for vocal practice (2014), somatic practitioner-researcher and actor-trainer Christina Kapadocha's term *somatic logos* (2021) and embodied research scholar-practitioner Ben Spatz' onto-epistemological toolkit (2020).

#### Research aims and research questions

Like others (Hurley, 2010, p.xii; Bogart, 2021, p. 6), I go to the theatre for the visceral experience, and for me the most affective visceral experiences in performance have been in relation to voices. As a vocal practitioner, and as the practitioner-researcher of this inquiry, I am curious about visceral voices, how they are made, and what they make happen.

The question this thesis asks is as follows:

How can insights from embodied vocal practice inform an approach to vocal performance making and performance, towards embodied affects for actor-voicers and audience-listeners?

To tackle this question, I present a series of sub-questions that emerged through the process of my investigation. The questions below emerged out of my practice in dialogue with my theoretical framework. I have arranged these questions to align with the chapters of my thesis



to signpost where in the process these questions arose or were integral to the practice described.

### **Chapter one**

- What can aspects of vocal in-betweenness, new materialisms, and affect contribute to an understanding of voice as an embodied and affective performance practice?
- How can post-Grotowskian and contemporary voice theatre practices lay the groundwork for embodied affective voicing?

### **Chapter two**

- How can my methodological framework best ground and articulate this inquiry, foregrounding embodied vocal practice as a key contributor to knowledge generation?
- How do the methods and materials of this PaR inquiry facilitate an effective investigation and documentation of embodied voicing and affect?

### **Chapter three**

- How does embodied affect emerge from a vocal practice-as-logos, informed by a theoretical framework of in-betweenness?
- How do insights into embodied voicing as promising discoveries inform the actor-voicer's approach to affective performance making?

### **Chapter four**

- What insights into the efficacy of an actor-voicer's *intravocal* approach to voicing can be gleaned from embodied affective responses from audiences in performance?
- What do audiences' experiences tell us about the role an *intravocal* approach can play in embodied affect as sensations and embodied affect as emotions?

## Chapter outline

My research inquiry is enacted through a methodology of vocal practice-as-logos that investigates in-betweenness of embodied voice and embodied affect in relation to the overarching and guiding questions presented in the section above. My PaR is presented through the submission of this PaR thesis which is divided into four chapters and a conclusion outlined below. This outline summarises the main content in each.

Chapter one consists of a literature and practice review. Furthermore, this chapter introduces the theoretical framework, of in-betweenness, new materialism, and affect utilised in this PaR inquiry. Each component of my theoretical framework is then investigated in more detail, and in relation to its contribution to this PaR Phd as follows:

I review vocal in-betweenness through a working definition of embodied voicing; an adaptation of in-betweenness as a noun and adjective; in-betweenness in relation to voice studies discourse and intervocality as a key concept that forms one aspect of the theoretical basis for the neologism *intravocality*. In this chapter, I present core concepts from new materialism including a brief definition of Barad's intra-action, which completes the theoretical basis for my neologism *intravocality* as a collaborative becoming approach to performance making and performance. The term *intravocality* is introduced and defined in relation to the theory and practice of this research inquiry laying the praxical groundwork for this term as a key practice *as* research finding of this PhD. Finally, pertinent theories of affect are presented, and key terms are defined and refined in relation to the vocal practice-as-logos that follows in later chapters. The theories of affect and emotion that underpin the concept of a *vocally affective niche*, are offered to the reader with a rationale for their usage in relation to the aims of this thesis. This chapter concludes with a practice review that places this PaR

inquiry in practical discourse with existing, relevant practices that influence and inform the vocal practice of this inquiry.

Chapter two outlines the methodological framework as vocal practice-as-logos. I introduce the two PaR models that my vocal practice-as-logos framework is based upon, unpacking each mode in relation to the model I advance. The first PaR model was designed for arts practice and proposed by Robin Nelson; the second was developed by Konstantinos Thomaidis for vocal PaR. I also introduce the influence of Christina Kapadocha's term *somatic logos* which partly features in the title of my methodological framework, and elements of Ben Spatz' onto-epistemological toolkit, as they support my embodied practice and practitioner-researcher positionality. Included in this chapter is an introduction to one of the key contributions to knowledge in the field of voice studies that this thesis provides, the methodological tool of *vocal unveilings*, utilised in this thesis as an in-between lens through which to critically engage with moments of vocal affect in the act of vocal practice. Moreover, in this chapter I outline for the reader the methods and materials of research, documentation and dissemination – what they are and how they are used and feature, throughout my PaR inquiry.

This chapter closes with a consideration of my epistemological standpoint and an acknowledgement of my positionality in relation to the research inquiry that this thesis disseminates. In addition, I present as a suffix to this chapter, a vocal practice-as-logos experiment that illustrates the main principles and in-between territories of this PaR inquiry. This acts as a bridge between the grounding literature and practice review and methodology chapters, and the vocal practice focused chapters that follow.

Chapter three gives a detailed account and analysis of my first practice-as-research project, Solace Song. In this chapter I describe the COVID-19 conditions in which the PaR Solace Song performance emerges from and relates to. This chapter reflects upon aspects of vocal performance making with the aim of inducing embodied affects. It charts the emergence of embodied affect as sensations and emotions in the actor-voicer. Furthermore, it highlights the fluid relationship between “onstage” and “offstage” voicing and affects. This chapter investigates key influences that augment voicing and listening in performance and performance making in relation to affect. It proposes an *intravocal* approach for actor-voicers.

Chapter four builds upon the findings of chapter three, taking an *intravocal* approach to performance making and performance for the actor-voicer. As part of my PaR I present Waking the Witch, a performance that focuses on the in-between of embodied voicing and embodied affect on actor-voicers and audience-listeners. Taking an *intravocal* approach, this chapter highlights strategies of mimicry and embodied materiality within the context of the #metoo movement. Waking the Witch highlights, through audience insights, the intricate relationship between voice, affective sensations, and emotions.

## Chapter one: An in-between review of literature and practice

### 1.1 Introduction

This chapter provides a synopsis of key terms, critical discourses, and selected examples of embodied vocal practices, relevant to the arguments presented in this thesis. I aim to define for the reader the scope of this Practice as Research inquiry, by presenting my own arguments, and contributions to the field of interdisciplinary voice studies, alongside existing theoretical and practical discourses. I outline the three main areas of my theoretical framework: in-betweens of embodied voicing, new materialism and affect. Establishing a framework for in-betweenness is vital to this PaR PhD.

Firstly, I provide a working definition of embodied voice, influenced by a principle of in-betweenness, that embraces flexibility over fixity, spectrums over binaries and diversity over homogeneity. From this basis a review of vocal in-betweens is necessary. Voice as an in-between acknowledges and incorporates the paradoxes and intersections of voice. In this section of vocal in-betweens, I introduce the key term of ‘intervocality’ (Cahill and Hamel, 2022), itself a naming of between (inter) voicing (vocality). I examine how this term contributes to voicing as ‘always already’<sup>6</sup> in relation.

Secondly, I present the relevant influences on voice studies from new materialism, and pay particular attention to Karen Barad’s theory of ‘intra-action’ (2007). As I shall outline in the section on new materialism, the term ‘intra-action’ (Barad, 2007) allows me to propose a

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<sup>6</sup> The term ‘always already’ as utilised by Cahill and Hamel derives from philosopher Martin Heidegger’s understanding of human existence as always already enmeshed in social, historical and existential contexts that shape human’s being in the world (Wrathall, 2013).

moment of vocal action where ‘always-already’ relations become inseparable from the act of voicing.<sup>7</sup> This approach highlights how what was previously thought of as external, influencing factors, become integral, and co-constituting how voicing can facilitate embodied affective responses.

Finally, from relevant literature, I select a few key aspects of affect theory and science that align with the practical and theoretical discoveries of this thesis. I discuss the types of affects that I encountered in this PaR and, more broadly, the contested definitions of affect in the literature. I emphasise the in-betweenness of affects, and introduce Lisa Feldman Barrett’s concept of the ‘affective niche’ (2018), to discuss what a *vocal* affective niche might be, and how such an understanding has a bearing on *intravocality* as an approach, designed to induce affective responses in actor-voicers and audience-listeners.

I draw attention to three key example practices through three distinct influential encounters:

- 1) Through my encounter as a collaborator in the pedagogic training of Jinyoung Kim of voice theatre company *Momsori*, I introduce the reader to the concept of entrainment and the experience of voicing in-between that has influenced the resonant and mimetic practices of my PaR inquiry.
- 2) Through my encounter, as an actor and deviser in the performance process and performance of *Hotel Medea* (Komporalý, 2017) by Para Active Theatre and ZU-UK,

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<sup>7</sup> In this way both Heidegger’s understanding of the ‘always already’ of human existence, and Marxist theorist Louis Althusser’s understanding of the ‘always already’ of human agency as subject to ideological frameworks that shape individuals’ subjectivity (Althusser, 1971) can become incorporated into an intra-active moment of vocal action. However, whereas Heidegger and Althusser propose that pre-existing contexts shape and influence human’s ontology and agency, my intravocal approach to voicing allows for such contexts to also be shaped in an ongoing collaborative becoming of voice and voicing contexts. The concept of intravocality is explored further in depth throughout this thesis.

I introduce the reader to this practice's approach to voice and embodied immersivity as it influences my PaR research inquiry into embodied voicing.

- 3) Through my encounter as an affected audience-listener to the performances of post-Grotowskian theatre company *Teatr Zar*, I explore how post-Grotowskian practices have influenced the embodied voicing of my practice towards embodied affect.

In-between the above theories, discourses and practices, sits my playing space, and the research territory explored in this thesis as a practitioner-researcher.

## 1.2 Embodied voice

Embodied voice as a term is not new. Indeed, 'the idea that voice is 'embodied,' literally in and of the body, is a key principle' (McAllister-Viel, 2021a, p. 187) in relation to actor's voices in training, performance-making and performance. The working definition of embodied voice that I propose for this PaR inquiry, builds on previous understanding of the voice as embodied.

My key understanding of voice as embodied that have influenced my training and practice, have come from master voice teachers advocating a free/natural approach, and include Kristen Linklater, Patsy Rosenburg and Cicely Berry. I borrow from these free/natural approaches to embodied voice in relation to how voice as embodied, defies Cartesian dualities, and instead embrace the actor's vocality as an integrated 'mind-body process...[and] whole body event' (Linklater, 2019). However, the definition of embodied voice I propose, departs from other aspects of Linklater's understanding that tend towards a literal corporeal conception of vocal embodiment that emphasises *the* anatomical body and brain.

Instead, I align myself with discourses that find the universalising of embodied voice from such a singular and unifying perspective problematic. Intercultural vocal practitioner, Tara McAllister-Viel, identifies ‘universalism as a key principle’ (McAllister-Viel, 2016, p. 439) in free/natural approaches to vocal training, arguing instead that ‘[t]he materials of training (body, voice, breath, ‘energy’) are not stable, universally agreed concepts’ (McAllister-Viel, 2016, p. 439).

Furthermore, I distance myself from theorizations and practices of embodied voicing that idealise voices as “free”, “natural”, or prior to social, cultural and familial influences and instead favour an intervocal view (Cahill and Hamel, 2019) of always-already marked voices, which I shall discuss in a later section. I therefore, reject the suggestion of embodied voice as singular, or stable enough to be considered as an essence or as part of an essential self (Linklater and Slob, 2006; Campo, 2022), that may be returned to, or deconditioned towards, through vocal training. I say this despite coming from a vocal training background that has promoted such a dogmatic, uni-bodied approach. I suggest that these definitions are problematic in terms of who, and what they exclude<sup>8</sup> and the ways in which essentialised philosophies of voice favour certain voices, vocal techniques, or vocal sounds, over others through assumptions of a universal body.

Instead, I have grounded this inquiry by defining embodied voice as emerging from notions of body-as-process and body becoming, borrowing from new materialist thought, whereby ‘bodies are not considered stable things or entities, but rather are processes which extend into

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<sup>8</sup> For a further analysis of ableism in relation to vocal training for actors see McAllister-Viel’s chapter, ‘Embodied Voice’ and inclusivity: Ableism and Theater Voice Training’ (2021) in Kapadocha (2021)



and are immersed in worlds' (Blackman, 2012, p. 1). My definition of embodied voice emphasises the shifting materiality of voicing bodies and their relationships to ongoing and processual lived experiences that shape them. This definition therefore embraces theoretical understandings of embodied voicing that is ontologically relational, co-constituted, diverse and materially embodied (Thomaidis and Macpherson, 2015). As such, I apply these theories to the bodies of actors and audiences in vocal performance making and performance contexts. This expanded definition of embodied voice as applied to my vocal practice lays the groundwork for an understanding of how voices, as embodied processes, play an integral part in the materialisation of affects in-between embodied voicing and listening.

### 1.3 Vocal in-betweenness

Throughout this thesis I use the concept of vocal in-betweenness to investigate embodied vocal and affective voicing relations I have identified through my PaR inquiry. Certainly, literature that investigates the ontology of voice is peppered with references to voice as multiple in-betweens: 'in between body and language, in between biology and culture, in between inside and outside, in between subject and Other, in between mere sound or noise and meaningful articulation' (Shaviro, 2006). The in-betweens of voice that I identify as pertinent to this inquiry include in-betweens of voicing and listening bodies, material in-betweens through experiments with voicing and material objects, physical spaces or sites, and in-between concepts such as the notion of "off stage" and "onstage" experiences.

In their seminal primer to the field of voice studies, *Voice Studies: Critical Approaches to Process, Performance and Experience*, Konstantinos Thomaidis and Ben Macpherson introduce the concept of the vocal 'in-between' (Thomaidis and Macpherson, 2015),

observing that notions of in-betweenness are already pervasive across vocal discourses (Thomaidis and Macpherson, 2015, p.4). They present voice as

a plurality - and the aural “in-between” is the junction point for multiple encodings of experience to be negotiated and understood...[where] the “in-between” of voice offers an interdisciplinary space for such plurality, wherein multiple renderings work together in a process of transition, passage, and transformation. In this important sense, then, when seeking to ask what voice *is* and what voice studies *might be*, there is no definitive answer and no definitive article: *the* voice does not exist’ (Thomaidis and Macpherson, 2015, p.4).

A core tenet of my thesis is avoiding any fixed determinism of voicing and its affects, which the concept of vocal in-betweenness, as a plurality, supports. The vocal in-between, articulated as a noun in this thesis, enables me to consider voice as a space, location or nexus. Voice *as* in-between (Thomaidis and Macpherson, 2015) allows for a multiplicity of possible convergences and connections through voice between things, bodies and concepts. Crucially, voice *as* in-between includes both the role of the voicer and listener into the in-between space of voicing, rather than focusing solely on the production of voices (Thomaidis, 2020, p. 97). Additionally, the in-between of voice, used in this thesis as an adjective, imbues voices with an attribute of in-betweenness, useful in capturing the paradoxical, ephemeral and mercurial qualities of voice (Connor, 2000; Cavarero, 2005; Dolar, 2006; Neumark, Gibson and Van Leeuwen, 2010). Furthermore, voice imbued with a quality of in-betweenness, captures the potential of embodied voicing to affect others. Voices, imbued with qualities of in-betweenness, allow for ‘multiple codings of experience’ to exist simultaneously in an embodied affective vocal practice (Thomaidis and Macpherson, 2015, p.4).

### 1.3.1 *In-between vibratory voicing and listening*

As an interdisciplinary field, voice studies has benefitted from the influence of ideas in related fields of sound studies and musicology, influences which I draw on in this thesis to support more expansive thinking around voice and touch (Bonenfant, 2012; McAllister-Viel, 2021b; Behrens, 2023), voice and vibration (Henriques, 2010; Gershon, 2013; Eidsheim, 2015) and aural diversities (Drever and Hugill, 2022), that mark out the territory in-between voicing and listening. Musicologist, Nina Sun Eidsheim (2015) offers a theory of sound, music and listening as vibrational practice, which she uses to describe not only the materiality of embodied voicing, but also the felt sensation of voice and embodied affect at the site of bodies, that participate in the vocal practice of this inquiry. Eidsheim embraces sound as *multi*-sensorial and dynamic, identifying that the limitation of voice, understood only through aural means, is that ‘it pulls us toward certain ways of experiencing and naming sound and limits our access to other ways’ (Eidsheim, 2015, p.7). This limitation in the naming of voice within aural modalities, thus perpetuates habits and reinforces techniques of voice practiced, and trained, as an aural phenomena, limiting the many ways in which voice *can* be experienced and practiced as ‘tactile, spatial, physical, material and vibrational sensations’ (Eidsheim, 2015, p.8). The practice in this thesis, through articulating the sensorial aspects of embodied voicing and embodied affect, adds to understandings of voicing beyond existing aural conceptualisations, to include vocal practice as a haptic, kinetic and vibratory phenomena. Supportively, Eidsheim’s theoretical framework dovetails with my definition of vocal embodiment in the way it emphasises music as ‘an unfolding and dynamic material set of relations’ (Eidsheim, 2015, p. 10). Furthermore, her understanding of listening bodies in relation to music as ‘always already’ and ‘culturally structured’(Eidsheim, 2015, p. 11) also

connects to the key term of ‘intervocality’(Cahill and Hamel, 2022), which I shall address later.

### *1.3.2 In-between affective voicing and listening*

In *Somatic Voices in Performance Research and Beyond* (2021), Macpherson highlights the role of the listener in relation to their own aesthetic experiences, proposing that ‘[a]s listeners...our responses to voice are determined by what we *allow* ourselves to feel, governed by genetics and by social conditioning’ (Macpherson, 2021, p. 216). Indeed, the perception of voices, as dependent on cultural, contextual and attentive listening factors (Kreiman, 2010, p.8) may greatly impact on the perception of voicing from the listeners standpoint. This is perhaps why ‘a general theory of voice perception remains elusive’(Kreiman, 2010, p.19), given the unique ways in which listeners experience and interpret voice.

Theatre practitioner and actor trainer Philip Zarilli asks us to ‘[c]onsider the Italian verb *ascoltare*; which means *not simply* to listen, but *to attend to*’ (Zarrilli, 2019, p. 4) which highlights the active role of the listener in constructing a listening experience through attention, similar to how Pauline Oliveros, a composer and experimental music pioneer, differentiates between hearing and listening, where ‘to hear is the physical means that enables perception. To listen is to give attention to what is perceived both acoustically and psychologically’ by the individual listener (Oliveros, 2005, p.xxii). MacPherson expands further towards ways in which ‘sound...affects us corporeally’ (2021, p. 221) through listening practices that are encultured beyond the individual to include sociocultural spheres of listening (2021, p. 222). Consequently, an understanding of listening as encultured and constructed, can yield progressive ways of thinking and theorising voices and their reception,

such as Jennifer Lynn Stoever's 'sonic color line' (2016). These act to trouble universalising understandings of listening and aural meaning-making, notably in the case of Stoever, on the basis of race. Building on this critique, Eidsheim (2011; 2015; 2019) highlights the ways in which as listeners 'we participate in social processes both embedded in and producing cultural forms' (Eidsheim, 2011, p. 665). This standpoint relating to the in-between of vocal production and reception in relation to 'sonic blackness' (Eidsheim, 2011), emphasises the view that 'no ear is innocent' (Eidsheim, 2011, p.665), and that this relational oral/aural in-between is instead a space full of perceptual projected phantoms (Eidsheim, 2011).

In particular, I argue within this thesis, that such discourses have allowed for a renewed listening to, and unveiling of vocal in-betweens *beyond* naturalised, universalised and neutralised principles (Spatz, 2020). Moreover, I seek to expand upon this contribution to vocal discourse, through an understanding of vocally induced embodied affect, as tethered to encultured values and assumptions that listening audiences, and performing actor-voicers uphold, often unwittingly, in and through their voicing and listening practices.

Similarly, I discuss affect as encultured and constructed in the section of this literature review entitled *Affective niches as embodied affordance*. I focus on how the concept of an 'affective niche' (Feldman Barrett, 2018) narrows the scope of affectivity in relation to embodied experience. I argue that this narrowing of affectivity as an embodied affordance accounts for variability of affect in actor-voicers and audiences in vocal performance.

When listening and affect are re-considered as constructions made by listening and affected actors and audiences, the potential for vocal performance to reinforce, validate, disrupt, dismantle or reveal existing and persisting values and assumptions is highlighted.

Furthermore, this PaR inquiry critically addresses the notion of a universal, natural or

essential voice through its praxical interrogation of voices as complex collaborative vocal becomings in-between affective voicing and listening. This thesis confronts the notion that voices can exist as distinct entities beyond their multitudinous intra-actions, questioning the notion of voices as singular – whether universalised, natural or essential to the voicing human or indeed to the audience who listens. Instead I propose, through vocal unveilings in moments of voice and affect, a critical engagement with voices that are co-constituted, entangled in a web of multiple agents that are always already becoming. Thus, this approach goes beyond the idea of returning to a free, natural, essential universal or true voice, embracing instead in-betweens of voicing and listening as irreducible, relational, fluid, multitudinous and affecting in constructed ways.

### *1.3.3 Intervocality: between voicing and social relations*

A key concept in relation to this thesis is the term ‘intervocality’ (Cahill and Hamel, 2022), which inherently acknowledges an in-between interconnectedness between voice and voicing to sociocultural forces that shape and mark voices (Cahill and Hamel, 2022, p. 2). Whilst I draw more prominently on Ann Cahill and Christine Hamel’s definition of ‘intervocality’ (2022), I shall first outline the origin of the term elsewhere, given its connection to the in-between practice of voicing and listening, and to recognise how intervocality relates to ongoing discourses in broader disciplines.

Steven Feld, ethnomusicologist, anthropologist and originator of the term ‘acoustemology’<sup>9</sup> first described intervocality in 1993 in the fields of anthropology and sound studies.

According to Feld, intervocality describes the ‘inherently dialogic and embodied qualities of

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<sup>9</sup>‘Acoustemology conjoins “acoustics” and “epistemology” to theorize sound as a way of knowing’ (Novak and Sakakeeny, 2015, p.12)

speaking and hearing, that underscores the link between the felt audition of one's own voice, and the cumulatively embodied experience of aural resonance and memory' (Feld, 1998, p.471). Feld equates intervocality to intercorporality, placing emphasis on 'what is in [the voicers'] ears is just as important as what is coming out of [their] mouth' (Feld, Barker and Nakassis, 2020). This strong connection between voicing, listening and corporeality is integral to this thesis through my practice, that incorporates oral, aural and visceral feedback loops, attentive listening to the felt sensation of ones' voice and its affects, alongside an understanding of voicing, listening and affect as an embodied experience.

I return now to the definition of 'intervocality' by Christine Hamel, assistant professor of voice and acting, and a Linklater designated practitioner, and that of Ann Cahill, an academic with a feminist philosophical background (Cahill and Hamel, 2019, p. 130). Here, Cahill and Hamel see 'intervocality' through a feminist lens, that recognises the 'relationality of the voice' (Cahill and Hamel, 2019, p. 131), and is defined as 'a set of capacities and modes of embodiment arising from and taking place within complex, multiple social relations,' (Cahill and Hamel, 2022, p. 26). The authors claim that the 'timbres, resonance, prosodies, and dynamics' (*ibid*, p.26) of the human voice, are sonically marked by how voices relate to and respond socioculturally.

Here, an understanding of mid twentieth century feminist theories about bodies as philosophically, socially and politically meaningful (Cahill and Hamel, 2019), underpins the assertion that, embodied voice 'can be drastically different depending on its vocal purpose, the sonorous grammar of the situation, or the addressee(s)' (Cahill and Hamel, 2022, p. 26). In this way, these authors conceptualise that '[v]oices...voice the other' (*ibid*, p. 26) and are shaped by such relations. This chimes with the voice as a multiplicity (Thomaidis and

Macpherson, 2015), through its enmeshed, intervocal relations ‘that produce particular voices, particular modes of receiving voices, and sonorous aspects of specific social spaces’ (Cahill and Hamel, 2022, p. 26-27). Likewise, I use intervocality’s emphasis on the ‘always already’ multi-relational voice, whereby voice ‘cannot be reduced to belonging solely or exhaustively to the voicing human being’ (Cahill and Hamel, 2022, p. 27-28), to explore the ways in which voices can be purposefully *made* in a practice of vocal performance-making, towards performances that are similarly situated in multiple contextual and material relations. I propose that this intersubjective voice operates across multiple modes, including the environmental, physiological, perceptual, and emotional in vocal performance. As such, these modalities are articulated through the physical performance space into which the voice sounds, the medium through which the soundwaves travel (Eidsheim, 2015, p. 41), the material body of the actor-voicer, the material body of the audience-listener, the lived experiences of voicing and listening of both actor-voicer and audience-listener, which, when summed, co-constitute the voice as produced and received, as intervocal.

In line with in-betweens of voice that the prefix *inter* suggests, the intervocal ‘human does not have a voice, but [is] provided a set of sonorous, vocal possibilities by the situating material environment’ (Cahill and Hamel, 2022, p. 29) where voicing ceases to exist without multiple ‘other... surfaces,...materials,...[and] bodies’ (Cahill and Hamel, 2022, p. 31). This includes the receiver of voice who also shapes its intervocal sonority, crucially *experiencing* voice in ways influenced by physical, social, emotional and political relations ‘coproduced by the receiving body’ as ‘always already sonorously shaped, prepped by a variety of intersecting material and political forces, ready-to-receive in specific ways’ (Cahill and Hamel, 2022, p. 29-30).



