

revisited 2 Sept. !

Account of the PhD or what happened over the course of the artistic research project *Mouth is the Place, Voice is the Space?*

Sub-projects, Seminars, Courses and Activities on the International Plane

SUBPROJECTS

The PhD project of *Mouth is the Place, Voice is the Space* was based on four main subprojects propelling the overall artistic research. The working titles were 1) *Staging the Mouth, Directing the Voice*, 2) *Voice, Sounds, Gestures and Space*, 3) *Extending Voices, Sampling the Other* and 4) *Excursions to the Voice of the Musician*. As a result of the final presentation of the artistic research project, aiming to present a clearer thread, the subprojects and its titles were modelled into seven chapters as listed under the menu item of CONTENTS from the RC exposition *MOUTH IS THE PLACE, VOICE IS THE SPACE: Exploring Multivocality, Extending Voices and Performing the In-Between in Vocal Arts*. The exposition is accessible through the following link:
<https://www.researchcatalogue.net/view/492687/495471>

1) Staging the Mouth, Directing the Voice

The aim of the subproject is to document and in so doing to present and reflect on works for the *multivocal* voice either with or without the use of live electronics. Works for the solo voice are considered as well as few projects collaborating with musicians and one with a dancer-choreographer. The outcomes of this project are documented in the chapter *01 Voice-Vision (Monday)* and chapter *04 Interactions with Allies (Thursday)* as part of the RC exposition *Mouth is the Place, Voice is the Space*. See the following webpage for more insights:

<https://www.researchcatalogue.net/view/492687/495418>

2) Voice, Sounds, Gestures and Space: Choreographing the Extended Vocal Art Performance and Moving the Voice

This subproject focuses on the collaboration with dancer-choreographer Florencia Lamarca and programmer of audio processing software Sukandar Kartadinata starting in 2015 and, with regard to the latter, ending in September 2018. In part, this subproject is documented in chapter *03 Interfacing the Voice with the Strophonion—LiSa (Wednesday)* represented by the content on the following webpage <https://www.researchcatalogue.net/view/492687/495425>. It includes an online article published on *eContact! 18.3—Sonic DIY: Repurposing the Creative Self* (Dec. 2016) by the Canadian Electroacoustic Community: 'Designing and Playing the Strophonion: Extending vocal art performance using a

custom digital musical instrument'. The article gives insights into the pathways of designing and performing a digital musical instrument (DMI) in the context of vocal art performance elucidated in two parts. The first part discusses the musico-functional approach and the mapping of keys and sensors, the legacy of the predecessor instrument (The Hands), pitfalls along the way and possible approaches to notation for performance on the instrument. The second part addresses the practice of integrating the DMI in vocal art performance, aesthetics of vocal plurality, concepts of embodying and disembodying the voice, as well as choreographic aspects, each of which expands the field of vocal art performance. See https://econtact.ca/18_3/nowitz_strophonion.html.

By going into details, revealing technical and technological issues and addressing an aesthetics of uncertainty the subproject *Voice, Sounds, Gestures and Space* is also documented by the chapter *07 Interfacing the Voice with the Strophonion—Max (Sunday)*. See webpage: <https://www.researchcatalogue.net/view/492687/495433>.

3) Extending Voices, Sampling the Other

This subproject is driven by the question how to mediate and impart idiosyncratic and highly individualised vocal practices to other trained vocal performers. It has been realised in close collaboration with the vocal ensemble Auditivvokal Dresden in summer 2016. Chapter *06 Excursion 2—Interpretations by Trained Singers (Saturday)* gives account of this project through the following webpage:

<https://www.researchcatalogue.net/view/492687/495446>.

4) Excursions to the Voice of the Musician

This subproject demonstrates the attempt to incorporate the musician's voice into the music creation process. An aesthetics of refusal emerges which is elucidated in detail by the documentation of two compositions *Kaspar* and *Ich bin das Volk* [I am the people] both accompanied by the text format of an extended programme note. The chapter *02 Excursion 1—Interludes with Voices of Musicians (Tuesday)* gives account of this subproject and is accessible through the following page:

<https://www.researchcatalogue.net/view/492687/495421>.

(5) The Contemporary Performance Voice and the Philosophical Discourse on the Voice

Over the four-year period of the PhD this subproject, initially based on an intensive reading course, became a project unintentionally which is one of the reasons why I put it into brackets here in this listing. It shall indicate that, when starting this project, the result was unclear, not to say unknown. The main outcome of this research is the lecture-performance *Manifesto for the Multivocal Voice* documented in chapter five carrying the same title.

