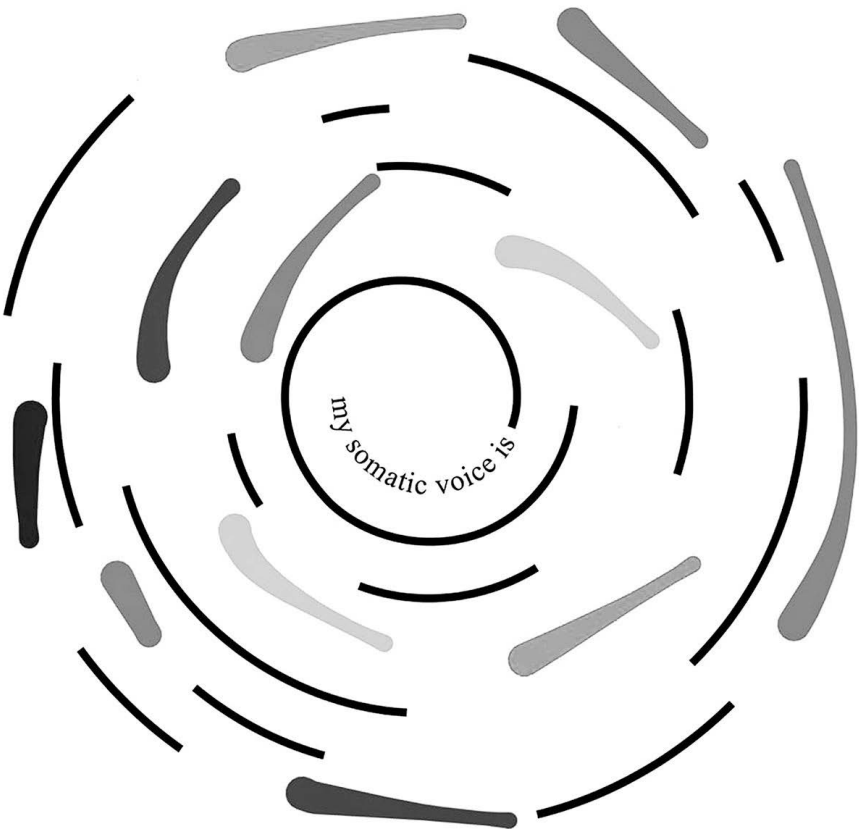

my somatic voice is. Concept by Christina Kapadocha. Co-designed with Vivianna Chiotini. © Christina Kapadocha.

Somatic Voices in Performance Research and Beyond

Somatic Voices in Performance Research and Beyond brings together a community of international practitioner-researchers who explore voice through soma or soma through voice. Somatic methodologies offer research processes within a new area of vocal, somatic and performance praxis. Voice work and theoretical ideas emerge from dance, acting and performance training while they also move beyond commonly recognized somatics and performance processes. From philosophies and pedagogies to ethnic-racial and queer studies, this collection advances embodied aspects of voices, the multidisciplinary potentialities of somatic studies, vocal diversity and inclusion, somatic modes of sounding, listening and writing voice.

Methodologies that can be found in this collection draw on:

- eastern traditions
- body psychotherapy-somatic psychology
- Alexander Technique, Feldenkrais Method
- Authentic Movement, Body-Mind Centering, Continuum Movement, Integrative Bodywork and Movement Therapy
- Fitzmaurice Voicework, Linklater Technique, Roy Hart Method
- post-Stanislavski and post-Grotowski actor-training traditions
- somaesthetics

The volume also includes contributions by the founders of:

- Shin Somatics, Body and Earth, Voice Movement Integration
- SOMart, Somatic Acting Process

This book is a polyphonic and multimodal compilation of experiential invitations to each reader's own somatic voice. It culminates with the "voices" of contributing participants to a praxical symposium at East 15 Acting School in London (July 19–20, 2019). It fills a significant gap for scholars in the fields of voice studies, theatre studies, somatic studies, artistic research and pedagogy. It is also a vital read for graduate students, doctoral and postdoctoral researchers.

Christina Kapadocha (PhD) is a Lecturer in Theatre and Movement at East 15 Acting School. She is a London-based theatre and somatic practitioner-researcher and founder of Somatic Acting Process®. Her current practice research and publications introduce new discussions on the somatic in theatre and performance studies.

Routledge Voice Studies

Series editors: Konstantinos Thomaidis and Ben Macpherson

The Routledge Voice Studies series offers a platform for rigorous discussion of voice across disciplines, practices and areas of interest. This series aims to facilitate the dissemination and cross-fertilisation of voice-related research to effectively generate new knowledge and fresh critical insights on voice, vocality, and voicing.

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Tara McAllister-Viel

The Performative Power of Vocality
Virginie Magnat

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Essays on Beethoven Song
Amanda Glauert

Somatic Voices in Performance Research and Beyond
Christina Kapadocha

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Somatic Voices in Performance Research and Beyond

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Online material

Please note that the following audiovisual material that complements the reading of the suggested chapters can be found on this volume's webpage through the Routledge Voice Studies (RVS) website: www.routledgetextbooks.com/textbooks/routledgevoicestudies.

4.1 Patricia Bardi-organ work video (5:06). Documentation by Vivianna Chiotini
4.2 Patricia Bardi-Vocal Dance video (3:31). Documentation by Vivianna Chiotini
5.1 FV tremors video (1:47). Video and audio remix by Wendy Ann Mansilla
5.2 The river of blood (2:15). Media artwork by Wendy Ann Mansilla
5.3 In front of me (1:57). Media artwork by Wendy Ann Mansilla
8.1 Track _1st Improvisation_ (3:13). Voice recording by the author
8.2 Track _4th Improvisation_ (4:21). Voice recording by the author
17.1 _my somatic voice is_ (video) (7:14). Documentation by Vivianna Chiotini
17.2 _my somatic voice is_ (audio) (7:03). Extracted from the video by Vivianna Chiotini

You can also access the videos of all the activities that took place during the praxical symposium Somatic Voices in Performance Research and Beyond at East 15 Acting School in London (July 19–20, 2019) through the project's webpage on the CHASE (Consortium for the Humanities and the Arts South-East England) Training Hub: https://www.chasevle.org.uk/archive-of-training/archive-of-training-2019/somatic-voices/. Please see below a list of these twenty-one videos documented by Vivianna Chiotini:

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2 Contribution by Andrea Olsen (30:28)
3 Contribution by Patricia Bardi (31:52)
4 Participant Response #1 by Judah Attille (09:51) (please see video no 5)
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Contributors

Patricia Bardi is the founder/director of the VMI Somatic Practice Certification Program combining Vocal Dance, Voice Movement Integration and Vital Movement Integration Bodywork centered in Amsterdam – an accredited program in somatic movement education and natural health practice. Bardi has toured extensively, teaching and performing at international festivals, universities and theatre schools throughout Europe, North America and Asia. She has received a London Arts Choreographer Award and she originated Organ Rebalancing, an accredited advanced bodywork training. She is a founding member of the School for Body-Mind Centering (US) and London's Chisenhale Dance Space and a Registered Somatic Movement Therapist (ISMETA).

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Yvon Bonenfant makes art with non-normative voices; these days, usually, with audience's voices – where the audience members are co-artists. He applies his background and training in a variant of Gerda Boyesen's approach to body psychotherapy to thinking through acts of queered voicing. His artwork has shown in many countries and locations, and his writing has appeared in journals as varied as *Performance Research*, *Journal of Dance and Somatic Practices* and *Scan Journal*. His academic and creative work has been funded by the Wellcome Trust, Irish Research Council, Arts Council England, Youth Music and many others. He is Head of the Department of Theatre, University College Cork and Visiting Professor of Research at University of Winchester.

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Anita Chari is a somatic educator, political theorist and vocalist based in Portland, Oregon. She is Associate Professor of Political Science at the University of Oregon. Her work as a somatic practitioner draws from her training in Biodynamic Craniosacral Therapy, Embodiment Process work and Continuum Movement. Her scholarly writing focuses on the significance of aesthetics, artistic practices and embodiment for critical theory and practice. Her first monograph, *A Political Economy of the Senses*, was published in 2015 by Columbia University Press and her recent work appears in *Claire Fontaine: Newsfloor* (2019), *Catalyst* (2018), *The Hysterical Material* (2017) and *Social Dynamics* (in press by Routledge).

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Amy Mihyang Ginther is an Assistant Professor (University of California: Santa Cruz) and an award-winning theatre maker who has lived, taught and performed in the US, the UK, Argentina, Czech Republic, Ireland, Vietnam and South Korea. She is a *Voice and Speech Review* Associate Editor where she has published multiple articles, in addition to publishing in *Drama Therapy Review*. Amy has published in *The Toast, Transracial Eyes* and *Modern Loss: Candid Conversations about Grief* (Harper Wave 2018). She is currently working on her forthcoming edited volume on racializing and decolonizing actor training (Routledge) and a musical, *No Danger of Winning*.

Christina Gutekunst has been teaching and coaching voice for nearly twenty years in Germany and the UK. She taught voice in various drama

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Christina Kapadocha (PhD) is a Lecturer in Theatre and Movement at East 15 Acting School and winner of the 2020 Outstanding Early Career Researcher Award in the Faculty of Humanities at the University of Essex. She is a London-based theatre and somatic practitioner-researcher, a Registered Somatic Movement Educator and founder of Somatic Acting Process®. Among others, her practice research has been published in the *Journal of Dance and Somatic Practices* and *Theatre, Dance and Performance Training* and has been presented in many national and international conferences. Christina particularly introduces new praxical discussions on the somatic in theatre-performance and voice studies. She has been working as an actress, director and movement director in Greece and the UK since 2007.

Ilona Krawczyk is a performer, singer and pedagogue. As a PhD candidate at the University of Huddersfield, she developed a process-oriented approach to vocal training and performance practice. Ilona trained with Song of the Goat Theatre and Musical Theatre School in Poland and since 2008 worked as a freelance artist for the companies in the UK, Poland, Germany, Estonia and Slovakia. She has been undertaking active roles in establishing and delivering innovative teaching programs. Notably, she is one of the Senior Artistic Instructors of Brave Kids, having developed its pedagogical model of work. For more information, please visit: www.ilonakrawczyk.com.