For the purpose of my argument, I therefore use intervocality to conceptualise audiences as co-creators of the voices they receive in performance. Furthermore, I extend the use of the term intervocality, which emphasises the relational in-between of voicing and listening within sociocultural contexts, to form the basis for my neologism *intravocality*, which I shall further outline in relation to Barad's term intra-action (2007) below. The need to extend the work of intervocality comes from discoveries made in my practice (chapters three and four) that describe affective moments in performance-making and performance, where objects, subjects, and events make, and are made by voicing in an entangled, inextricable way. When looked at closely, the in-betweenness of intervocality ceases to exist in such moments, as voicing and voiced relations become inseparable. I take from intervocality the ability to analyse, at a distance, and therefore through an in-between lens, the forces that go into making a voice 'always already' shaped, which I identify throughout this thesis in relation to my vocal practice. Furthermore, through a recognition of the inseparability of intra-acting forces that co-produce embodied voicing and embodied affect, I use *intravocality* to describe the practical approach taken to voicing in performance-making and performance in this PaR inquiry.

#### 1.4 In-betweens of voice and new materialism

Arguably, there is no single definition of new materialism (Gamble et al., 2019, p.111). Broadly, it can be considered as part of a millennial materialist, post-constructionist turn (Yi Sencindiver, 2017). New materialist theories developed from feminist, philosophical and cultural theory, draws on both the sciences and the humanities, cross-disciplinarily. First coined by feminist philosopher Rosi Braidotti, and cross-disciplinary theorist and artist Manuel DeLanda, in the 1990s, new materialism 'radically rethinks dualisms...and always starts its analysis from how these oppositions (between nature and culture, matter and mind,

the human and the inhuman) are produced in action itself' (Dolphijn and Tuin, 2012, p. 93). New materialisms situate their discourse in the in-between, shifting, and processual spaces of action, and resonate with de-essentialised notions of embodied voice, and the in-betweenness of voicing laid out earlier in this chapter. My particular interest in new materialism not only concerns the re-conceptualisation of voicing and listening bodies, and the ontology of voice itself, but also how voices in performance unfold as affect-inducing events. New materialist discourses, as part of my theoretical framework, allow for both a distanced and close examination of voice and its affects through concepts of in-betweenness as, respectively, a distanced comparative view, and intra-action, as a close-up, entangled being-in perspective. I shall return to this concept of close and distanced positionalities later in this chapter, and as part of my methodological framework presented in chapter two.

Particularly useful in this thesis is Gamble, Hanan and Nail's 'performative' (Gamble et al, 2019) approach to new materialism which draws on theoretical discourses that include the work of Karen Barad, who originated the term 'intra-action'(2007), and which offers a key grounding to the performance-making approach I develop, what I have referred to as *intravocality*. The guiding, defining principle of performative new materialism that speaks to this PaR is that '[m]atter...is a fundamentally indeterminate performance or process-in-motion' (Gamble et al., 2019, p.125), whereby matter is itself 'characterised by indeterminacy' (*ibid*), as '*an ongoing iterative process*', that is 'fully *relational* and immanently self-caused' (*ibid*, emphasis in the original).

Within the premise of performative new materialism, vocal matter is always-already entangled, relational and vibratory. In this thesis, I hope to explore through practice, what is entangled, and how, in a context of vocal performance making and performance. I therefore

use new materialism as a departure point from which to discuss how vocal performance material may be made through a process that foregrounds relationality; that which is entangled with, and within, voice's vibratory matter as an indeterminate yet shaped process of multiple-felt meanings. All matter vibrates and resonates, though not necessarily at frequencies within the range of human hearing (Borden, Harris and Raphael, 2003, p. 39). Nevertheless, voice as vibration moves us conceptually closer to voice as process (Eidsheim, 2015), emphasising its dynamism over any notion of fixity, and as vibrational voicing that can sit alongside other conceptualisations of relational matter as part of a continuum of vibration and energy (Eidsheim, 2015, pp. 184–185).

Vocal practitioners and researchers Heidi Fast and Milla Tiainen highlight new materialist-informed theorizations of voices as never contained solely within the self that voices, but always in co-constituting ways with other material beings, where artistic practices that engage with new materialist approaches may be...

Attuned with the materiality and affective powers of voice... in terms of its vibrating nature, as a sheer physiological dimension and as a material-energetic process that is relational and generates affective knowledge about one's embodied existence in connection with its surroundings' (Fast and Tiainen, 2018).

I propose that the practice part of this PaR, investigates the in-between connections and relations that affect reveals and generates, by developing an *intravocal* approach to voicing for actor-voicers that devise vocal performances, influenced by an intra-active understanding of voice as made by and for, actor-voicers, audience-listeners, and other material collaborators.

#### 1.4.1 Intra-action: Co-constituting embodied voicing and embodied affect

As outlined in the introduction to this chapter, a key concept in the enactment of new materialist discourse through my practice, is feminist theorist and physicist Karen Barad's term intra-action (2007). In Barad's summary of intra-action she instructs that,

[t]he neologism 'intra-action' signifies the mutual constitution of entangled agencies. That is, in contrast to the usual 'interaction', which assumes that there are separate individual agencies that precede their interaction, the notion of intra-action recognizes that distinct agencies do not precede, but rather emerge through, their intra-action. (Barad, 2007, p. 33)

The implications of an intra-active approach to voicing as part of a vocal performance-making process builds on the acknowledgment that in the practice of this PaR inquiry not only is *the* voice not produced, but that voice as an in-between is not exclusively produced by *a* human, but rather that voicing as a vocal making is 'always already' a collaborative process between bodies and materials beyond *the* body. Furthermore, intra-action, as distinct from *intervocality* which retains its in-between prefix, maintains that 'separately determinate entities do not pre-exist their intra-action' (Barad, 2007, p. 175). Therefore, from this ontological perspective, I can examine what is *within* and inseparable from the action of voicing itself. This leaves a small gap in the literature where I offer the term *intravocality*, as a practical intra-active approach to vocal performance making and performance, enacted in the space in-between voicing and listening. *Intravocality* identifies voicing that purposefully integrates multiple materials into the co-constitution of voicing as a collaborative vocal becoming. In this research inquiry, I develop and then apply an *intravocal* approach as an

actor-voicer to purposefully incorporate and acknowledge the various multiple materials that intra-act with voice in its co-creation towards embodied affect.

In this thesis it is necessary for me as a practitioner-researcher to step away from the practice conceived as an intra-active doing of voice, to analyse and critically engage with my vocal research. In this way, I use a distanced approach to observe and name the materials of intra-action, for example the sounds, vocal techniques and practices, objects, physicalities, affects and technologies that intra-act with/in my embodied voicing, prior to their incorporation into the voicing, as it happens in my practice. I refer to these entities, following from Barad, as *relata* (Barad, 2019). When I step inside of the practice as an actor-voicer, I am *doing* voice, intra-actively. From the perspective of intra-action, ‘relata do not pre-exist relations; rather relata-within-phenomena emerge through specific intra-actions’ (Barad, 2007, p. 140) where phenomena are ontological units, ‘relations without pre-existing relata’ (Barad, 2019, p. 139). In other words, in the doing of voice, *intravocally*, co-constituting materials also emerge from their making with/in voice. In this way, it is possible to examine how both voice and the materials that co-constitute voice are made and transformed through their co-constitution. An example of this can be found in chapter four in my performance of *Waking the Witch*, where I use textual material (a historical confessional account) that both transforms and is transformed by the doing of voice using an *intravocal* approach.

The theorisation of embodied voicing as intra-active and dynamic, highlights the ways in which ‘voices also unfold in co-constitutive relations with discourses and social practices that direct, valorise, and mould ways of producing voice’ (Fast and Tiainen, 2018). I suggest that this impacts on embodied voicing in relation to embodied affect as sensations and emotions, that are also co-constituted in intra-active ways from a listening perspective. Therefore, I

examine both the intra-active phenomena of embodied voicing and embodied affect, thereby expanding on Thomaidis and MacPherson's (2015) understanding of the aural in-between as 'the junction point for multiple encodings of experience' (2015, p.4), using the concept of an 'affective niche' (Feldman Barrett, 2018) to describe the combinations of cultural conditioning and neurobiological conditions that shape affective experiences (Macpherson, 2021, pp. 220–221).

In the next section, I shall outline further my theory of *intravocality*, which emerged as a work-in-progress, discovered through my practice for this PaR, over the past four years.

#### *1.4.2 Intravocality: Voicing a world within a world*

I have developed the neologism *intravocality* as an approach to voicing for actor-voicers, which combines the 'always already' shaped relationality of voicing from Cahill and Hamel's term 'intervocality' (2022), allied with Karen Barad's 'intra-action' (2007). In this PaR inquiry, I demonstrate how voicing can be made with human and non-human collaborators that collectively entangle meaning and matter into vocal making practice. Marc Higgins, an associate professor of science and indigenous education, describes how 'intra-action accounts for and is accountable to the various ways in which bodies of meaning (e.g., social, cultural, political, historical) and bodies of matter (e.g., biology, ecology, physics, engineering, architecture), are co-constitutive' (Higgins, 2021, p. 292). For the actor-voicer, devising a vocal performance, an understanding of intra-action enables one possible approach to voicing as continually co-creating a world within a world. For Hamel 'the actor always has multiple subjectivities as they oscillate between several worlds at once: they are both "present" in the here and now as well as in the imaginative setting of the play, no matter how fully they give over to the character's experience' (Cahill and Hamel, 2022, p. 146). While I concur with the

notion of the actor oscillating between worlds and inhabiting through subjectivities of character and self in this context, I argue that an *intravocal* approach to performance making and performance is less about oscillating between two worlds and two subjectivities of self and character, but rather that the actor-voicer simultaneously inhabits and co-creates a world *within* a world. In other words, the actor-voicer makes, in collaboration, a theatrical, vocal world-in-the-making, a ‘worldly configuration’ (Barad, 2007, p. 91) within *the* world which is also materialising in an ongoing way. Rather than oscillating between stable subjective ontologies, *intravocality* engages as a vocal world making practice of collaborative becoming.

In seeking to understanding the in-betweenness of embodied voicing and affect, I made the emergence of affect, a key aim of my practice. I discovered through the practice that this aim heightened my own awareness of embodied affect, interoceptively, and provided me with a way to organize my vocal performance-making around bodies of meaning and matter (Higgins, 2021, p. 292) that resonated one with the other towards the aim of inducing embodied affect. Furthermore, in my vocal practice, amongst the song and soil of Solace Song (chapter three), I was unearthing something else – something of the nature of *how* I practice, and how I could more consciously, and purposefully practice in my vocal performance-making and performance, going forwards. In examining affect in this PaR, I unexpectedly unearthed something extant but latent, in my approach to vocal making and performing, during the practice of Solace Song, that I applied taking an *intravocal* approach to the Waking the Witch in chapter four.

An *intravocal* approach to voicing is a way of collaboratively curating into the experience of embodied voice, other materials or relata, such as specific voicing practices and traditions,

and those material objects that form part of the set or props used as well as the acoustic spaces of performance. Other important factors to consider with the above, are the physicality of the actor-voicer's bodies, and those embodied affects as sensations and the emotions that may accompany affects, that add to the actor-voicer and audience-listeners' experience.

*Intravocality* then, is an approach to voicing that acknowledges the ever-becoming nature of voice as it unfolds and intra-acts. *Intravocality* impacts upon the embodied affect of actor-voicers and audience-listeners as accessed through embodied 'encodings' (Macpherson, 2021, p. 220) which co-constitute the vocal listening experience as a further intra-action.

### 1.5 Affective in-betweenness

My PaR inquiry investigates embodied affect as a highly valued, yet under-investigated aspect of my voicing practice. As Kevin Crawford, a Roy Hart Theatre founding member and vocal pedagogue points out, 'behind this superb [vocal] mechanism, there is still mystery: the mystery of each individual vocal signature, the special conjuncture of soul, spirit, and physical processes, that communicates to the listener, makes hairs stand on end, triggers laughter or tears' (Crawford, 2022, p.5). My aim is to investigate this territory of 'vocal mystery' with its affective power, that I propose sits, not with the individual vocal signature, or grain of the voice (Barthes, 1991), but within the in-betweenness of embodied voicing and embodied affect.

In any case, whilst affect remains of interest in voice and sound studies (Thomaidis and Macpherson, 2015; MacKendrick, 2016; Neumark, 2017; Lochhead, Mendieta and Smith, 2022; Moss Erickson, 2022) and a 'key concern' (Simpson and Brigstocke, 2020) across the arts and humanities, vocal affect is often presented 'like icing on a cake that is already baked' (Moss Erickson, 2022, p. 233). Pointedly, there is no clear consensus on the definition



and taxonomy of affect. For this reason, I signpost throughout this thesis what I mean when I refer to affect, as it emerges as an embodied reality. This labelling of affect as sensation or as emotion further enables me to go on to describe these affective moments according to an emerging emotion narrative (Hoemann, et al 2024) which tells the story of what is part of the meaning making of my affective experience in relation to voicing as an evocative and productive facet of my affect in practice. At times I argue affect *as* physical sensation, vibration, or as specific embodied occurrences, such as goosebumps, or a lump in the throat sensation. At other times, I see affect *as* emergent emotions, or name the emotions that emerge from a subjective perspective. Such moments of critical engagement with the experience and articulation of affective experiences come at moments that I have defined through my methodological framework as *vocal unveilings*.<sup>10</sup>

In my vocal practice, I noticed that emotional affect cannot be separated from affect as sensations, but rather is grounded in the embodiment of affects as sensations that *become* emotional, especially when that practice is personally significant. The affective vocal discoveries unveiled in this PaR inquiry reveal the blurring, mixing, overlapping, and shifting territory of affect. Thus, in the next section, I will examine some existing categorisations of affect, and how embodied affect as sensations and emotions, relates to embodied voicing in performance making and performance.

I begin with the work of Erin Hurley, Professor of Drama and Theatre (2010), to ground my review in the discipline of actor-voice training. For Hurley, theatre employs various devices ‘...aimed at provoking different categories of feeling, notably affect, emotion, and mood’ (Hurley, 2010, p.11) Hurley’s classification places affect under the umbrella of feeling. For

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<sup>10</sup> See chapter two, section 2.2.2 for further details on *vocal unveilings* as a methodological tool

Hurley affect is ‘a skin-level registration of a change to our environment...[and are] responses that we cannot consciously control’ (Hurley, 2010, p. 13), whereas emotion, ‘moves us out of ourselves by taking subjective experiences and inserting them into a social context of meaning and relation’ (Hurley, 2010, p.11). Similarly, Neumark, a media artist and theorist, proposes that ‘emotions are...social and relational as they move between bodies, human and animal, and between things and machines’ (Neumark, 2017, p. 5). Here, affects ‘are understood as presymbolic ‘intensities’ and movements prior to our personal and conscious sense of investments and attachments’ (Neumark, 2017, p. 5) and agrees with Brian Massumi’s assertion that ‘affect is not a personal feeling. Elsewhere, we find feelings are *personal* and *biographical*, emotions are *social*, and affects are *prepersonal*’ (Shouse, 2005, emphasis in the original).

Whilst it is appealing to categorise the above definitively, my PaR inquiry reflects new materialisms that consider ‘bodies [as] always thoroughly entangled processes’ (Blackman, 2012, p.9) and thus vocal embodiment as ‘always already’ relational, characterised by in-betweenness, and as such resist a fixed definition. Embodied affects are a key aspect of this inquiry and cannot be termed pre-personal, de-coupled from the personal, biographical, and social relations, that inter/intra-act one with the other. In practice, slippages in-between defined categories can and do take place in the vocal practice of this research PhD.

I reiterate my use of *affect as* sensation, or emotion, or goosebumps and so on, as they emerge from my practice, uniquely situated in and across categorisations. Furthermore, in line with a de-essentialisation of embodied voice, my use of embodied affects in this thesis as sensations and as emergent emotions, cannot be understood as neutral or universal.

Psychiatrist and philosopher, Thomas Fuchs, takes a similar, phenomenological approach that ‘regards affects as encompassing phenomena that connect body, self, and world’ (Fuchs, 2013, p.612). Embodied affects are seen here to reach out beyond the edge of the skin-bound body, and into in-between territories, that may include vibratory voiced spaces, embodied voices of actor-voicers, and the wider socio-cultural worlds that envelop and shape the performances I argue for in this thesis. Fuchs considers affects as ‘modes of bodily attunement to, and engagement with, the lived world’ (Fuchs, 2013, p.613), identifying affective atmospheres as ‘holistic affective qualities of experienced spatial and interpersonal situations...for example...the awe-inspiring aura of an old cathedral...[that are] experienced through a resonance of the body’, where the human voice acts as a contributor to ‘personal atmospheres’ (Fuchs, 2013, p.616- 617). This notion of atmosphere-affect is relevant to my performance-making and performance, particularly regarding those spatial sites where I situate my performance(s). I shall argue that these resonant spaces to voicing, are co-constituents that affect bodies of actor-voicers and the listener audience, and that they form part of the collaborative intravocal events of this PaR inquiry.

Lisa Blackman suggests that, ‘[a] body is an event for affective resonance’(2012, p.9). When read in relation to the in-between of embodied voicing and embodied affect, it may be possible to define further embodied affect as a form of relational resonance. Furthermore, if listening bodies resonate differently, in what ways might they do so? To consider this, I introduce the concept of an ‘affective niche’ (Feldman Barrett, 2018) to describe how affect connects to embodied experiences and to explain why embodied affect is non-deterministic in relation to voicing.

### *1.5.1 Affective Niches as an embodied affordance*

In this section, I introduce the perspective of Lisa Feldman Barrett, a neuroscientist, who classifies affect as a simple feeling with two key features, namely valence<sup>11</sup> and arousal<sup>12</sup> that contribute to human experience and are dependent on interoception. Affects, according to Feldman Barrett, are ‘a constant current throughout your life...[and do] not turn on and off in response to events you experience as emotional’ (Feldman Barrett, 2018, p.72). The author understands affect as a core characteristic of consciousness (ibid., p.72), and supports why I classify *affect as* particular sensations or emotions, so to draw attention to the affects I am consciously aware of and choose to highlight in my voicing practice as distinct from the non-conscious affects that mediate embodied experiences throughout life as a part of all decision-making and embodied actions (Feldman Barrett, 2018, p. 82). Furthermore, Feldman Barrett’s theory of constructed emotion further supports my intravocal, as distinct from intervocal, approach towards embodied affect as this theory suggests, in line with Barad, that emotions are not pre-existing entities but rather are constructions that are variable, diverse, and context dependent (Siegel et al, 2018; Barrett et al, 2019). I suggest that embodied affect becomes folded in to intravocality as a co-constituting relata that both shapes and is shaped by voicing as a collaborative emergent event. Voicing as entangled with emotion in my practice echoes broader studies into the variability of what is considered part of emotion in contexts beyond eurocentric views of emotion as consisting of subjective, internal feeling and mental states (Hoemann et al, 2024). Instead my PaR inquiry suggests that embodied affects as a part of intravocality may be defined beyond internal states to include other collaborators, such as ‘bodily sensations, the physical environment, immediate needs, and the experiences of social others’ (Hoemann, 2024, p.173) further broadening the possible scope of voicing and its affects.

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<sup>11</sup> ‘how pleasant or unpleasant you feel’ (Feldman Barrett, 2018, p.72)

<sup>12</sup> ‘how calm or agitated you feel’ (Feldman Barrett, 2018, p.72)

At the end of chapter two, I discuss a standalone vocal experiment, carried out during social distancing in pandemic conditions, examining in-betweenness of embodied voice and affect, using a drum as a partner to my voicing. Over time, I discovered through dialogue between this embodied voice and drum experiment, that the scope of the drum's affective capacity, in the form of vibratory resonance, related primarily to its materiality. By comparison, the scope of *human* capacity for affect is more complex, nuanced, and diverse. In examining this complexity, my subsequent vocal practice into embodied voicing and affect, the primary focus of this inquiry, I relied upon Lisa Feldman Barrett's 'affective niche' (2018, p. 73), to account for the variability in affect discovered in my practice.

An affective niche defines the scope of relevance in what Feldman Barrett terms your 'body budget' (Feldman Barrett, 2018, p. 82) or allostasis – a cognitive process that maintains bodily homeostasis through adaptive or anticipatory change. This includes change in ones' environmental and material conditions, but can also include ideas, memories, and previous 'objects, people, and events from your past that impacted your body budget in a similar situation' (Feldman Barrett, 2018, p. 73). Such an affective niche helps to articulate what informs the 'multiple encodings of experience' (Macpherson, 2021, p. 220) that sit at the aural in-between junction, between voicer and listener. Applying an affective niche, or more accurately, an affective *vocal* niche, to the in-betweenness of affective embodied voicing and listening, allows me to better encode the vocal experience. I argue that an affective vocal niche pertains to one's *shifting* capacity to be affected by voicing, influenced by relevant forces within one's environment and material conditions, as well as memories, prior events and similar experiences of voices or experiences invoked by those voices. The aural qualities of voicing such as pitch, timbre and intensity do not *determine* affect, rather, what does,

within a vocal affective niche is related to the relevancy of the voice and its meaningfulness to the listener at the time.

For Fuchs, it is emotional affect that ‘relates to what is particularly *valuable and relevant* for the subject’ (Fuchs, 2017, p 4-5), where emotion tags the weight of experience, and bodily resonance, in the form of affective sensations and movements<sup>13</sup> is the material entity through which meaningfulness reverberates. Moreover, Feldman Barrett’s anti-essentialist theory of constructed emotion, states that ‘the brain uses emotion concepts to categorize sensations to construct an instance of emotion. That is, the brain constructs meaning by correctly anticipating (predicting and adjusting to) incoming sensations’ (Feldman Barrett, 2016, p. 9). Therefore, affect as sensations forms the material, embodied basis of emotions that are constructed within an affective niche.

In my inquiry, I use instances of affect as sensations from my vocal practice, connected to voicing as a material, vibratory co-constitutor of embodied affect. In accordance with the premise that ‘[e]motions are constructions of the world, not reactions to it’ (Feldman Barrett, 2016, p. 16), I identify moments of affect as emotion in my vocal practice as constructed in relation to a theatrical world of vibratory voicing, with embodied affect as sensations, within an affective vocal niche. Lastly, in chapters three and four, I identify larger environmental changes that may impact the actor-voicer and audience-listener’s affective niches during the time this research inquiry was conducted. I use Julian Henriques, a sound studies scholar, concept of ‘sociocultural frequenc[ies]’ (Henriques, 2010, pp. 83–84) which he relates to embodied affect as ‘expressed rhythmically - through...resonances’ (Henriques, 2010, p. 58)

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<sup>13</sup> which ‘[include] all kinds of local or general bodily sensations: feelings of warmth or coldness, tickling or shivering, pain, tension or relaxation, constriction or expansion, sinking, tumbling or lifting. There is no emotion without at least the slightest bodily sensations and movement tendencies’ (Fuchs, 2017, p.5)

operating at a sociocultural scale, to help identify the relevant social contexts in which my performance projects sit. As part of this PaR inquiry, I examine the COVID-19 pandemic and the #metoo movement, that helped shape my approach to *intravocality* and embodied affects, as part of the actor-voicer, listener-audience affective niche.

In summary, I present the relevant literature supporting the theoretical framework used in this inquiry, into the in-betweenness of embodied voicing and embodied affect. I highlight the significance of in-betweenness in my research, offering a definition of embodied voice that includes flexibility and multiplicity, and diverges from universalising and essentialising viewpoints, that characterised my previous vocal trainings. By exploring vocal in-betweenness from interdisciplinary perspectives, I broaden the understanding of voice as beyond auditory perception and lay out the groundwork for my practice, as it engages with vibratory and haptic sensations of voicing and affect.

Delving into affective voicing and listening, I emphasise the importance of sociocultural factors in shaping voicing and vocal perception, by drawing attention to the term *intervocality* as a pivotal concept. I introduce how new materialist theories resonate with de-essentialised views of embodied voice, by utilising the concept of *intra-action*, that underpins an *intravocal* approach to performance making and performance, as a key contributor to knowledge in the field of voice studies.

Finally, I investigate affect as a vital aspect of voicing and listening practice, incorporating perspectives from neuroscience, to build an understanding of a vocally affective niche, which helps to elucidate the complexity of how affective voicing influences, and is influenced, by environment, embodied past experiences, and social context. Ultimately, my research aims to

deepen understandings of the in-betweenness of embodied voicing and affect, shedding light on the intricate interplay of voice, materiality, sensation and emotion in performance making and performance.

#### 1.6 Practice Review: the in-between voicing of Momsori, ZU-UK and Teatr Zar

In this practice review, I situate my vocal PaR inquiry in relation to practitioners that I have encountered and relevant artistic practices and approaches that have informed the vocal performance making, and performance outputs presented in this thesis. My vocal practice has been shaped by the voicing and listening practices I have participated in and encountered over my lifetime.

In this section I discuss my vocal practice through my encounters with vocal actor training and voicing in theatre performance practices. Detailing all the influences on my vocal practice is beyond the scope of this thesis. I shall discuss three relevant practices that I have encountered, each distinct in their own ways. To give a sense of how these training and practices echo with the practice of this PaR inquiry, I provide an appendix (Appendix A) of video links showing examples of the practices described in this review. The practice encounters that I highlight are:

- 1) The work of ZU-UK<sup>14</sup> with reference to the immersive overnight performance, *Hotel Medea* (Komporalý, 2017), analysed from an actor-deviser perspective.
- 2) The vocal practice and training approaches of Momsori Voice Theater<sup>15</sup>, analysed from a vocal practitioner and collaborator perspective.

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<sup>14</sup> For further information about ZU-UK's current work see their website: <https://zu-uk.com/>

<sup>15</sup> For further information about Momsori and their work see their website: <https://voicetheater.net/en/about/>



- 3) The performances of post-Grotowskian theatre company *Teatr Zar*<sup>16</sup>, analysed from the perspective of an affected audience-listener.