Mouth is the Place, Voice is the Space

***Exploring Multivocality, Extending Voices,
Performing the In-Between
in Vocal Arts***

Research Subprojects

Research Outcomes

*Staging the Mouth,
Directing the Voice*



01_VOICE-VISION (Monday)
04_INTERACTIONS WITH ALLIES
(Thursday)

*Voice, Sounds, Gestures
and Space:
Choreographing the
Extended
Vocal Art Performance
and Moving the Voice*



03_INTERFACING THE VOICE WITH THE
STROPHONION—LiSa (Wednesday)
07_INTERFACING THE VOICE WITH THE
STROPHONION—Max (Sunday)

Extending Voices,
Sampling the Other



06_Excursion 2—INTERPRETATIONS BY
TRAINED SINGERS (Saturday)

Excursions to the Voice
of the Musician



02_Excursion 1—INTERLUDES WITH
VOICES OF MUSICIANS (Tuesday)

The Contemporary
Performance Voice and
the Philosophical
Discourse on the Voice



05_MANIFESTO FOR THE MULTIVOCAL
VOICE (Friday)

SEMINARS

30% Seminar: *Tongues and Ghosts*

Opponent: Hendrik Frisk (musician, composer, researcher)

The entire seminar was divided in two parts, one practical in the form of a performance with the title *Tongues and Ghosts* which took place on 30th October 2016 at Audiorama, Skeppsholmen¹ and the actual seminar in the form of a reflection on the 2nd November 2016 at Stockholm University of the Arts (Linnégatan 87).

Encompassing the four voice paradigms, the artistic practice of combining vocal art practices with custom-built live electronics was presented in the form of a spatial concert performance for a vocal performer with gesture-controlled live electronics (*stimmflieger* and *strophonion*), fixed media and a multiple loudspeakers system.

The essay “On Extending and Extracting the Voice” on the actual seminar gives basic insights on the practice of self sampling and applying gesture-controlled live electronics in vocal art performances. One of the main concerns of this seminar was to formulate the process as well as underlying implications when the human voice is extracted from the body and then, as reproduction of the original, re-inserted again into the performance flow. This essay has been discarded with regard to the final exposition of the overall artistic research project *Mouth is the Place, Voice is the Space*. However, parts of it were incorporated into the subsequent writings.

50% Seminar: *What I'm singing is poorly sung*

8th of Sept. 2017, at the University College of Opera, Stockholm University of the Arts

Opponent: Pieter Verstraete (scholar with expertise in augmented theatre and extended voices from Berlin; originally from Belgium), **Tone Åse** (vocal performer, researcher from Trondheim)

To leave the semantic aspect of a voice projecting words with intended meanings takes us into a space where the sound of the vocal (*phone*) not only supersedes the word (*logos*), but rather yields an 'in-between-ness', an unknown territory whose agency might appear elusive and obscure. And yet, listening at and watching the production of vocal art utterances beyond semantic meaning, and

¹ I presented the spatial concert performance *Tongues and Ghosts* in its full length at the Audiorama Stockholm and the fabrik Potsdam (January 2016). The Audiorama is a small dome-like venue with 21 loudspeakers on Skeppsholmen next to the Moderna Museet in Stockholm. The fabrik Potsdam usually focuses on the presentation of contemporary dance performances. The Festival *Made in Potsdam* though and its event “unerhört” [unheard of] had a strong interdisciplinary approach. Part of the *Tongues and Ghosts* performance also appeared at the Haus der Kulturen Berlin as opener of the conference *Artistic Needs—Institutional Desires*.

its deconstructed counterparts afforded by computer manipulations, new territories of vocal art expression emerge claiming to bear their own idiosyncratic modes of meaning and expressivity. Severing the connection between human intention and utterance, a ghost-like space unfolds. The seminar performances reveal a multiplicity of vocal characters yielded by one voice apparatus.

Half-way through the PhD project, it was in this seminar that I presented the first draft of the idea of a lecture-performance, called *Manifesto for the Multivocal Voice*, which addresses the prerequisites for and principles of vocal arts today and in so doing unwraps the norm on vocal art practices today and aims to unravel mistaken assumptions made over the course of the past fifty years upon so-called *vocal extended techniques*.

It's the chapter *05 Manifesto for the Multivocal Voice (Friday)* on the RC exposition *Mouth is the Place, Voice is the Space* which gives a good account of the outcome of this seminar. See the webpage <https://www.researchcatalogue.net/view/492687/495431>.

The seminar explored the voice in the realm of contemporary vocal arts by discussing notions and dichotomies such as 'extendedness and intensification', 'materiality and process-based agency', 'attack vs. prolongation' and 'new virtuosity vs. traditional approach'.

Furthermore, the challenge of communicating the embodied practice of contemporary vocal art performance was addressed, too—something which seemingly becomes more problematic when human-computer interaction (*HCI, techne*) enters the play and live electronics are applied by using custom-built, gestural controllers in order to alter the human voice and expand the vocal soundscapes through a vocabulary of a number of gestures as well as full-body movements. For, by partially outsourcing the momentum of vocal creation by means of gesture-controlled live electronics, generates an ambiguous sounding image of the voice. The question why it appears to be provocative traces back to the meeting or even clash of concrete vocal material from the live human voice, one way or the other representing emotional content, with its abstract appearing copy generated and manipulated by the computer.

During the seminar I experimented with different expositional formats, using case studies that provide perspectives on the potential of the contemporary vocal art performance voice. This includes video material, scores, live performance augmented by technology, as well as acoustic vocal performance. The interplay of these formats aimed to provide an intensified space for attending to the human voice in its multivocal potentialities.