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More specifically, I would like to express my gratitude to each contributor along with the contributing participants to the research activities that took place at East 15 Acting School as part of this project. A big thank you also to Vivianna Chiotini who documented and designed for this book with sensitivity and genuine enthusiasm.

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Many thanks to the Routledge Voice Studies series' editors Konstantinos Thomaidis and Ben Macpherson for their ongoing encouragement and advice as well as to the rest of the editing team at Routledge.

Thanks to my students with whom I learn.

Thanks to my husband with whom I grow.

Series foreword

The claim that voice is everywhere might be a truism. Voice is predominant in interpersonal and technologically mediated communications and features prominently in discussions of identity, psychological development and language acquisition. From theatrical performance to avant-garde or operatic singing, voice also offers aesthetic pleasure and, as is the case with rhetoric or journalism, it facilitates or imposes messages, arguments and beliefs. Voice is also a powerful metaphor. Feminist scholars have championed the female voice, cultural studies has lent an attentive ear to subaltern voices and the voice of the people is central to debates around politics, media, activism and religion. In the arts, voice is not merely an instrument to be perfected or enjoyed. Notions of the artist's voice or, occasionally, the author's voice permeate relevant discourses. Non-human or posthuman voices invite us to listen to animal voices, interactive voice recognition systems and vocal synthesis effected in robotics labs.

But how does one account for such plurality and multiplicity? How is voice to be discussed from a scholarly perspective? How might we move beyond bifurcated concepts of the voice in performance studies, for example?

The first, but decisive, step would be to create platforms for rigorous discussion of voice across disciplines, practices and areas of interest. The Routledge Voice Studies series offers precisely such a platform. In the past few years, attention given to voice has shifted from sporadic publications in disparate areas of inquiry to the epicenter of discourses in a variety of overlapping disciplines. This series aspires to facilitate the dissemination and cross-fertilization of voice-related research and effectively generate new knowledge and fresh critical insights on voice, vocality and voicing. To that end, we are delighted to include in the series of publications a variety of formats. We are equally interested in monographs, themed edited collections, student-focused anthologies and sourcebooks, revised and expanded editions of classic texts, and inter-medial and multimedial outputs. Our hope is that these varied structures will attract both practitioners and scholars as contributors, and find a readership among established and emergent researchers, students and artists.

We understand voice studies as a shifting landscape of questions and concerns, as a proliferative interdiscipline. Building on current initiatives, we wish to expand and capitalize on the productive debates taking place in the areas of music, theatre and performance studies, as well as cultural studies, ethnomusicology, sound studies, acoustics and acoustemology. Yet, we are equally as keen on extending an invitation to inputs from psychology, fine art, poetics and orality studies, linguistics, media and film studies, robotics and artificial intelligence, history and philosophy, translation and adaptation studies, among others. Spearheaded by the discussions across disciplines and cultures hosted in its inaugural publication, the edited collection *Voice Studies: Critical Approaches to Process, Performance and Experience*, this book series listens out for new spaces in which voice can reverberate with revitalized vigor. We hope you enjoy this fascinating journey with us.

Series editors: Dr Konstantinos Thomaidis and Dr Ben Macpherson

Foreword

A phonotechnics of vocal somaticity: an autobiophonic note

Konstantinos Thomaidis

I am in the third month of training as a physical theatre postgraduate at a UK Higher Education institution. After an intensive 7-week workshop on post-Grotowskian practices – and parallel to our ongoing classes in choreography – we are now embarking on 7 weeks of training in the Feldenkrais Method®, under the guidance of a certified Awareness Through Movement (ATM) practitioner and member of the Voice and Text Department at the Royal Shakespeare Company. At the beginning of the class, we all stand in a circle and are asked to say our names out-loud, followed by a couple of lines we have memorized. Addressing each other comes easy as we have been working as an ensemble for a while now and we all know a bit of text because we have just come out of our first practical assessment. I feel relatively relaxed in the task, since prior to the MA, I have trained for 5 years in classical acting and worked professionally for 2.

We are then instructed to lie on the floor. We are encouraged to bring our attention to specific parts of our body – the sacrum or the soles of our feet, for example – and observe how they feel, "from the inside" and "in the present," how they appear to our awareness as parts of the living whole that is our body. Our tutor's voice assumes a soothing tone, and phrasings such as "please do go gently" or "force nothing" are frequently pronounced. Between each verbal prompt, we are given plenty of time to immerse ourselves in the specificity of our affective, embodied state. I have done similar exercises in the past and, in this instance, I simply enjoy connecting to my body. One brief moment seems to thwart this flow: when asked to attend to my eye sockets, I realize I don't know what the English word means. Plus, in the Greek conservatoire setting of my previous training, I had been asked to focus on my "eyes" but never the "sockets". Momentarily, my mind wanders to familiar meanings of the word in English and for the first time I visualize my eyes as powered by electricity. But soon enough I assume it is the small cavity where the eye nests that is of interest, so I tentatively bring attention to the left, then the right one.

> For the next couple of hours, our tutor will guide us through 2 ATM lessons on breath. At the beginning of each sequence, we bring awareness to our breath, primarily grounding our attention to the sternum, ribcage and lower abdomen, noticing "the function that feels natural and comfortable to us, individually". Then, each lesson builds towards an inversion of lower diaphragmatic breathing. The first invites puffing up the sternum ("reverse breathing") and the second locking the in-breath inside the torso and shifting it between the abdomen and the sternum ("see-saw breathing"). Following this, we are returned to abdominal breathing, which, by comparison, feels effortless, pleasurable even. To conclude, we stand in the circle again, repeating our names and texts. I am the last one to do so, and, upon hearing my delivery, the tutor exclaims enthusiastically: "Listen to how his voice has dropped! It is now fully in the body, isn't it?"

Encouraged by the I-voice of phenomenological description and the avowed preference of somatic disciplines for the experiential qualities of the I-body,[1] I wish to pause for a moment and listen-back to this brief episode of personal vocal history – to engage, in other words, in what I have termed as "autobiophony" (*αὐτός* = self, the same + *βίος* = life + *φωνή* = sound, voice).[2] As the voicer bracketing, looping and amplifying a vocal memory from 2006, I am less concerned with presumed narrative accuracy or any opportunity to productively extrapolate first-person knowledge to other discursive domains. Rather, my attitude is *aporetic* (see Derrida, 1993): I seek to linger on the question marks raised by a somatic approach to vocality, puzzle over the simultaneous possibilities and impossibilities of yoking the somatic to the vocal or search for the conditions under which multiple physiovocal potentialities are resolved into seemingly singular answers.

Sandra Reeve identifies the conscious exploration and re-shaping of "particular movements," the provision of "a wider choice of movement possibilities" and the release of "fixed habits" (2011, 18) as the shared aims of somatic methodologies, including Body-Mind Centering, Feldenkrais or Laban/Bartenieff. Somatics help "people to be bodily aware of how they do, *as they are doing it*, rather than retrospectively, or not at all" (Reeve, 2011, 21, original emphasis). The implied temporality is that past experience has been rendered habitual bodily pattern and that tuning into the present through somatic attention opens up a future which is not a mere repetition of the habit. A similar progression was built into the structure of our ATM session: from habitual voicing, through investment in the present of breath, towards new possibilities of speaking. Meanwhile, this sequential progression was imbricated into a certain circularity. At the macrostructural level, the first ATM lesson was followed by a second which built on knowledge experientially acquired through the first; the session closed by revisiting the opening task; and six weeks of further ATM sessions, similar in structure, were to follow. Microstructurally, the "present" of guided awareness

involved sustained repetition – of reversing or "see-saw"-ing the breath, for example.

Such intermingling of the linear and the cyclic is not uncustomary in performer training (see Evans et al., 2019). The inclusion of voice, however, adds further complexity. In many of the available methodologies and much writing about somaticity, the vocal ensues. The trainee undertakes body-awareness tasks and, upon cultivating an enhanced physical understanding of movement function, voicing is (expected to be) affected. This was evidently the case in the above example: we voiced at the start, moved "in the present of exploration" and concluded with spoken text. Although other strands of somatic exploration may *also* include sounding, the norm is that voice still tends to follow, even *within* the exercises offered. Anchoring the self through movement (however subtle or minimal) is the present, while voicing through the soma may be perceived as the present but is experientially a futurity. I am asked to feel my breath, "in the present," as of the body, and this new sensation is somehow transplanted to the (subsequent) moment of speaking.

And this is where aporias emerge, if we are to take somaphonics – the somatic co-constitution and inclination of the physical and the vocal towards each other – seriously: when both voices and bodies are of pedagogic interest, is the somatic, embedded in the conceptual nexus of the body-as-lived, always a way or means to vocality?[3] If somatics in physical training can fully invest in the present of movement, does the inclusion of live sonority render the voice either *a telos for* the soma (an outcome, symptom or aspiration of the bodied self) or *a measure of* the soma (a criterion retrospectively applied to check if the body operates at the level of the somatic)? How do I train as a somatic voicer if, by definition and intentionality, body somaticity exists only in the present but vocal somaticity is relegated to a future (though often discussed as pertaining to the same present)? In the moment of physiovocal presence, when is voicing experienced as somatically attuned, when as somatized and when as somatic? In other words: *when* is somaphonics and which are its implications for the trainee and their agency as vocal bodies?