Figure 1.1

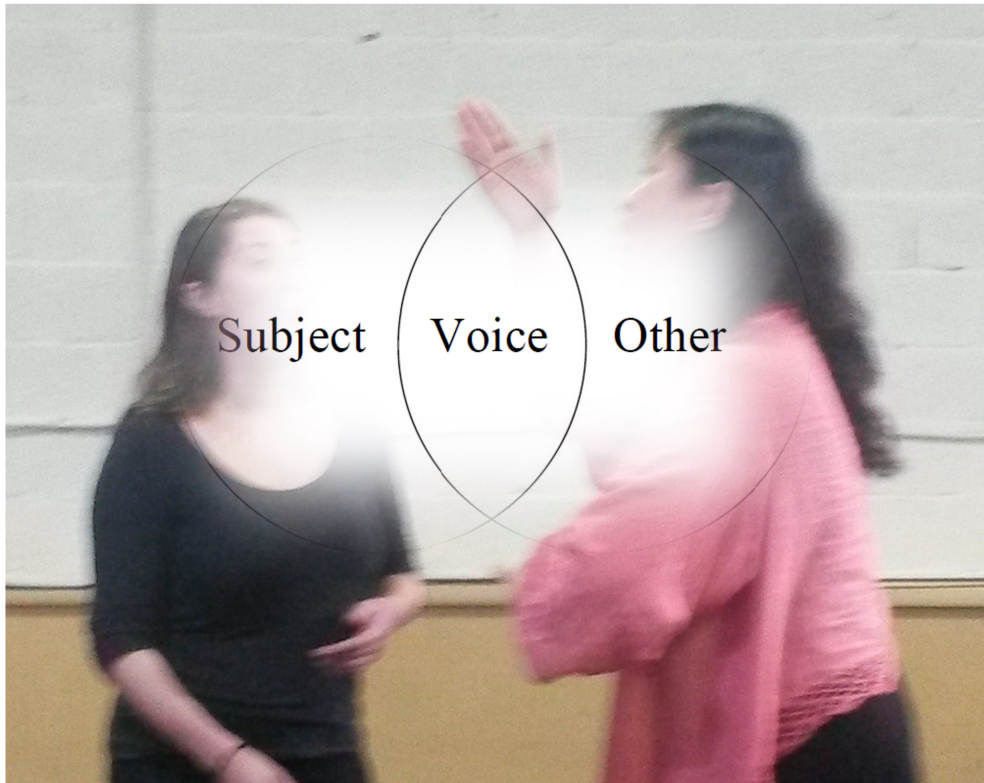


Figure 1.1: Lisa Lapidge and Jinyoung Kim in an entrainment exercise of voicing in-between  
© 2018 Lisa Lapidge

### *1.6.1 Momsori – in-betweens of self, other and space*

In November 2017 and August 2018, I participated in a British Council, Arts Council England and Arts Council Korea funded, bilateral exchange between myself and Jinyoung Kim of Momsori<sup>17</sup>, a South Korean voice theatre company. I wish to draw to attention, two aspects of Momsori's vocal practice that have influenced my PaR inquiry into embodied

<sup>16</sup> For further information about Teatr Zar see their website: <http://www.teatrzar.net/en/teatr-zar-2/>

<sup>17</sup> For further details on Momsori visit <https://voicetheater.net/en/> and for more information of our bilateral exchange project see <https://101outdoorarts.com/seedbed-residencies/lisa-lapidge-and-kim-jin-young-momsori>

voicing and embodied affects. Firstly, the ways in which Momsori work with resonant spaces as vocal collaborators in the making of their performances, and secondly, how Momsori train actors' voices towards in-betweens of self and other.

Momsori's performances are site-specific, and often located in highly resonant, cave-like spaces (See Appendix A). I propose that Momsori's performances rely on spatial resonance as a collaborator in the making of vocal performance, that touches their audiences in affective ways. The influence of Momsori's dialogical practice between self and space as a resonant other, influenced my early solo experiments (solo drum experiment, chapter two). However, through my practice, I discovered this two-way exchange between voice and resonant other, insufficient, and instead discovered additional material variables collaborating in my voicing. Ultimately, for the practice element of this PaR inquiry, I took a making-with approach, I termed *intravocality*, rooted in the embodied voicing of the actor-voicer as a collaborator, with *multiple* materials and relata, including the resonance of performance spaces that interact with voicing. I therefore extend Momsori's practice of voicing-with performance sites as *sonically* resonant collaborators, expanding to include how voices also reflect sociocultural influences, towards affect as emotion and embodied affects as sensation.

Of note, my encounter with Momsori founder, Jingyoung Kim's practice, exposed me to a vocal training exercise that profoundly influenced my research on in-betweenness of voicing entitled *entrainment*<sup>18</sup>. This entrainment exercise taught me how multiplicities of voicing can coalesce into seemingly singular vocalities, resulting in powerful embodied affects. Kim, in a personal correspondence with me, emphasised the importance of sensitivity with regards to

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<sup>18</sup> For further detail on entrainment as a phenomena, including other examples of entrainment beyond vocal performance contexts, see (Clayton, 2012; Pérez, Carreiras and Duñabeitia, 2017; Novembre and Iannetti, 2018)

the detail of the participants' voicing during the exercise, offering that entrainment 'could be a technique or experience [where] one can go beyond oneself to meet many others (others out-side or others inside oneself)' (Kim, 2018), through the range of vocal qualities explored in this exercise of mimicry and detailed listening. The following first-hand account describes the entrainment exercise, as practiced multiple times with Kim and members of Momsori.

*Facing one another, with a short distance between our faces, we both begin voicing into the space in-between our mouths, as if directing my voice into the other's voice in the space in-between. Entrainment is an exercise in voicing and listening. We aim to merge our voices into one voice, following the small changes whilst mimicking the sound of the other as accurately as possible. There are times when we achieve our aim, our voices matching so closely that I can only hear one voice, losing a sense of myself as distinct and of my voice as coming from one source. This exercise created for me an awe-inspiring sensation, not of myself producing sounds, but a sense of being inside of a vocal sound.*

This in-between vocal exercise is enacted through an oral/aural feedback, that also provides interoceptive feedback in the form of vibratory sensations, when the voicing matches so closely that there is the impression of one voice. The sense of lost individuality through synchronisation that I describe above, chimes with the practice of mutuality (Staniewski and Hodge, 2004), developed in Staniewski's Polish theatre company *Gardienice*. Vocal practitioner, musician and PhD candidate Anna-Helena McClean, a former principle performer at *Gardienice*, refers to mutuality as 'the technical synchronisation of a pair or group, that allows each person to lose their individuality and become part of a whole' (McLean and Zavros, 2019, p. 340). This collapsing of two voices into one during entrainment, and the embodied affect that ensued, provoked questions about the nature of

doing voice and *what else* might collapse into seemingly singular, whole, sonic events with ensuing embodied affects. Entrainment and mutuality are both examples of how voices are intra-active, even when they appear as singular events. Going forward, the close listening and mimicry used in the entrainment exercise, greatly influenced how I approached mimicry as an *intravocal* practice in my *Waking the Witch* performance.

### 1.6.2 ZU-UK – *in-betweens of actor-audience encounter through voice*

Between 2006 and 2014 I worked as an ensemble actor-deviser with ZU-UK. During this time, I engaged in a daily actor training, as well as devising material and acting in the companies' most notable performance, *Hotel Medea* (Cole, 2019; Frieze, 2016; Kekis, 2019; Komporaly, 2017; Lavender, 2016). *Hotel Medea* was an overnight durational performance based on the myth of Medea that established the company as pioneers in immersive<sup>19</sup> and participatory performance (Lopes Ramos *et al.*, 2021; Maravala, Lopes Ramos and McLaughlin, 2019, p. 247).

The daily physical and vocal training, led by Persis Jade Maravala, can be considered an example of post-Grotowskian psychophysical practice. Maravala describes the voice training as 'in the line of Zygmunt Molik and...super located in the body' (Radosavljević *et al.*, 2021), incorporating influences from others in the Grotowski lineage, including Maud Robart (Gaitanidi, 2017), who emphasises the significance of the vibratory quality of the voice (Magnat, 2014, p.125). Indeed, Maravala describes this vocal vibration as learnt in part from her Grotowski lineage trainings, and in part from her religious upbringing, whereby Zoroastrian mantras possess a 'magical effect when...uttered with the right intent'

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<sup>19</sup> Lopes Ramos and Maravala have critiqued immersive performance as a label for their work, proffering instead a post-immersive manifesto where emphasis is based on 'intimacy, tenderness, empathy, care...community...collective thinking...and audience co-crea[tion]' (Lopes Ramos *et al.*, 2021, p.196)

(Radosavljević *et al.*, 2021). There are certainly parallels here to be drawn with Eidsheim's understanding of voice as vibrational practice (Eidsheim, 2015). The notion of a vibratory quality to the voice was introduced to me during my work at ZU-UK though in an under defined way<sup>20</sup>. As such, I found it difficult to comprehend what was meant by a vibratory quality of voice. At times, I found this disempowering and felt the approach mentioned blocked my ability to take ownership of my embodied knowledge. To help understand the quality of vibration, when using my voice, I used mimicry and my sense of what *felt* right to guide me, paying attention to my affective responses and feelings of vibration in my body. In part, my research inquiry into embodied voicing and embodied affect is a search for vibration. This PaR inquiry has afforded me the opportunity to re-establish ownership of my practice, and to discover how my embodied voicing as vibration and sensation, contributes towards affective performance making and performances.

Furthermore, making *Hotel Medea* as an immersive performance, shifted ZU-UK's focus away from the actor's body<sup>21</sup>, which was foregrounded in the training, and towards a focus on the audience's body (Radosavljević *et al.*, 2021). In the performance of *Hotel Medea*, there are moments where the actor and audience encounter is experienced as a vocal in-between. As an example, consider this moment in *Hotel Medea*, where audience members are cast in the role of children. I describe this moment through a first-person description in italics below.

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<sup>20</sup> In the sense that the vibratory quality was not defined or discussed. I propose in part because of the emphasis in Grotowski influenced laboratories on 'silence and a minimum of words...not through explanations' (Grotowski and Barba, 2002, p.258) which was certainly the case during this period of my work, where we did not discuss the work, or ask questions when we felt uncertain about what we were doing. We were encouraged to question through the work itself, seeking possible answers through the doing of the practice instead.

<sup>21</sup> The work on the actor's body here can be read as relating to a 'training of the body-mind' (Magnat, 2014, p.22) in what Stanislavski and Grotowski refer to as "the work on oneself" (*Ibid*)

*As one of the household's maids, I assist the audience into their pyjamas for the night. I speak in a soft yet engaging tone as I encourage audiences into the bunkbeds ready for them. They are tucked in with words and vocal sounds to ease and sooth them. I then begin to tell the story of Medea and Jason's meeting with reference to a comic book that we look at together. When it is time to go to sleep, I sooth my audiences with a gentle reassuring touch, and a song that is sung, in a language that I don't understand, as if it were a lullaby. I locate the song's vibration in my sternum searching for sympathetic vibration to get the vocal quality of soothing right.*

The immersive, embodied encounter with voice in this practice example from *Hotel Medea*, enables a different kind of theatrical voicing to emerge. One that, through the proximity of actors and audience's bodies and the thematic context, need not rely on more traditionally theatrical techniques of vocal projection or on voices that are aesthetically pleasing, but on voice as an inter-subjective doing. In this example the voice functions to ease the audience into associations with childlike bedtime rituals, through melodic storytelling and the soft, warm tones of a lullaby. In the post-Grotowskian immersive practice of ZU-UK, *voice is a doing word*. Likewise, in the practice of this PaR inquiry, I use voice in its aural in-between capacity to affect, through soothing lullabies, beautiful harmonies, jarring dissonance, lamentation, and alarming screams.

Beyond ZU-UK, other performance makers, working at the intersection of immersed audience bodies and voices, include Verity Standen, whose performance *Hug* envelops audiences in felt vibrations of vocal sound through a physical hug between the audience and singer. Complicité's headphone theatre performance, *The Encounter* (Curtin, 2020) immerses audiences through the use of binaural technology, where sounds and voices bring alive

multiple people, places and temporalities. These works represent a small number of the growing performance practices that form part of an ‘aural turn’ in contemporary theatre (Radosavljević, 2023) that focus on intersubjective audience engagement through oral/aural means.

In my vocal PaR practice, I combine embodied vocal vibration, with voice as an immersing in-between doing, through a critical inquiry that unveils implicit vocal pathways to affect as sensation and emotion, towards an explicit understanding and ownership of my current practice.

### *1.6.3 Theatr Zar – vibrating voices in affective contexts*

One of the most significant influences on my practice has been post-Grotowskian theatre companies and practitioners. I place myself alongside these vocal practitioners, turned practitioner-researchers, such as Ilona Krawczyk (Norwich University of the Arts, 2022) and Anna-Helena McLean (McLean and Zavros, 2019). Their experiences of post-Grotowskian practices come from trainings with Polish ensemble theatre company *Pieśń Kozła* (*Song of the Goat*), and *Gardienice* respectively. Krawczyk completed an MA in Acting from MMU, delivered by *Pieśń Kozła*, before embarking on a PhD in embodied voice at the University of Huddersfield (Krawczyk, 2021). In her doctoral research Krawczyk developed a process-oriented approach to performance training ‘oriented on the preservation of a performer’s wellbeing’ (Intercultural Roots, 2021), culminating in a vocal performance installation in collaboration with sound artists and musicians. At the time of writing, Anna-Helena McLean is a doctoral candidate with Guildhall School of Music and Drama. Her research centres around a feminist ethical reframing of *Gardienice*’s training practice, likewise, informed by

new materialist perspectives. My PaR resonates with the need to embody my practice with autonomy as a woman from a post-Grotowskian lineage, which I shall now summarise.

*My first experience of* post-Grotowskian practices was in 1999, the year Jerzy Grotowski died, when I attended Manchester Metropolitan School of Theatre (MMU) and trained under Niamh Dowling. In post-Grotowskian practices there is an emphasis on integrating body and voice. In *Towards a Poor Theatre*, the only book published in his name, Grotowski states, that '[i]n the vocal process, all the parts of the body must vibrate. It is of the utmost importance - and I shall go on repeating this - that we learn to speak with the body first and then with the voice' (Grotowski, 2012, p. 184). The role of the body in voicing has been emphatically stressed in post-Grotowskian practices, and as I have pointed out in the literature review section on embodied voicing, is problematic in terms of its essentialism. Whilst I emphasise the importance of bodies to voicing, my practice investigates an alternative to physio-vocal approaches (Thomaidis, 2013) that seek, through a *via negativa*<sup>22</sup>, to return the actor to an essential voicing self. Instead, through my practice I demonstrate the way in which voice as vibratory material, performs within, and with affect inducing contexts. This relational approach I developed in practice, embodies this principle of *intravocality*, that forms an important part of my PaR inquiry.

*Teatr Zar* has been the resident company at the Grotowski Institute in Poland for two decades. They combine rigorous physical and vocal training with extensive research into the subject, and often, the vocal material of their performances. Their use of polyphonic, liturgical and modal song is particularly striking and affecting. *Teatr Zar's* performances

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<sup>22</sup> Defined as 'the removing or even eliminating completely psychological and physical blocks between action and impulse, as pioneered by Grotowski' (Dowling, 2011, p. 244)



include the use of affecting songs which often start with a single note followed by the introduction of a series of voices, each intoning one note until collectively a chord is established. This gives way to a kind of lamentation, or Zar<sup>23</sup>, where ‘voices are described as being divided into ‘the one who weaves’, ‘the one who takes’, ‘the one who perches’ and ‘the drone’ (Dowling, 2011, p. 249). In the performance of polyphonic song, the vocal sounds resonate and reverberate inside the vaulted spaces typical of performance sites chosen by *Theatre Zar*, amplifying the vibrations of the voicing, with strong affect on audiences. Likewise, influenced by a post-Grotowskian lineage, my practice utilises vocal drones and layering of vocal polyphony to create a vibratory resonance, able to penetrate the material body of the audience-listener. Through observations from my practice, and critical engagement with my theoretic framework, I maintain that vibratory voicing felt as affective sensations by audience-listeners acts as the gateway to embodied affect as emotions. Moreover, Jarosław Fret, the director of *Teatr Zar* states that it ‘is about what you as spectators, as our guests, what you feel watching the ... performance...Its just staging pure emotions, our emotions, linked with your emotions’ (Fret in Brown, 2011).

As an audience member attending performances of *Theatr Zar*, I recall finding their performances of *Caesarean Section: Essays on suicide* and *Armine, Sister* elicited an emotional response in me. However, I question whether *Teatr Zar* stages pure emotion. From my observation, what they stage are the bodies of the actors, the thematic content, material objects, instruments, the resonant acoustics of the space and vibrational voices. *Teatr Zar* take these material collaborators and weave them all together in embodied and vocally affective ways. What I find striking, and pertinent to the practice of this PaR inquiry, are the

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<sup>23</sup> *Teatr Zar* is named after the practice of ‘funeral songs performed by the Svaneti tribe who inhabit the high regions of the Caucasus in north-west Georgia.’ (*Teatr Zar*, 2024)

*Teatr Zar* actor-singers' delivery of voicing through a physical commitment that impacts upon their voicing. There is a sense of voicing from their embodiment. A Total Theatre reviewer aptly remarks that '[t]he vocal performers are...so physical with their voices, they are almost singing through their arms, their fingertips. We are bathed in lamentation.' (King, 2012). I suggest that, similarly to what I observe in *Teatr Zar's* work, the practice of this PaR thesis engages in embodied voicing as a material, and collaborative concern, but which co-produces both voicing and bodies becoming.

In summary, I place my practice within the context of post-Grotowskian and voice theatre practices of the 21<sup>st</sup> century. These practices emerge from a concept of voice as in-between subjects and objects, bodies and spaces, and the inner and outer life of performers. I borrow from traditions that are invested in the vibratory resonance of voicing, and which deliver text and sung material as actions borne of the body in expressive, functionary and affective ways. I combine this approach with influences from ZU-UK's immersive practice that enables a shift towards the audience's inter-subjective affect. Furthermore, I emphasise the uniqueness of my research contribution, in relation to my contemporaries Krawczyk and McLean, through the development of my PaR inquiry, as an approach to the creation of original, theatrical vocal performances, placing emphasis on the actor-voicers' devising and rehearsal process, not as a vocal *training* but a vocal making.

## Chapter two: Methodology

### 2.1 Introduction

This chapter presents my Practice as Research (PaR) methodological framework along with an outline of the methods and materials used to conduct my PaR research. The methodological model used in this PaR, draws on Robin Nelson's (2013) multi-modal triangular PaR model, and on Konstantinos Thomaidis' (2014) PaR model for research, designed specifically for the field of voice studies. As part of my PaR methodology I introduce the concept of *vocal unveilings* as a key contribution to knowledge in relation to PaR methodologies. *Vocal unveilings* in this thesis operate at the reflective moment of affect from inside of the practice itself, further supporting the purposeful enactment of this research through a practice *as* research methodology specifically. Completing my methodological triangle, I am influenced in part by Christina Kapadocha's 'somatic logos' (2021), which together with adaptations to Nelson and Thomadis' models help characterise the specific know-how of my embodied vocal practice as a form of *embodied vocal practice-as-logos*.

Additionally, I use elements of Ben Spatz's onto-epistemological toolkit (2020) for embodied practice researchers, in order to refine how I approach the analysis of key moments in my practice, and to support how my inquiry centres around voice and affect as *embodied* practices. Together, the adaptation and adoption of the work of Nelson (2013), Thomaidis (2014), Kapadocha (2021) and Spatz (2020), underscore the PaR methodological framework that supports my research into the in-betweenness of embodied vocal practice and embodied affect, in vocal performance-making and vocal performance.

In the second part of this chapter, I outline the methods and materials used to carry out my PaR inquiry. Briefly, my PaR methods consist of solo preparatory practice that investigates principles of vocal in-betweenness, followed by two performances with related vocal performance-making processes, entitled Solace Song (see chapter three) and Waking the Witch (see chapter four) respectively. Furthermore, I use multi-modal methods (Nelson, 2013b; Leigh and Brown, 2021) of documentation to capture my embodied vocal practice, enabling me to reflect, after the fact, upon my embodied practice in relation to in-betweenness at moments of embodied affectivity. These methods include video and audio recordings of solo practice, vocal performance-making processes, rehearsals, and performances. Additionally, from the performances, data in the form of written reflections and questionnaires from participating audience members, provided insights into experiences of embodied affect from audience's perspectives. Subsequently, I use multi-modal methods of dissemination within this thesis, namely the written exegesis, accompanied by selected audio-visual clips, and direct quotes from audience questionnaires to analyse moments of in-between and *intravocal* instances of embodied voicing and embodied affect.

In later sections, I outline each aspect of my PaR methodological framework, followed by a more in-depth look at the methods and materials used and a brief outline of the epistemology of my PaR, my practitioner-researcher positionality. Finally, I close this chapter with a conclusion of the main points, and provide an analysis of my key solo, preparatory embodied voicing practice experiment, that investigates principles of in-betweenness, located as an in-between of methodology and practice.

## 2.2 Methodological framework, methods and materials

My methodological model draws upon Nelson's dynamic multi-mode epistemological model for PaR 'modes of knowing' (Nelson, 2013, p.37), with particular emphasis on the three modes of his model: know-that, know-what, and know-how (Nelson, 2013c). I also include influences from Thomaidis' 'triangular continuum' (Thomaidis, 2014, p. 85) of vocal practice, logos-as-language and logos-as reason, which foregrounds placing the *voicing* of voice as a central concern (Thomaidis, 2014). I blend and extend Thomaidis' approach to PaR, designed for voice studies and intended to 'facilitate a multimodal, 'mixed' and emerging engagement with voice' (Thomaidis, 2014, p. 85), to reflect the embodied, and processual in-betweenness of vocal theory and practice as the locus of this inquiry.

PaR methodology initially emerged in relation to arts practices within academia in order to establish practice as 'knowledge-producing' (Nelson, 2013, p.24) beyond more traditional methodologies. Distinctive from other practice research methodologies, for example practice based research or practice led research, practice as research in this thesis operates as research that can only emerge through the doing of the practice as an intravocal event. The irreducibility and irrepeatability of voicing as presented in this PhD lends itself to practice *as* research as a fundamental articulation of the research itself. Core to Nelson's PaR approach as the foundation stone of my methodology, is an acceptance that knowledge is not 'fixed and absolute'(Nelson, 2013, p.39) which I extend to include that research emerges uniquely through each iteration of practice throughout this inquiry.

Importantly, I do not offer in this thesis a precisely replicable set of practices, data and findings that point towards a notion of truth, rather, I present my 'intelligent practice' (Nelson, 2013, p40), as a 'doing-knowing'(Nelson, 2013, p40) that is situated within my specific vocal inquiry. The knowledge generated may then provide broader applicable insights, contributing to the field of voice studies. Furthermore, my PaR thesis resists the

ways in which voice is subjugated to language, by embracing a ‘revocalization of logos’ (Thomaidis, 2014) through its multi-modal engagement with embodied vocal practice.

Finally, I find the rigour of my PaR through ‘principles of composition, in making the tacit more explicit and in establishing resonances’ (Nelson, 2013, p.52) across and in-between the three modes of my methodological framework.

### 2.2.1 From ‘know-how’ and ‘embodied vocal practice’ to vocal practice-as-logos

The tacit and embodied knowledge-in-action of my vocal practice, situated in the field of voice studies - what Nelson defines as ‘know-how’ - ‘is a practical knowing-in doing...at the heart of PaR’, that emphasises the importance of practical enactments (Nelson, 2013, p.41, p. 9, respectively). In line with Nelson’s know-how mode for arts practice, I offer insights from my own vocal practice as evidence of my research into the in-betweenness of embodied voice and embodied affect in vocal performance-making and performance.

My embodied knowing, accumulated through decades of training and practice, is implicit in my embodied vocal practice as ‘knowledge [that] ultimately resides in the doing-thinking’ (Nelson, 2013, p.44). However, by itself, my vocal practice as a form of practical knowing is not research. Indeed, as Thomaidis points out, ‘voicing per se is not necessarily the sole enabling *a priori* of any related research or knowledge’(Thomaidis, 2014, p. 84). Therefore, the practice of this PaR sits in relation to the other two modes in my methodological framework, outlined in the sections that follow. From Thomaidis’ vocal practice mode, I place emphasis on situating my vocal inquiry, the asking of questions in and through my vocal practice, through a ‘...re-imagining [of such] voicing as praxical and ultimately connected to practice *and* knowledge’ (Thomaidis, 2014, p. 79).

My embodied voice PaR inquiry follows the same logic as Spatz' understanding of 'embodiment as first affordance' (Spatz, 2020). However, where Spatz emphasises the ethical and political implications of '*bodiliness of being*' (Spatz, 2020, p.xiii), I focus on how embodiment mediates actor-voicers' and audience-listeners' experiences of voicing and affect characterised by in-betweenness.

Further, refining my vocal practice mode entitled *embodied practice-as-logos*, I draw on Kapadocha's praxis on somatic voices (2021), which sets a precedent for the proposition of embodied practices as logos. Underlying Kapadocha's concept of somatic logos, is Merleau-Ponty's phenomenological approach to logos, or '*logos as flesh*', perceived as an embodied and intersubjective experience (Kapadocha, 2016, p. 3), as the theoretical basis for grounding logos in embodied practices (Kapadocha, 2021, p. 157). In defining somatic logos, Kapadocha emphasises the unique, individualised experience, perception and expression of actors engaged in their practice (Kapadocha, 2021, p.159). She recognises somatic logos as located in 'praxical research that necessitates practice in order to actualize and deepen the undergoing investigations' (Kapadocha, 2021, p.231), which she sees as operating through bodies that are diverse and unique; a view which aligns with my understanding of embodied voice, as outlined in chapter one. I purposefully align my embodied vocal practice with logos, as per Kapadocha's concept of 'somatic logos' (Kapadocha, 2021), in order to uncover *through the practice*, the implicit and tacit ways in which actor-voicers enable emergent embodied affect to take place in, *and* across bodies (their own, and audience's), as embodied vocal research.