80% Seminar: *Intercourse with Ghosts: 'Haunted Territories' revisited*

17 April 2018, at the University College of Opera, Stockholm University of the Arts.

Opponent: Mathias Rebstock (director and professor for *Scenic Music* in Hildesheim Germany)

The seminar reconstructs a performance and unveils its creative processes with a focus on the interweaving of vocal and bodily practices and sound art. The reflection, a live commentary on various video clips, is based on the preparations and the premiere performance of *Haunted Territories*, an extended vocal and bodily art performance for two soloists, a female dancer and a male vocal performer who combines the human voice with gesture-controlled live electronics, called the *strophonion*. The performance took place on the 4th February 2018 in Studio A of Radialsystem V Berlin.

Haunted Territories is inspired by Franz Kafka who elaborated on the notion that 'The easy possibility of writing letters [...] must have brought wrack and ruin to the souls of the world. [...] Writing letters is actually an intercourse with ghosts and by no means just with the ghost of the addressee but also with one's own ghost'.² Following Kafka, *Haunted Territories* circles around the notion that modern communication yields ghost phenomena, and the more technological means are deployed, the more this is the case. It also addresses the idea that emerging fields along the way of their exploration become 'haunted territories'. We have to overcome our fear and insecurity whenever we enter unknown and unexplored terrain. What we need in order to cross and push boundaries, is to endure crises and to develop fearlessness, strength and persistence, stamina and an incessant joy for exploration. With regard to the overlapping of vocal, sonic and bodily practices, the performer must allow the intermingling and the imbuing of each other. The performance's title points at those kinds of intersections of performance practices that are hitherto unknown and that emerge precisely because they become entangled. Following Nicholas Till's statement that 'new artistic forms demand new working processes', the seminar unveils two long-term collaboration processes with dancer-choreographer Florencia Lamarca and software programmer of digital instruments, Sukandar Kartadinata.³ With regard to the latter the ambiguous relation between performer and applied technology is addressed by shedding light on the distress the performer is confronted with, on the one hand, and revealing experiences and strategies for how to overcome this, on the other.

The goal of the performance was to map unexplored performance territories out of three practices, i.e. the vocal, sonic and bodily. The seminar aims at elucidating the offsetting of performance-typical practice demarcations and abolishing conventional approaches in order to create open spaces that allow novel kind of experiences for both performer(s) and audience.

² See Franz Kafka: *Letters to Milena*, trans. by Philip Boehm (New York: Schocken Books, 1990), p. 223.

³ Nicholas Till, 'Hearing Voices – Transcriptions of the Phonogram of a Schizophrenic: music-theatre for performer and audio-visual media', in *Composed Theatre: Aesthetics, Practices, Processes*, ed. by Matthias Rebstock and David Roesner (Bristol, UK; Chicago, USA: Intellect, 2012), p. 191.

It's the chapter *07 Interfacing the Voice with the Strophonion (Max)* on the RC exposition *Mouth is the Place, Voice is the Space* which gives a good account of the outcome of this seminar. See the webpage:
<https://www.researchcatalogue.net/view/492687/495433>.

TWO ELECTIVE COURSES GIVEN

Over the course of the four-year PhD, I presented two elective courses both given at the University College of Opera for vocal performers interested in the practices of the contemporary performance voice. Even though mainly designed for the students of the University College of Opera, the participants who signed up for were students from outside the school.

Elective Course I

The Contemporary Performance Voice in Opera and Music Theatre: An Introduction to Theory and Practice
(autumn term 2016)

With regard to the theory of contemporary vocal art, the student reads a small selection of critical concepts, essays and writings by contemporary composers, scholars and philosophers and listens to a number of examples for novel approaches to various vocal art forms. In practical terms, the participant studies a few scores from the repertoire of modern opera and music theatre and presents them to the class. A goal of the course is for the student to acquire skills in vocal acting and improvisation, and to gather experiences with vocal properties through the use of microphone/s as well as sampling techniques by extending the voice through the use of live electronics. After having completed the course, the student should have gained insights into the diversity of contemporary opera works, the repertoire and its underlying concepts. The student should have become familiar enough with the field to acknowledge various different approaches to contemporary vocal art practices and, through the experiences made along the way by applying the notion of an *extended vocality*, to gain a better understanding of the richness of and the potentialities for one's own voice. The course aims to foster the discovery and recognition of alternative ways to use the voice and its capacities with regard to the ever changing and wide-ranging arena of contemporary vocal art forms.

