

*PANACHE*

*oder über konsonantische Rasanzen*

[or on consonantal rapidities]

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for one vocal performer

1'30" (max.)

2015

What language and the body have in common is the voice,  
but the voice is part neither of language nor of the body  
(Mladen Dolar: *A Voice and Nothing More*,  
Cambridge: MIT Press, 2006, p.73)

#### Performance Instructions:

***Panache***<sup>1</sup> is a short piece with the maximum length of 90 seconds.<sup>2</sup>  
The performer is invited to perform on the basis of following  
actions:

##### 1.) ***'Bypass breathing'!***

One technique might be to use inhaled sounds. But be  
cautious, try not to make the inhaled sounds explicit as such.  
Seduce the audience! Don't make them think of inhaled sounds when  
you apply them.

##### 2.) ***Don't play safe!***

Take into account that the performance of the piece is  
exhausting, in fact, it ought to be exhausting. Play with  
panache, with verve and excitement!

##### 3.) ***Make the surplus of language become the material of the piece!***

All sounds that, during the conventional speech act, come  
along unwantedly ought to be favoured. Make these sounds become  
musically and sonically relevant. Aestheticize them! Then,  
supposedly, it's the consonants against the vowels that will win  
the battle of supremacy. In order to sustain and extend  
consonants a new virtuosity has to be developed. Two strategies  
are in common use: reiterations and stretchings. With regard to  
pointillistic and non-sustainable sounds, apply dynamic, rapid,

dashing, and vivacious reiterations. Concerning sustainable sounds, like hiss sounds for example, try to work with stretching the consonants.

**4.) *Give meaning to your performance!***

Let gestures support you by underlining and accompanying the limits of your vocal expressions. Gestures not only communicate, they may as well stimulate your own performance act and, in this way, they become sound-producing elements. (In case you feel uncomfortable though, then don't bother about the gesturality at all. Stay still and let the voice do its job!)

**5.) *Develop a 'bits-and-pieces'-aesthetics!***

Get inspired by the cut-up-and-slice technique as we know it from movie trailers used by the film industry to advertise the newest releases. Become also a factory of seduction!

**6.) *Pay particular attention to the attack of sounds!***

This may open up to a complete new way of thinking of, imagining and producing vocal sounds!

**7.) *Create the illusion of simultaneity!***

How? Be as fast as possible and surprise yourself with your seemingly unlimited energy!

**8.) *Don't make any judgemental differentiation between sound (Klang) and noise (Geräusch)!***

Noise is just another category of sound!

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<sup>1</sup>According to the Merriam-Webster online dictionary, *panache* is either 'an ornamental tuft (as of feathers) especially on a helmet' or functions as synonym for 'dash or flamboyance in style and action: verve', see <https://www.merriam-webster.com/dictionary/panache>.

<sup>2</sup>*Panache*, for voice solo, was recorded on July 9, 2015 at the fabrik Potsdam and published on vimeo on May 30, 2015:  
<https://vimeo.com/168750034>