I aim to bridge Kapadocha's concept of somatic logos, Nelson's arts practice 'know-how' (2013, p. 40) and Thomaidis' vocal practice (Thomaidis, 2014) by proposing the praxical

mode of *embodied vocal practice-as-logos* as enacted in this PaR, through my vocal performance-making process and performances. In defining this mode, I directly consider my embodied vocal practice, not only as a knowledge generating aspect of this PaR thesis, but as a form of embodied-originating logos, through its integration of embodied vocal ‘attention and intention into a valuable source of cognitive knowledge’ (Kapadocha, 2021, p.161), towards an understanding of the in-betweenness of embodied voice and affect in performance-making and performance.

### 2.2.2 From ‘know what’ and ‘logos-as-language’ to vocal unveilings

This mode represents, not the insider knowledge of practice, nor the outsider knowledge of theory (Nelson, 2013), but rather the in-between reflective and critical knowledge, as emergent discoveries of those experiencing the practice as participants, towards the analysis and discussion in this thesis of voice induced embodied in-between affect. I include as participants myself as a practitioner-researcher and actor-voicer, my co-collaborators as actor-voicers and actor-listeners, and my audiences as audience-listeners. I draw influence for my *vocal unveilings* mode from Nelson’s know-what mode, which engages in ‘critical reflection – pausing, standing back and thinking’ (Nelson, 2013, p44) and in making the tacit, explicit (Nelson, 2013, p43). The know-what mode being; knowing what works, what methods are employed, what principles underpin compositional elements, and what is impactful or distinctive (Nelson, 2013). *Vocal unveilings* as a lens of in-betweenness can reveal a distanced viewing of voice and its many relations, thus creating space between them – I propose that in this space of vocal in-between there is tacit knowledge to be unveiled. *Vocal unveilings* describe moments of in-between embodied voice and affect discovered in my practice. These moments invite reflection, and analysis which enables not only the tacit to



become explicit but allows for an understanding of intravocal practice to emerge from this in-between reflective place.

Moreover, I adapt Thomaidis' re-vocalization of 'logos-as-language' (Thomaidis, 2014) which he uses for the dissemination of PaR, alternatively extending this approach towards this critical, reflective mode of my PaR methodology. In challenging 'logos as a system of signification' (Thomaidis, 2014, p. 79) that places the voice in the service of that which is being signified, Thomaidis puts forward strategies that can be used to counteract the view that 'language can exist with no connection to corporeality, and signs have no need for voice to exist' (Thomaidis, 2014, p. 80), which I develop through my own emerging strategies, as vocally unveiled discoveries, specifically in relation to my creative vocal performance-making practice and through vocal performance. *As such, vocal unveilings* reveal tacit aspects of my embodied vocal practice by bringing to the surface that which may not be otherwise communicated explicitly, such as embodied felt affects, experienced by participants. The critical reflections of my methodological mode, as detailed in my section on practitioner-researcher positionality and position-ability, are not a singular objective view, but are made up of a multiplicity of situated and embodied first-person experiences. I propose that the various positionalities from which *vocal unveilings* are drawn, are themselves unveiled in relation to the direct experience of affect, from embodied voicing. This further highlights the situated perspective of the listener and/or voicer and their critical reflections that are made in collaboration with their unique positionality.

Other contributions come from being, in the moment of embodied affect, an actor, or being an audience member. The articulated reflections themselves reveal details of further situatedness that radiate from that initial premise of actor or audience, creating an emerging,

and shifting positionality. In this way, weight is given to participants ‘experience grounded in their ‘individual sensorimotor capacities...embedded in a more encompassing biological, psychological and cultural context’ (Nelson, 2013, p42), as well as my own practitioner-researcher experience that filters participants’ contributions and makes them explicit in this thesis. One of the distinctive features of my methodological model is the way in which my own embodied affect<sup>24</sup> is used to ‘know what’ (Nelson, 2013) is significant to myself as a practitioner-researcher and implement what I discover into my subsequent practice.

### 2.2.3 From ‘know that’ and ‘logos-as-reason’ to praxical vocal knowledge

A key aim of this mode of my PaR is to situate my research within an academically rigorous context. As mentioned previously, I follow Nelson’s ‘know-that’ (Nelson, 2013 p. 37) mode, that includes conceptual frameworks, explicit ideas, relevant lineages of thought and discourse, and other phraseology, typically found in published books and peer-reviewed journals. Nelson identifies his ‘know-that’ mode as closest to ‘traditional academic knowledge’ (2013, p.45). Pertinent to this PaR inquiry, I have similarly, gathered and reviewed selected literature in chapter two of this thesis. The literature and practice review outlines the theoretical framework used, grounding my research inquiry in the context of relevant ideas, theories, arguments, and practices. Furthermore, I draw influence from Thomaidis’ logos-as-reason mode which acknowledges the role of voice in constructing and generating, even text-based, logos-as-reason via Cavarero (Thomaidis, 2014, p. 85) in order to challenge the conception of logos as mute, visible, pure thought (Thomaidis, 2014, p. 78). Thus, the inclusion of a practice review as part of this modality cites the *praxical vocal knowledge* available in embodied vocal practice.

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<sup>24</sup> There is a cross-over here with Anne Bogart’s understanding of how affective responses to performance material, under a broader taxonomy of resonance, guides her choices as a director (2021)

The practice review consists of purposefully selected examples of relevant practice that I have personally encountered but which sits outside of this PaR project. The selected practices dialogue with my literature review and reinforce the arguments presented in this thesis through their embodiment of vocal and affective in-betweens. Explicitly, the theoretical and practical parameters in which I am framing this PaR, that place my inquiry within existing contexts, has enabled me to identify a gap in existing knowledge. Crucially, it is the conversation between the thinking and doing of the literature and practice review, and more broadly, the thinking and doing between all three modes of my methodological model as they inform, converse, resonate with, echo and call out to one another, that accumulatively create my contribution to the field of voice studies.

### 2.3 Introduction to methods of research, documentation, and dissemination

In this section I outline the methods and tools used to investigate and evidence vocal inbetweenness in embodied voice and affect, towards an *intravocal* approach to performance making and performance. In this research inquiry, I utilise multimodal methods to evidence my PaR enacted through my methodological model (Leigh and Brown, 2021). My *methods of research* are the ways in which I conduct the practice component of this PaR, relating to the *doing* of the practice. My *embodied practice-as-logos* consisted of solo preparatory vocal practice experiments, two performance outputs, entitled Solace Song and Waking the Witch respectively, with multiple performances, and two performance-making processes that led to the creation of the two performance outputs. Data from these performances were digitally captured audio-visually and through written questionnaires from both the actors and audience members. In my *methods of dissemination*, I present my research findings, selecting and

curating significant theory and practice as evidence of the ‘*thinking and doing* of voice [that]...represents the very basis of the voice studies turn’ (Smallbone in Thomaidis and Macpherson, 2015, p. 211). To conclude this chapter, I include a significant thinking and doing vocal experiment, that was the catalyst for my subsequent vocal experiments in practice, highlighting my shifting ways of thinking about voicing and affect, that emerge from investigating in-betweenness in my PaR.

The multi-modal methods of research, documenting and dissemination are further outlined in detail below. I start, in the spirit of placing the doing of voice, at the heart of my research, with the tacit knowledge of my embodied practice.

#### 2.4 Methods and materials of embodied vocal practice-as-research

Embodied vocal practice-as-research mode - embodied voicing realised in the following ways:

- 1) Solo vocal experiments. Here I worked with embodied voicing and listening, utilising open vowel sounds and vocal resonance, spoken and sung numbers, and vocal sounds. During this period of solo experimentation in the summer of 2020, I experimented with in-betweenness of voicing and affect. This led me to experiment with materials as an in-between relation with my solo voicing that impacted upon affect as sensations and vibrations. The materials explored included architecturally resonant spaces; electronic vocally mediating materials such as microphones, amplifiers and loop pedals; earplugs that dampen received sound; my listening beyond aural/oral frameworks, towards embodied affect as haptic vibratory sensations; water as an alternative medium to air through which to materialise voicing; objects that offer a

vibratory resonance induced by voicing, such as a drum utilised in the experiment example analysed at the end of this chapter.

- 2) Performance-making process. Here I worked on creating two performance projects, Solace Song (SS), and Waking the Witch (WtW) with female collaborators. Initially, I worked as a solo-voicer towards the creation of SS, then later included actor-voicer collaborators in the performance making process and performances. In SS, I explored how affect as sensations connects to affect as emotions, for actor-voicers when incorporating other materials within an identified affective niche into the vocal performance making process. For WtW, I collaborated from its inception with actor-voicers. An *intravocal* approach was constructed to incorporate material influences (acoustic site, objects, physicality of the actor-voicers, affect as actor-voicer perceived sensations), purposefully into the vocal performance making within situating “offstage” and “onstage” contexts (#metoo movement and historical witch trials), towards embodied affect as sensations and emotions in audience-listeners. Vocal devising experiments utilised text and songs that included historical and contemporary verbatim texts; historical, contemporary, and devised sung material and vocalisations such as cries, laughter, audible breath, and screams. A dramaturgical structure helped shape my PaR vocal experiments and performance material into live performances, to further my investigation of the in-betweenness of embodied voicing and embodied affect, to listening audiences.
- 3) Performances of SS and WtW. Both pieces of work enabled me to perform in specific chosen sites with the actor-voicer collaborators, and in front of audiences, both physically co-present but socially distanced and streamed online, in the case of SS, and with physically co-present audiences for WtW. I was able to present six performances (three SS performances in one venue, and three iterations of WtW in

three different venues) each with different resonating spaces. Performances utilised multiple vocal practices including lamentations, lullabies, polyphony, and extended voicing. Additional materials such as microphones, loop pedals, water, vibratory objects, wooden stools, and alarms were used *intravocally* as part of this inquiry, there to generate affective responses as sensations and emotions from and in-between actor-voicers and audience-listeners. Performances consisted of multiple moments from vocal experiments in the performance-making stage of my practice, selected for inclusion in the performance in line with my research aims of investigating in-betweenness of embodied voice and affect.

My thesis inquiry into affective in-betweens of voicing and listening, captures not only linguistic descriptions and analysis of vocal practice on the page, but also something of the material embodied voice as accessed through audio and audio-visual recordings. The written word in describing the voice may give detailed insights, but it cannot capture the sound or feeling of it or bring directly to the reader the way in which it ‘resonate[s], affecting our bodies, ideas, and feelings’ (Gershon, 2013, p.261). Utilising multi-modal methods of research, documentation and dissemination, makes available multiplicities of voice via the modalities, which capture something of the materiality of voice, its affects and complexity (Eidsheim, 2015; Thomaidis and Macpherson, 2015; Gershon, 2020).<sup>25</sup> My aim in this thesis is to bring directly to the reader the way in which voices ‘resonate, affecting our bodies, ideas, and feelings’ (Gershon, 2013, p.261), by presenting carefully considered multi-modal methods and materials, which I shall now outline in further detail.

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<sup>25</sup> In this vein, there exists a growing body of journal research dissemination that embraces multimodality through the use of audio, video and photographic modes, such as the ‘Theatre, Dance and Performance Training Journal’ and its accompanying online blog (<http://theatredanceperformancetraining.org/>), the ‘Journal of Embodied Research’ (<https://jer.openlibhums.org/>), and the ‘Journal of Interdisciplinary Voice Studies’ (<https://www.intellectbooks.com/journal-of-interdisciplinary-voice-studies>). Additionally, book publications are increasingly utilising online multimodal accompanying resources in this field (for example ‘Somatic Voices in Performance Research and Beyond’ <https://www.routledge.com/Somatic-Voices-in-Performance-Research-and-Beyond/Kapadocha/p/book/9781138360600>).

## 2.5 Methods and materials of documentation and dissemination

The methods and materials used for documenting my work were audio and video recordings, written audience feedback and questionnaires, and phenomenological writings. I shall outline the details of each of these methods of documentation in the sections below.

### 2.5.1 *Audio and video recordings*

Audio and video recordings figured heavily in capturing my vocal practice-as-research. In my solo experiments and performance-making towards SS and WtW, I documented my vocal discoveries as vocal practice-as-logos through the voicing-doing, captured in video and audio recordings of my experiments and rehearsals as well as vocal unveilings in the form of spoken reflections on my practice *in situ*. I recorded spoken reflections on vocal experiments and rehearsals to assist me in processing and analysing my vocal practice-as-logos, in relation to my theoretical framework. I also used audio discussions with collaborating actor-voicers during the WtW devising process after specific vocal experiments, to capture insights into their experience in relation to in-betweens of voicing and affect, which has informed my analysis of my PaR inquiry in this thesis.

The role of audio recorded vocal reflections<sup>26</sup> is purposeful and significant in this mode of my methodological model. My reflections captured through audio recordings articulate not only the words of what I mean to express, but decisively the voicing of that language. This vocal-practice-as-logos plays a significant part in both the depth of the meaning-making of

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<sup>26</sup> Here I refer to audio reflections recordings from videos with microphones that capture both sound and image, as well as audio only recordings.

the language, as well as the material voice's ability to be generative in the forming of ideas and discourse expressed, towards an understanding of in-betweens of embodied voice and affect. I found the practice of audio recording, as opposed to capturing language through writing only, gave me quicker access to my thoughts and reasoning, and allowed me to form ideas that emerged through the material qualities of my voicing. My experience of *voicing* language enables me to discover what I think through the lived materiality of voice.

Furthermore, my in-between embodied aural listening to my own voice as I speak, informs my oral critical reflections, as they emerge through this voicing-thinking modality.

Additionally, having audio and video recordings of my vocal sounds, enables me to reflect on my vocal qualia, whereby the materiality and prosodic features of my voice supply an additional or qualifying 'vocal logos as a somatic process' (Kapadocha, 2021b, p. 157).

Including the voicing of reflections in this PaR negates the view of voice as 'just a remainder, a leftover, not worthy of...elaboration.' (Thomaidis, 2014, p. 80), highlighting its significance and its integral contribution to my research methodology.

One of the key *tools* of documentation captured on video, was my use of glowsticks to gauge the audiences' affective responses to performances of WtW. Before the performance began, the audience were given glowsticks, they could activate and wave, while they sat in the dark during the performance. They were asked to raise their glowstick when they experienced moments of embodied affect as sensations, defined in a pre-performance address to audience, variously described as goosebumps, a lump in the throat, tingles or chills. The use of glowsticks as a qualitative tool, enabled me as a practitioner-researcher to clearly see those moments during the performance that provoked an affective response in the audience.

Moreover, the glowsticks enabled audiences to respond *in the moment* to the in-between



voicing and affect, providing me with a video timestamp the precise moments of voicing which were most affective.

### *2.5.2 Written audience feedback and questionnaires*

Written audience feedback and questionnaires were used as methods of documentation for WtW post-show reflections. Extending my scope of in-between embodied voice and affect to include the embodied effect audiences in WtW, I invited audiences to give written post-performance feedback on their vocally affective experiences after they had time to briefly reflect. In the first iteration of WtW (WtW1), I used written audience feedback using blank pieces of paper to enable audiences to write freely about their embodied affect as sensations that included goosebumps, a lump in the throat, and tingles or chills. Upon analysis and reflection of their feedback, describing their embodied affect as emotional responses, alongside details from how the performance resonated with them personally, I designed a questionnaire subsequently used in the second (WtW2) and third (WtW3) iterations of WtW. The questionnaire asked six questions, aimed to tease out the detail of the audience's embodied affective responses as embodied sensations, emotions and personal resonances.<sup>27</sup> Audience feedback is represented in chapter four in italics with an accompanying audience member code (eg. WtW001).

### *2.5.3 Phenomenological writings*

As part of this thesis I have included my own practitioner-researcher positioned 'phenomenological writing' (Higgs, Horsfall and Grace, 2009, p. 115; Thomaidis, 2019a, p.

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<sup>27</sup> In line with the University of Essex's ethics approval process (Ethics application reference: ETH2223-0306) audience data has been anonymised

301) that adds detail to the hidden aspects of my embodied voicing and embodied affect from inside of my embodied experience of my vocal practice. These writings are where ‘[d]eep meanings are revealed...through a rigorous research process. The writing itself is crucial. It is ‘the way that the understandings revealed by research are made known’ (Higgs, Horsfall and Grace, 2009, p. 115), particularly in the embodied vocal practice of this PaR, that emphasises aspects of voicing and affect that include felt sensations, emotions, vibrations, interoceptive experiences, and the often small movements of the vocal apparatus. The phenomenological writing in this thesis is distinguished in chapters three and four through the use of italics and is used as a revelatory device to assist in navigating the reader through hidden aspects of my vocal practice inquiry, alongside the accompanying audio-visual material used to record the work performed.

## 2.6 Methods of dissemination

The *method* of dissemination utilised in this PaR inquiry into in-betweens of embodied voicing and affect *is* this thesis. This thesis consists of written exegesis, selected audio-visual clips from the vocal practice, and accompanying phenomenological writings.

The audio and visual clips presented are short extracts from longer video documents. The video clips have been selected based on what they reveal vocally and have been curated and contextualised in line with the accompanying written analysis. The first video clip example in this thesis investigates multiple in-betweens of voicing from my preparatory solo practice. This video clip exemplifies the guiding principles of my research inquiry that investigates in-betweenness of voicing and affect and appears at the end of this chapter.

For SS, I use multiple clips from my solo practice that demonstrate my use of voicing and listening through electronically mediated and live amplified means, investigating embodied affect as felt vibratory sensations, and the emergence of affect as emotions. Further video clips from SS rehearsals show the development of vocally devised lamentations and sung material that demonstrates the affective impact of a vocally affective niche, when utilised for the actor-voicer. For WtW, video clips have been selected based on documented feedback from audiences about affective moments in performance. WtW video examples have been used from two performances in two distinct venue spaces (a studio space and a vaulted former church space) with edited video that uses a split screen (WtW2) to document both actor-voicer's vocal performances and audience's use of glowsticks to gauge embodied affective responses to voicing during the performance in real time.

## 2.7 An in-between vocal epistemology

In formulating a rigorous and valid methodology for my embodied vocal praxis practice in relation to my research questions on inbetweenness of embodied voicing and affect, I needed an approach to epistemology that embraces a view of knowledge as likewise multiple, uniquely situated and processual, and which values the viscerally embodied affective in-between materiality of voice. I propose for this PaR inquiry an epistemology that achieves its rigour through what Nelson refers to as the 'principles of composition' (Nelson, 2013b, p.52) whereby research resonances may be found in space in-between the theoretical and practical aspects of my vocal practice-as-research methodological framework. Furthermore, I present here a *thick* epistemology of in-betweenness: knowledge that is built through a density of layered vocal discoveries and findings in the space in-between the methodological modes utilised in my PaR inquiry. My notion of a thick epistemology draws on Nina Sun Eidsheim's

description of music as a ‘thick event’<sup>28</sup> that pushes against an understanding of music via ‘fixed notions such as pitch, durational schemes, forms [and] genres’ (Eidsheim, 2015, p.2). In this example, music as a ‘thick event’ invites an epistemology of music beyond one physical sense, to grasp its complexity, and avoid reductionism of such events ‘to manageable signifiers’ (*Ibid.*). I propose that my PaR inquiry into embodied voicing and affect, similarly unveils a complexity and fluidity to the ontology of voice that is echoed in the current vocal discourses, that regard voicing as not fixed, singular or separate (Thomaidis and Macpherson, 2015; Behrens, 2019; Cahill and Hamel, 2022). From this departure point, I emphasise the multiplicity of positions and perspectives that I take up as a practitioner-researcher by moving between my three methodological modes of *vocal practice-as-logos*, *vocal unveilings*, and *praxical vocal knowledge*. In addition, crucial to understanding my proposed in-between epistemology of embodied vocal practice, is how my embodied positionality as the practitioner-researcher who conducts this praxical research into embodied voicing and affect, is central to the vocal discoveries, curation, and articulation of my PaR in this thesis.

## 2.8 Practitioner-researcher positionality

The praxis of this PaR does not sit in isolation to my positionality as a vocal practitioner. My embodied experience is embedded into my inquiry, and as such my research is filtered through my own embodied thinking and doing. This subjective practitioner-researcher first-person view as a contribution to research is supported by ‘standpoint epistemologies’ or ‘situated knowledges’ (Nelson, 2013b, p.52) that call attention to privileged assumptions of

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<sup>28</sup> Eidsheim’s term ‘thick event’ is inspired by anthropologist Clifford Geertz’ term ‘thick description’ (Nelson, 2013b, p.49) originally used in social science research to provide a dense reading of external human behaviour or internal workings of text, that is also contextualised, thus leading to a ‘thick description’ of the researched behaviour or text (Nelson, 2013b, p.193-194).

‘neutrality and objectivity of viewpoint’ (*Ibid.*), prominent in scientific methodologies. In taking up a positionality of practitioner-researcher I counter the view that ‘[p]ractitioners rarely take interest in the research emerging from Theatre and Performance departments, and...academics are perceived to take interest in practice only selectively or in instrumentalising ways’ (Radosavljević, 2023, p.9), by embodying in-betweens of practitioner and researcher positionalities through my praxical inquiry that combines elements of both.

My methodology, therefore, cannot be seen as disconnected from my previous vocal trainings and performance experiences. My practical ‘know-how’ (Nelson, 2013b) as *vocal practice-as-logos* I regard as a form of uniquely situated, and therefore unavoidably limited, embodied vocal knowledge. Situating myself in the middle of this inquiry between known and unknown territory, encountering shifting borders (Spatz, 2020, p.3) of knowledge, enables me to map out the limitations of my practice as research, whilst simultaneously expanding my knowledge and contributing to the field of voice studies.

In line with a Baradian (2007) approach, my embodied experience throughout the enactment of my research inquiry can be considered an apparatus which functions to enable measurement, is not neutral or objective, and is ‘extremely localized’ (Stark, 2016). In relation to this inquiry into in-betweens of embodied voice and affect, I draw attention to how my embodied positionality, as a localised apparatus that selects and analyses moments of embodied affect from my vocal practice, does so from a de-essentialised, flexible, and limited position as an integral part of this vocal practice-as-logos methodology. In this way, I take part in multiple positions of distanced, critical engagement based on what I, as practitioner-researcher consider to be resonant, or indeed dissonant, with the methodological modes of

this research inquiry. This provides, not an objective view, but rather a critical, considered, series of stated positionalities that engage with the fluid, subjective, sticky humanity of voice (Oram, 2020, p. 302) to recognise the ways in which I make, and am made, by my emerging vocal practice as research.

In summary, I have introduced my methodological framework of vocal-practice-as-logos, explaining how it emerges from the work of Nelson (2013) and Thomaidis (2014) and draws upon the somatic and embodied praxis of Kapadocha (2021) and Spatz (2020). Vocal-practice-as-logos emphasises the embodied nature of my vocal practice, and the value of vocal practice as thinking-doing. I have outlined the main methods of practice, documentation and dissemination that include vocal experiments, performance making and performance (Solo, practice, Solace Song and Waking the Witch), video documentation, audience feedback in written form (questionnaires) and embodied forms (glowstick survey), and the dissemination of my research inquiry which incorporates written exegesis, video clips and phenomenological writings. Furthermore, by embracing a thick epistemology of in-betweenness, my PaR inquiry acknowledges the fluid and complex quality of knowledge, informed by multiple subjectively positioned perspectives with their unique limitations and insights.

## 2.9 In between chapters: A methodology and practice experiment

### *2.9.1 Material vibrations and affordances*

Grounding the subsequent practice chapters that focus on vocal research experiments towards the performance outcomes of Solace Song and Waking the Witch, is a practical experiment that sits outside of the thematic contexts of those performances. The experiment presented

below is foundational in my research inquiry to investigate in-betweenness in embodied voice and affect. The questions raised and discoveries made from this experiment formed the basis of my subsequent practice in both vocal performance-making and performance.

The following experiment took place in October 2020. I worked solo on embodied affective in-betweens and inter-relations, between the resonant material of my own body and a snare drum. In this instance, embodied affect is experienced as sensations of vibration, and emerges, here, without the experience of recognised emotional affect. I describe below my experience in italics with timestamps in brackets from the video in documentation example box 2.1.1:

Documentation example: 2.1.1

Title: Snare drum as proxy audience 23<sup>rd</sup> October 2020

Format: You Tube video with titles

Link: <https://youtu.be/T9obhtz5IMs>

*I begin by sitting opposite the drum. My task is to attempt to use my voicing to materially affect the resonant surface of the drum using vibrations. (00:05). I already have a sense that my voice needs to be directed towards the surface of the drum, so I sit opposite it with my face towards the “skin” of the drum. I also understand through my previous experiences of singing in spaces with similar objects that my sound should not be quiet to begin with, but that I must produce voicing that propagates a soundwave that will not dissipate before reaching the drum’s surface. I take enough breath to produce a long vowel sound. I do not want to obstruct the flow of vocal vibration with consonants yet. I need to gauge first how the drum will respond to the material reality of my voice, so I use my previous experience of voicing to co-ordinate a vibration that is vibrant enough. Almost immediately I get feedback*

*from the drum in the form of resonant vibration which I notice first through a responding sound made by the vibrating material of the drum's "skin" and "snare"<sup>29</sup>. Through this aural feedback, I become aware that I have been able to achieve in principle my aim of vibrating the drum's surface, through what is exchanged in the in-between space of my body and the drum. In response to my receivership of the drum's response, as a sensory affect, I begin to shift my voicing to test the scope of this vibratory affective relation.*

The drum's vibratory response in the form of sonic vibration described above is the result of resonant frequencies, whereby the material parameters of the drum determine the scope of its ability to vibrate in response to an external stimulus, in this case to the transmissive materiality of my voice. In turn, as part of an oral/aural feedback loop, I am sensorially affected by the drum's vibratory response which enables me to perceptually gauge the quality of vocal in-betweenness enacted between myself and the drum, in relation to my goal of creating a resonant vibration in the drum. Furthermore, if affect in the form of vibratory resonance and sensory perception 'arises in the midst of *in between-ness*: in the capacities to act and be acted upon' (Ahmed, Gregg and Seigworth, 2010, p. 1) then this vocal experiment acts as form of thinking-doing towards affect, as a vocal practice-as-logos from which subsequent vocal experiments in performance-making and vocal performance towards affect, may be constructed.