Elective Course II

Voice Plays: Listening, Materiality and Presence in Contemporary Vocal Art Performances
(autumn term 2017)

The title of the course has a twofold meaning. On the one hand, it is a sentence with noun and corresponding verb indicating *the voice which plays*. On the other hand, it can be understood as compound noun which translates into *plays in the sense of games with and for the voice*. The course was designed as continuation of

the previous one realised during the term in autumn 2016 titled *The Contemporary Performance Voice in Opera and Music Theatre: An Introduction to Theory and Practice*. The course *Voice Plays* is based on the notion of playing focussing on creative aspects of vocal performance practices by applying different modes of improvisation and experimentation as well as composition and interpretation. As opposed to put an emphasis on interpretation of pre-composed works, the boundaries get deliberately blurred, the methodological fields dissolve into each other. The student is also given the opportunity to explore the practices of vocal composer-performers—such as Cathy Berberian, Jaap Blonk, Joan La Barbara, Trevor Wishart—each of whom, exploring the voice and its potential beyond the convention of writing scores, has become increasingly influential in the wide field of contemporary vocal art music regarding the past fifty years. The student should be driven by a strong interest and the curiosity to learn about diversities in terms of practice and aesthetics of the contemporary vocal art performance encompassing the four main categories of voice expression, that is to say, the singing, speaking, extended, and disembodied voice. Given the opportunity to explore the richness of one's own voice and to experience idiosyncratic vocal potentialities in a non-competitive class room situation, the students are invited to elaborate on vocal pieces using aural and visual scores produced in advance by themselves. Encompassing the entire creation process from the initial idea to its manifestation as performed sound object, the students explore the potentialities of their vocal and oral imaginary.

FURTHER ACTIVITIES

Apart from the activities as mentioned so far I was passing all the obligatory and elective courses that I had to take throughout the PhD process as documented in the system of the Stockholm University of the Arts called LADOK.⁴ Among all of the activities undertaken during the course of the PhD, I'd like to stress the extensive reading course that I went through. The aim was, first and foremost, to identify the discourse on the performance voice of today in regards of both with and without the use of technology. Furthermore, I immersed myself into the discourse on the voice per se as discussed in the philosophical realm. This turned out to bridge gaps and fuel my curiosity, even though it was quite laborious and far-fetched. However, without the opportunity to collect and study the literature, greatly supported by librarian Lena Nettelbladt, I became able to properly locate my artistic practices within the field of contemporary performance voice in the vocal arts, in particular, as well as in the vast area of voice studies in conjunction with technology, in general. The accumulated knowledge found its way to the surface through the manifestation of three essays, *Designing and Playing the Strophonion*,⁵ *Manifesto for the Multivocal Voice* ⁶ and *Intercourse with Ghosts: 'Haunted Territories' revisited*.⁷

⁴ See the *Official Transcript of Records* in the appendix

⁵ https://econtact.ca/18_3/nowitz_strophonion.html

⁶ <https://www.researchcatalogue.net/view/492687/495431>

⁷ <https://www.researchcatalogue.net/view/492687/495431>

As to the following preliminary list of references, it must be noted that it will be completed shortly before the publication of the PhD. A detailed list of references concerning the entire artistic research project of *Mouth is the Place, Voice is the Space* will then be found here on the following page, though currently not yet available:

<https://www.researchcatalogue.net/view/492687/495434>.

Listening Resources (Books incl. CDs), all in the library at the OHS:

Nicholas Isherwood: *The Techniques of Singing* (incl. CD)

Michael Edward Edgerton: *The Extra-Normal Voice* (incl. CD)

Trevor Wishart: *On Sonic Art* (incl. CD)

Listening list:

Luciano Berio: "Sequenza III"

Cathy Berberian: "Stripsody"

Alex Nowitz (Various works such as "The Still"; "Panache")

Dieter Schnebel: "Maulwerke"

Karl-Heinz Stockhausen: "Stimmung", "Gesang der Juenglinge"

Trevor Wishart: Various works

Reading list: Various Essays and Books

Giorgio Agamben: "Vocation and Voice" (referring to Stockhausen's *Stimmung*)

Paul Barber: "Composing for the Voice"

Roland Barthes: "Listening"

Roland Barthes: "Music, Voice Language", especially 'The Grain of the Voice'

Luciano Berio: "Of Sounds And Images"

Steven Connor: "The Strains of the Voice"

Steven Connor: "Dumbstruck: A Cultural History of Ventriloquism"

Mladen Dolar: "A Voice and Nothing More"

Heiner Goebbels: "Peculiar Voices" in *Aesthetics of the Absence*

Don Ihde: "Listening and Voice"

Joan La Barbara: "The voice is the original instrument"

Brandon LaBelle: "The Lexicon of the Mouth"

Hans-Thies Lehmann, 'Aspects: text - space - time - body - media' in *Postdramatic Theatre*, New York: Routledge, 2006, pp.145-166

Jean-François Lyotard: "A few words to sing"/Sequenza III"

Jean-Luc Nancy: "Listening"

Pauline Oliveros: "Deep Listening"

John Durham Peters: "The Voice and Modern Media" in *Kunst Stimmen*

Dieter Schnebel: "Sprech-und Gesangsschule (Neue Vokalpraktiken)"

Denis Smalley: "The Listening Imagination: Listening in the electro-acoustic Era"

Nicholas Till: 'I don't mind if something is operatic, just as long it's not opera.' In *A critical Practice for New Opera and Music Theatre*.

