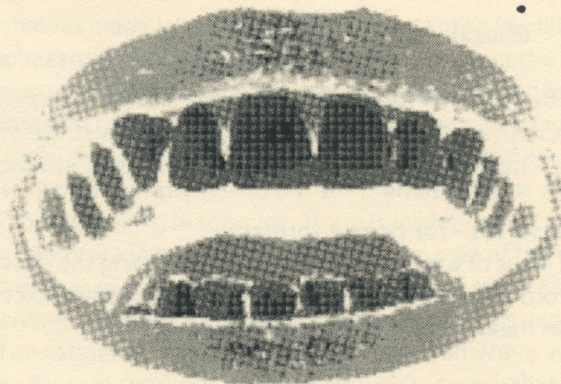


BACK UP recorder  
will NOT ACCEPT disc.

... Not A Single Performer  
Spoke ANYWHERE Near the provided  
Microphones...

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MUS 206 - Vocal Lab: Experimental Practices Winter 2014 Katharina Rosenberger/Susan Narucki  
Final Presentation - March 17, 2014 5-7 p.m. CPMC 122

- ✓ Steven Lewis - *The Physionotrace: First Considerations* - lecture
- ✓ Kirsten Wiest - London Onion Kurt Schwitters - vocal performance
- ✓ Annie Hui-Hsin Hsieh *Discourses* - for two performers - vocal performance
- ✓ Ine Vanoeveren - Bradley Rosen - *Lacunae/These Visions Will Destroy You* - Film
- ✓ Felipe Rossi *Glossolalia* - vocal performance + electronic
- ✓ Matt Klein TBA - vocal performance
- ✓ Fernanda Aoki Navarro *mememe* - vocal performance . . . (20 min of "me")
- ✓ Elisabet Curbelo-Gonzalez - Ghazal -
- Tina Tallon - Experiment Part 1 - ? - Not performed?
- ✓ Kirsten Wiest - London Onion -
- Tina Tallon - Experiment Part 2 - ? - Not performed?
- Matt Klein TBA - ? - Not performed?
- ✓ Andreas D Leonardsen - Mouthharps 1 -
- Annie Hui-Hsin Hsieh *Discourses* - for two performers - ? Not performed?
- ✓ Andreas D Leonardsen - Mouthharps 2 -
- Kevin Zhang "Ionesco's Chairs" (ongoing) - ? Not performed







## The Experiments

### Elisabet Curbelo-Gonzalez - Ghazal

Ghazal is a piece in progress by soprano, santoor and electronics. Here in this concert, I am not playing the piece but improvising with santoor, voice and electronics to demonstrate my research to compose this piece and the creation of extended techniques for both instruments, santoor and soprano.

### Annie Hui-Hsin Hsieh - *Discourses* – for two performers

This presents some principal ideas of a work-in-progress: investigating the possibilities of creating aural-physical illusions via the performers' bodies and the expected/unexpected voices one perceives, while testing the presence of text as meaningful entities and/or as sound.

### Matt Klein (will present in person)

### Andreas D Leonardsen - Mouthharps

The mouthharp is an obscure and ancient instrument that exists in almost every culture in the world. The cavity of the mouth serves as a resonating chamber for a spring made out of either wood, metal or bone. The breath and/or singing is utilized to amplify volume, while the tongue and muscles of the throat are used to create overtones. Andreas will give a short presentation on the subject, play on different varieties of the instrument and screen a short film about a virtuoso player and mouthharp smith in Setesdal, Norway.

### Steven Lewis - *The Physionotrace*: First Considerations

In this short talk, I will explain the premise and several foundational issues of my dissertation project, a short opera called *The Physionotrace*. The characters of my opera will have their bodies separated from their shadows at the beginning. It is the shadows, however, that retain the more important aspects of the characters' identities: long-term memories, stronger feelings, and a sense of personal agency. The bodies, while not zombies, go through their daily lives on a more basic level. The protagonist's shadow attempts to make an escape with their body, but it remains to be seen if the two can ever fuse back together.

My opera deals with themes of identity, double(ness), shadow, and the reversibility of action. I focus on the doubleness by embracing the ambivalent cultural perspectives we hold on shadows: are shadows good (Pliny the Elder) or bad (Plato)? Shadows in story and myth can be both the truth we wish to hide or an illusion meant to deceive. In an era that acknowledges the impossibility of objectivity, truth and illusion are closer than is comfortable. After the premise and themes, I will discuss the practical choices I am considering in advance of starting composition. The role of the singers, the nature of vocalization, the instruments in the ensemble, the dramaturgical approach, and the choice of story and narrative approach will all be informed by the idea of separation and the emotional ramifications of a world where nothing (it seems) can be undone.

### Fernanda Aoki Navarro mememe -

This piece is both a response and a present to a friend. It started as an attempt to react to the following statement: "all I want to find is *my* voice; I don't care about politics, gender, and all that stuff." Hopefully the insisting "mememe" being said/sung over and over by the performer will help his search for his absolutely unique voice, despite the oppressing social problems humanity faces. Hopefully all the rest – the unspoken, the inaudible, the voices that are violently silenced, the multitudes that are aggressively muffled, the ideas that are constantly muted, "all that stuff" – can find a sensitive, intelligent and



courageous place in my friend's ears, brain, heart and arms. Hopefully my friend will be able to go beyond his own voice, which, after all and by itself, is not *that* interesting...