If coming to voice through the soma both embraces and negates the foundational presupposition of somaticity-as-presence, how is somaphonic training achieved and who is the subject of such training? In the autobiophonic episode discussed earlier, I enter the scene as a professional, previously trained actor, I voice, I experience (new) somatic training, then voice again. I have experienced similar exercises before but not in contexts where such experiences were delineated as somatic in these terms. Even if my starting point were that of no prior training, the key tenet of somatic pedagogy would still be a methodology of de-training and re-training; I am invited to go through movement patterns that (may) feel unnatural (breathing upward in the sternum or locking the air in), and this culminates in increased functionality. The somatic at the physical level instills a move away from any blocks resulting from "kinaesthetic weakness" (Reeve, 2011, 18) or "harmful bodily manners" (Tarvainen, 2019, 8). Somatic de-patterning is intended to

make the body aware of its established working modalities and, as a result, reinstate alternative neurological patterns of response that have fallen out of preference and may be more accurate, helpful and efficient. The body-future after somatic training is one of increased options through a return to the body-past prior to blocks and habits.

If trainees in somatics, as is frequently the case, are also invited to sound through humming, extra-normal vocalization or improvised text, a similar "return" to a non-prohibitive vocal state – akin perhaps to the phonic as exceeding the linguistic – can be assumed. As the autobiophonic episode indicates, however, aesthetic voicing poses a further challenge to the parallel development of somaticity and vocality. The fact that we are expected to know "some text" – against which we are to discern any improvement – is of significance: to interweave somaphonics with vocal aesthetics, a certain level of training needed to have taken place *elsewhere*. This is a recurring strategy in descriptions of somaphonic exercises: the trainee can use text or songs memorized at some point in the past or in other classes, have a print-out of a script or a score within easy reach, or learn such material prior to the somatic exploration and bookend the experience with a return to it. In some cases, the trainee already partakes in advanced, postlinguistic cultures of aesthetic vocality. When, for example, Päivi Järviö (2015) or Charulatha Mani (2019) propose ground-breaking approaches to western classical song or Karnatic singing, their turn to somaesthetics and phenomenality de-patterns abstract musicianship by foregrounding sensation and vocal materiality but can only function because a codification of the trainee's vocal embodiment has already preceded this training. Their trainees are already singers of these respective traditions – or, at least, singers-in-the-making. In my example, too, I experience these "new" lessons as somatic, because they de-stabilize aspects of my classical training, although prior knowledge of diaphragmatic breathing and (Shakespearean) text enable this very same vocal act. How can the here-and-now of the soma and that of the aesthetic vocal body coalesce if the former de-trains and the latter operates only through previous training? How is somaticity – which re-trains established movement patterns in the present – rendered aesthetic somaphonics – which presupposes a pre-existing physiovocal skillset (even if only to de-pattern it)?

Somatics, and by extension somaphonics, assume, it seems, their generative force if experienced as interruptions, subversions or ruptures – of bodily or physiovocal habituation, of canonical pedagogy, of daily or formal trainings.[4] In the domain of somatic philosophy, Richard Shusterman has argued for somaticity as the ground of all experience. His somaesthetics advocates for a move away from analyzing somatic experience, through pragmatically re-imagining new possibilities (of somatized discourse) and applying them to practice (2012). Practice, therefore, in the philosophical tradition is proposed as a rupture. By contrast, within artistic practice and inquiry, practical engagement is in place by default. Which further opportunities for

subversion are, then, afforded to artist-researchers – and, more specifically, to practitioner-scholars of the somaphonic?

If, for example, the somaphonic has emerged as an interruption and critique of the abstract, reflective and logocentric and a desire for phonocentrism, can textuality be avoided altogether? Even if I were to diminish the importance of the lines our group of trainees delivered in the circle, our tutor's verbal cues acted as a constant script of the experience. To be "in the moment," to experience the lesson as a somatic one, external instruction – which could be perceived as addressing my body as an object-body or instrument – encouraged individual awareness and personalized re-training. The text of the instructions, logos-as-language, seems to operate somatically only if internally resolved: I listen to this external voice but I subsume it to my own internal voice-over; I am instructed to pay attention but, "individually," I decide to instruct my awareness accordingly, "in my own voice". Words and the way they are rendered physical sensation, matter. As a foreigner, I first become aware of the distance between the external and the internal voices when new vocabulary makes it impossible to perform the externally-instructed text as internally-motivated. To conjoin the outside voice with the felt experience of my body (and, later, with my speaking voice), a linguistic con-sensus is necessary. This linguistic gap is experienced as productive at first: I search for my eye sockets and this very searching is a process anchoring my awareness; the unknown word is a chance to attach a new visual schema to the somatic experience of my cranial structure.

I sense that my tutor finds a similar chance to acknowledge the somatic in his supportive closing statement, that my voice had dropped and was more "in the body". In this case, however, I am unmistakably reminded of the fact that words come with value judgments and encultured preferences. As a trained tenor, my vocal placement is quite high and, as a Greek, an onset with full vocal closure and less chest resonance is part of my cultural voice-escape. After two hours on the floor, I feel slightly tired and cold and I can only achieve partial glottal closure when formulating my text at the end of the session. My teacher – perhaps less keen on full-on laryngeal attack by training, culture-specific vocal habitus or class positionality? – hears a successful break into somaphonics in what I experience as a disconnection between my physicality and my voice. It is precisely such a moment, when I, as an autobiophonic voicer, live through my voice as overlappingly too close and too distanced, as expressing a singular identity but also exposing the self as an ongoing process, that provokes some further aporias: how are such discrepancies between the somaphonic as felt, as sensorially perceived and as culturally textualized be resolved in the trainee's body? How does the anti-logocentric impetus behind vocal somatics foreground the experiential, when this is always-already interwoven with a multiplicity of "scripts" – when, in other words, attending to the vocal soma through awareness and

sensation is in itself a *phonotechnics*: a systematized methodology and technique of experiencing, re-organizing and perceiving vocal somaticity? More importantly, in the continuum ranging from the felt, sensual and affective aspects of vocal somaticity to its *tekhne* and texts, where can we discover possibilities, not only for new articulations of the somaphonic but also for a new politics of the vocal soma?

Notes

1 For an overview of phenomenological writing, see van Manen, 1984. For the first-person perspective pursued in somatics, key points of reference are Hanna (1973) and Eddy (2002).
2 Since 2015, I have developed a practice-research project that interrogates the ways in which a voicer understands, processes and narrates the makings of their voice. The project proposed autobiophony – roughly translating as vocal autobiography/narration of the vocal self/memoire of the self in voice – as its core methodology. This led to the creation of a performance lecture, used between 2016 and 2020 as part of my pedagogy at the University of Exeter, then more broadly circulated, for example, at the Norwegian Theatre Academy in 2018 and the University of Portsmouth in 2019 (Thomaidis, 2018, 2019, 2020). For reflexive writing on the two possible scenarios of subjectivity-making through voice, see Cockburn and Thomaidis (2017, 217–218).
3 Both somaphonics and phonotechnics are my neologisms and were developed as responses to research developed at the intersections of voicing and somatics (e.g., Boston and Cook, 2009; Tarvainen, 2019; Kapadocha, 2021).
4 It is not uncommon for the genesis of somatic methodologies to occur as such an interruption or rupture – the overcoming of his recurrent laryngeal hoarseness by Alexander or his knee injury by Feldenkrais are ubiquitous examples (see Worth, 2015, 216).

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Introduction

Somatic voice studies

Christina Kapadocha

Why somatic voice studies?

Everything started as part of my overall research. My identity is theatre and somatic practitioner-researcher. And it's very significant for me to identify myself within every activity that I'm doing because it's important to highlight that I'm not here as a voice expert, even though my first professional training in the age of fifteen was in classical singing so this is how experientially I found the first connection between my body and my voice. But this didn't become my focus […] The voice and each actor's voice is not my primary focus but I acknowledge it as an inextricable part of each actor's embodied experience. So I move and I hear, I move and I sound, I move and I speak […] In other practitioners' work voice is the starting point whereas in "our" work "we"[1] *start from movement; and then movement is in holistic relation, in sequential relation with voicing.*

The above draws from how I situated myself in the enactment and development of this project during the introduction of a research event at East 15 Acting School in London (May 4, 2019).[2] The reason I choose it as the opening of this book is because it helps me introduce the subject as well as the overall identity of this collection. There are two elements from this shared experience I wish to utilize in order to suggest an initial response to the subheading of this opening part "why somatic voice studies?". The first has to do with current revisions on the understanding of expertise in the sense of dominant knowledge authority in contemporary voice studies. In the recent special issue What is New in Voice Training? (2019b), Konstantinos Thomaidis introduces the need for a reconsideration of the environments that generate voice knowledge and therefore an expansion of vocal praxis[3] (2019a, 300). This is combined with the urgent necessity of acknowledging vocal polyphony, processual awareness and the significance of current transdisciplinary research and collaboration towards challenging the singular vocal expertise (Ibid., 301). The second element that adds to the previous point is that, despite the growing research interest in the embodied and experiential aspects of voice,[4] there is space for further examination of the

moving-voicing-thinking potentialities through the study of diverse somatic vocalities.

This book addresses the aforementioned topics by bringing attention to the somatic field of study. Even though somatic practices have been integrating the significance of polyphonic voicing into their methodologies and could offer significant insights on the embodied understanding of voices, they have not been introduced as an area of voice research. Moreover, somatic studies have been gaining increasing popularity due to their multidisciplinary influences upon processes within and beyond artistic investigations.[5] Nevertheless, they are still broadly undocumented and therefore have not attracted enough attention regarding their impact on contemporary research. This collection fills this significant literature gap by offering a cohesive and polyphonic discussion on contemporary, emergent interactions between somatic discourses, critical voice studies and praxical methodologies. By doing so, it broadens current understandings of the somatic and the ways in which its study could advance vocal praxis. Stemming from direct dialogue with somatic lineages or various critical interrogations on vocal somaticities, this volume primarily emerges from performance contexts. At the same time, it opens up broader multidisciplinary discussions on disseminating voices, theoretical criticism and research methodologies that move beyond performance praxis. Bringing together a community of international practitioner-researchers who either find voice through somaticity[6] or somaticity through voice, it foregrounds vocal diversity and inclusion within *somatic turns*.