Trevor Wishart: 'The Human Repertoire' in: *On Sonic Art*

Pieter Verstraete: diverse papers

Miriama Young: "Singing the Body Electric: The human voice and sound technology" (especially the chapter "Acousmatic Listening" p.18)

INTERNATIONAL CONFERENCES

Presentations and Active Participation at International Conferences in the Field of Artistic Research

1.12.2017: Symposium for Artistic Research at the Musikhochschule in **Leipzig**, performance and presentation together with pianist Michael Wollny: *Aufschluss der Zwischenräume: Im Improvisationsspiel von Stimme und Klavier* [Unfolding the Spaces In-Between: Within the improvisational interplay of voice and piano]

9.9.2017: Presentation of the *Strophonion* at the LiveHacks-Festival, organized by the Stockholm KTH, taking place at the Hugo-Teatern at the University College of Opera **Stockholm**.

<https://vimeo.com/239994695>

09.-10.12.2016: Performance, Presentation and Discussing the *Schizophonic Praticce Performing with the Strophonion* at the Speech Music Symposium **Trondheim** (Norway), hosted by Daniel Formo and organized by *nyMusikk* Trondheim and Norwegian University of Technology and Science (NTNU). Further guests were Trevor Wishart (University of York, UK), Alessandro Bosetti (freelancer, Marseille), Shlomi Frige (University of Tel Aviv), Diemo Schwarz (IRCAM Paris).

<http://orchestraofspeech.com/speech-music-symposium/>

07.-14.08.2016: Performances as well as Presentations and Discussions on the *Conception and Practices of the Multivocal Voice* at the Summer Academy of Artistic Research, SAAR 2016 in **Tromsø** (Norway), organized by Ellen J Røed and others from University of the Arts Helsinki, Aalto University School of Arts, Design and Architecture, Stockholm University of the Arts, Norwegian Artistic Research Programme, University of Gothenburg/Faculty of Fine, Applied and Performing Arts. Faculty of Fine Arts in Tromsø hosted the event at the Academy of Contemporary Art and Creative Writing in the city center, Grønnegata 1, 9008 Tromsø.

<http://artisticresearch.fi/saar/activities/saar-tromso-2016/>

2.2.2016: Performance-presentation of the artistic practice of combining vocal performance with live electronic instrument, i.e. the strophonion for the Minister of Higher Education and Research, Helene Hellmark Knutsson and her entourage at the **Stockholm** University of the Arts.

04.12.2015: *Composing (for) the Voice: A Lecture* for the Master Students of the music composition class of Karin Rehnqvist at the KMH **Stockholm**, initiated by conductor Frederik Malmberg.

13.11.2015: Presentation of parts from the *Tongues and Ghosts* - solo performance for voice and strophonion with eight loudspeakers, as opening performance at the Conference "Artistic Needs and Institutional Desires" at the

Haus der Kulturen der Welt, organized by the University of the Arts **Berlin** (HDK).

25.-26.8. 2015: Presenting and discussing *Translating Multivocality: The Multivocal Voice and its Practices* at the Artistic-Research-Network-in-Music Conference at the InterArtsCenter **Malmö** with the headline "Presenting and Communicating Artistic Research" organized by the Nationella Forskolan (in particular Hendrik Frisk).

29-31.05.2015: Performance-presentation *Designing and Playing the Strophonion* at the Music Tech Fest Scandinavia in **Umeå**.

<https://www.youtube.com/watch?v=6I6MIxgf8zM>

18.05.2015: Presentation of the PhD project *The Multivocal Voice*, opening of the annual meeting of ANMA (Association of Nordic Music Academies) at the Musikteatern, hosted by the Operahögskolan **Stockholm**.

25-26th of Jan .2016: Participating at the symposium *Motion, Gesture, Music* and the concert of "Double-Vortex", an artistic research project by Jan Schacher at the ZHDK **Zürich** for the purpose of reflecting on and eventually peer-reviewing the concert presentation for the Journal of Artistic Research. Jan Schacher's application was finally accepted and the article, "Moving through the double vortex" by Jan Schacher and Patrick Neff, was published in January 2017.

Passive Participation at International Conferences in the Field of Artistic Research:

10-12.05. 2017: Conference: *Futures of the Contemporary* hosted and organized by the Orpheus Institute **Ghent**, Belgium.

<http://www.orpheusinstituut.be/en/events/futures-of-the-contemporary>

11-13.05.2017: Symposion on *The Artificial Voice*, hosted by STEIM and the University of **Amsterdam**

<http://www.artificialvoice.nl/>

APPENDIX

- Official Transcript of Records
(Note that it displays my official name *Alexander Georg Sedlmeier*. My artist name, however, is *Alex Nowitz* under which the PhD will be published!)
- Last Individual Study Plan

Official Transcript of Records

Alexander Georg Sedlmeier
19680623-0618

2018-06-07

Completed courses	Scope	Grade	Date	Note
G10005F Doctoral Seminars	15.0 hp	G	2018-01-02	1

Credited education	Scope	Grade	Date	Note
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Crediting based on:

Live electronics performance course

at Annat lärosäte

Credited as:

G10004F Method and Methodology in Artistic Research	7.5 hp		2017-12-21	
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Crediting based on:

Presenting artistic research project at
conferences

at Konferenspresentationer internationellt

Credited as:

G10002F Exposition in Artistic Research	7.5 hp		2017-12-21	
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Crediting based on:

Reading course Philosophy and aesthetics of
or mapping of the Terrain for the contemporary
performance voice

at Läskurs

Credited as:

Elective course	15.0 hp		2017-12-21	
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Crediting based on:

Introduction to Artistic Reserach - Range &
Ground, Experiment & Materialisation

at Lund University, Sweden

Credited as:

G10001F Knowledge Development in Artistic Research	7.5 hp		2017-04-06	
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Crediting based on:

Processes of Documentation in Artistic Research 7.5

at Lund University, Sweden

Credited as:

G10006F Processes of Documentation in Artistic Research	7.5 hp		2017-04-06	
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Credited education	Scope	Grade	Date	Note
Crediting based on: Shaping the moment in opera <i>at Lund University, Sweden</i>	3.5		2016-01-08	
Credited as: Performative and Mediated Practices	3.5 hp		2017-04-06	
Crediting based on: Summer Academy for Artistic Research 2016/ SAAR <i>at Lund University, Sweden</i>	3.5		2016-08-14	
Credited as: Performative and Mediated Practices	3.5 hp		2017-04-06	

60 credits (hp) represent a full academic year.

Notes

1 Grading scale: Pass (G)

The above is an excerpt from the register of student records.

Individual Study Plan for Doctoral Candidates

The establishment of an Individual Study Plan ("ISP") must be made no later than three months after the research studies programme has commenced. The plan is to be filed at Forskningskansliet/Office of Research Education, and is to be revised annually.

Date when the ISP was first approved by the Board of Education and Research (NUF): _____

Revised on the following date: _____

Basic information

Personal ID number: 196806230618	Date admitted to research educational programme 01. November 2014
Name Alex Nowitz	Subject of third cycle studies Performative and Mediated Practices
Address Grusåsgränd 160, 12130 Enskededalen SWEDEN Am Neuen Garten 16, 14469 Potsdam GERMANY	Principal academic supervisor: Rolf Hughes
	Academic supervisor: Sten Sandell
Home telephone no. Telephone no.at work 0049-176-43045753	E-mail alex.nowitz@uniarts.se

Graduate credits: 67

(All credits as taken from and listed in LADOK, status January 2018; doctoral seminars are listed as well, but are to be attested by the head of the department for artistic research.)

Interim seminars held (specify the date scheduled and what the seminar is about):

30%-seminar consisting of two parts "Tongues and Ghosts", a spatial concert performance for a vocal performer with gesture controlled live electronics, fixed media and multiple speaker system, on the 30th of Oct. 2015 at the Auditorium on Skeppsholmen, Stockholm, as part of the seminar "The Multivocal Voice: Exploring the Possibilities for the Contemporary Performance Voice" on the 2nd of Nov. 2015 at the Uniarts, Linnéagatan 87, Stockholm. The seminar was about narrowing down and mapping the field extending the performance voice including the singing, speaking, extended and disembodied voice.

50%-seminar: "What I'm singing is poorly sung" on the 8th September 2017, 11:00 - 16:00 at the Operahögskolan, Stockholm. The seminar was to present the "Manifesto for the Multivocal Voice: On Principles and Perspectives for a Performance Voice in the Vocal Arts" creating the grounding in philosophical, physiological, psychological and socio-cultural terms.

Planned interim seminars (specify the date scheduled and what the seminar is about):

80%-seminar and the preliminary title "Intercourse with Ghosts: Vocalic Bodies and Schizophonic Practices" on the 17th of April at the Operahögskolan, Stockholm.

100%: beginning of September 2018

Intended degree - PhD, degree or both:
PhD

Planned date of graduation:
Mid of December 2018

Net amount study time according to the activity report, information according to Ladok, (specify date and % of full-time) as per xx-xx-xx: xx%

Time used so far: 72% (status on 01 January 2018, as provided by secretary of department for artistic research, Ann Catrin Lagerkvist)

Net amount of study time so far (number of months):

34,56 months

(status 01 January 2018, as calculated upon the percentage numbers provided by secretary of department for artistic research, Ann Catrin Lagerkvist)

Remaining net amount of study time (number of months):

13,44 months (status 01 January 2018, as calculated upon the percentage numbers provided by secretary of department for artistic research, Ann Catrin Lagerkvist)

Planned work at the Department (as a percentage of full-time equivalent):

/

Doctoral candidate

Principal academic supervisor

Graduate Studies Coordinator

Head of Department

Commitments

Description of the University's commitments via-a-vis the doctoral student:

The University will provide the various resources as required by the relevant laws, regulations and internal guidelines, so that the doctoral student will be provided good prerequisites in order to be able to achieve the requirements to obtain the degree as a part of the educational programme, within the available planned time period for the educational programme, and so that the student will receive education of high quality. This includes, inter alia, providing academic supervision and guidance that is at a superior level and to the extent as decided upon locally pursuant to the general curriculum and programme of studies; that the doctoral student is offered the education as established in the general curriculum and programme of studies applicable to the doctoral student; that the doctoral student receives equal treatment* and experiences secure protection of their rights during the course of their educational programme; that a realistic individual curriculum and programme of studies which is clearly defined is prepared in consultation with the doctoral student.