### **Felipe Rossi - Glossolalia**

Strings of meaningless syllables made up of sounds taken from those familiar to the speaker and put together more or less haphazardly. Glossolalia is language-like because the speaker unconsciously wants it to be language-like. Yet in spite of superficial similarities, glossolalia fundamentally is not language. When spoken by schizophrenics, glossolalia is recognized as gibberish. Glossolalics behave in various ways, depending on the social expectations of the community around them. Some glossolalics go into convulsions or lose consciousness; others are less dramatic. Some seem to go into a trance; some claim to have amnesia of their speaking in tongues. There is evidence that while speaking in tongues people experience a sharp decrease in frontal lobe function, the area of the brain that enables reason and self-control. There is also increased activity in the parietal region of the brain, which takes sensory information and tries to create a sense of self-relating to the world. This experimental performance attempts to be a musical investigation about this particular phenomenon, and aims to generate some material for a composition for solo soprano and live electronics, a work that is currently in progress.

### **Tina Tallon - Experiment**

A key factor in any mode of sound production is tension, be it between the performer and their instrument, concepts and their execution, or the listener and their cache of experiences (or any number of other elements within or without any sonic experience). Creating instruments controlled by the voice introduces certain modes of delayed and intangible feedback, both technical and psychological, than can challenge both performers and listeners in their expectations of how the human voice can be used to produce sound. This project aims to use the human voice as a controller for live electronic synthesis in order to produce reactive sonic experiences that are both intuitive and resistive for performers and listeners.

### **Kirsten Wiest - London Onion**

Kurt Schwitters (1887–1948) was a German artist heavily influenced by the economic, political, and military collapse of the First World War. Well-connected to the Berlin Avant-garde, he worked in several styles (Dada, Constructivism, Surrealism) and media, including poetry, sound, painting, sculpture, graphic design, typography, and installation art. After years of working within Berlin Dada and Zürich Dada in the early 1920s, Schwitters created a new form of art in which an attempt is made to make coherent aesthetic sense of the world using fragments of found objects. He called this Merz. The fundamental compositional principles of Merz remained the basis of Schwitters' creative work throughout the remainder of his life, though the term disappears almost entirely from the titles of his works after 1931.

"In the war, things were in terrible turmoil. What I had learned at the academy was of no use to me and the useful new ideas were still unready... Everything had broken down and new things had to be made out of the fragments; and this is Merz. It was like a revolution within me, not as it was, but as it should have been."<sup>1</sup>

*London Onion* is a sound poem, written by Schwitters in 1946. Following the principles of Merz, it is a collage of sounds, words, and word-fragments taken from English, French, German, and nonsense language, combined to create a two-movement piece, attempting to tell one coherent story.

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<sup>1</sup> Kurt Schwitters (The Collages of Kurt Schwitters, Dietrich, Cambridge University Press 1993, p6-7)



### Ine Vanoeveren - Bradley Rosen - Lacunae/These Visions Will Destroy You

With this piece, Brad explores the communicative and emotive space that is created when diction, clarity and comprehensibility of text are filtered and processed through the body of an instrument (in this case, the flute). He attempts to retrospectively address how speech through the flute suspends the "normal" function of language: drawing from the meaning of the words, the performer interprets the text, thus inspiring a *muted presence beyond meaning*.

When I performed *Lacunae* for the first time, a few months ago, I was sure that I *knew* it. We worked on it together for such a long time, that I could honestly say that I truly embodied it. The Flemish language, intimate phrases, specific poetry and his personal writing... This piece was *mine*. I knew every letter, every symbol and every sound. For this class we were took the opportunity to go a step further with this idea and we decided to make a video installation.

One thing was very clear from the beginning: I needed to memorize the piece. The video is shot in a way that any other approach would be discontinuous to our concept. Memorizing it changed my interpretation and performance drastically. I thought I knew the piece, but by learning it by heard, I rediscovered a new meaning behind the words.

While I was *reading* the piece on the concert in January, I was leading myself through it by focusing on the flute sounds, because after all, that's what I'm used to. The text was something I read at the moment, interpreted at the moment and forgot afterwards. This immediacy was antithetical to our purpose. Once I've had memorized it, my understanding changed. The text became my emotional foundation that was then interrupted by the symbolic flute sounds, instead of the other way around. The text has no literal meaning for me anymore, it is a tool used to access the *muted presence beyond meaning*. But the placement of those words is crucial for the final outcome. The sounds produced by the text are a story in itself. The text can be completely meaningless for a non-Flemish speaking person, but change it, and you change the sounds that the language has inspired and it becomes a completely different piece.

My own voice also changed because of this experience. Through memorization of the work, the vulnerability exposed by the camera, no concert setting, no audience, and no pressure from the outside world... I am forced to confront my own voice, body and emotions. I use my voice in a more intimate way: relaxed, quieter, and less dramatically articulated. I didn't need to reach out to the audience anymore; instead, they are invited inward...

*Ine Vanoeveren*

### Kevin Zhang - "Ionesco's Chairs" -

These chairs and the accompanying sound design are presented here as an installation of the final scene of Eugene Ionesco's Absurdist classic, *The Chairs*. Like many pieces from the Theatre of the Absurd, *The Chairs* begins in a somewhat logically constructed manner before eventually breaking down into an irrational world that inevitably fades away to a void of silence. Ionesco himself has described the conclusion of *The Chairs* to be an expression of absence - a moment where humans give way to the life of the inanimate. - Kevin Zhang