Somatic turns

Before moving further, I should clarify that the words *soma* and *somatic* originally derive from the Greek language with which I happen to be particularly familiar as it is my mother tongue. Soma in Greek identifies every living (at times even inanimate) body while somatic describes any process that emerges from the state of being or having a living body. Nevertheless, during the development of my research, I was re-introduced to these notions. As I began to notice that the words kept coming up in examples that spread from company names to artistic languages and broader discourses, I became interested in their relevance to multiple disciplines and essentially to advancements in the diverse use of soma/somatic in the twenty-first century. In other words, I received this shift in language, or even "trend" if you would like in some cases, as an indication that there is space for further research on what bodies could be or what embodiment may imply in the *here and now*.

I was particularly drawn to the term *somatic turn*[7] by the pragmatist philosopher Richard Shusterman (2008, 2012). According to the philosopher's idea, "the [twenty-first century] somatic turn may express the need

to find and cultivate a stable point of personal reference in a rapidly changing and increasingly baffling world" (Shusterman in Loukes, 2013, 197). The interesting element to me is that Shusterman uses the term somatic in order to designate not only a physical shift in response to changes *in the world* but a general refreshed interest in what is identified as *bodymind* (see Allison, 1999). Traditionally connected to movement practices such as yoga and meditation (which unquestionably go through a current re-evaluation within a wide spectrum of contexts, from fitness to education), bodymind is used to describe the inner-outer dynamics in a potential integration between our physical and intellectual experiences.

Following further my curiosity about the current use of the term "somatic turn," it easily came to my attention that it is not confined to Shusterman's discourse. For instance, in the field of anthropology and her book *Dynamic Embodiment for Social Theory* (2012), Brenda Farnell discusses a first and a second somatic turn. The first was established in the 1970s "by the work of Michael Foucault, Pierre Bourdieu, a range of feminist theorists, and an interdisciplinary, postmodern, phenomenological valorization of the sensuous" (2012, 4). According to Farnell, "the first [somatic turn] moves us from disembodied social science to a focus 'on the body,'" while the "second somatic turn [situated in the twenty-first century] offers a theoretical enrichment of the earlier phase by re-positioning the *moving* body as central to a theoretically adequate account of embodied social action" (2012, 4, original emphasis). In contemporary archaeology, Bjørnar Olsen uses the notion of a similarly identified somatic turn in order to focus on its material potentials. Olsen adds that a crucial element is usually missing from the identification of the somatic turn "in disciplines such as philosophy, literary studies, sociology, and anthropology: the *things* that the body relates to and blends in with – in short, the material components of the world it is *being in*" (2010, 7, original emphasis).

It seems that overall "somatic turn" in the discussed discourses is used to identify various interrelations: between one's body and mind, one's bodymind and their environments, including other ever-changing moving bodies, social conditions and material objects. An inextricable part of this emerging and ongoing interrelational awareness, that brings us back to the subject of this book, is a relevant somatic turn in the contemporary study and analysis of voice. Therefore, this volume was driven by questions such as: How could somatic processes inform the understanding and communication of multiple vocal experiences and *somata*[8] in diverse contexts? How do somatic methodologies assist the development of multidisciplinary discussions, praxical research and pedagogies? How could somatic vocalities cultivate awareness of embodied identities and roles, ethical, cultural and sociopolitical implications in communication and expression? How could somatic processes offer methodological frameworks for the dissemination of vocal investigations within and beyond the field of performance studies?

Mapping somatic voices

The words *somatic* and *voice* in relation can be currently encountered in various performance-oriented projects and practices. For instance, Somatic Voicework™ founded by Jeanie LoVetri is a popular voice method.[9] During the making of this volume and while using similar vocabulary, I came across several events such as the collaborative workshop *Our Somatic Voice*[10] between the UK-based practitioners Michaela Bartovska, Zoe Katsilerou and Vicky Wright (June 17, 2018). I am also aware that the subject is present in various current praxical PhD projects, beyond the ones included here, and it keeps attracting the attention of new publications. In the existing literature, the exploration of the somatic in voice appears in edited collections on voice studies that focus on voice practices and techniques (see Boston and Cook, 2009), in volumes that introduce the contemporary field of critical and multidisciplinary voice studies (see Thomaidis and Macpherson, 2015) and in journal issues that investigate the overlaps between sound and voice studies (see Tarvainen and Järviö, 2019). This book goes further by introducing somatic voice studies as a new area of voice and somatic research and a source of theoretical advancements in the embodied perception of vocal multiplicity focusing on the significance of vocal praxis and the urgency for multidisciplinary polyphony.

Drawing from the field of contemporary voice studies, this project has been particularly inspired by the collection edited by Konstantinos Thomaidis and Ben Macpherson (2015), not only because of its critical identity but also through the editors' notion of *in-betweenness* (3–8). Whether *in-between* voice studies and other disciplines, somatics and other disciplines, theories and practices, practices and praxes, voicing and listening, voicing and writing, this volume offers numerous research methodologies for studying in-betweenness. As Thomaidis and Macpherson state: "Acknowledging the in-betweenness of voice is a provocation to methodological multiplicity" (2015, 7). The same advocation of multiplicity was prompted towards the definition of the terms *soma* and *somatic*, given that the contributors were urged from the onset of the project to offer their own perspectives on the use of the words instead of following a specific theory. Thus, while acknowledging the significant contributions of existing work within somatic studies, there was also space for further multidisciplinary possibilities and advancements. A very helpful and concise source for this overview of somatic practices, notions and ideologies during the development of this book has been the work of the academic and practitioner Martha Eddy (2009, 2016).

The first contemporary practitioner and scholar from the lineage of somatic studies who noticed interconnections between various experiential practices and worked towards creating a common space within which they could co-exist and interact was Thomas Hanna (1928–1990). Towards the end of the twentieth century, Hanna re-introduced soma in order to identify

one's experienced, instead of objectified, bodymind (1970) and he used the umbrella term somatics or Somatics in order to name this new field of study (1976). Don Hanlon Johnson, who also expands upon this work through collections that allow the written dissemination of somatics (1995, 2018), notices that the added "s" to the end of the adjective somatic "created an umbrella under which many separate schools of transformational approaches to embodiment – often in conflict – could gather and deepen a collaborative work, with the kinds of dialogue that promote more grounded knowledge and better training of practitioners" (2019).[11] Especially in his recent collection *Diverse Bodies, Diverse Practices: Towards an Inclusive Somatics* (2018), Johnson argues for the significance of "difference," of more socially inclusive somatics and "a model of how voices from various places in the world and diverse bodily capacities might interact creatively with each other" (2018, 21).

In resonance with Johnson's model of inclusive somatics, this book is developed around pioneers in somatic lineages while it simultaneously creates dynamic dialogues with individuals and practices that explore vocal somaticities beyond commonly recognized somatics. This became possible only thanks to the availability and innovative contributions of the eighteen international authors, from various stages within their careers, who generously accepted my invitation to the project and shaped the first "nucleus" of this new community of work.[12] My invitation to the selected contributors was driven by the innately physiovocal, transdisciplinary and praxical identity of their work that could offer invaluable insights into this new area of practice research. At the same time, it would be process-sensitive to acknowledge that this book plants the "seed" of the emerging field of somatic voice studies which is originally identified by the work of the practitioner-researchers included here but also goes beyond this book.

Mapping this book

As part of my praxical research, I have noticed that maps could offer a smooth bridging between diverse narratives and a project's multiple components. During the practice of making and introducing this volume, which I identify as praxical, I also found myself creating a map (see Figure I). This map is developed upon *how* the book offers a new area of vocal and somatic praxis by bringing in relation somatics with other practices, practices with theoretical criticism. Ironically, it does not give geographical information on the journeys that are embedded in the project which include processes that have taken place in Amsterdam, Norway, Spain, France, Greece, Poland, Sweden, South Africa, Japan, South Korea, India, Canada, the US and the UK. The map does though offer a visualization of how this volume achieves its multidisciplinary vision of in-between potentialities.

In the middle of Figure I, you can see a rhomb with the practices that are directly connected to foundational lineages within somatics and the work

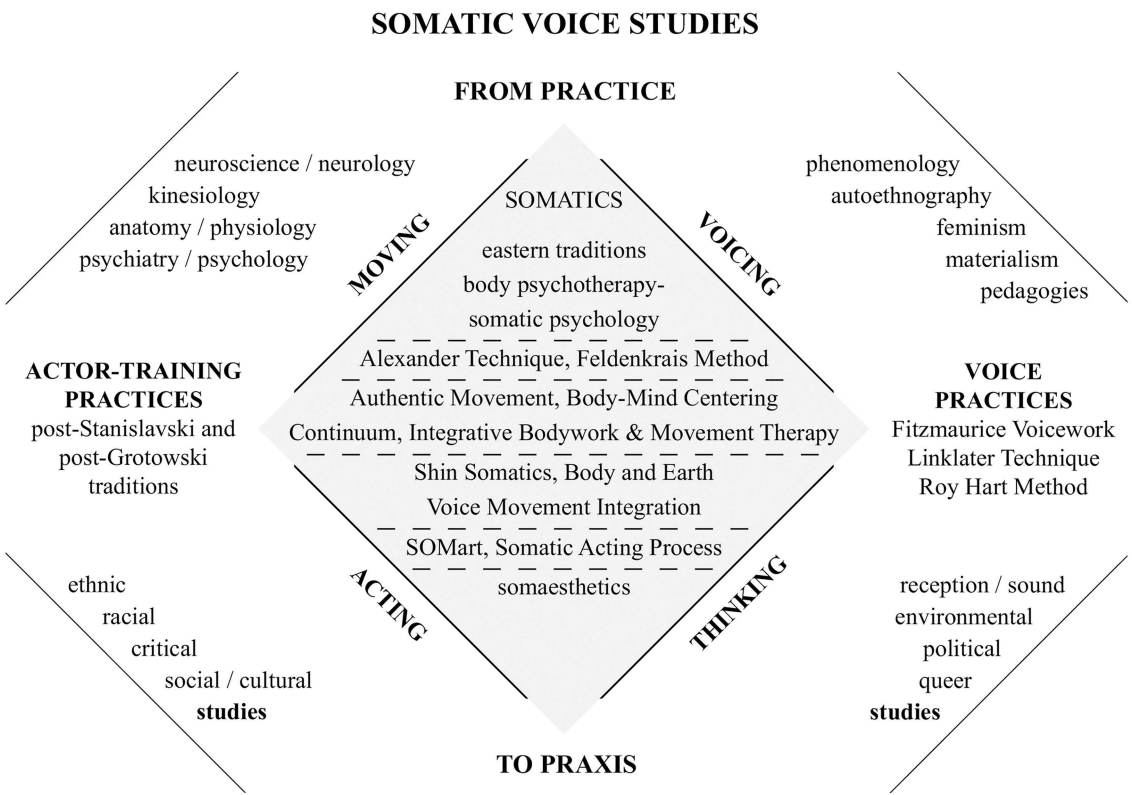

Figure I Mapping this book. Concept by the author. Graphic design by Vivianna Chiotini. © Christina Kapadocha.