*(00:13) I take a breath and shift the vowel sound I make by rounding my lips until I hear and feel resonant vibrations from the drum with more intensity, both in its amplitude and in the*

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<sup>29</sup> The skin of the drum used here is a membrane that stretches across the two open ends of the drum's cylinder body. The snare is the band of metal wires that are stretched across one of the skins, and which produce a rattle-like sound. There is a diversity of materials, tones and qualities available that produce different frequencies and characteristics in snare drums, some of which can be found here: <https://hub.yamaha.com/drums/stage/the-five-different-kinds-of-snare-drums-explained/>



*sensation of vibration that I feel in my own body. (00:18) I can feel a particular oscillation, a kind of activated vibratory quality in my body from the combination of oral voicing and aural vibratory resonance manifesting viscerally as felt resonant, vibratory sensations. I hear a kind of quivering vibratory sound that impacts on my aural perception, confusing the ownership of the sound between myself and the drum now, as well as feeling sensations of vibration in my vocal tract and clavicle, which inform my subsequent voicing as part of a voicing-listening-feeling feedback loop.*

From a new materialist perspective ‘vibrations of sounds have an ability to penetrate the surface of one’s body’. Being so, they have a potential to blur the clear distinction between the inside and outside realms as well as the clear subject– object division in the experience’ (Tarvainen, 2018, p. 128). Furthermore, my embodied affect as vibratory sensations of voicing, in relation to the returned resonance of the drum as a received reverberation, troubles not only outside/inside distinctions, but also any assumed subjective, singular authorship of voicing. Subsequent voicing emerges from a blurred in-betweenness of affective vibratory sensation in an iterative loop of oral/aural/visceral feedback. In positioning voicing as being formed in co-constituted ways, I not only align my vocal practice-as-logos with new materialist perspectives on voicing, I also lay the groundwork for how the selected examples from my vocal practice-as-logos in chapters three and four, explore ‘intra-action’ (Barad, 2007) as the basis from which actor-voicers can curate and perform vocal material that incorporates multiple agents towards embodied affect using an *intravocal* approach.

To reiterate, I started this experiment with a pre-supposed expectation, based on previous embodied experience about how I should employ my voice to vibrate the drum’s surface. These expectations were based on existing knowledge, gained through vocal practice-as-

logos, about the material influencing factors that would impact on my aim, including the direction of voicing, proximity of my body to the drum, the intensity or volume needed, and the materiality of both myself and the drum. As the experiment progressed, I expanded my intended aim of drum vibration to include how that vibratory resonance then appears as a sensorial affect in my own body. I learnt to adjust my voicing, altering vocal pitch and intensity based on a combination of aural feedback, and on my immediate experience of affect as embodied sensations.

I invite you to observe that during the in-breath (00:19), as a pre-phonatory vocalic action, a key moment of corporeal readjustment takes place, whereby I adjust my body to align with the intention of further exploring the capacity of my voice to affect the material vibration of the drum. I change the pitch of my voice and the shape of my lips to provoke a more vibrant vibration on the drum's skin, and to feel the qualitative difference of vibration from under my own skin as an integral indication of embodied affect.

*(00:19) I take a breath and think about changing to a lower pitch as I feel the deep reverberance of the drum's vibration in my own body. Perhaps pitching lower will produce a more intense affect? My vocal apparatus responds to this thought, realised as an intention to pitch lower (00:20), slowing the vibration of my vocal folds down to produce the intended lower vocal pitch. Again, (00:23) I round my lips and direct the sound forwards to try to channel the sound towards the surface of the drum. I can feel vocal vibrations travel forwards onto the inside surface of my lips as I experiment with where I am placing my vocal resonance.*

The more I work with attention to voicing as felt vibration, the more I can find nuance, detail, and accuracy in the emerging in-between affective dynamic with the drum that enables me to position myself as both voicer and listener. I therefore propose that in this experiment I enact a form of vocal training towards embodied affect *with* the drum as an included vibrational partner that co-constitutes my voicing. A solo polyphonic training with vibrationally affective material objects could serve as a preparation for working with actor-voicers and audience-listeners, similarly capable of voice induced, embodied affective sensations. The efficacy of such a preparation lies in the practicing and refining of the ways in which attention to, and learning from, embodied affect from one's own voicing can contribute to a generative feedback loop that shapes nascent vocal material. Thus, my own fine tuning in the experiment emerges as a vocal practice-as-logos of in-betweenness that values embodied affective sensations as instructive to voice becoming.

*(00:26) A similar reverberation occurs again where the vibration from the drum meets my voice and sounds like a fast stop/start pulsing of voice. I can feel, proprioceptively, a disturbance of vibration and airflow. The material presence of the drum's resonance matters in the corporeal material making of my voice in this moment. (00:37-00:55) I experiment with shorter bursts and longer durations of vocal sound, shaping my vocal tract into different vowels, and altering my lip rounding. I notice the small qualitative changes in vibration as felt sensations when I shape my body differently. I experiment with the intensity of the vocal sound as volume, but also as vibration in my body. I begin to notice how this makes me feel. Some vibrations I enjoy more than others; some give a warm sensation, some feel energising. Vocal vibration as a resonant felt affect starts to become meaningful.*

The pulsing sound of voice described above provides a moment of insight into the inherent multiplicity of voicing and listening, and acts as a 'reminder of the consistent effort that goes

into making a voice appear as singular' (Thomaidis, 2020, p. 94). In moments of intense affective resonance, experienced as vibratory sensation, I understand voicing as a dynamically intermingled 'physiological processes [sic] and corporeal [practice]' (Fast and Tiainen, 2018). Voicing as a material process, shapes and is shaped by material in the in-between of its production and reception. In this experiment, interacting material includes the "skin" and "snare" of the drum as well as its resounding cavities, the materiality of my shape-shifting body, and the acoustic properties of the room in which I conduct the experiment as a container and amplifier of vocal in-betweenness.

What appears to be a simple experiment of vocal cause and affect effect, reveals a complex set of in-between influences and relations. This experiment sits somewhere in-between embodied affect as sensations and embodied affect as meaningful emotional response. Whilst I did not identify a specific emotion as I progressed through the exercise, I did begin to notice how emergent embodied vibratory sensations made me feel. When we consider that 'somatovisceral feedback may...prime or bias emotional expression' (Sander and Scherer, 2009, p. 381), the sense of positive valence I describe in this experiment suggests a potential pathway, through my attentive embodied listening to affects as sensations, towards the possibility of accompanying emotional affects, that may be useful when making emotionally affective vocal performances for audiences.

In chapter three, I build on the nascent discoveries from this in-between vocal experiment and investigate how an affectively attentive vocal practice-as-logos, can contribute to vocal performance making and performance.

## Chapter three: Solace Song—voicing and affect in a pandemic context

### 3.1 Introduction

The embodied vocal practice-as-logos presented in this chapter focuses on in-betweens of embodied voice and affect in performance-making, as a soloist and with collaborators, and in performance, with other actor-voicers and audiences. The vocal practice-as-logos in this chapter, consists of two creative processes and performances entitled Solace Song, built on emergent discoveries from my solo practical experiment, outlined in the previous chapter.

Solace Song (SS) is vocal soundscape performance, created for live, socially distanced, and online audiences. SS used a hybridised approach to performance-making and rehearsals with actor-voicers working both face to face, including socially distanced, where COVID-19 rules permitted, and live online via a YouTube link. The performances took place at St Peter's Church in Northampton on 24<sup>th</sup> July 2021 at 3pm and 7pm, and 25<sup>th</sup> July 2021.

I created Solace Song in response to the global COVID-19 pandemic. SS was devised in collaboration with four female actor-voicers and one male director, who acted in the capacity of an audience-listener. Both the actor-voicers, and director were briefed on research aims and artistic ideas before the start of the performance making process to make clear the parameters of SS and the overarching aim of producing embodied affect as physiological responses in audiences as part of this research inquiry.

The performance-making process was undertaken over nine non-consecutive days in a hybrid capacity due to pandemic constraints and sickness in the ensemble. Actor-voicers worked solo on experiments and artistic propositions that included a series of posed questions around how to create vocal material that encapsulated contagion, mutations, healing, and lamentations. This was facilitated by use of loop pedals in their homes, face-to-face, when

possible, in duets and as an ensemble. Vocal experiments and fragments of material were shared when collaborators were present physically in the studio spaces, via an online blog, and by using WhatsApp instant messaging and voice-over-IP service to share video, audio and reflective statements and ideas.

The decision to include other actor-voicers and a director enabled me to 1) investigate in-betweens of voicing and listening between collaborators as part of the creative performance making process and 2) create a listening experience in SS for audiences that utilised multiple live and recorded voices generating harmonies, vocal layers and an intensity of vocal sound, 3) receive feedback on the vocal material created based on the director's affective experiences in the performance making process.

Overall, I could advance upon my solo experiments to test ideas of embodied voicing as voicing in-between voicers and listeners and embodied affect as felt sensations in relation to other actor-voicers. The inclusion of a director allowed me to see beyond my perspective of a devising actor-voicer and researcher. Working with collaborators made me aware of moments of embodied affect that were not confined to my own body but were distributed across multiple bodies and their various positionalities. However, it should be noted that while this enabled a testing of embodied affect beyond the limits of my own positionality, this was by no means a way of enabling a guarantee of embodied affect, as an objective or universalising experience. The inclusion of others provided additional positionality filters through which to examine the efficacy of this vocal practice-as-logos, within their own positional limitations.

Throughout this chapter I have selected audio and visual clips, demonstrating moments in my vocal practice-as-logos that relate to in-betweens of embodied voice and affect. These vocal

unveilings as research discoveries, are presented through an analysis of audio and video documentation of vocal devising during solo experiments (conducted October to November 2020 in studio and domestic spaces), and in the collaborative making (conducted June to July 2021 in studios, domestic spaces and St. Peter's Church Northampton) and performance (24<sup>th</sup> and 25<sup>th</sup> July 2021 at St. Peter's Church, Northampton) of SS.

The experiential writing in this thesis narrates my embodied experience of the vocal practice-as-logos and is presented in this chapter using *italics*. This descriptive writing accompanies audio-visual examples of situated, embodied knowledge, thus making insights explicit through my position as a vocal practitioner-researcher. The selected audio/visual clips, and written reflections, are interpreted through my first-person, practitioner-researcher analysis in the written exegesis of this thesis. The examples I present in this chapter represent a small proportion of the experiments, performance making and rehearsals undertaken, that best articulate my observations in relation to my research inquiry of vocal affect, as perceptual sensations embodied by actor-voicers. In SS, as the performance title suggests, perceptual sensations of embodied affect can scaffold towards the soothing, cathartic solace that was intended to be offered to the audience-listener. My praxical experiments in this chapter are informed by my previous vocal trainings<sup>30</sup> and my theoretical framework.

This chapter starts from my SS solo experiments as a practitioner-researcher, initiated in 2020. This period of solo preparatory PaR formed the foundation for my subsequent vocal practice-as-logos with actor-voicers, in the performance making process and performances of SS in 2021. The second part of this chapter unpacks two examples from the performance

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<sup>30</sup> Namely my UK Conservatoire training under a 'free/natural' approach to voice, and my subsequent training in post-Grotowskian practices, including voice training relating to Grotowski's vocal resonators, a Roy Hart approach to embodied voicing, and polyphonic singing from predominantly Eastern European traditions.

making of SS that document the emergence of an *intravocal* way of working with relata and voice. *Intravocality* contributes significantly to knowledge in this thesis. The emergence of intra-active discoveries in this chapter become the formalised *intravocal* approach to voicing that I use in my second practice project, *Waking the Witch* (chapter four).

### 3.2 The COVID-19 pandemic as embodied context for voicing and listening

Integral to this inquiry into embodied voice and affect, as felt sensations and emerging emotions, has been my own embodied experiences, and engagement with my voice and vocal making, within the broader sociocultural context of the COVID-19 pandemic. As proposed in chapter two, the COVID-19 pandemic caused a seismic shock to communities worldwide. The conditions of voicing and listening had radically changed, and it was into this “new normal” of pandemic conditions that my vocal practice-as-logos began.

During the pandemic, I had become more sensitive to, and affected by voices in my every day, or “offstage” experiences. I listened and responded differently to voices, distanced via technological means (television, phone calls, internet) and through social distancing, heightened by my sense of isolation at the time. The embodied experience of the pandemic illuminated the haptic, touch-like qualities of voice as felt vibration, and its capacity to seemingly collapse distance and create intimacy. Likewise, I had become affectively sensitised to other’s emotional voices, particularly if this related to personal loss during the pandemic.

The rupture of the pandemic had created a rare, transitory and urgent set of conditions which provided an opportunity to interrogate the contextual in-between influence of voicing and affect. The conditions of the pandemic – namely social isolation, and the threat of contagion



through air-borne particles - emphasised the taken-for-granted interconnectedness between singing, speaking, breathing and vocal in-betweens of human embodiment<sup>31</sup>. My capacity to be emotionally affected had shifted in relation to the shift in my embodied experience through the pandemic, changing my vocal affective niche.

A key premise of this thesis is that voicing is entangled with, and inseparable from the voicer's embodied lived experiences, including broader social, cultural and political contexts. My experience of COVID-19, as an integral influencing force impacting on my voicing and listening, resonates with Cahill and Hamel's theorisation of embodied voices as 'always already' social and political entities. In this way, the COVID-19 pandemic becomes enfolded into the embodied voicing and embodied affect of my SS performance making and performances. I used this notion of voicing and listening as 'always already' entangled, to see if making a performance during a pandemic that vocally reflected experiences, sounds, relevant texts and songs in relation to the pandemic, would yield affective results.

I began by listening attentively to the pandemic world around me, and to my embodied affect as sensations and emotions in response to the texts, songs and vocal material I gathered as part of my artistic research. I wanted to create a form of vocal amplification that reflected and responded to the urgent pandemic conditions, which I theorised would form part of a collective vocal affective niche for my SS audiences and collaborators. The title Solace Song arrived from the affective feelings of solace that arose from the vocal performance making process, with the intention to offer comfort and solace to our audience-listeners.

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<sup>31</sup> In response to pandemic conditions, a plethora of guidance, and academic discourse has been created that impacts on the work of actors and singers. A small proportion represented here includes (Abkarian *et al.*, 2020; Alsved *et al.*, 2020; Naunheim *et al.*, 2021; World Health Organisation, 2021; Primov-Fever, Roziner and Amir, 2022)

### 3.2.1 *Self as the embodied voicer and listener*

In this section I further investigate the in-betweens of embodied voicing and affect as resonant vibrations, through oral/aural/visceral feedback loops from my earlier snare drum experiment, to include how the context of the COVID-19 pandemic influenced my vocally affective niche.

Since I was working in isolation at the time, I designed a strategy using microphones and a loop pedal to create multiple voices to collaborate with. Electronic loop pedals offered a way for me to generate vocal material which I interacted with as both a listener and voicer, with embodied-affective results. I recorded my voice on a looped track adding further layers of voicing to create vocal harmonies, and to amplify the volume of my recorded vocals. I could then listen to my own layered voicing and add further live voicing to the recorded tracks as needed.

The following example (Documentation example box 3.2.1) is a video of edited clips from a longer experiment, combining live mediated (via microphone and amp) voicing with looped recorded voicings as a form of solo polyvocality. This experiment aimed at inducing embodied affect as heightened visceral sensations that, through the co-constituting context of the COVID-19 pandemic, may also produce emotionally affected voicing. The recorded voicing of sung, harmonised words are a series of numbers taken from the daily death rates of COVID-19 (UK Government, 2020), played on a repetitive loop as an underscore to the live voicing. In earlier experiments I had used vowel sounds only, and then numbers to focus on resonant vocal vibration by avoiding words with semantic meanings. I was also inspired by other similar vocal performances, where singers have used sung numbers in ways that I have found affectively moving, for example, Bjork singing *107 Steps* from the film *Dancer in the*

*Dark*<sup>32</sup>. My “off stage” affective experiences of listening to sung voices influenced my decision to include numbers to discover how voicing could imbue the numbers with emotional significance.

I invite you to watch and listen to the video documentation example 3.2.1 below:

Documentation example: 3.2.1  
 Title: Visceral Vocalities: Solo polyvocal experiment November 2020  
 Format: You Tube video with titles  
 Link: <https://youtu.be/ljeM385m0fk>

I insert earplugs at (00:10-00:37). The earplugs have a filter of 26db noise reduction that allows me to (00:44-00:56) increase the volume of the recorded voicing to help focus on my felt sensation of vocal vibrations from the amp, without damaging my ears. This strategy reduces my reliance on aural feedback, enabling me to shift my focus towards a form of visceral vibratory listening. The earplugs do not completely block out the aural sound, but they do significantly reduce it, and act as a prompt to myself as practitioner-researcher to shift my listening into a vibratory and visceral realm of perception.

In this vocal experiment, I am tuning in to the embodied sensation of voice, not simply as a phenomenon for the ear which forms the basis of aural feedback, but experiencing voice as touch (Bonenfant, 2012, p.47; McAllister-Viel, 2021, p.116; Behrens, 2023). I propose that voice, as vibrational touch, is one where the perceiver of voice becomes aware of the voicing as a felt, oscillatory sensation on or in their own body. I propose this explanation of voice as

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<sup>32</sup> For an extract of this song from the film see <https://www.youtube.com/watch?v=8UHH2exsMr0>

vibratory touch extends the oral/aural feedback loop, in this experiment, to include a visceral form of feedback that informs the actor-voicers voice.

The above vibratory feedback I experienced, resonates with Vocal performance maker and researcher Yves Bonenfant, suggestion that sound can be considered as ‘part of the haptic register of sensual experience’ (2012, p. 49) where bodily responses are framed as an ‘active touching back’ (Bonenfant, 2012, p. 51), to the source of the sound. Following this logic, the vibratory resonance of my earlier experiment with the snare drum as my partner (Documentation example 2.1.1), could be considered as a touching back to myself as the voicer and originator of the vocal sound produced. Similarly, in this solo polyvocal experiment (Documentation example 3.2.1), the touching back of affect as sensation, is to and from myself as voicer, but via electronically mediated means. My embodied voice is transduced into an electric signal that can be amplified by increasing the volume on the amp. This is another example of material affordability<sup>33</sup>. Furthermore, by focusing on the haptic, touch-like qualities of voice as vibration in this vocal experiment, I discover a kind of embodied listening-thinking-through-skin, in my vocal practice-as-logos. This operates in ways akin to Kapadocha’s experiments in somatic logos, where vocal sounding through skin to skin contact, between voicers, trains a sensing of sound through contact, towards experiences of somatic logos (Kapadocha, 2021a, p. 156). I discern through my vocal practice-as-logos, a form of embodied-thinking-through-skin, in relation to vocal vibration and affective sensations, that inform my decision-making as a practitioner-researcher. More acutely, it allows me to engage in this feeling-thinking touch of sound as vibration,

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<sup>33</sup> The earlier example being the material affordability of the snare drum in documentation example 2.1.1

*(00:40) I close my eyes to focus my perceptual attention on voicing through my sense of vibratory touch which manifests viscerally inside of my body and at the surface of my skin. Having dampened down my sense of hearing, and sight, I listen now to the voice as resonant vibrations, reverberating through my bodily material. From this perceptual sense of affect as resonant vibration, I gauge the level of volume I wish to start with. To increase the sense of haptic feedback (00:57-01:20), I place my hands on the amp to feel the vibrations against my skin, in close proximity to my mediated vocal vibrations, which manifest as a tingling, disruptive movement, just below the surface of my skin.*

I close my eyes and tune in to the vibration from my voice. This form of temporary visual deprivation, as a way to heighten haptic sense, is supported by research into increased tactile sensitivity that corresponds with reduced visual load (Murphy and Dalton, 2016). Christina Shewell, voice teacher and speech/language therapist, notes that ‘[i]f you close your eyes you shut down the activity of the visual cortex...even in the dark...the sensory area of our brain becomes more active’ (Shewell, 2020). Voice as a touching gesture engages a sensual and active listening that ‘involves thinking with [my] skin’ (Marks 2002 cited in Bonenfant, 2012, p.55). This ‘skin-thinking’ as a form of embodied knowledge, informs my practical engagement, as I turn the amp around to heighten my sense of vocal vibration:

*(01:22) I’m not feeling the voicing in a way that I am hoping for. I know from my previous experiences of listening to voices that the affect that I particularly enjoy, and which becomes meaningful to me, is a sensation beyond the feeling of sustained vibration. I am hoping to feel a wave of intense affect that moves through my body, or gives me chills, goosebumps or accompanying emotions. I can sense the sound as vibration on my hands, but I am missing the kind of affect that I want to achieve in Solace Song, that scaffolds towards emotions, and*

*a sense of solace that may bring. I turn the amp around to face my chest to absorb more vibrational soundwaves to see if this will trigger more intense sensations of affect that tip into goosebumps, shivers, shimmers, and emotions. (01:26) I experience a wave of haptic vibrational and aural feedback from the amp. I'm feeling a stronger vibrational affect now that I have turned the amp around to face my body. The sensations have transformed from being located at the edge of my skin to reverberating the inside of my body and its viscera. In this moment of affect as vibratory sensation, my attention returns to the vibratory sounds formed as numbers, as daily UK death rates in the COVID-19 pandemic in which I am currently immersed in. Now, I am struck by how I don't simply want to hold the speaker to my chest as I feel these numbers, but how I want to give the speaker a hug (01:29).*

My action of hugging the speaker reminds me of Verity Standen's immersive choral performance *Hug*<sup>34</sup>, I mention in my practice review from chapter two. In *Hug*, audiences were invited to experience a vocal chorus while in an embrace with a singer, immersed in vocal sound around them. A Time Out review stated that 'to feel somebody's thorax vibrate as they tackle an elaborate countermelody feels like the most immediate, visceral, experience of music as human expression possible' (Standen, 2015), describing what I would interpret as an embodied affective response to voicing in this particular performance. Aiming to elicit affective responses in *Solace Song*, I add a live vocal interpretation in response to my affect as sensations:

*(02:39) I feel a strong wave of vibration inside of my chest, which triggers an embodied impulse, like a shock to my body, causing a ripple of movement up my spine, leading to a*

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<sup>34</sup> For further details and documented extracts of the performance of *Hug* visit <https://www.youtube.com/watch?v=48pSBnstjbQ> and <https://veritystanden.com/hug.php>

*moment where I (02:46) raise my chin to the ceiling and let out a cry. I try to accurately follow with my voice the pitch, intensity and quality of vibration and the feeling of affect I get in my body in this moment, following my affect like a map for the expression of voicing in response. (03:03) As I vocalise, I begin to feel an oscillating sensation like a kind of tremoring in my body which is matched by a vibrational oscillation in my aural perception.*

The oscillations I experienced, detailed in the section above, are available to the listener of the video as a tremoring sound (03:45-03:50), like the stop/start pulsing of voice in documentation example 2.1.1. I invite you to listen, if possible, through headphones, to this moment of oscillation (03:45-03:50) I felt as a productive oral/aural/*visceral* feedback loop, in the way that the sensations left me wanting to vocalise.

By placing my attention on embodied affects that emerge distinctly as *affect as sensations* and *affect as emotions*, I have ‘develop[ed] a sense of sensory monitoring’ (Thomaidis, 2019, p.154) that helps subsequent modulation of my voice in response to the detail of my affective experiencing. This is like Virginie Magnat, post-Grotowskian performance practitioner and theorist, assertion that,

the acoustic qualities and proprioceptive sensations experienced by the singer constitute the phonic/sonic materiality of affective intensities simultaneously originating from, propagating through, and cutting across her body. The act of singing may thus be understood as a form of visceral engagement with, and immersion in, the energy pattern of vibrations whose frequency, amplitude, and timbre the singer sensitively fine-tunes and skilfully modulates (Magnat, 2020, p. 130)

I argue that my vocal response to a positive gain loop<sup>35</sup> in the example given (2:39-3:03), disrupts my fine-tuning tendency towards vocalising a western chromatic scale, thus giving me access to vibrational frequencies which are closer to the glides and glissandos of lamentation (Cools, 2021). This is a helpful discovery - attending to embodied affects as an actor-voicer may allow access to other ways of listening to and producing voice, foregrounding felt sensations over aural sound as an alternative fine-tuning mechanism. This may assist in creating emotive sounds that do not conform easily to the structures of western musical scales I am accustomed to.

I now invite you to observe a moment of embodied emotional affect which can be witnessed in the documentation example 3.2.1 and which I guide you through as follows:

*(04:23-04:36) My voice takes on a vibrato quality and seems to settle into a predictable almost meditative rhythm. A thought arrives to me in this moment. I am immersed in my sense of living in the time of this pandemic. This embodied sense pre-disposes me to consider the numbers within the context of the pandemic. As I listen to my recorded voice sing the numbers, it is as if I hear these numbers as people, individual people with families and friends who died because of the pandemic. I am immersed in a wave of sadness. I feel a stinging sensation near my nose and (00:29-00:33) my face begins to flush red, the way it does when I cry.*

As I turn my attention to my embodied pandemic context, it is as if my voice itself precipitates a ‘calling into existence’ (Zarrilli, 2019, p. 202) of these contextualised emotions.

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<sup>35</sup> Where the input (microphone) signal is ever increasing as the output (amp) adds to the input causing instability in the sound and often high-pitched screeching sounds from the output



In the experiment, I was not trying to emote, but rather to focus on my own embodied listening to the sound and sensation of my voice. I argue, from this vocal experiment the embodied voice has the capacity to voice into existence, embodied affect, within the bounds of a listeners' affective vocal niche.