Description of the doctoral student's commitments via-a-vis the University:

In each and every situation, the doctoral student must act in such a manner that they contribute, with high-quality efforts, to attain the requirements for the degree for the educational programme within the designed study period and with the effective and efficient use of available resources. This means i.a. complying with the laws, regulations and internal guidelines that govern both the educational programme as well as the employment at the University. Among other things, to contribute to the establishment of an individual study plan (ISP) with clear and realistic planning and securing the achievement of the requirements during the available time period planned for the programme of studies, and that the interim-seminars and other elements of the programme of studies as established as a part of the ISP are conducted according to schedule, financial budget and in accordance with generally accepted research practices.

* Equal treatment is defined by the University as that the doctoral student has the identical rights and opportunities as all others and is not hindered in any way in his/her education or employment by being subjected to harassment or abusive treatment of any kind, and in general having a working environment that falls within the framework of the requirements of the Swedish Work Environment Act.

Completed and planned pace of studies:

(Start with the term when the doctoral studies commenced)

Pace of studies during the study time completed so far:

AT 2014: 100%

WT 2015: Jan.: ≈75 %, rest ≈100%

AT 2015: ≈100%

WT 2015: ≈100%

AT 2016: ≈100%

WT 2016: ≈100%

(The percentage numbers from autumn 2014 until spring 2016 might not be correct as I don't have access to the specific Ladok-site... Previously, the numbers were filled in retroactively by Elisabeth Möller and/or Camilla Damkjaer by incorporating sick leave periods and work duties at the OHS and other institutions.)

AT 2017: 97%

WT 2017: 85%

Planned pace of studies during the remaining study time:

AT 2018: 100%

WT 2018: 100%

Academic supervision and guidance

Extent of academic supervision (as a percentage of full-time):

of which, principle academic supervisor: Rolf Hughes 5%

of which, academic supervisor(s): Sten Sandell 3%

Efforts related to academic supervision – Describe the way in which the academic supervision is designed, and how frequently the doctoral student and academic supervisor will meet:

I will meet Rolf Hughes and Sten Sandell on a regular basis, at least once a month, to discuss the next steps concerning the PhD-programme, e.g. what to focus on, how to set up and design the seminars, whom to invite as discussant, etc. Furthermore, the tasks as we agreed on previously are discussed thoroughly whether they are fulfilled as intended or not, and to draw conclusions correspondingly. Also, the discussions with the supervisors will give the opportunity to scrutinise the methods applied as well as the outcome of artistic research work. Whereas Rolf gives great support about how to steer one's way through the PhD process, how to write up the findings, etc., Sten Sandell, as musician and vocalist, gives feedback from the inside, from within the artistic practice as vocal performer. In this way, for me, it's a great combination of two supervisors complementing each other perfectly.

Specify whether the principle academic supervisor has conducted a career discussion with the doctoral student (this is to be done 1-12 months before the public defence of the dissertation): YES

We have talked about ideas and potential ways to go after the completion of the PhD degree, e.g. to apply for fundings to set up a "voice lab" which is aiming at the initiation of a platform that fosters the development of idiosyncratic vocal performance practices beyond the norm, extending not only the range of each single vocal performer, but also the overall performance in the vocal arts by incorporating highly interdisciplinary approaches, e.g. custom-built and gesture-controlled live electronics, all of which with the goal to establish a new genre.

During spring term I plan to meet my two supervisors together to discuss my career options upon the completion of the PhD degree.

Overall plan for the Doctoral Project (is to be updated annually)

Title and summary of the Doctoral Project, including the project's research issues, methods and planned forms of documentation and exhibition/presentation (approx. 250 words):

The doctoral project with the title "The Multivocal Practitioner: A Celebration of the Vocal Arts" investigates the premises and explores the potentialities of the performance voice in the realm of vocal arts. By doing so, not only the performer's range and expressivity is extended, but also the overall vocal performance—as a potential new genre—undergoes a procedure that allows to present itself as an expanded field of the vocal arts.

The point of departure is the inclusion of voice categories rather than the exclusion of certain vocal modes of expressivity. Therefore the application of the four main categories of the singing, speaking, extended and disembodied voice form the basis for the vocal performer to allow an aesthetics that generates an idiosyncratic materiality and, in consequence, compositional and artistic practices.

The research project, as it is conducted in and through the arts, includes experiments with different expositional formats, using case studies that provide perspectives on the potential of the contemporary vocal art performance voice. It includes video and audio material, scores, text, live performance augmented by technology, as well as vocal performance in the merely acoustic, non-amplified realm. The interplay of these formats is aiming to provide an intensified space for attending to the human voice in its multivocal potentialities.