of authors in the volume. At the top of this rhomb are eastern traditions (either ancient such as yoga or more recent like butoh) and the umbrella terms body psychotherapy-somatic psychology (see Marlock et al, 2015) that also identify contexts in which the discussed practices are employed. The ground of this somatic paradigm shift is set in the opening chapter by Barbara Sellers-Young (Chapter 1) through the shared methods of *breath, exploration* and *imagery* which underlie the whole volume. The contemporary eastern-western integration in approaches to being-moving-voicing is particularly evident in the works of Sondra Fraleigh (Chapter 3), Tara McAllister-Viel (Chapter 9) and Elisabeth Laasonen Belgrano (Chapter 13) while the way therapeutic-oriented work is applied in learning environments for special education is the source of Yvon Bonenfant's discussion (Chapter 14).

Next in this inner rhomb, you can see two practices established by the founders of contemporary somatic education F. M. Alexander (1869–1955) and Moshe Feldenkrais (1904–1984). Alexander Technique has informed Chapters 9 and 13 mentioned earlier and Feldenkrais Method towards voicing is the subject of Chapter 7 by Stephen Paparo. They are followed by practices which Eddy situates in the second and third generations of somatics: Authentic Movement by Mary Whitehouse (1910–2001), Body-Mind Centering by Bonnie Bainbridge Cohen, Continuum [Movement] by Emilie Conrad (1934–2014) and Integrative Bodywork and Movement Therapy (IBMT) by Linda Hartley.

Continuum becomes the vessel for Anita Chari's intercorporeal understanding of political resonance (Chapter 15) while the rest of the aforementioned practices appear in multiple discussions. I intentionally did not include in the above the innovative work of founders of somatic practices who contribute to this volume: Body and Earth by Andrea Olsen (Chapter 2), Shin Somatics by Sondra Fraleigh (Chapter 3) and Voice Movement Integration (VMI) by Patricia Bardi (Chapter 4). Within the same lineages, which are outlined throughout, is situated SOMart, a somatic voice and movement educational program for artists founded by Leticia Santafé (co-author of Chapter 6 with Pablo Troccoli) and my emerging practice Somatic Acting Process (Chapter 12). Finally, at the bottom of the rhomb, I add Richard Shusterman's somaesthetics as a practice within the lineage of somatics. Echoing in a way the philosophy of Chapter 1 as well as how in-betweenness exists throughout this book, Ben Macpherson in Chapter 16 maps out six statements based on the embodied thinking of the somaesthetic in-between.

Now, you may notice that none of the corners of the inner rhomb are closed and this visually suggests openness for further interrelations. The fact that somatic practices have been applied or modified as teaching and research methodologies within performance environments allowed a dynamic interaction with actor-training and voice practices, as you could see on both sides of the map. Specifically in this volume, you can find relevant discussions with post-Stanislavskian traditions in the work of Christina

Gutekunst (Chapter 10) and post-Grotowskian advancements in the work of Ilona Krawczyk and Ben Spatz (Chapter 11). The voice practices the authors employ for the investigation of vocal somaticities are Fitzmaurice Voicework (Chapter 5 by Ellen Foyn Bruun), Roy Hart Method (Chapter 8 by Amy Mihyang Ginther) and Linklater Voice Training. Due to the impact and popularity of the work of Kristin Linklater, her approach is acknowledged in various parts of this book. Nevertheless, it is specifically present in the work of Leticia Santafé and Pablo Troccoli (Chapter 6).

What I have presented up to this point are the basic somatic or somatically-inspired practices you will come across in the length of this book. Nevertheless, if you go back to the map, you will be able to notice that all the above take place within a transformative space *from practice to praxis* (or more accurately *from practices to praxes*). Therefore, at the four sides of the map, I have situated all the theoretical discussions the works within this volume either contribute to or develop further. They are positioned in groups rather than in the order they appear in the collection. These theoretical components include dialogues between somatics and medical sciences (top left), philosophical strands and pedagogies (top right), ethnic-racial and sociocultural studies (bottom left), contemporary social sciences and queer studies (bottom right). Even when chapters foreground either practical or theoretical components, the critical stance of praxis is present and is summarized in one overarching research question that navigates each of the book's four parts as follows:

- **Part I** – How does vocal urgency and awareness emerge from somatic attention to movement?
- **Part II** – How somatic processes can complement vocal training, theories and criticism?
- **Part III** – How can somatic awareness challenge unhelpful dualities and other problematics in vocal processes?
- **Part IV** – How can current somatic research in voice studies move beyond performance environments?

The aforementioned four parts and the book's developmental structure are additionally indicated through the four interrelated words at the sides of the map's inner rhomb: moving-voicing-acting-thinking. This also suggests the basic content of each part, given that the contributors of Part I come from a dance background, the contributors of Part II bring together voice work and somatics, the content of Part III unfolds within acting and performance-training environments and the works in Part IV focus on possibilities beyond performance processes. Nevertheless, moving-voicing-acting-thinking should be perceived in constant flux and in any sequence you would like to as you go through the authors' polyvocal writing. In respect to this polyphony and your diverse perceptions as readers, I choose not to include here an outline of each chapter in order to avoid any imposition of my own understanding as the editor of this collection.

An inextricable part of this in-between polyphony in the context of this volume is also a multimodality in writing voices that situates this project within a lineage of current praxical investigations.[13] At this point, in-betweenness is used as a theoretical framework for the methodological multiplicity of writing that can emerge through vocal praxis. The praxical material in this book expands from layout choices (i.e. maps, boxes, indented parts) to experiential narratives (in italics or standard format, as explorations-invitations to the readers or as the main body of the text), dialogic chapters (Chapters 4, 6 and 11), images, polyphonic video and audio recordings. When it comes to the audio-visual material that complements the writing of this book, we use two ways of accessing the web spaces. The material that was specifically generated for the purposes of this project (a list of which is also included in this book's Table of Contents) is available on the volume's own webpage through the Routledge Voice Studies (RVS) website: www.routledgetextbooks.com/textbooks/routledgevoicestudies. Each file has a specific title and is included in the main body of the text of Chapters 4, 5, 8 and 17. You will also be directed to online sources authors had set up before this book's creative process through links included in the chapters' endnotes. In both cases, I would invite you to follow the suggested cross-narratives that this praxical volume, as indicated earlier, offers.

The culmination of this collection's polyvocal and intermedia identity which, among others, challenges traditional divisions between practices and theories as well as modes of disseminating practice research that tend to separate books from other media[14] is the last part (Part V) of this volume and my closing chapter (Chapter 17). The "Beyond our somatic voices" narrative is shaped *through* the integration of my writing and the "voices" of participants to a praxical two-day symposium at East 15 Acting School in London as part of this project within the conservatoire's emerging research activities (July 19–20, 2019).[15] I organized this gathering not only to bring together in one place the contributors of this book but also to open up an active participation to the *research process* of this project as a whole. In resonance with the book's overall nature, the chapter, as well as the whole collection, closes with an audio-visual documentation of the integrative practice "my somatic voice is …". In the same way, I really hope that by experiencing the invitations within this project, you would be able to explore qualities of *your own somatic voices* adding your polyphonic findings to the reflection "my somatic voice is …".

Notes

1 I use "us" and "we" in inverted commas to suggest that, at this point, I am referring to how I situate my work in relation to other somatic practices that incorporate voice as well as performance training practices that integrate physicality and voice and are identified as physiovocal or physio-vocal (see Thomaidis, 2013; Bryon, 2014). I return to how my praxis contributes to the latter in Chapter 12.

2 The specific research event was developed around a guest seminar by the founding co-editor of Routledge Voice Studies series and the Journal of Interdisciplinary Voice Studies, Ben Macpherson. The seminar entitled *Sensing, singing, streaming: six statements on somaesthetics (and a speculation about Spotify)* was inspired by Macpherson's discussion in Chapter 16.
3 Theory within or through practice (see Nelson, 2013).
4 To indicate among others the books that are included in this Routledge Voice Studies series as well as the Journal of Interdisciplinary Voice Studies founded by the same editors, Konstantinos Thomaidis and Ben Macpherson, as sources of this new knowledge.
5 A source of this growing discourse is the Journal of Dance and Somatic Practices edited by Sarah Whatley, Natalie Garrett Brown, Emma Meehan and Karen Wood.
6 Somaticity is translated as corporality, the state of being or having a body.
7 I first came across the term in Rebecca Loukes' chapter "Making Movement: The Psychophysical in 'Embodied' Practices" (2013, 194–223) as part of the volume *Acting: Psychophysical Phenomenon and Process* (Zarrilli et al, 2013).
8 Plural for soma.
9 See http://thevoiceworkshop.com/somatic-voicework/
10 See http://zoekatsilerou.com/our-somatic-voice/
11 See https://donhanlonjohnson.com/somatics/
12 Along with the additional contributions of participants to the Somatic Voices symposium (July 19–20, 2019, East 15 Acting School, London), which are acknowledged in the closing chapter (Chapter 17) of this volume, where I also revisit the notion and experience of community in this project.
13 This lineage in the field of voice studies can be identified among others in the first collection of the Routledge Voice Studies series edited by Konstantinos Thomaidis and Ben Macpherson (2015), the issues of the Journal of Interdisciplinary Voice Studies as well as the issue What is new in voice training? for the Theatre, Dance and Performance Training journal edited by Thomaidis and which is additionally complemented by a blog. In the field of somatic studies, this ongoing investigation has been present in the work of the Journal of Dance and Somatic Practices. The recent special issue Wright-ing the Somatic: Narrating the Bodily edited by Adesola Akinleye and Helen Kindred has the discussed polyphony and multimodality in the heart of its inquiry.
14 I am explicitly referring here to book publications as there are currently various online platforms (i.e. figshare for institutions), research-oriented blogs (i.e. the Theatre, Dance and Performance Training blog) and peer-reviewed journals (i.e. the Journal for Artistic Research-JAR) that allow and prompt the dynamic interrelation between various modes of disseminating practice research.
15 As also indicated in the Table of Contents, the video documentation of all the symposium activities is available through the following CHASE webpage: https://www.chasevle.org.uk/archive-of-training/archive-of-training-2019/somatic-voices/. Due to a mistake on the webpage, please note that: Response #1 by Judah Attille is video no 5 and Response #2 by Fabiano Culora is video no 4.