When examined in relation to the concept of 'intra-action' (Barad, 2007) I can identify multiple relata that co-constitute the affect as emotion I experienced in this experiment. These multiple relata include, how my contextual embodied experience of the pandemic made me more sensitive to my environment; my shifted attention to vocal vibration as facilitated by the ear plugs; my ability to safely experience louder sounds with stronger haptic affect also facilitated by the use of ear plugs; the closing of my eyes which heightened my haptic sense; the use of numbers that related to death from Covid 19; the use of harmonies facilitated by a loop pedal; the voicing of cries, glides and glissandos as practiced in vocal lamentation; the hugging gesture with the amp.

It is difficult to attribute a singular cause and effect of the emotional affect I experienced through the voicing. Through this experiment I discovered many contributing factors, many of which I may not have identified or thought significant. For example, I was working on this experiment late at night over several hours. It is possible that a sense of fatigue, and of being alone in the dark over lockdown<sup>36</sup> could have shifted my capacity to be affected. From this experiment, I developed my inquiry by considering voicing as an 'intra-active' (Barad, 2007) event. Voice as an intra-active, calling into existence, relies on the participation of many other contributors. As a vocal performance maker I developed the next stage of my inquiry to

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<sup>36</sup> I refer here to the COVID-19 lockdowns that took place. The lockdown conditions isolated people within their homes, and with limited face-to-face contact with other people. I conducted this experiment during a period of social isolation for me.

discover what and how contributors to voicing may be realised in the doing of voice as an ‘intra-active’ (Barad, 2007) event, and how I may develop a possible approach to performance making, that would curate purposefully selected participants into the action of voicing with embodied affects.

### 3.3 Solace Song: Collaborative performance making

#### *3.3.2 Introduction*

This section focuses on the in-between of embodied voice and embodied affect in relation to the collaborative making and performance of Solace Song, as an ‘intra-active’ (Barad, 2007) event. I analyse the participation of multiple materials in the making of voicing as affective. I offer two vocal performance making experiments as examples of curating materials into voicing intra-actively. In the first practice example (Documentation example 3.2.1) I investigate how I might use a song that I find emotionally affective from my “off-stage” experience of listening, as a possible participant in the ‘intra-active’ (Barad, 2007) voicing of an ancient text as part of my “onstage” voicing in SS. In the second practice example (Documentation examples 3.4.1 and 3.4.2) I explore how I might facilitate an instance of affective embodied voicing by curating other materials related to loss and lamentation. Finally, I discuss the importance and relevance of the performance site in relation to the reception and affective potency of voicing in SS. I propose how the selection of the performance site by the actor-voicer as a performance maker, can positively contribute to the ‘intra-active’ (Barad, 2007) making of voice as acoustic resonance, and in relation to the site’s significance to the listener as part of a possible affective niche.

### 3.3.3 Personal resonances of embodied vocal affect

Documentation example 3.3.1 shows a studio performance making session where I am working to create a hybrid of vocal material that combines an Anglo-Saxon poem, Caedmon's Hymn<sup>37</sup>, which connects to the age of the performance site, with the melody of a contemporary song, Pneumonia by Bjork<sup>38</sup>. This song in my "offstage" experience has previously, and consistently induced embodied affect as sensation and emotion for me, connected to personal emotional memories. I aim to map across my embodied affect as emotion relating to this song, through the musical line expressed as embodied voice and experienced as affect as sensation, onto the words of Caedmon's hymn.

I invite the reader to watch documentation example 3.3.1 where I began to vocally hybridise the song and the poem (from 1.05).

Documentation example: 3.3.1

Title: Affective resonances from Pneumonia to Caedmon's hymn

Format: You Tube video with titles

Link: <https://www.youtube.com/watch?v=u-K2MD-hGoA>

In this video clip, I position myself as both an actor-voicer inside the experience of my vocal practice (first-person perspective in italics) and as a critically reflexive practitioner-researcher, engaged in moments of *embodied vocal reflection* indicated in speech marks, and documented in the video clip provided. At first, I try to understand for myself, through the

<sup>37</sup> Caedmon's hymn dates back to the same period as the Anglo-Saxon palace that once stood on the site of what is now St. Peter's church, the performance space for SS. Further information about Caedmon's Hymn can be found online and via the British Library: <https://www.bl.uk/collection-items/the-story-of-caedmons-hymn#> (The British Library, 2021)

<sup>38</sup> I direct the reader to the song's original recording here: <https://www.youtube.com/watch?v=oMtHVyrMQQc>. I get goosebumps at 01:00 – 01:04 and 01:26 – 01:28.

critical engagement of vocal-practice-as-logos what it is about the song's vocality that produces affect in me. As I sing the song, I analyse/say how it manifests as embodied voice to unravel the mystery of its affect:

*(D.E 3.3.1 - 02:50-03:08) "that single note is really important, it's just like...the voice is doing...what the will really needs inside trying to hold on to something, just one thing to keep you going" (03:13-03.33) I am singing the song, and my voicing of what the experience of that single note means to me has an impact on me. I can feel a stirring, a movement in me as I sing. (03:24) I can feel I'm about to get emotional. (03:33) I bite my lip to contain my emotion. (04:21-04:25) "It just feels more comforting". I can feel the warmth of the vocal resonance in my body. It's a pleasant sensation, a reliable and consistent sensation of vibration in the body. Soothing. As I sing (04:25-04:30) I feel again the warmth of vocal vibrations in my chest.*

I identify the above as a moment of self-soothing, realised through embodied voicing, experienced as affect as sensations. I propose that embodied voice as felt vibrations offers a soothing sensation that may be conducive in creating an experience of solace for audience-listeners in Solace Song.

*(04:30-04:37) "and I can sort of feel it lower in my body, the frequency I mean, the vibration" (04:38-04:50) I return to singing, repeating the same musical phrase as I search to re-discover the embodied sensation of voice as experienced in my body through haptic awareness. (04:51 – 04:53) "So it's coming back into the body"*

The embodied sensation of feeling my voice resonating in my body is related to my interpretation of what singing on a single note means. I connect my haptic sensations of voice

in my body, experienced spatially, with how I feel about those sensations emotionally (Fernández *et al.*, 2019, p. 2). Furthermore, I had created an affective spatial association with the pitch of the song as embodied sensations of voicing. I discovered in this vocal experiment that voice as an embodied sensation, lays the groundwork for embodied affect as emotion, constructed through an interpretation of affect as sensation, generated itself from voicing, experienced as sensations in the body. I continue to sing in this experiment with an awareness of the spatial vibratory sensation of voice in relation to pitch, and how the sensation moves in my body, and how I am moved emotionally:

*(04:55-04:57) I place my hand on my sternum, and I can feel my voice as vibration oscillating under my skin. As I go up in pitch, my hand extends outward, leaving my body, as my voice seems to leave my body, venturing outside. I can feel that this is moving me, that I am about to become affected, and emotional. (04:58-04:59) “and there’s something **brave** about this phrase”*

I show in bold where the reader can listen for a quivering in my voice, as embodied vocal affect as emotion emerges. The affective emotion I experience as most intense on the underlined word brave, experienced at less intensity for the rest of the sentence. I could feel that I was about to be affected in the moments leading up to this moment, as if a gathering of potential affectivity had taken place in-between the felt sensation of my voice in my body - the semantic meaning of the words, my personal history connected to this song, and the felt sensation of the voice itself, all accumulating into a moment of affective embodied voicing. Hence, I highlight the connection between affect, embodied materiality, and shifts in affective responses to voicing that sit in relation to context. Furthermore, I argue that my “off stage” and “on stage” experiences of voicing and listening inform one another. I put forward the notion that for voicing and affect “onstage” and “offstage” cannot be

considered clear impermeable binaries of on/off. Rather, embodied voices and affects migrate across an in-between continuum of “off/on stage” experiences that dynamically exchange and inform one another. This extends the view of the body as an in-between unifying space of ‘external and internal experience’ (Macpherson, 2021, p. 215) to include the ways in which embodied voices unify “onstage” and “offstage” experiences, and their corporeal affects.

Furthermore, I discovered in the practice that the sensation of gathering described above was akin to the *intra-action* of felt sensations, personal connections, semantic meanings and embodied contexts, all co-constituting embodied voicing. The literal gathering of material relata, towards the creation of vocal material in performance making towards Solace Song would enable a testing of a possible *intravocal* approach. This *intravocal* approach is built on the discovery of intra-acting relata as co-creating voicing in my solo experiments and early Solace Song performance-making investigations. I started to develop a way to use multiple materials that could be curated into my vocal performance making with embodied affect as the aim.

#### *3.3.4 Curating affect-inducing materials into voicing*

In this section I present how I might facilitate an instance of affective embodied voicing by curating other materials related to loss and lamentation intra-actively into my voicing. As an actor-voicer I always conduct artistic research in relation to the performances I wish to make. I adapted this phase of artistic research, as part of this PaR inquiry, to investigate the construction of a possible *intravocal* approach to performance making, by gathering materials for a vocal lamentation in SS.

Firstly, I listened to recorded lamentations from various cultures, most notably from Celtic traditions (keening), Sephardic origins, and Eastern European songs of lamentation. I had encountered these practices previously in my work with ZU-UK, and so had some embodied vocal experience of lamentation to draw upon. Additionally, I watched documentary videos of professional mourners maintaining this oral tradition and read about the practice of lamentation in contemporary art (Cools, 2021) to increase my knowledge and broaden my understanding of what lamentation could sound, look, and feel like.

The melody line of the lament that you can hear repeated in documentation examples 3.4.1 and 3.4.2 was created by myself from a vocal improvisation session that followed an intense period of listening to, watching, and reading, about other examples of lamentation. I used close listening, and the kind of mimicry used in entrainment<sup>39</sup> to embody a form of lamenting vocal practice.

### *3.3.5 Unveiling intravocal lamentation relata*

For the practice examples in this section, I guide the reader to the following documentation examples 3.4.1 (DE 3.4.1) and 3.4.2 (DE 3.4.2).

DE 3.4.1 is an audio recording of the end of a vocal performance making session. (D.E - 3.4.1 00:00-02:47) In this session, I was using a loop pedal to layer a repetitive vocal backing track (consisting of a drone, and a cascading melody, higher to lower in pitch) to underscore a live voicing of a lamentation melody created in a previous improvisation session. I identify the relata intra-acting in this vocal lamentation as; my previous training and performances

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<sup>39</sup> For more details on entrainment see my references to Momsori Voice Theatre in the section entitled *Momsori – in-betweens of self, other and space* in chapter one of this thesis

influenced by post-Grotowskian practices; the songs of lamentation that I had been listening repeatedly to from Celtic, Sephardic, and Eastern European traditions; the videos and readings I researched on lamentation practices and rituals; my embodied experience of the pandemic as forming part of my vocally affective niche; the current pandemic sounds and images from television related to burying and mourning the dead; the recorded voicing; the felt sensation of vocal resonance moving in and across my body<sup>40</sup>.

I describe a moment where the voicing of the lamentation seems to call into existence (Zarrilli, 2019, p. 202) a lament - related, physical behaviour of rocking that I have seen in examples of lamentation in my artistic research. This rocking then iteratively intra-acts with my embodied voicing in co-creation of the emerging lament:

Documentation example: 3.4.1

Title: Emergent ideas in practice for performing the lament 14th July 2021 Solace Song

Format: You Tube video – audio only with titles

Link: <https://youtu.be/FUbKvvftTZ0>

*(DE 3.4.1 00:23-00:28) “I can feel myself, erm, rocking, I’m rocking”. It is difficult not to rock in this instance, as if, if I am to enter the vocal lamentation, I must engage in it as an act, a doing. The rocking reminds me a little of the undulation of the yanvalou<sup>41</sup> I can feel the way that this undulating wave in my spine changes my voice giving it a little tremor and movement, how this marks time, in line with the rhythm of the repetition of the looped vocals, and creates a sense of ritual through repetition. It also reminds me of the descriptions I’ve*

<sup>40</sup> There are additional relata intra-acting such as the acoustic properties of the studio space that I am in, but for now I focus on the relata that I purposefully curate as part of my exploration into a possible *intravocal* approach.

<sup>41</sup> The yanvalou is a Haitian ritual practice that involves a snake-like undulation of the spine. I encountered this practice through ZU-UK. An example of the yanvalou as a dance practice can be seen here: <https://www.youtube.com/watch?v=fyny3Npb70o>



*heard and the videos that I have seen on vocal lamentation, as well as the current TV images of mourners. It feels the way that crying does in my own body in relation to breath, muscular tension and vocalisation – a familiar wave of sensation that I interpret as sadness.*

In my artistic research I encounter a description of a film by Albanian film artist Adrian Paci who visits a woman who laments. The performance of her lamentation is a ‘weeping song, which she accompanies with simple but meaningful hand gestures, while her upper body sways back and forth’ (Cools, 2020, p.74). In this example, and from my own practice I observe an intra-action of voicing, gesturing and rocking that I suggest *intravocally* create these instances of lamentation. By acknowledging in my inquiry relata that co-constitute my lamentations in this instance, and which are usually hidden<sup>42</sup>, I can purposefully enact these behaviours of rocking, and hand gestures into my embodied voicing that may call forth other relata of images, sensations, and memories that then become folded into my lamentation *intravocally*.

In the same audio example, I bring in further material that I plan to intra-act with/in the voicing of the lament. I include the object of a candle, which is lit, and blown out:

*(DE 3.4.1 01:27-01:43)* “lighting a candle, and this particular melody (sings) happening, like, as you blew the candle out, and the smoke goes up. And that that’s somehow a kind of prayer that goes up to heaven. (Inbreath) (01:43 – 01:44) **and then maybe** just, oh, I feel emotional just talking about it actually.” *As I sing, and rock, I imagine blowing out the candle, watching the smoke rise and curl its way upwards, imagining that my voice is curling its way as a prayer up to heaven. I think of the futile hopefulness of prayer in this pandemic.*

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<sup>42</sup> Hidden in the sense that a listening audience would not necessarily know these precise influences, as they have not had access to my performance-making process, only the performance itself.

The words in bold italics are where it is possible for the reader to hear the emergence of embodied affect. My voice starts to quiver, as I realise, I'm emotionally affected, my vocal apparatus is shifting as I speak. As *intravocality*, the 'relata-within-relations' (Barad, 2007, p. 429) of rocking, candle smoke and prayer, intra-act with voicing melody, and voice as moving vibration in my body, co-producing both this specific embodied vocal lamentation and the embodied affect heard in DE 3.4.1 01:43- 01:44. Constructing a complex web of intra-actions as an *intravocal* approach enables me to structure a possible embodied affect. I turn now to the second example that builds on creating an *intravocal* lamentation, DE 3.4.2, and which evidences the use of multiple relata *intravocally* as I try to score<sup>43</sup> a lamentation for SS. I demonstrate that the inclusion of one relata (earth) at a particular moment, guided by one of my actor-voicer collaborators, tips my embodied voicing into an affective embodied voicing. The earth shown in video DE 3.4.2 represents a grave. I decided to include the material of earth as a grave to investigate if this could intra-act with my voicing of the lament towards embodied affect as emotion.

I invite you to view the documentation example 3.4.2 Affective vocal lamentation making practice 16<sup>th</sup> July 2021 Solace Song:

Documentation example: 3.4.2  
 Title: Affective vocal lamentation making practice 16<sup>th</sup> July 2021 Solace Song  
 Format: You Tube video with titles  
 Link: <https://youtu.be/CKBvNMixD9w>

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<sup>43</sup> I take my cue here from Grotowski who states that a score is 'a line of fixed elements...[where] [t]he acting score is the elements of contact' (Wolford and Schechner, 2001, p. 54). When I score, I try to find all the elements that can I fix and repeat– in this instance what my voice is doing (melody, quality, vibratory sensation), and what my body is doing (lighting a candle, touching the earth) and where possible finding and then fixing elements of contact that may exist in my imagination, for example, relating the earth to a grave.

*(DE 3.4.2 04:00 – 04:11) I place my voice somewhere between the sung and spoken voice as I improvise some text. I use an undulation in my upper spine, and hand gestures, including prayer gestures. I can feel the vibration of the harmonium against my back and hear its changing pitches in relation to my voice. The harmonium is like an anchor to me in these moments. I try to imagine myself as a mourner, but I can't quite find the way in to the affect I am seeking. (DE 3.4.2 04:13 – 04:18) One of my actor-voicer collaborators, watching and listening asks "Is there a way you could, like, try and stay connected to the, erm, to the body?"*

My collaborator is referring to the mound of earth in front of me that represents a grave. It is a striking moment for me because it places my vocalisation in relation to the tangible earth in front of me as the subject of the lament. In the video I add in this relation of body in the grave, through the action of *touching* the earth, which is also, I suggest, a part of the intra-action. In this moment, I propose that the image of the *body within the grave* intra-acts with my voicing towards embodied affect, that emerges *intravocally* as part of the vocal lament.

*(DE 3.4.2 04:19) I touch the earth whilst vocalising, and the felt sensation of the earth seems to deliver both its materiality to me, as well as it's associative meaning in relation to the COVID-19 pandemic. (04:21) This begins to affect me until (04:24) I am sobbing. This doesn't feel like something I am doing, but another kind of doing that I am not entirely in control of. (04:25) I take a sharp audible breath, again, this is not planned. (04:25) Then my next vocalisation is a cry. Sometimes I feel like I am following the movement of the affect as sensation in my body, not entirely in control of the sound, and at other moments I try to retaining a tunefulness. I am voicing lamentation between the musicality of the cry - gliding down in pitch in relation with the harmonium as a musical anchor, and the sensation of affect*

*in my body as the guide to my voicing. (04:32 – 04:35) I say out loud to my collaborator “I actually think that that’s making me really emotional”.*

My experience of lamenting between the musical stability of the harmonium and the instability of emergent affect as emotion, enacts lamentation as a balancing act between ‘control and loss of control through artifice’ (Cools, 2021, p. 49). The relata of imagining a body, and of touching the earth in the *intravocal* moment described above, co-constitute an embodied affect that vocalises an in-between of control and loss of control that characterises lamentation.

In the sections below I discuss how, when transferring the vocal material created in the performance making stage of SS, the choice of site was a further, significant influence on the vocal performance material, and that in the performance itself, the site is another participant in the intra-action of *intravocality* in performance.

### 3.4 How vocal matter comes to matter

I initiated the performance project of Solace Song based on my own embodied affective responses to the experience of being in a pandemic. Furthermore, SS emerged from my two earlier solo experiments where I investigated the in-betweenness of voice between myself and other/s. In my first solo experiment (Documentation example 2.1.1) I articulated embodied affect as sensations in relation to vibratory resonance. I built upon this experience of voice as a haptically felt sensation - the solo polyvocal experiment detailed in this chapter (Documentation example 3.2.1), where I discovered multiple material participants in my voicing practice that contributed to my experience of embodied affect as sensation and emotion. Using the discoveries from these experiments, I began to discover through practice

what an *intravocal* approach for the actor-voicer might look like (Documentation examples 3.3.1; 3.4.1; 3.4.2)

As I turn my attention now to the vocal performance space, I suggest that curating vocal material in performance in line with relevant sociocultural factors that have an impact in embodied ways on listeners, enables a wider scope of possibility to induce embodied affect. This approach is not a universal guarantee of affect, but it does allow for a consideration of where vocal practices, and accompanying materials to voicing, may sit within a vocally affective niche for audiences whose listening is ‘encultured in a given way’ (Eidsheim, 2015, p.5). If affect pertains to the personal relevance of sound resonating in an acoustic environment, sensorially perceived, and transduced from the physical sound waves of the sound source (Blessner and Salter, 2009, p. 12), then voices may offer an encultured embodiment of vocal sound waves in acoustic environments that may influence the listener’s perception of voice and its embodied affect.

The following extract is taken from the promotional invitation advertising the Solace Song performances at St. Peter’s Church in Northampton:

Sounding out our current shared historical moment, this performance offers a balm to those who have experienced loss and loneliness during the pandemic. It recognises that in times of significant change, we can find connection through voice – to mourn, to heal, to hope. Solace Song is a Vocal Performance Project intended to reach out to audiences through the affective qualities of the human voice inviting the listening audience into a sonic space of solace vibrating through time, in a human tale of loss, love and resilience (Lapidge, 2021)

This extract sets out my artistic intention to offer solace to audiences attending SS. Embedded into this artistic intention is my inquiry into embodied affect as sensations and emotions. Furthermore, as indicated in this extract I set out an intention for the voice to mourn and to heal. To do this I curated materials related to mourning (Documentation examples 3.4.1 and 3.4.2) and healing into the sung and spoken materiality of SS. The significance of the performance site is hinted at in the description of a ‘sonic space of solace vibrating through time’ which I shall further unpack in the section below.

### *3.4.1 Affective relevance and resonance of site*

In searching for a space that may be a suitable intra-active participant in the affective voicing of SS, I wanted a somewhere that would resonate with my artistic intentions as set out above. St. Peter’s<sup>44</sup> is a Norman church built on the remains of an Anglo-Saxon palace in Northampton. The current building is over 900 years old and would have been servicing the local community at the time of the Black Death in Northampton, when up to half of the town’s inhabitants died during the pandemic of 1349. I chose the site of St. Peter’s because I hypothesised that embodied voicing reverberating in the vaulted spaces of this church, with connection to a historical pandemic had the potential to be recognised by my audience as a site of ritual and remembrance. This could create an embodied affective relation to the vocal material reverberating in relation to the building’s resonance, augmented by the socio-cultural significance of the building. This chimes with Macpherson’s view that between the voicer and listener there are physical wave forms that change the space between, affecting the listener in embodied ways ‘mediated by cultural expectations that condition how we feel about *what* we hear,’ (2021, p. 221). Indeed, following the Saturday evening performance of

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<sup>44</sup> Further information about St. Peter’s Church can be found at <https://www.visitchurches.org.uk/visit/church-listing/st-peter-northampton.html#undefined1>

Solace Song, also livestreamed, the chairman of ‘The Friends of St. Peter’s’ Church’ society<sup>45</sup> attending the performance, uploaded a post to the ‘St Peter’s Church Marefair Supporters’ group (See Figure 3.1).

Included in her comments are that SS ‘fits the visual space of this 12<sup>th</sup> century building perfectly’ and ‘take[s] viewers through time...connect[ing] us with the emotions of past generations in this place’ (Figure 3.1).

Figure 3.1

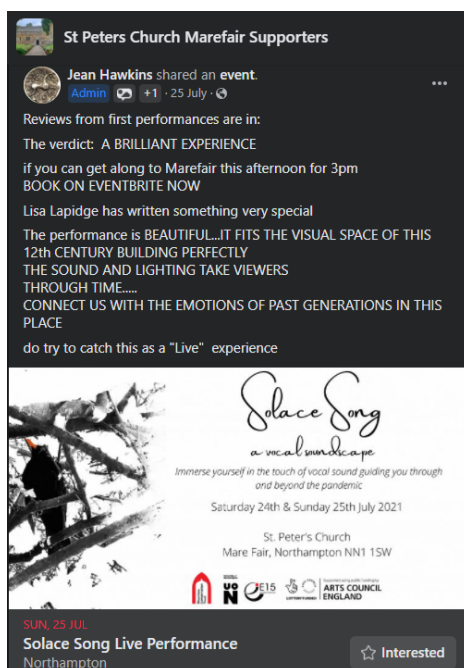


Figure 3.1: St Peter’s Church Marefair supporters facebook post, July 2021.

As someone who knows the church and its specific history well, the chairman’s listening is augmented by this knowledge and her relationship to the building as one of its guardians. I would suggest that her listening experience, is informed by the ‘atmospheric wave forms’

<sup>45</sup> For more information on the society, visit <https://www.fostp.org.uk/>

(Macpherson, 2021, p. 218) of the church's acoustics, the 'cultural expectations' (Macpherson, 2021, p. 221) related to the building as a church, which resonate with SS as a form of ritual, and with her own personal understanding of the history and significance of the building, including its relationship to pandemics past. All these expectations combined, form part of her affective vocal niche, and, *through the voice* enable the embodied affective response seen in Figure 3.1. Whilst this offers a potentially rich in meaning affective response to the informed listener, audiences not familiar with the specific historical significance of the site, may also be able to experience embodied affect in relation to the buildings' acoustics, cultural resonance as a church, and personal associations of their own. As Seigworth and Pedwell point out, '[t]here are contextualized differentiations in the shape, textures, rhythms and histories of encounters that bear on the ratios of capacities and incapacities to affect and be affected. *It all always depends.*' (Seigworth and Pedwell, 2023, p. 19, my emphasis).

Following the performance of SS in July 2021, I gathered some feedback from audiences<sup>46</sup>. The audience members I spoke to described Solace Song as moving and beautiful. They reported being close to tears, experiencing feelings of grief, and relayed stories from their own lives to me in relation to the performance. It was, in fact, difficult for audiences to untether their embodied affect from their emotions, their memories, and how they were processing the pandemic. This led me to consider how I might embark on the next stage of my PaR inquiry, building on the insights from the performance making process and performance of Solace Song, which I shall summarise below.

In summary, the key findings from this chapter are as follows:

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<sup>46</sup> This was to support the writing of an Arts Council report. The report video can be accessed via this link: <https://youtu.be/IQJlteAkHHE>



- If affect is co-constituted by multiple influencing factors, then what is needed from the actor-voicer is an approach to voice in performance that similarly co-constitutes voicing, beyond the parameters laid out in models of voicing in essentialised or universalising terms.
- In making performances towards embodied affective responses to voice, actor-voicers can devise with some knowledge of the cultural expectations that are likely to condition how audiences listen to voices in the performance created. These can include the selection of the performance site, vocal material (songs, texts, utterances), technologies, material physically interacted with eg. Props and costumes, and music.
- If what falls within an affective vocal niche is a gathering of relevant past embodied experience, then this niche is constantly shifting according to the stimulus of voice, as well as in relation to our experiences, *as they accumulate*. The embodied conditions of the pandemic demonstrated this shifting relation. Direct cause and effect models of voicing fail to capture, then, the complexity and diversity of what sits within a listeners' affective milieu.