1 The piece was part of a concert titled *Timeless Images*. It was presented at the WOW Hall in Eugene, Oregon in 1985.
2 See the works included in the Routledge Voice Studies series edited by Konstantinos Thomaidis and Ben Macpherson as well as the same editors' *Journal of Interdisciplinary Voice Studies*.
3 For more information on the history and context of Somatics as a field of work, see Eddy (2016).

4 As an example of critical interrogation on the matter in voice studies, see Macpherson (2015).
5 A text that also provides an approach that includes an in-depth discussion of this alignment in actor training and performance is Christina Gutekunst's and John Gillett's *Voice into Acting* (2014).
6 There has also been research on the relationship between breath and emotions in performance, such as Suzanna Bloch's essay on *Alba Emoting* (1993) or, in developing the phrasing of the music, the work of Víctor Manuel Rubio Carrillo (2019).
7 This phrasing, along with the feeling state reference in Exercise 2, is inspired by the teachings of the meditation and martial arts instructor James T. Kapp (1958–2006).

1 This dance with text was first performed for *Historical Footnotes: Dancing through Northampton's History*, at the Arts Trust Building in Northampton, Massachusetts (September 14–15, 2018). It was also presented at the praxical symposium "Somatic Voices in Performance Research and Beyond" that took place at East 15 Acting School in London (July 19–20, 2019), as part of this book's creative process. Writings in italics throughout this essay are from the performance text.
2 See Olsen ([2002] 2019).
3 Otherwise known as respiratory rhythmicity center (see Martini, 2007, 645–646) or medullary rhythmicity center (see Patton, 2019, 845).
4 The tonic system is discussed in depth in the work of Caryn McHose and Kevin Frank (2006, 136), based on their work with Hubert Godard.
5 View *Qi Gong* videos by Lee Holden focusing on breath and sensation as avenues to present awareness: www.holdenqigong.com.
6 For Bonnie Bainbridge Cohen's views on the heart as an organ of circulation, see Olsen (2014, 225).
7 For a discussion on the descent of the larynx from C-2 to C-5 in Homo erectus and the advent of Homo vocalis, see Abitbol (2006).
8 This resonates with the understanding of *vocal in-betweenness*, as discussed by Thomaidis and Macpherson in critical voice studies (2015, 3–9).
9 See Olsen (2014, 129–131), including Samuel Bois' WIGO (What is going on?) from his book *The Art of Awareness* (1966).
10 On the notion of the *inner witness* in the practice of Authentic Movement, see Janet Adler's *A Brief Description of the Discipline of Authentic Movement* (2018) and Adler (2002, 59–82).
11 *Freeing the Natural Voice*, by voice coach Kristen Linklater, has been widely utilized in vocal training. Published in 1976 with a revised, expanded edition in 2006, it has been translated into German, Russian, Italian, Korean, Spanish and Polish. Like Mabel Todd's *The Thinking Body* ([1937] 2008), it was a foundational text in emerging somatics trainings since the early twentieth century.
12 The intertwined partner of the ANS is the endocrine system, secreting hormones into the bloodstream and orchestrating a flow or wash of longer-lasting responses.
13 See Dr. Stephen Porges' website: www.stephenporges.com.
14 For further practice, you could visit www.body-earth.org (Olsen et al, 2015) and specifically Day Three in the given process. Note that three different voices narrate the movement excursions: Alex Draper is an equity actor and teacher of voice; Mchose and Olsen are somatic practitioners and educators; together, they model differing modes of transmitting the material to the listener with voice.

1 See http://patriciabardi.com/.
2 You may wish to return to the video on the practitioner's Vocal Dance group practice in relation to this question.
3 This does not aim to confine womanhood within its universal biology but acknowledges the intricate politics of fourth-wave feminism. See, among others, Phipps, 2014; Threadcraft, 2016; Hussein, 2018.

1 "The unpredictable life of words on stage" workshops first took place in Madrid in 2018 (September 17–21) and the research was revisited in 2019 (September 16–19). This chapter draws from both of these contexts.

1 Carol McAmis, a former teacher and mentor, has extensive experience incorporating the FM in her teaching of singers at all levels. These phrases are part of *The Singer's PlayBox*^{tm} practice cards, an original invention designed to help singers be more productive in the practice room.

1 Alfred Wolfsohn, Roy Hart's predecessor, created this voice work as an embodied way of processing his trauma as a veteran of World War I. After Wolfsohn's death in 1962, Roy Hart carried his work forward, ultimately establishing a community who practised this type of voice work, teaching it and using it as a basis to devise new performance work in Europe, until his death in 1975. I want to acknowledge the questionable methods Wolfsohn and Hart allegedly engaged in with their students and their controversial beliefs they held with regard to sexuality, for example, and separate these concerns with their guiding principles taught by their successors. For more on this, see Pikes, 1999; Kalo et al, 2000.

2 I am one of over 161,000 Korean adoptees who have dispersed across the world. This phenomenon began in the 1950s during and post-Korean War, and is a result of colonial, economic and gendered forces. For a comprehensive history of this, please see Kim, 2010.

3 Categorizing this type of voice work as Euro-American, Western, US/UK, mainstream are all imperfect as they do not fully encapsulate what I am referring to here. When I use postcolonial, know that I nod towards these terms, while intentionally stressing the remnants of European colonialism in how we create and internalize hierarchies in our ways of doing and knowing.

4 For a more comprehensive overview of this, particularly with regard to voice work, see Ginther (2015).

5 Neurolinguistics have recently provided scientific findings that support that lost language for translingual adoptees remains in their somas (Pierce et al, 2014; Choi et al, 2017). Something particularly striking from the aforementioned 2017 study: "Early development of abstract language knowledge: evidence from perception-production transfer of birth-language memory" was that there was no difference in language retention between those adopted in pre-verbal phases and those who had begun to speak Korean, which intimates an impact of the language from an earlier, even fetal developmental stage. For more about this in depth, see Kim and Ginther (2019).

6 Robin Nelson defines praxis as "theory imbricated within practice" (2013, 5).

7 Before working with Hart Makwaia in Malérargues, I took workshops with Margaret Pikes, who was a founding member of Roy Hart Theatre, Phil Timberlake (Roy Hart Voice Teacher since 2013) and Marya Lowry (Roy Hart Voice Teacher since 2010). I also took numerous workshops with Ros Steen, a master teacher of Nadine George Technique (George is a founding member of Roy Hart Theatre).

8 In this quote, […] generally denote my responses, which have been deleted for brevity and to focus on JHM's prompts. I have omitted nonverbal thinking words that I do not believe interfere with content and intention.

9 The fact that I did not accept JHM's invitation to use Korean is a testament to the idea that I felt empowered enough to do what I wanted when I was ready.

10 Please see Endnote 5, Kim and Ginther (2019), Ginther (in press) for more on Korean language in relation to my adoptee monolingual identity.

11 This quote also connotes the therapeutic benefits of Roy Hart voice work (Newham, 1994; Bruun, 2015), all of the Roy Hart teachers I have worked with primarily trained actors, which is consistent with its pre-existing pedagogical theory (Lewis, 2013; Holmes, 2016).

1 Maisel insists that "[t]he Alexandrians reject all forms of physical manipulation […] likewise reject corrective exercise as a path to good use of the self" (1969, xxvi).
2 The "dharma talk" at Hwa Gye Sa sits within the tradition of Korean Seon (zen) which is an interpretation of Buddhism distinct from the meditation traditions of Japanese Zen or Chinese Ch'an. Part of a beginner's meditation practice includes instruction through a question/answer format. For the beginner, this is intended to strengthen her "sensation of doubt" which "is the indispensable core of hua-t'ou meditation through hearing an exposition of the enlightened man's understanding" (Ku San, 1978, 3). Ku San wrote that if the dharma talk is not understood with this purpose in mind, "it will be easy to dismiss these discourses as paradoxical or incoherent nonsense, rather than seeing them for what they are in reality – advanced meditation directions" (Ibid.).

1 For a detailed step-by-step guide to how every element of voice can be integrated with the organic acting approach, see Gutekunst and Gillett (2014).
2 For a detailed analysis of how I make Stanislavski's practice the foundation of my work with voice, along with the influence of Michael Chekhov's technique and of other practitioners related to the field of somatics such as Rudolf Steiner (1861–1925) and Rudolf Laban (1879–1958), please refer to Part Three of my book (Gutekunst and Gillett, 2014, 169–291).
3 Please note that a detailed description of the practice goes beyond the scope of this chapter and the objective is a brief practical exploration of the ideas outlined in the first part of this discussion.

1 Following Ben's usage, we mean "post-Grotowskian" in the sense that Hans-Thies Lehmann defines the post-Brechtian: "not a theatre that has nothing to do with [Grotowski] but a theatre which knows that it is affected by the demands and questions for theatre that are sedimented in [Grotowski]'s work but can no longer accept [Grotowski]'s answers" (Lehmann, 2006, 27).
2 In addition to this program, my discussion of Coordination Technique and of post-Grotowskian practice draws on practical experiences working with the Song of the Goat Theatre and the Brave Kids project, as well as with Anna Zubrzycki Studio, Chorea Theatre Association and individual practitioners associated with either the Gardzienice Centre for Theatre Practices or the Workcenter of Jerzy Grotowski and Thomas Richards (e.g. Agnieszka Mendel, Pawel Passini, Ela Rojek, Jacek Timingeriu and Przemek Wasilkowski).
3 The notion of "inner life" in the Song of the Goat Theatre practice reflects on the connection between performers through "a highly tuned-in, constant state of openness" (Dowling, 2011, 247). My application of this term emphasizes the inner psychophysical process of a performer.
4 The phrase "line of life" also appears in a quote from Włodzimierz Staniewski, cited in Spatz's section below.
5 This is the order in which the channels are listed in Mindell (1990, 17). In practice, all the channels are of equal importance.
6 The Workcenter's practice is complex in this regard, as in my experience physical training in no sense precedes their singing. Nevertheless, the centrality of song in their practice sustains a two-level synthesis in which song (rather than voice or sound) is combined with action (rather than movement or dance).
7 The phrase "movement and repose" comes from the apocryphal Gospel of Thomas, a key text for Grotowski.
8 For more on this distinction, see Mroz (2011).
9 One expert on late twentieth-century performance art in the US told me half-jokingly that contact improvisation was "America's response to the *plastiques*" – a set of exercises developed and taught by Rena Mirecka, Ryszard Cieslak and other core actors in Grotowski's Theatre Laboratory.
10 I borrow the term "songwork" from Garry Tomlinson (2007), as described in Spatz (2019). Like voicework, it is intended to suggest the wide range of potential explorations and practices that can be developed outward from voice/song as a starting point, as distinct from a narrower focus on voice/song as sound alone.

11 My application of a process-oriented approach to voicework in performance devising was most fully developed through the *Dreamvoice* performance/sound installation, presented at the University of Huddersfield in 2019 as a final part of my Practice-as-Research PhD. For reasons of space, that project is not discussed here.

12 I note that Ilona's sections have focused more on voicework and mine more on songwork. This surely reflects our different positionings and research projects and highlights the dialogic approach of this essay as a whole – especially given that the border between song and voice is precisely one of those "edges" at which signals from the dreambody are likely to manifest.

1 Available from https://en.oxforddictionaries.com/definition/apparatus [Accessed 1 April 2017].

2 The relationship between Stanislavski and science has been a subject of rigorous investigation in acting theory. See, among others, Roach (1985), Pitches (2006) and Whyman (2008).

3 My description of Merleau-Ponty's corporeal understanding of *logos as flesh* is based upon Gail Stenstad's choice of words in her article "Merleau-Ponty's Logos: The Sens-ing of Flesh" (1993, 52–61).

4 For this specific discussion, I draw mainly from my work as Movement Tutor at East 15 Acting School in London, particularly between the academic years 2014–2015 and 2016–2017.

5 Even though I introduce the notion of somatic research in actor training, it is a frequently used term in dance pedagogy (Green, 2007, 1119–1132).

6 I refer to somatic practices based on Martha Eddy's "mapping" of the "Founders of Somatic Movement Trainings and their Influences" (see Figure 1 Eddy, 2016, 2). François Delsarte (1811–1871) and Dalcroze (1865–1950) are in the periphery of Eddy's "somatic circles" as broader influences and in the center of this map she situates somatic progenitors such as Rudolf Laban (1879–1958), Heinrich Jacoby (1889–1964) and Elsa Gindler (1885–1961). She connects them with first-generation practitioners, including F.M. Alexander (1869–1955), Moshe Feldenkrais (1904–1984) and Irmgard Bartenieff (1900–1981). Cohen follows in the second generation through the impact of Laban and Bartenieff. For a critical reading on how some of these practices have been used in actor training, see Evans (2009, 2015), Hodge (2010), Murray and Keefe (2016).

7 The exploration of various approaches to breathing patterns for the practice of actors' inner-outer dynamics has a long tradition. For a concise overview of the use of the breath in actor-training approaches, see, among others, Nair (2007) and Boston and Cook (2009).

8 The software used at that point was *Human Anatomy Atlas-Visible Body*© by Argosy Publishing, Inc., 2007–2014.

9 In my current teaching of first-year students at East 15 (academic year 2019–2020), we study a further developed version of this material in the fifth out of nine classes in Term 1 of their studies. The reflective changes have had a very productive impact on the overall understanding of breathing as ground of physiovocal expression and communication in acting.

10 Integration in the IBMT training follows a meticulous theoretical and practical exploration of the studied subject. It is a phase during which learners, working individually or with a partner, release concentration and allow what Cohen identifies as "peaceful comprehension" in embodiment (2012, 157).

1 The term entanglement can primarily be related to physics. Physics and feminist scholar Karen Barad uses the term in her agential realism theory while referring to "the ontological inseparability" of phenomena (2007, 308); "the notion of entanglement needs to be understood in terms of the relational ontology of agential realism" (Barad, 2007, 388–389). She is talking about entangled practices as dynamic intra-actions where agents are *part of* a process of understanding certain phenomena, rather than being removed – positioned as distant spectators – from the object of study. To be entangled means to be dynamically involved and *part of* a meaning-making process. In this chapter, the words I/we/us/our indicate an

ontological inseparability, meaning that we are not any longer seen as separated individuals through our practice of writing/reading, but rather dynamically entangled in the process of making sense of the words we encounter. We are *part of* each other's practices of thinking, imagining or moving in our different ways of understanding and making sense of what we read, despite any physical or spatial distance. We are all part of an intra-active entanglement. For further discussion on the term intra-action vs. inter-action, see endnote 6.

2 I will return to the analogue between soma and the burden of vocality in the Epilogue of this chapter.

3 The term cutting together-apart is presented by Barad as follows: "[…] is about joins and disjoins – cutting together/apart – not separate consecutive activities, but a single event that is not one. *Intra-actions*, not interaction" (2010, 244, original emphasis). For the definitions of intra-action and inter-action, see endnote 4.

4 Barad explains intra-action and inter-action as follows:

> The notion of intra-action (in contrast to the usual 'interaction', which presumes the prior existence of independent agencies or relata) represents a profound conceptual shift. It is through specific agential intra-actions that the boundaries and properties of the components of phenomena become determinate and that particular concepts [...] become meaningful.
>
> (2007, 139)

Also see Arlander (2014). Another term that needs some clarification is diffracting or diffractive methodology: according to Barad, a diffractive methodology "is a critical practice of engagement, not a distance-learning practice of reflecting from afar. The agential realist approach [...] eschews representationalism and advances performative understanding [...] of knowledge-making practices" (2007, 90). Also, once more, see Arlander (2014).

5 "[A] *pparatuses are not mere observing instruments but boundary-drawing practices - specific material (re)configurings of the world - which come to matter*" (Barad, 2007, 140, original emphasis). Her terminology has been developed from Michel Foucault's use of the same term (2007, 199–201).

6 Throughout the chapter, you will find the use of slashes between words. They have consciously been used following Barad's theory "to denote a dis/continuity – a cutting together-apart" (2015, 12, n.6).

7 On the term *reconfiguring*:

> Scenes never rest but are reconfigured within and are dispersed across and threaded through one another […] The reader should feel free to jump from any scene to another (is there any other way to proceed?) and still have a sense of connectivity through the traces of variously entangled thread […].
>
> (Barad, 2010, 244–245)

8 The music has been described as being both "irrational" and at the same time very much to the point through distinct clarifications and highly specific details (Massip, 1999, 215–244).

1 For the facilitation of the reading process, I offer at this point a navigating definition for the terms *intensive interaction*, *non-punctuate* and *extra-normal* voice:

Intensive interaction is a term used to describe a range of techniques developed for engaging with people who have special communication needs. These people appear to benefit from a kind of heightened, dramatized and intimate approach to the use of body language, verbal communication, prosody, eye contact and sometimes touch, to attract and generate interest in communication. While variations on the technique are used in many contexts, I specifically refer to the heightened quality of intensive interaction that is often used with people with PMLD. I will return to intensive interaction to discuss how it is understood further in the sixth part of this chapter.

Non-punctate is an adjective coined by my colleague in music studies, Alexander Khalil, to describe musical time without obligatory regular pulse or beat. *Non-punctate voicing* is thus "beatless" voicing (there is no currently available bibliography on Khalil's ideas and I draw here from personal communication). I extend the term to describe voicings within which regular and typical prosodic contour is not typically found. I return to this notion in the fifth part of this chapter.

Extra-normal *voice* is a phrase first used in a scholarly context by Edgerton (2004) to describe the range of atypical vocal sounds used by "extended technique" practitioners in contemporary art music. I have adopted this phrase from his writing because it intersects very well with contemporary notions of queerness and of the malleability and culturally relative nature, of the queered position in contemporary culture. Talking about voice interchangeably as both queered and extra-normal reinforces the fact that, when a vocal sound is construed as "not normal," this is always in relation to a set of deeply encultured expectations around what "normal" voicing is. One culture's scream is another's prayer; one culture's song is another's conversation; one culture's chanting is another's lilt.

2 On abreaction:

> In mental health, abreaction has come to mean an intense emotional release or discharge in an involuntary, vivid, sensory reliving or re-experiencing, of an event that was originally neurobiologically overwhelming (i.e., 'traumatic') and thus could not be remembered (or forgotten) in normal ways.
>
> (Peebles, 2010, 9)

For further information and the rest of Peebles' input on abreaction as a psychological term, see pages 9–11 in Weiner and Graihead (2010).

3 Due to ethical clearance, audio-visual recordings from the specific sessions could not be included here.

4 In some limited cases, we got to work with two pairs of children. The school staff call them "buddies" and "best friends". This is because some children already "like" each other vocally and "chatter" (improvise) with each other if they are together.