## Chapter four: Waking the Witch

### 4.1 Introduction

In this chapter I further investigate *intravocality* as a planned approach to actor-voicer performance making and performance. Moreover, I utilise an *intravocal* approach to construct complex intra-relations with/in voicing, towards embodied affect as sensations and emotions in audience-listeners. For this phase of my research inquiry, I created three work-in-progress performances entitled Waking the Witch (also referred to as WtW). I place WtW within a #metoo context, performed *intravocally* by a group of women in darkened spaces, all of which are important in relation to how these factors intra-act vocally within the performance and impact affectively on audience-listeners, which I shall address in this chapter.

In this chapter I build upon the vocal experiments and performance-making discoveries of Solace Song towards three work-in-progress performances entitled Waking the Witch (also referred to as WtW). I focus on the vocal in-between of actor-voicer and audience-listener through experiences of embodied affect as sensations, and emotions. I use an *intravocal* approach to vocal performance-making to facilitate possible moments of affect for audiences. My *intravocal* approach is one where the actor-voicer takes a holistic view of voicing that extends beyond the voicer's body, bodymind or sound produced, to incorporate the co-constitution of voicing with a plethora of participating relata. In practice, this means that the actor-voicer analyses the possible intra-connections available or necessary to incorporate, and then collaborates with those relata to curate a unique *intravocal* event. A gathering of materials at the start of the actor-voicer's *intravocal* process enables a playful and

experimental approach that may yield creative and complex combinations of co-constituted voicing.

Waking the Witch was a work-in-progress performance that took the form of three iterations, at three distinct sites on three different dates. The first WtW iteration (WtW1) was performed in a studio space at the E15 Southend-on-Sea Campus on 22<sup>nd</sup> June 2022. The second iteration (WtW2) was performed in a vaulted church studio space at Clifftown Theatre, E15 Southend-on-Sea Campus on 1<sup>st</sup> October 2022. The third iteration of WtW (WtW3) was performed as part of the Royal and Derngate's *Gen Fest* festival of new theatre in their underground studio space in Northampton on 31<sup>st</sup> October 2022. The actor-voicers in WtW were myself, and three female performer-devisers from Fur Coat No Knickers Theatre Company<sup>47</sup> (FCNK). WtW1 and WtW3 had the input of a director who focused on shaping the dramaturgy, and WtW2 was self-directed. All performance material was devised by the actor-voicers based on extended vocal experiments, and a compositional *intravocal* approach that I have developed in relation to embodied affect as sensations, and embodied affect as emergent emotions in the performance-making process, and performance of WtW.

In WtW1 moments of affect were identified through post-performance written feedback. In two subsequent performances of WtW (WtW2 and WtW3) moments of affect as sensations of goosebumps, chills, a lump in the throat, or welling up were identified in the performance, in real time, using a glowstick lifted in the air by the audience-listeners and in post-performance questionnaires.

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<sup>47</sup> FCNK are a company formed on the BA Acting for Contemporary & Devised Performance course at the University of Northampton. They were trained in voice and contemporary performance by myself as their lecturer when they were students from 2018 until 2020

The findings gathered from the glowsticks enabled real time discoveries about when in performance audiences recognised their own affective responses. In this way, the data gathered in this moment of affect forms a part of the *vocal unveilings* discernable from audiences registering their affect whilst experiencing affect. The limitations of this method of data collection included that audiences reported not raising their glowstick at every moment of affect, as well as feeling influenced by the responses of others that fed into their experiencing in the moment. Additionally, the advantage of reporting in the midst of the practice becomes a limitation in the written feedback gathered as it, necessarily, took place post-performance. This temporal delay allows for details to be lost, or for experiences to become generalised or altered in relation to their overall experience. However, the insights gathered from written data revealed what fell within the scope of each audience members' emotion narrative (Hoemann et al, 2024) providing information about array of collaborative materials – contextual information, personal experiences, and associations that augmented their affective responses.

The examples from practice analysed in this chapter start from a moment of identified audience affect, through the participatory action of lifting a glowstick in the air or as identified through written feedback, and work from this juncture to unpack the voicing associated with moments of collective or decisive affect from audience-listeners. I view moments of identified affective sensations in the in-betweenness of voicing actor and listening audience, as effectively collapsing into a singular moment of affective *intravocality*. These singular moments are analysed through the use of an in-between lens that allows for a utilitarian teasing apart of relata for the purposes of understanding how and what co-constitutes such an *intravocal* moment of affect.

My analysis examines the performance-making process leading up to such moments by using key examples from the performance-making and rehearsal process, alongside relevant literature, as well as post-show feedback given by audience-listeners as research participants about their experiences of affect as sensations and affect as emotions, to understand how audience's also co-constitute *intravocal* moments of affect through their embodied listening. I use video documentation of key moments from performance and from the performance-making process, data from post-performance questionnaires filled out by audiences and actor-voicer reflections from the practice of performance-making and performance to show how *intravocally* affective moments were made from an actor-voicer performance-making perspective. *Intravocal* moments examined in this chapter were chosen based on audience's perceptions of the most affective voicing that they self-identified via two methods that captured affective data<sup>48</sup>.

Firstly, audience's live in-the-moment embodied affective responses were captured during the performance (WtW2 and WtW3) using glowsticks as an affect identifying documentation tool, where audiences, sat in a dark performance space, were instructed to raise their glowsticks in the air when they experienced sensations of affective, which included goosebumps, chills, a lump in the throat, or welling up. This data was captured through the use of video recordings that clearly show when glowsticks are raised in relation to what is happening vocally in the performance.

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<sup>48</sup> Audience participant data was captured in line with the University of Essex's ethical approval process. All data from audiences was anonymised using codes in place of participant's names. Audience's participation in data capture was voluntary and consenting.

Figure 4.1



Figure 4.1: “Witch bottles” to capture anonymous feedback from audience-listeners

Secondly, audience’s post-performance reflections were captured in written form. For WtW1 audiences were asked to add comments about their embodied affect onto slips of paper into anonymised coded “witch bottles” (see Fig 4.1). From this feedback came comments that remarked on affect as sensations, as well as affect as emotions, as well as some unexpected details about audience’s own experiences that I would describe as autobiographically resonant with the content of the performance. As a result of the comments from WtW, I designed a questionnaire form for WtW2 and WtW3 audiences that asked a series of specific questions designed to extract specific insights from audiences in relation to sensations of affect (question one), the moments in performance they found most affective (question two), affect as or emergent as feelings, emotions, and memories (question three), voicing as

affective (question four), contextually influencing factors on their affect such as social, political or autobiographical (question five), and a final question for those not affected, so as to not make assumptions of affect, and to not exclude the views of those who may not have experienced any affect.

The questions asked in the post-show questionnaire to WtW2 and WtW3 audiences were designed to extract insights that may offer more granular detail on the in-betweenness of their affect as experienced in relation to distinct categories of sensation, emotion, embodied voicing and contextual affective niche, as well as to provide clues as to the relata at play within these categories. Audience feedback is represented in this chapter within double quotation marks.

#### 4.2 Vibratory resonance: tuning towards affect as sensations

Figure 4.2



Figure 4.2: WtW2 Performance in vaulted church studio space at E15, Southend-on-Sea.

On 1<sup>st</sup> October 2022, audiences were invited into the vaulted studio space of the former church in Southend-on-Sea, a relative stones-throw from historical Essex witch trials.

Audience-listeners could take a seat on the edge of the performance space or inside of the performance space on chairs in close proximity to the actor-voicers (See Figure 4.2).

Audiences sat on chairs inside the performance space were each given a bowl or glass to hold in their hands. Stretched over the glasses and bowls was a taut membrane upon which sat seeds and spices. The examples in italics below provide insight into my experience during the performance:

*The spices violently erupt flying into the air, falling on the floor, they release their scent, and the audience member I focus on responds with audible breath, a little tremoring voice escaping, his glowstick thrust in the air*

The above description is from a moment of embodied audience affect in WtW2 experienced during the start of WtW2, documented in Documentation example 4.1.1 below.

Documentation example: 4.1.1

Title: Vibrating Matter 1st October 2022 Waking the Witch Performance WtW2  
Southend-on-Sea

Format: You Tube video -audiovisual with titles

Link: <https://youtu.be/C7-yHDAkqGA>

I invite you to view the instances of affective response from audience-listeners indicated through the use of glowsticks, leading up to a moment when almost all audience members are holding aloft their glowsticks (01:44-01:50).



*(00:01-00:03) The performance opens with an audible recorded exhalation, followed by live elongated vowel sounds (00:05) voiced into the resonant vaulted ceilings of the performance space.*

I start the performance with an exploration of vocal in-betweens. I sound out into the resonant space of the church rafters exploring the materiality of the space as it modulates my voicing, itself shaped by my body's shifting materiality. I also involve another in-between exploration, between myself and my actor-voicer collaborators, finding the vocal space in-between where our voices meet, merge, harmonise, or clash.

*I try to use my voice to connect to my fellow actor-voicers (00:10-01:00), filling the space with as much vibration as possible, a voice reaching out to other voices, co-creating a polyphony for our audience to feel themselves inside of.*

This phase of the performance-as-research is a testing ground for how the material in-betweens of voicing behave in this spatial context, with the material of our embodied voices as actor-voicers unfolding in this moment. My aim was to re-create for WtW a version of the drum experiment (p. 73-79, chapter two), to give a sense of the power of voice to vibrate material, to touch without touching, and to move through a sympathetic vibratory resonance.

*(01:31-01:26) I draw your attention to the left hand side of the split screen in the video example (DE 4.1.1). Here I crouch beside an audience member holding a bowl:*

*I turn my attention to the audience members with bowls and glasses – I use my earlier training with the snare drum to tune in to the material affordance of each audience member's specific spice seed laden object. Again, I must encounter the material affordance of the*

*object, and its capacity to be materially affected with vibratory resonance, through experimentation with my voice, changing the pitch, intensity, and vocal tract shaping. I receive visual, aural, visceral and somewhat surprisingly scented feedback from the objects of bowl/drum and seed spices. I feel like I am tuning myself to various, material vocal in-betweens.*

I tune myself to in-betweens of voicing and acoustic space; in-between actor-voicer and drum/bowl object; in-between actor-voicer and other actor-voicers, in-between actor-voicer and audience-listener. In this moment of in-between tuning, audience-listeners are also tuning themselves to be audiences. I concur with what McAllister-Viel proposes, that ‘[t]he listening audience learns how to listen as much as the performer learns how to vocalize with the aural/oral feedback loop’ (2018). In this performance, I go further, engaging in an aural/oral/visceral feedback loop with audiences, as we feel our way into the performance. If embodied affect as emotion is constructed by audience-listeners *from* embodied affect as sensations, by using my voicing at the start of this performance, I am able to create embodied sensations for those listeners. This is what I am tuning towards in my practice at the start of this performance, in readiness for later moments I have created through an *intravocal* approach to vocal performance making, where the cultural, social, political and personal complexity of human life, what Behrens refers to as the ‘immaterial material’ (Behrens, 2019, p. 398) of voicing, may entangle *intravocally* towards embodied affect as emotion.

*I am searching for a vibratory frequency which will move, at a distance, the seeds, salt and spices – touched by voice in occulted, invisible ways. I focus on a particular audience member who holds his object with a stiff stillness. From a distance, I vibrate my embodied voice (01:34-01:50) to higher and higher pitches, almost operatic, though this is not about*

*aesthetics but the quality and frequency of vibration towards a material affect of object and audience-listener. I am also vibrating, alive with sensation in my body. Spices begin to bounce a little. I can sense the excitement of the audience member. I think he is holding his breath. I tune more specifically reading the response from the spices' movement. They dance energetically. Likewise, my audience member seems to quiver with excitement – his affect is now affecting my voicing in a productive feedback loop. The spices violently erupt flying into the air, falling on the floor, they release their scent, and my audience member responds with audible breath and a little trembling voice escaping, (01:42) his glowstick thrust in the air.*

#### 4.3 Unveiling affectively intravocal resonant contexts

As outlined in chapter three, my own embodied experiences of broader sociocultural contexts, such as the COVID-19 global pandemic, shaped my engagement with embodied voice and affect, emphasising that embodied voicing cannot be separated from broader contexts. Furthermore, that my “offstage” experiences of affective voicing and listening in the COVID-19 pandemic coalesced with my “onstage” experiences through a shared space of embodiment. The affective resonance of my “offstage” experiences inspired an amplification of voicing connected to pandemic conditions. Therefore if, as I suggest, sociocultural contexts are always already being incorporated into embodied experiences of affective voicing and listening, then an *intravocal* approach to performance-making, and performance can purposefully invite such relata into the making of voicing towards a possibility of affective resonance in audience-listeners, particularly those for whom such sociocultural contexts sit within their vocally affective niche. The situating sociocultural context that impacted upon the making of WtW was the widely reported #metoo movement. Founded in 2006 by Tarana Burke (metoomvmt.org, 2024) to support survivors of sexual assault, the

#metoo movement gained global momentum when on 5<sup>th</sup> October 2017 the New York Times ran an exposé on the Hollywood producer Harvey Weinstein (Kantor and Twohey, 2017). The emergence of the #metoo movement had created another kind of large-scale illuminating rupture where the perception of female voicing and the way in which women were, or were not listened to had shifted. Furthermore, while I was planning the WtW PaR project, in the UK a high-profile murder had taken place that created a shockwave across the nation. Sarah Everard, a 33 year old woman was walking home on 3<sup>rd</sup> March 2021 when she was kidnapped, raped, and murdered by a serving police officer (Metropolitan Police Service, 2023). At the time, there was an outpouring of emotional affect, which reached a collective peak at a vigil held on 13<sup>th</sup> March on Clapham common where police clashed with attendees (Graham-Harrison, 2021). The #metoo movement, and recent UK events relating to Sarah Everard's murder, I suggest, had shifted the dial on women's voices and on abuses of power within our institutions. Within this broader context, I was particularly affected as experiences from my own life in relation to violence against women, and coercive and controlling behaviour were being perpetrated within my own family at the time. This personal significance made the sociocultural context resonate deeply with me and formed a key aspect of my vocally affective niche throughout the PaR of WtW, as I tuned in to my sensations of affect to guide my vocal decision-making.

Furthermore, following my emerging *intravocal* discoveries from SS, I purposefully created and formalised an *intravocal* approach to voicing for the performance-making of WtW. This *intravocal* approach shifted my vocal practice towards a collaborative making-with relata, including the #metoo movement by inviting into the performance-making process vocally relevant embodied material that connected to this social context. In this chapter I shall draw on examples from two ways in which I investigated embodied aspects of #metoo relata within

*intravocality* towards embodied affect in audience-listeners. These two ways are detailed, with reference to audiovisual clips and audience feedback, below under the following sub-headings:

- 1) *Intravocal* mimicry in Waking the Witch
- 2) *Intravocal* materiality in Waking the Witch

Each practice example starts from a moment of audience affect as sensation or emotion, and analyses from a distanced positionality the in-between space of embodied voicing and embodied affect which collapsed, in performance-making and performance, relate into embodied voicing as *intravocality*.

#### 4.4 Intravocal mimicry in Waking the Witch

This section draws on two examples from the vocal practice of WtW that use vocal mimicry as part of an *intravocal* approach to vocal performance making and performance. The first example is vocal mimicry in the form of a controlled scream that mimicks the sound of a personal alarm<sup>49</sup>. The second example given is the vocal mimicry of a baby crying.

One of the most viscerally affective vocal moments in WtW was when the performance utilised the sound of a personal alarm that then blended into the sound of a vocal controlled scream, ending in silence. Multiple audience members picked out the vocal alarm as one of their most affective moments in the questionnaire feedback with additional detail that included that “it was completely guttural...I felt suspended - the air stopped...[it] felt like it pierced throughout my body”(WtW001)<sup>50</sup>.

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<sup>49</sup> Most commonly referred to in the personal accounts provided by actor-voicers and audience-listeners as a “rape alarm”

<sup>50</sup> The codes in brackets that start with a prefix of WtW followed by a series of numbers have been used instead of names to protect the anonymity of my audience research participants

I invite the reader to listen to the moment from performance WtW2 in documentation example 4.1.2 below, that utilises a split screen to show the audience's use of glowsticks as an affective survey. Please be aware that there are loud sounds in this video which I signpost through an on-screen written warning.

Documentation example: 4.1.2  
 Title: Alarm into intravocal alarming scream Waking the Witch Performance WtW2 1st October 2022 Southend-on-Sea  
 Format: You Tube video -audiovisual with titles  
 Link: <https://youtu.be/pp8C1li1aEA>

Not immediately, but after a few seconds, some audience-listeners raise their glowsticks in response to the alarm (00:18) where a collective audible vocal response (00:17-00:20) from audience can be heard before glowsticks are lowered. Once the alarm has sounded for three seconds I join with my mimicked alarm/scream voicing (00:21-00:30)

*As soon as I hear the alarm, I quickly tune in to the sound and visceral feel of it, focusing my listening in a way that spotlights the features of the alarm that I need to replicate accurately. Pitch, rhythm, intensity. I aim to mimic the alarm so that the blend between myself and the alarm is as seamless as possible. I use both my aural-listening and my affect-as-vibratory-sensation-listening as well as audiation, my voice imagined, to entrain my voicing to the alarm. In this moment I am collaborating with the sonic and affective materiality of the alarm, until I sense a collapse of Lisa/alarm in-betweenness has taken place. I get a sense of this when I can no longer identify my listening and felt sensations as recognisably my own, when I viscerally feel a matched rhythmic and pitched oscillation.*

Even more audience's glowsticks are raised this time (00:24-00:30) as the alarm stops and all that is left sounding is my voice that continues the alarm/scream until there is an abrupt stop (00:30) and silence.

*I prolong the alarm for as long as I have breath to maintain the pitch, rhythm, and intensity. I do not want my voice to tail off, but to stop voicing abruptly to create impact. I hold my breath once I have stopped the alarm/scream as I want to create a sense of suspended silence.*

I return to an audience member's comment that "[e]verything about it was completely guttural. Especially the moment after the rape alarm was vocalised, I felt suspended - the air stopped" (WtW001). This comment captures the visceral nature of their embodied affect in relation to the alarm/scream, as well as the sense of suspension that I was aiming to create by literally stopping the air of my own breath in that moment.

I now draw your attention to documentation example 4.1.2 that documents a part of the WtW performance-making process where I first introduced the use of an alarm to my actor-voicer collaborators.

Documentation example: 4.1.3

Title: Introducing the alarm 6th August 2022 Waking the Witch rehearsals

Format: You Tube video -audiovisual with titles

Link: <https://youtu.be/O9eVC7EmXjg>

At the start of the video I discuss my conceptual ideas, before telling my collaborators a personal story relating to the object of the personal alarm.

(01:00-01:03) *'When I went to university my mum got me a lovely gift of a rape alarm' I glance at one of my female collaborators and say 'You know how it is' (01:06-01:07). We both laugh (01:08) in a way that I can only describe as a kind of nervous laughter. This laughter emerges from bodies that know what it feels like, in an embodied affective way, to be afraid of walking home alone at night, to have rehearsed in our heads having to use an alarm.*

This moment exemplifies part of the autobiographical salience of the 'anti-rape' alarm (Hart, 2017), not just for myself, but for my female collaborators and, I suspect at this point, for some of my audiences too. The alarm falls into a possible affective niche, which I wanted to capture vocally. I use an *intravocal* approach here to construct a moment of voicing that allows, from an in-between perspective, a collaboration between the alarm and my voice to take place through the use of vocal mimicry. Furthermore, by accurately using the practice of vocal mimicry to co-create an alarm/scream *intravocally*, I propose that this enables embodied affect that sits within personal alarms as a #metoo related affective niche more likely. This is consistent with the number of audience who directly referenced the #metoo movement in their feedback, including the following from one audience member who directly said that what influenced their affective responses was "[b]eing a female! More 'sensitive' to the rape alarm"(WtW015).

I play the sound of the alarm to my collaborators (01:55-02:01) telling them beforehand that the sound (01:24 – 01:29) *'is 135db...its going to be loud'*. In response to the alarm, one collaborator remarked, [sic] *'that's not as bad as I thought' (01:59-02:01)*. As researcher-practitioner, I hoped to create a strong affect for my collaborators. However, I had



unwittingly biased my experiment by telling them just beforehand about the volume level, which influenced their expectations about the sound, adjusting their affective niche in the process. From this outcome, I came to understand that I should aim to include into my *intravocal* alarm/scream the element of surprise. This is borne out by the assertion that ‘the sound of a sudden scream when watching someone sneak up on another person in order to frighten them will hit one’s body differently than it would have without that visual preparation.’ (Cahill and Hamel, 2022, pp. 18–19)

For WtW2 (See Documentation example 4.1.1) WtW was performed in the dark. For this performance, darkness acts as a relata within the *intravocality* of the alarm/scream which further opens up the possibility of embodied affect through its unexpectedness impacting on the bodies’ receivership of the sound/voice. Furthermore, as it is possible that visual and tactile modalities may share perceptual resources (Murphy and Dalton, 2016, p. 764), this indicates that audiences attending to voices in darkened spaces, such as they were in performances of Waking the Witch, may be perceptually more sensitised to the vibratory touch of voice. By extension this may increase the likelihood of affect as sensations, which in turn lays the foundation for embodied affect as emotion.

Later in Documentation Example 4.1.2, I introduce the idea of replicating the sound of the alarm with my voice (02:08)

*I try to mimic the sound of the alarm as accurately as possible (02:14) but I am not immediately successful. I am not able to get the combination of pitch, intensity and rhythm matched up. I listen aurally to the sound of the alarm and try to catch the right frequency.*

*The first feature I try to match is the pitch – once I have that, the rhythm and intensity can follow.*

In the video there is a disturbance in the microphone recording (02:20) where the alarm and my voicing synch up. I stop the alarm (02:21) but continue voicing until I run out of breath to sustain the sound.

*When the alarm stops, it is as if it has leapt into my voicing due to the matching of the sound. Maintaining the sound is effortful (02:21) but as I continue to practice, I can more accurately bring the alarm into my voicing, closing the audible in-between difference between myself and the alarm*

In this example *intravocality* takes place when my voicing accurately matches the alarm. In the moments leading up to this there is still a distinction between the sounds of voice and alarm that can be felt by my collaborators. As my mimicry becomes more accurate, I close the in-between sensation between my voicing and the alarm until I reach a moment of *intravocality* where the in-betweenness collapses into a co-constituting vocalisation, with the possibility of embodied affect as a result.

The other actor-voicers in Documentation Example 4.1.2 comment on their own embodied affect as a result of my alarm/scream voicing with one collaborator exclaiming (02:40) *‘that was a full body goosebump moment’* later confirming that (03:04-03:12) *‘when you found it, it was like exactly the same and you shut it off but it...sounded like it was still on’* which she identified as a contributing factor to her embodied affect as goosebumps.

The accuracy of the mimicry was important in this example in the emergence of embodied affect to my actor-voicer collaborators as listeners. This is where the actor-voicer can skilfully shape their voicing towards possible embodied affect for the listener. If embodied affect is constructed in accordance to an affective vocal niche, and predictions about the sensory input of voicing are based on previous sensory experiences of similarly categorised situations (Feldman Barrett, 2016, pp. 10–11), then the accuracy of the voicing in relation to the sound of the alarm, matters. The vocal features of pitch, timbre, intensity, and rhythm, and the physical effort required to sustain such a sound allow for the alarm to become entangled *intravocally*, delivering a moment of sensory affect that feels alarming to the listener.

(02:50-02:52) *'Its alarming, as an alarm should be'* I say at one point, and this is significant. Where does the alarming-ness of an alarm come from? I propose that the alarm sounds like a scream, an embodied contextualised scream which has, over time and multiple voicings developed an affective function, to enable survival. A scream is affecting when 'to sublimate extremes like the scream...would reveal a body out of control' (Neumark, Gibson and Van Leeuwen, 2010, p.xxviii). This demonstrates not only the affective power of a female screaming voice, but in the current context of #metoo, a voice that can imitate a rape alarm scream may induce embodied affective responses from audiences with a diversity of emotional affects through its mutual entanglement between alarm and scream.

In a further example of *intravocal* mimicry in WtW, I consider the entanglement between the voicing of a baby's cry and embodied affective sensations of emotions relating to

(m)othering<sup>51</sup> and (m)otherhood in relation to the following audience feedback:

“the baby cries made me have a ‘mother’s instinct’ even though I don’t have children”

(WtW104).

In their chapter entitled *Sound Before Birth* in *Aural Diversity* (Drever and Hugill, 2022),

Julian Henriques, Eric Jauniaux, Aude Thibaut de Maisieres and Pierre Gélat detail their

‘Sonic Womb research project’ (Henriques *et al.*, 2022) that explores the womb as an

*auditory* environment with impacts upon foetal hearing<sup>52</sup>. They affirm that in this

environment ‘the baby’s faculty of hearing is fully formed and functional from the end of the second trimester of pregnancy’ (Henriques *et al.*, 2022, p. 27), ultimately concluding that the

womb is a site of ‘co-emergence’ (Henriques *et al.*, 2022, p. 39) involving (m)other and child in an auditory and embodied ‘original connectedness’ (Henriques *et al.*, 2022, p. 39) that

‘undermines...the concept of individual as such’, following a logic that aligns itself with new materialist philosophies. In this way, there is always/already a capacity to affect and be

affected through vocal material that sits within the realm of (m)othering and caregiving, for

example through *motherease*<sup>53</sup>, the vocal practice of lullabies, and the vocalisations of babies

such as crying, giggling, gurgling and so on. Furthermore, an *intravocal* approach may

explore co-emergence of actor-voicer’s mimicked baby cries and audience-listeners’

embodied experience of the symbiotic relationship between voicing and listening (m)others

and children towards affect as sensations and/or emotions.

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<sup>51</sup> I make use of the term (m)other in this section as used by Cahill and Hamel (2022) to emphasise relationality over any assumed gender.