5 See Cage (1961, 1981), Cage and Kostelanetz (2000).

6 See Shusterman (2000).

7 See Daly (2002), Croft (2017).

8 See Heimann et al (2006), Nind and Hewett (2012), Weedle (2014), Hewitt (2018).

9 For a visual sense of how this installation looks like and for a short video on how children with PMLD and their carers interact with *Resonant Tails*, click on the following link: https://network.youthmusic.org.uk/introducing-resonant-tails.

1 Recent scholarship has defined the term neoliberalism by reference to three salient features. The first is that neoliberalism originated as a set of ideas put forth by a group of economic theorists in the 1930s and 1940s, including economists such as Alexander Rüstow, Walter Eucken and Friedrich von Hayek. Second, neoliberalism also refers (perhaps retroactively) to a set of policies adopted from the late 1970s by politicians and elites such as Margaret Thatcher and Ronald Reagan, who selectively put aspects of neoliberal theory into practice. The foundation of these neoliberal policies was the deregulation and liberalization of economic life. Third, and relatedly, neoliberalism, or, more accurately, "neoliberalization," also refers to a political-economic process whereby the boundary between economics and politics is transformed in ways that allow for greater intervention of the state in market processes while simultaneously obscuring that role. Neoliberalization entails the retreat of the State from social welfare functions even as the State takes a more interventionist role in market processes.

2 On the concept of the field from an affect-theory perspective, see Chapters 3 and 6 of Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (2002, 68–88, 144–161). For a more biological take on the notion of the field, see Rupert Sheldrake, *The Presence of the Past: Morphic Resonance and the Memory of Nature* (2012).
3 Related somatic practices would include Somatic Experiencing (SE), a practice developed by Peter Levine; Biodynamic Craniosacral Therapy, a practice which emerged from cranial osteopathy and is carried on by numerous practitioners, including Michael Shea, John and Anna Chitty, Franklin Sills and Hugh Milne; and Body-Mind Centering, developed by Bonnie Bainbridge Cohen. Conrad was in dialogue with these various related somatic practices, especially later in her career as Continuum took a more therapeutic turn.
4 Chapter 3 of my manuscript in progress entitled *Intercorporeality: Field Consciousness and Sensate Democracy.*
5 I am translating terms such as "discharge" and "freeze" into a political framework from Peter Levine's work on trauma and the nervous system. See Levine and Frederick (1997).

1 Such marginalizing of the corporeal has often been attributed to the transcendent and metaphysical vocal aesthetics of opera. Seminal discussions of this subject by scholars, including Michel Poizat (1992) and Carolyn Abbate (1991, 2001), along with Gary Tomlinson's excellent survey of voice and nomenal and phenomenal in *Metaphysical Song* (1999).
2 Drawing on Lacanian's psychoanalytic perspectives, Dolar's consideration of the "object voice" (or a vocal *objet petit a*) suggests that voice is the unattainable object of desire, which serves to tie language to the body but which is, nevertheless, "part neither of language or of the body" (2006, 73). In other words, from Dolar's psychoanalytical position, the voice is liminal – no part of the body or of language, but reliant on both.
3 Even Dolar continues to suggest, in a seeming contradiction to his assertion cited in endnote 2, that "there is no voice without a body" (2006, 60).
4 In Shusterman's definition of somaesthetics here, he suggests that his philosophy focusses on the "soma," a term conventionally held to represent the body as distinct from mind, psyche or emotion. While the application of somaesthetics in Shusterman's work is, in reality, more inclusive than this, his specific emphasis here enables the development of a model that ensures the primacy of the body in lived experience. In this sense, the portmanteau "somaesthetics" comprises *soma* (the material body) and *aesthetics*: sensory and emotional experience and appreciation. Throughout this chapter, then, I employ this term in relation to my understanding of it as a holistic and embodied concept. Specifically, in this reading, the terms "soma" and "corporeal" relate to the body as an autonomous entity; the idea of embodied experiences, allied to the concept of "somaesthetics," imbues such bodily experiences with cognitive, sensory or emotional characteristics.
5 This application includes discussions of the Alexander technique and the Feldenkrais method, and here we might draw connections between the philosophy of pragmatic *somaesthetics* and recent discourses on voice and voice training through practices from the so-called field of somatics (Lutterbie, 2012; Kjeldsen, 2015; Wragg, 2017).
6 Specifically, Smith's text focuses expressly on the way in which listening habits and practices have been culturally mediated or conditioned concomitant with the developments of sound recording from the late nineteenth century to the present day.

7 If Stoever and Smith have identified culturally constructed ideals of voice and body in relation to race (and, elsewhere, gender), Fleeger's experience of dislocation between bodily experience and recorded voice also hints at a further facet of the relationship between voice and body that cannot be considered in this chapter due to space – the impact of technology on somatic experience.
8 We might even think of the pejorative use of Susan Sontag's (1964) definition of "camp" in this respect, and its association with traditional musical theatre vocal aesthetics as over-the-top and too direct in their expression of emotions and feelings.
9 Steven Connor's assertion that voice is "not simply an emission of the body" but is its own corporeality in production seems apt here (2004).
10 In fact, Konstantinos Thomaidis (2013, 2014) has expressly employed the terms "physiovocality" and "The Vocal Body" in his work on performance practice.
11 For further discussion of this idea of a somatic and embodied relationship between performer and audience (member), see also Maaike Bleeker (2002), Amy Cook (2007) and Corrinne Jola (2010). For an explicitly vocal perspective relating to popular performance styles such as musical theatre, see Millie Taylor (2012).

1 The other two events were the five-hour workshop with Patricia Bardi (November 17, 2018) which informed the shaping of the interview with the practitioner for Chapter 5 of this volume and the guest seminar by Ben Macpherson (May 4, 2019) inspired by his discussion for Chapter 16.
2 The *third* here is inspired by Jessica Benjamin's recognition theory (2018), especially based on the way she discusses the necessity of "understanding and negotiating differences" (2018, 95) towards co-creation and "the holding of multiplicity" (Ibid., 100).
3 This is a term I started using in order to challenge the dividing lines between contributors and participants. I combined this intention with offering a multivocal space of sharing and receiving while accepting our differentiation. Through this approach, I also aimed at revisiting defensive language in disseminating research (i.e. defend an argument) and hierarchical structures usually associated with such contexts in academia (i.e. the dividing line between speakers and listeners).
4 The contributions as included in this chapter have been transcribed from the video documentation of the activities. As suggested in other parts of this collection (see Table of Contents and Introduction), you can access these videos through the following CHASE webpage: https://www.chasevle.org.uk/archive-of-training/archive-of-training-2019/somatic-voices/. Due to a mistake on the webpage, please note that: Response #1 by Judah Attille is video no 5 and Response #2 by Fabiano Culora is video no 4.
5 Relevant citations are included in the list of references.
6 This change in the order was requested by the contributors on the day for reasons that do not relate to the cohesive development of the gathering activities, hence of this collection.
7 It became very interesting to me that even contributors to the project who could not attend like Sondra Fraleigh were still very much present through the strong influence of their work.
8 Oram had also recently published an article under the title "Decolonizing Listening: Towards an Equitable Approach to Speech Training for the Actor" (2019a). This is in line with numerous discussions on decolonizing the curriculum in various UK-based institutions originally generated in impactful educational

environments such as Soas University of London (see, among others, Decolonising Soas Blog, 2018) and University College London (see UCL, 2014). This initiative activated a series of "Why is my curriculum white?" discussions between students and academic staff (such as the Decolonizing the Curriculum Network hosted by Exeter University in collaboration with Brunel University and Plymouth University, 2017 onwards), many institutional events (such as the Decolonizing the curriculum: what's all the fuss about? at Birbeck, University of London, February 1, 2019 and Decolonizing the Curriculum conference at Kent University, March 20, 2019), artistic research discussions (such as the executive panel on Decolonizing Theatre, Dance & Performance at Theatre and Performance Research Association – TaPRA – 2019 conference) and publications (see, among others, Peters, 2015; Waghid, 2017). I should add through my experience that this critical awareness and attention is an innate aspect of the identity and ongoing activities of East 15 Acting School (i.e. subject of discussions in staff meetings based on the students' views) and University of Essex (see Why is my curriculum white? Essex University, 2016). More active shifts are currently underway particularly in response to the Black Lives Matter movement.

9 I choose at this point to use the word within inverted commas due to the gravitas of its historical complexity and its metaphorical use in the context of this discussion.

10 Decolonization of voice has been present in various publications on literature (Smith, 2018), cultural (Andersen, 2018), museum (Onciul, 2015), religious (Nono, 2016) and theatre studies (Magnat, 2016; Mitra, 2016). At the same time, the decolonization of listening has been an ongoing parallel discussion in music, sound and voice studies (see, among others, Viveros Avendaño, 2017; Przybylski, 2018; Magnat, 2019; Salois, 2019).

11 I should highlight that silent witnessing, as any form of witnessing inspired by somatic practices, does not indicate disengaged, distant or inactive presence but an entirely involved-relational activity through one's own integrated attention and intention (on the role of the silent witness in Authentic Movement, see Adler, 2002, 65–76). For more information on somatic witnessing and the way I use it in my work, see Kapadocha (2016, 66–70; 2017a, 217–218; 2018, 206–208).

12 I do though include subtitles in case this could facilitate your witnessing.

13 In order of appearance in the video, the material includes the responses of Leticia Santafé, Ellen Foyn Bruun, Jeremy Finch, Judah Attille, Jinyoung Kim, Christina Kapadocha, Fabiano Culora, Lisa Lapidge, Vicky Wright, Andrea Olsen, Anita Chari, Faye Rigopoulou, Amy Mihyang Ginther and Aphrodite Evangelatou.

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Suggested Feldenkrais method resources

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Additional online resources

Feldenkrais Resources (www.feldenkraisresources.com)
Feldenkrais Guild of North America (www.feldenkrais.com)
International Feldenkrais Federation (www.feldenkrais-method.org)

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