<sup>52</sup> To go into further detail about this specific project is beyond the scope of this thesis, however further detail can be found in *Sound Before Birth* (Henriques *et al.*, 2022) and at <https://sonicwomb.tech/>

<sup>53</sup> ‘Motherease, also known as infant-directed speech (IDS) or “baby-talk”, refers to the spontaneous way in which mothers, fathers, and caregivers speak with infants and young children’ (Saint-Georges *et al.*, 2013, p. 1)

#### 4.5 Intravocal materiality in Waking the Witch

I devised *Waking the Witch* to elicit sympathetic feelings from audiences for the women depicted onstage. In the gathering stages of my artistic research, I am searching for material relata with which to collaborate with *intravocally*. I use my embodied affect as sensations and emotions during this phase of gathering material to assist in my decision-making regarding what to include, and what is important. In this way, I am decision-making according to my affective niche. One such affective response arose from reading a pamphlet entitled '*An Account of the Tryals, Examination and Condemnation of Elinor Shaw, and Mary Phillips...March 8 1705*' (Poole and Stokes, 2006, p. 90). This written account is a damning indictment on the women who were tried. It includes a confession given to two constables while the women were incarcerated, likely under great duress. When I read the account, my embodied affect assisted me in identifying this text as having potential for an *intravocal* transformation. The written confession appears in the pamphlet written in the third person, but as I wanted to perform the text as an embodied vocal confession, I edited the text for brevity and changed the third person narrative to a first-person perspective. I purposefully kept the words of the things confessed to, the same.

As a practitioner-researcher, I aimed to transform the written text used through the embodied voicing of it. I strongly felt that for an audience to experience affect as sensations that could transform into a sympathetic emotional experience, the text needed to be articulated through the embodied voice in the context of witch trials as a physical, material reality. Historically confessions from so-called witches were often extracted under duress in torturous conditions (Poole and Stokes, 2006). Indeed, the title of the performance, *Waking the Witch*, is inspired by the name of a torturous practice of sleep deprivation used to extract confessions from,

often hallucinating, verbally incoherent, women (and some men) kept awake for days on end. Furthermore, I was struck by the similarities between contemporary #metoo experiences and historical witch trial accounts of voicing and silencing, and of the decidedly embodied female experiences shaping and being shaped by voicing and silence encountered across both sources of inspiration.

Thus, I designed a series of vocal experiments around voicing whilst embodying the material conditions of water dunking and stool sitting witch trials, to return text to body under duress. I thereby extend the theoretical framework of vocal in-betweenness to include not only the bodies of the actor-voicers and audience-listeners, but also the material conditions that intra-act with embodied voicing and embodied affects in performance. From other *intravocal* moments in WtW, not included as part of this chapter, there are a few key points of note from my practitioner-researcher analysis of audience's responses.

They include:

- Audience-listeners themselves made connections from sensations and felt vibrations of embodied voicing to their own embodied affect as sensations, and emotions.
- Many audience members linked the context of #metoo to their embodied affect, also citing their own related experiences
- Beyond the performance audiences contacted me to say how affected were sometimes many months after the performance. I propose this links to the permeability of “onstage” and “offstage” experiences for the audience-listener in relation to affect.

A fuller discussion of audience responses can be found in Appendix B

I shall now chart the evolution of my *intravocal* process towards embodied affect in audiences that resonate beyond their in-the-moment affect as sensations, to emotional affect that connected to the wider context of the #metoo movement. My *intravocal* strategy included combining the vocal embodiment of witch trials, and women's historical confessions and later contemporary accounts from written sources. I have chosen to highlight one aspect of my practice that draws inspiration from stool sitting witch trials to provide a specific set of material objects (wooden stools) and actions (contorted sitting) as part of my *intravocal* approach. I describe below the first *intravocal* experiment in rehearsals with the stool, a witch trial physicality, and the confessional historical text. This is then followed by an analysis of the stool sitting vocal confession in WtW1 with an accompanying video clip.

I start the rehearsal by placing a microphone in front of the low wooden stool to amplify my voicing during the experiment. To create a more immediate discomfort, and crucially conditions that I expected would *intravocally* transform my voicing, I combined kneeling on a wooden stool with placing my arms between my legs, with my fingers holding onto my toes, replicating the 'cross bound' (Poole and Stokes, 2006, p. 41) binding of women during water dunking trials. I propose that the witch trial physicality on the stool is impacting on my 'body budget' (Feldman Barrett, 2018, p. 82) as my body adjusts to maintain homeostasis through the engagement of my breath. This draws me already into my affective niche (2018, p. 73) with the stool sitting as part of the scope of relevance to the embodied sensations I am feeling. In short, my physical discomfort impacts on my breath and on my vocalising. The vocalising of my discomfort through sighs and vowel sounds is then recorded and looped by my actor-voicer collaborators. This forms the basis of a drone of vocal discomfort as the backdrop to the confession text which I speak next. The text, delivered with altered vocal

quality, intra-acts with my embodied sensations, while an unexpected vibrato that emerges evokes a strong embodied affect as emotion. The voicing of the text transforms it in this first experiment through my *intravocal* approach. In the next example I show how this experiment in rehearsal becomes realised in performance.

Documentation example: 4.2.2

Title: Stool Sitting Confession 22<sup>nd</sup> June Performance Southend-on-Sea

Format: You Tube video -audiovisual with titles

Link: [https://youtu.be/LZ\\_M\\_JFBpGo](https://youtu.be/LZ_M_JFBpGo)

I draw your attention now to the first performance of WtW in a studio space at East 15, Southend-on-Sea. The timestamps from the following section refer to Documentation Example 4.2.2. In the video it is possible to make out, visually, the figures of three women in the background, and myself on a stool in the bottom left of the image. In this version of the stool sitting confession, microphones, loop pedals and amps are used. I have a microphone set up just in front of my mouth, with the microphone and my face hidden by my hair. The use of electronic amplification was to enable audiences to have access to vocal sounds that would be harder to perceive unamplified, to amplify the vibration of voicing enabling the voices to be felt haptically through amplification, and to counter-act the acoustics of the space that without amplification were less resonant and absorbent of the vocal sound through thick curtain material.

Below I narrate, in italics, my experience shown in documentation example 4.2.2:

*Before the audience enter the performance space, I spend ten minutes sitting on the stool to create a physical uncomfortableness with which to work with. I collaborate vocally with my*



*embodied sensation of stool sitting throughout this scene. I start by recording a low vocal drone that is then looped. I add another drone that creates a dissonance. I find the pitch for this second dissonant drone by using my embodied affect as sensation to find a pitch that feels disruptive.*

The constant dissonant vocal drone resonated in the room and created an uncomfortable affect as sensation operating as a backdrop to my subsequent use of text. This added layer of voicing in performance, then also becomes part of my *intravocality* in the performance of my confessional text that layers over it. In performance, each *intravocal* moment is unique, folding in relata that may not have been co-constituting voicing in previous rehearsals.

Similarly, the whispered, layered and looped voicing of the other actor-voicers becomes part of what is folded into the vocal and listening experience of the confessional text.

*The audience enters, and I get a sense of them in the room. At this moment part of my intervocality is the way in which my performance “nerves” intra-act with my embodied sensations. I tell myself to interpret these sensations as excitement. This is a tactic I use as an actor-voicer to enable me to not become overwhelmed with my performance “nerves” but to harness them. An audible outbreath materialises intravocally somewhere in-between my material body, the wooden stool, the presence of the audience, and the darkness.*

In the darkness, the surrounding, immersive, and distance-collapsing capabilities of voicing come to the fore. Remarketing on the performance shown in V.E 4.2.2 an audience-listener remarked, “The inhuman sounds felt painful- emotionally and inside my skin” (WtW004) highlighting their experience of both embodied affect as emotion and the visceral immersion of the voicing experienced as affect as sensations.

(00:00-00:09) The stool sitting increases my breath which I use to build up to a moment of confession (00:00-00:09) The impact of incorporating multiple *relata intravocally* into my performance means that the text becomes transformed. (00:15-00:23) There are unusual breaks in the flow of sentences and the text is interspersed with vocal sounds of discomfort. Sometimes in performance (01:11) an unexpected vocal utterance, such as a high-pitched whimper, would emerge highlighting the way in which an *intravocal* approach can be used by actor-voicers to find detail, nuance and difference in their live performances. (01:15-01:20) Furthermore, the continued strain of the stool sitting co-created a voicing that sounded out distress with a vibrato quality to the spoken text performed.

By emphasising the lived materiality of my female body under duress as a form of vocal embodiment, I place my vocal practice as a counter-argument to logocentric views that perpetuate an ‘immaterial universe of signs, [where] language can exist with no connection to corporality, and [where] signs have no need for voice to exist’ (Thomaidis and Macpherson, 2015, p. 13). As Magnat observes,

when oral language is “literatized” through writing, vocalization’s oral, sonic, and vibratory qualities, sensorial and affective properties, experiential cognitive potentialities, and vital relational dimension are lost in translation, and the decontextualized “voice” becomes a conceptual abstraction or a metaphor’ (2020, p. 77)

Far from viewing voice as a ‘dead weight’ (ibid., p.13), by returning language to an embodied voicing, I reassert the *phone* of voice not as pure signifier of linguistic meaning, or ideas, but as a mode of textual transfiguration that changes the discernible meaning through

voice as embodied sensation and embodied affect. This discovery, through my practice, of how the embodied vivid voice transfigures, reveals the ‘ethical, social, and political relevance of the embodied voice as sound—not (only) as a vehicle for thought, language, and expression of interiority, but as a sonorous, embodied phenomenon replete with meaning on its own terms’ (Cahill and Hamel, 2022, p. 4), which I suggest extends to include the embodied phenomenon of audience’s affect through *intravocal* means. In this way, the textual testimonies and confessions are transformed from a written-down, disembodied text that ventriloquises and mutes the voices of the women’s speech that these texts claim to document into an embodied voicing that gets under the skin of the audience-listener exposing the brutality of this language’s extraction. Through an *intravocal* embodied vocal practice, I demonstrate the importance of embodied *material* voicing with relata of textual confessions, wooden stool sitting, affective embodied sensations of the actor-voicer, and a #metoo context that facilitates a complex, alternative embodied available interpretation that is both feminist and phonocentric, towards the creation of conditions for affective responses as sensations and emotions in audiences.

In summary, the key findings from this chapter are:

- Embodied voicing can evoke both affect as sensations and affect as emotions in audience-listeners. This process is not deterministic. There is not a cause and effect relationship between voice and affect in all audiences.
- Actor-voicers can use an *intravocal* approach to performance making and performance to shape their voicing towards audience affect. The selection of multiple relevant relata that co-constitutes voicing intravocally into a complex assemblage,

enables multiple opportunities to impact the embodied affect of audience-listeners according to their unique vocally affective niche.

- Strategies can be employed to create moments of *intravocality* that include material beyond the actor-voicer's body, including a precise employment of vocal mimicry, and an embodied engagement with materials and spaces. Furthermore, identifying a broader context with which to locate the voicing within (#metoo) can influence and shape the vocal material.

## Conclusion

### Introduction and inquiry summary

In this section I shall summarise my research findings and contribution to the field of voice studies. I will consider the possible implications and applications of my research to the work of other voice and performance practitioners. I finish by suggesting future work as a researcher-practitioner, exploring my two key original contributions to knowledge, namely *intravocality* as a key term and approach to vocal performance and performance making, and the methodological tool that activates it, *vocal unveilings* as applied to voice studies PaR.

This PaR inquiry set out to investigate in-betweenness in embodied voicing and embodied affect. My aim was to develop an approach to understanding embodied affect in vocal performance making and performance, that could be utilised by actor-voicers and theatre makers.

I developed a theoretical framework within voice studies, that emphasised the in-betweenness of voice, drawing on embodied voicing as multiple, processual and in flux (Thomaidis and Macpherson, 2015). The concept of in-betweenness of voice, as an event for both voicer and listener, allowed me an in-between space in which to conduct my practical investigation. Specifically, I looked at the space between actor-voicers and later, the space between actor-voicers and audience-listeners in relation to embodied affect. My theoretical framework incorporated new materialist concepts that contributed to the way I thought about voice as material, that intra-acts and is co-constituted, depending on the material context of the voicing/voicer.

From my research, these insights were key to presenting *intravocality*, as an original contribution to voice studies, seen within a new materialist, embodied practical and theoretical framework to voicing in performance making and performance.

In this PaR, theories of affect as sensations and emotions, and their relationship between multiplicities of affective in-betweens (actor-voicer to objects, actor-voicer to actor-voicer, actor-voicer to audience-listener), featured heavily in shaping my vocal experiments, performance making and performances. Furthermore, the notion of *vocal unveilings* as an in-between, distanced perspective taking method that makes space for the practitioner-researcher to critically reflect on their own affect whilst experiencing affect from within the practice, created an opening for implicit, embodied knowledge to be made explicit. Not only does this method create a purposeful space for critical engagement and reflection from within the practice as an emergent collaborative becoming, but the very fact of its immediacy also allows for nuance, detail, diversity and complexity to emerge and be documented, before a later temporal reflection may selectively edit out some of the crucial details. The enactment of *vocal unveilings* as a method revealed a qualitative difference in the impact of voicing on materials and material bodies when categorising affect into *affect as sensations* and *affect as emotions*. In defining the scope of *vocal unveilings* in this PaR thesis as relating to moments of affect I was able to discern the moments in my practice to investigate further, allowing for an unpacking of the multitudinous nature of voicing and affect revealed in those key unveiled moments. Within this scope of embodied voicing and affect, my research highlights the potential effectiveness of an *intravocal* approach to voicing practice in fostering affect as sensations and emotions under conducive conditions.

This inquiry shows that, as emphasised by Grotowski and Barba (2002, p262), there are no fixed formulas. However, it has become apparent that an *intravocal* approach can be adaptable, personalised, and responsive to the dynamic conditions and diverse materials, shaping both our lived reality and the imaginative worlds we construct. Explicitly, *intravocality* offers a shift in the way we think, do and discuss voice in performance and voices more broadly.

I therefore offer the following four stage framework of *intravocality* as an original contribution to knowledge, and as a practice for use in performance making and pedagogic contexts:

#### Stage one: Gathering

This first stage of *intravocal* practice invites practitioners to gather material to work with as potential *relata*. The scope of this gathering can be defined by the practitioner according to the aims, themes, aesthetics, or other parameters of the performance project. Material gathered may include vocal trainings, vocal styles, aesthetics or genres, songs, texts, images, objects, spaces, and/or materials relating to social, political, ideological, historical or any number of other contextual information or material. This material can be gathered together into the working space ready for stage two.

#### Stage two: Relating

In line with the *intravocal* assertion that entities do not precede their intra-actions, stage two allows for a series of practical experiments to take place in which materials gathered are investigated in relation to one another. Questions are asked with regards to how these materials relate. For example, are there patterns of similarity (resonance), difference (harmonic) or opposition/antagonism (dissonant) between materials? These relations can be

explored in practice through a purposeful composition of layered or adjacent materials to test out their initial intra-actions with one another.

#### Stage three: Searching

Stage three necessitates a search for or towards something specific as defined by the practitioner. In this PaR my search revolved around voicing towards embodied affect. This purposeful *searching towards* enables a narrowing of scope with the materials gathered in a clear direction, simultaneously pulling the practitioner's aims into the act of voicing as a crucial, if often overlooked, *intravocal* relata that shapes and is shaped by collaborative vocal becomings.

#### Stage four: Curating

This final stage, invites the practitioner to purposefully choose what<sup>54</sup> to include as part of their *intravocal* performance making and performance. The practitioner in this stage assembles their vocal material in relation to their aims, which may also include for example, the telling of a dramatic story, or the consideration of an audience's experience in an immersive context. The curation allows for a flexibility of form accordingly. Furthermore, the curation stage of an *intravocal* practice allows space for additional relata to be folded in to collaborative vocal becomings as they emerge in the moment of performance.

#### Addressing gaps in knowledge

My PaR methodology enabled an emergence of vocal practice-as-logos, adding to conceptualisations of logos in practice research. This viewpoint allowed me to address gaps

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<sup>54</sup> Within the scope of what is possible to choose. For example, it may not be possible to choose a venue, but it may be possible to choose where to place actor-voicers within the venue spaces with different acoustical properties.



in my knowledge of vocal performance practice identified over the course of this PaR. These gaps are:

I a gap in the discourse in vocal practices, understanding embodied voicing and its relationship to affect as sensations and emotions in-between actor-voicer and audience-listeners.

II a gap in understanding of some of the more esoteric aspects of my psychophysical vocal training. This embodied PaR, as a vocal practice-*as-logos* has helped to decipher those hidden or esoteric practices taught to me, allowing me to be more critical of my training and performance background and my current practical research.

III a gap in how actors may approach voicing in-between themselves and their own bodies becoming, other actor-voicers, audiences, and other materials in performance making and performance, addressed through my *intravocal* approach to performance making and performance and through the use of *vocal unveilings* as a methodological tool that investigated these relations through moments of embodied affect.

#### Findings from this PaR

I offer the following findings of my PaR into vocal in-betweenness as follows:

- 1) That the capacity to be affected emerges from embodied materiality, which cannot be assumed to be stable or consistent in all conditions.
- 2) The active nature of voices as collaborative becomings. Voices are not only made in relation to the actor voicer's own body but with relations – to other bodies, materials and contexts that intra-act in co-constituting ways in and with voice. That voices are 'always-already' collaborative material in the making.

- 3) That *vocal unveilings* enable a critical engagement with, and explicit unveiling of implicit knowledge as a practice *as* research method. This has been integral to this PaR and shows promise as a useful tool for future PaR researchers in the field of voice studies.
- 4) That vibratory embodied voicing, itself a sensation, can induce *affects as sensations* and *affects as emotions* with/in the listener. That this is not a recipe or a guaranteed cause and effect. Vocally affective niches influence the actor-voicer who can then select vocal and other material to work with in performance making from their unique perspective.
- 5) That embodied voicing and *affect as emotion* cannot be separated from the voicer's personal and sociocultural experiences. Included in this would be onstage and offstage experiences, that operate along a continuum rather than an on/off binary, where affects migrate and develop across these spaces and contexts.

#### Research developments and future steps

In terms of application, I see my research findings and in particular *intravocality* being developed and applied in two main ways:

- 1) As a vocal practitioner training actors in a UK university setting, I would like to further develop *intravocality* as a considered approach to vocal devising for student actors in training and offer that it represents a shift in how we approach the esoteric notion of vocal embodiment and its relation with in-betweenness and new materialism, in the context of practice making and performance. The research inquiry of this thesis is based in a context of performance making and performance, with a

training methodology already embedded. I would like to de-mystify, and re-assemble the training approaches embedded into my performance making from this inquiry in a pedagogic context. I would create a training methodology developed around the four stages of *intravocality* that I have identified to enable student actors to identify and engage with the materials and sociocultural contexts that most affectively resonate with them. Students would then *intravocally* devise with their related materials and conditions in ways that are critically engaged, playful, and vocally variable.

Furthermore, I propose an *intravocal* approach could contribute to how other vocal practitioners train actors' voices; not as returning to free/natural essences, but rather towards voices that are always- already constructed and enmeshed with/in our personal, social, political, and environmental conditions, and how in the act of voicing those elements, may become entangled in creative and embodied ways.

- 2) I would also like to develop further the use of methodological tools to help gauge audience experience. In my performance of WtW, my use of glowsticks in the audience survey could be used to bring together qualitative and quantitative data on affective experiencing for stakeholders at performance companies, venues, and cultural events.

### Closing remarks

Reflecting on my PaR thesis, this inquiry straddled two worlds either side of the COVID-19 pandemic, and largely grew from the temporal space in-between. Pandemic conditions focused sharply the ways in which voices are connected to our embodied selves, to other people, to our emotions, and to the material world. What we took for granted our way of life

that vanished in an instant, leaving all of humanity vulnerable, exposing our materiality, our inequalities and our inter-connectiveness.

I have acknowledged and demonstrated the need to further investigate the many in-betweens of voicing and listening. This inquiry, as a practice-as-research places value on the embodied experiences of practitioner-researchers, enabling knowledge to emerge, dialogue, and articulate itself. Furthermore, as part of a broader wave of vocal practitioners and researchers embracing de-essentialised and new materialist approaches to voice (Eidsheim, 2015; Behrens, 2019; McAllister-Viel, 2019; Edlund, 2022) I can begin to practice beyond the ideas and ideals of voicing from my previous training and performing worlds. I look forward to building on my key findings of *intravocality* and *vocal unveilings*, embracing new approaches, new ideas and new materialisms with new voices.

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## Appendix A: Practice Review examples

### Momsori Voice Theatre

Website: <https://voicetheater.net/en/>

#### Videos:

Voice caves in the city

<https://www.youtube.com/watch?v=cdNcptpA3lg>

Breath of lullabye

<https://www.youtube.com/watch?v=yHPw1SQEW-U>

The story of my belly button

[https://www.youtube.com/watch?v=gflxqfowZ\\_o](https://www.youtube.com/watch?v=gflxqfowZ_o)

### ZU-UK

Website: <https://zu-uk.com/>

#### Videos:

Hotel Medea Chapter I: Zero Hour Market

<https://www.youtube.com/watch?v=zXnnJjCjiS4>

Hotel Medea Chapter II: Drylands

<https://www.youtube.com/watch?v=2IF9c7bC7cA>

Hotel Medea Chapter III: Feast of Dawn

<https://www.youtube.com/watch?v=SrB5sUI5acU>

### Theatr Zar

Website: <http://www.teatrzar.net/en/teatr-zar-2/>

#### Videos:

Caesarean Section: Essays on suicide

<https://www.youtube.com/watch?v=60vF2ugyMrE>

Armine, Sister

<https://www.youtube.com/watch?v=jWQqnFd4flU>

[https://www.youtube.com/watch?v=tCNV3KZ8Q\\_w](https://www.youtube.com/watch?v=tCNV3KZ8Q_w)

## Appendix B: Further discussion of audience responses from WtW Practice

Although the water-dunking voicing and stool sitting confessions elicited less immediate and collective affect than the scream/alarm in WtW2 and WtW3 performances, there were still moments of subjective embodied affect felt by the audience as commented upon in the post-performance feedback.

In subsequent conversations with audiences, the witch trial *intravocality* had a lasting impact, effecting the way that audiences felt about contemporary women's relationship to speaking up and being believed. Furthermore, there were multiple instances of audience-listeners who independently commented on voicing coming from a "deep point"(WtW016) or a "deep place of resonance" (WtW011) with "deep resonance and connection" (WtW113) placing the embodied voicing that they experienced as embodied affect along an axis of verticality. This connects to my Solace Song finding of vibratory awareness of embodied voicing, as allowing access to embodied affect when linked to autobiographical salience. In my WtW PaR project, I discovered that audience-listeners also made connections from sensations and felt vibrations of embodied voicing to their own embodied affect as sensations, and emotions. One audience-listener commented on the "physical manifestations that the voice has" (WtW014) as affective for them, and multiple people commented on their affect in relation to sung harmonies and dissonance which I propose is experienced through vibratory sensations in an embodied way for the audience-listener. *One audience-listener directly linked harmonies and dissonance to their use in moments of "strength and/or vulnerability" (WtW012) also saying that they "felt a lot of audible exploration of sound affecting me emotionally" (WtW012) thus connecting their embodied affect as sensations and vibrations of voicing with their emotions.*

I discovered that moments of embodied voicing, even voicing that is less directly viscerally affective, in the way that the scream/alarm, baby cries, loud cries and whispering were for audience-listeners, can still maintain an affective potency that lingers for audience-listeners, and can scaffold towards affect as emotion, and to personal memories and events that resonate, or fit within the bounds of their vocal affective niche. Many audiences commented upon the context of #metoo and on “[t]hings happening in the world at the moment (e.g. Sarah Everard)” (WtW103) that they identified as contributing to their embodied affect. The comments on the wider social context of #metoo from audience further feed into my findings on embodied voice as playing in the in-between space of “offstage” and “onstage” experiences, extending the notion of this in-between space to include the embodied affective experiences of audience-listeners, particularly when related to emotive or emotional experiences beyond the stage. Furthermore, I propose that “offstage” experiences including autobiographical memories and sociocultural frequencies collapse into “onstage” embodied voicing and embodied affect as sensations from voicing for audience-listeners *intravocally*. In this way, the materiality of voicing intra-acts, *intravocally* with embodied affect as sensations and emotions in audiences connected to broader sociocultural contexts and meanings, which may linger in the memory of the vocally theatrical experience.

To this end, in the days and weeks that followed WtW performances I would receive further comments from audience-listeners where they were still connecting their affect as sensations from the voicing to their emotions, and to wider sociocultural events emerging around them. Nearly four months after WtW3 was performed I received an email from an audience-listener that included how “[t]he sound created a very emotional but also physical response for me” further connecting to my findings of voice as vibratory sensations as opening access to embodied affect as sensations and emotions for audience-listeners within the materiality of the voicing.



I am reminded of Pamela Karantinos who, when discussing the potential of vocal presence remarked,

The ideal vocal presence could be one that really moves audiences. Another colleague of mine once posed it as this rhetorical question: ‘what do you want to leave in the ear of the audience once they have left the theatre’? I like this as a notion of vocal presence still nestling in the eardrum as a sympathetic vibration, going home with the audience members, until it dissipates like the moment of performance’ (Karantonis in Thomaidis, 2019b, p. 163)

I argue that what is left, when an audience is moved, or affected by vocal performance goes beyond the ear. The voicing experienced resonates within audience-listener’s ‘bodyworld...[where] ‘feelings’ overlap with ‘sensations’ and ‘emotions’, with ‘affect’ marking a non-conscious relationality between body and world’ (Camilleri, 2023, p. 102). Moreover, I argue that overlaps also occur with voicing as embodied sensation and vibration, and that affective experiences of voicing then become enfolded into the audience’s affective vocal niche as they continue to engage as listeners in the world.