Schedule for the taking of courses and completion of the Doctoral Project (is to be updated annually)

Year:	Courses (required/obligatory, electives, other elements where credits are awarded):	Doctoral Project (preliminary preparations, implementation of sub-projects, documentation/exhibition/presentation):	Interim seminars and planned public defence of the dissertation (30%, 50%, 80%, final seminar, public defence of the dissertation):
1. 2014/2015	Introduction to Artistic Research: Range &	<u>Sub-projects:</u> 1) "Improvements and	

	Ground Experiment & Materialisation (autumn 2014, compulsory course in knowledge development), 7,5 credits.	<p>Enhancements for gesture-controlled live electronics, the Strophonion" to refine the technological part of the instrument in order to properly investigate the artistic practice of extending the vocal performance voice through the use of state-of-the-art-technology.</p> <p>2) "Staging the Mouth, Directing the Voice.", a project to produce audio and video material of solo vocal compositions and their performances for the purpose of documentation, reflection and presentation.</p> <p>3) "Rehearsals, concerts and performances in Australia and New Zealand" (Jan. 2015), a project to document the collaborative process between the vocal performer and both the musicians and the vocal performers.</p> <p>4) "Research & development of live electronics for vocal performances", a project to implement a new software environment, MAX 6, to enable the investigation of the extended voice through the use of state-of-the-art technology.</p> <p><u>Presentations:</u></p> <ul style="list-style-type: none"> - "The Voiscaper" — Proposal for the Centre of Opera and Technology Stockholm, March 2015, and the KTH initiative for a new Centre for Design, Art and Technology, May 2015. - ANMA (Association of Nordic Music Academies) Stockholm College for Opera - opening presentation (May 2015). - Music Tech Fest, Umeå - performance/presentation (May 2015). 	
2. 2015/2016	- Documentation Processes in Artistic Research (autumn 2015, compulsory course), 7,5 c.	<p><u>Sub-project/s:</u></p> <p>1) "Voice, Sounds, Gestures and Space: Choreographing the Extended Vocal Performance and Moving the</p>	30%-seminar consisting of two parts "Tongues and Ghosts", a spatial concert performance for a vocal performer with gesture

	<p>- Presentation of "Multitasking and Multitemporality for the Contemporary Performance Voice" at the opera symposium "Shaping the Moment" (Jan. 2016, elective course in Performative and Mediated Practices), 3,5 c.</p>	<p>Voice", No.1 a) Programming a new software environment together with designer of hard-and software of DMI's (digital musical instrument) Sukandar Kartadinata; b) Composing and, together with dancer-choreographer and somatic coach, Florencia Lamarca, rehearsing new works. Performing in public, documenting, editing and publishing it online. 2) "Voice, Sounds, Gestures and Space: Choreographing the Extended Vocal Performance and Moving the Voice", No.2 (continuation of No.1). 3) "Extending Voices, Sampling the Other", an investigation on the question of how to apply and translate idiosyncratic artistic performance practices to other vocal performers.</p> <p><u>Courses:</u> - Reading course: Philosophy and Aesthetics of the Voice (autumn 2015/spring 2016). - Audio software programming and learning course in Mas/MSP; teacher: Mathias Sköld. (autumn 2015/spring 2016). - Listening course (spring 2016).</p> <p><u>Performances:</u> - <i>Tongues and Ghosts</i>, for voice, live electronics and video at the Unerhört-Festival at the fabrik Potsdam in Jan. 2016, including following works: a) <i>Mundfundstücke: Das Konsonantenvokabular</i> [mouth found objects: the consonant vocabulary] for voice, strophonion and video b) <i>Schaumspuren</i> [traces of foam] for voice solo c) <i>Onomatopoeticus Rex</i> for voice and strophonion with 8 channels) d) <i>Mönche am Meer</i> [monks at the sea] for voice and video.</p>	<p>controlled live electronics, fixed media and multiple speaker system, on the 30th of Oct. 2015 at the Audiorama on Skeppsholmen, Stockholm, and the actual seminar "The Multivocal Voice: Exploring the Possibilities for the Contemporary Performance Voice" on the 2nd of Nov. 2015 at the Uniarts, Linnéagatan 87, Stockholm. Discussant: Henrik Frisk</p>
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		<p>- <i>Kaspar</i>, a scene for piano, violoncello and cor anglais, interpreted by the Ensemble Mosaik at the "intersonanzen 2016" Potsdam, 23 April 2016</p> <p>- <i>Im Element</i>, a vocal performance for voice and singing bowl as opening the exhibition "Künstlerhaus Schloss Wiepersdorf" an interdisciplinary festival at the Kunstverein Kunsthaus Potsdam on 5 June 2016.</p> <p>- "Doctor D meets Doctor V", a duet performance by Susanne Martin (dance) and Alex Nowitz (voice, strophonion), presented during the Improvisation XChange Festival Berlin, 22 July 2016.</p> <p><u>Publications:</u></p> <p>- online video of "Panache" for voice solo, published on 31 May 2016 at vimeo.com/alexnowitz</p> <p>- online video of "Kaspar", published on 3 June 2016</p> <p><u>Presentations:</u></p> <p>- Artistic Research Network in Music, Conference at InterArtsCenter Malmö "Presenting and Communicating Artistic Research", Malmö - presentation (Aug. 2015)</p> <p>- Nordic New Music Days Copenhagen - opening performance (Sept. 2015)</p> <p>- Conference "Artistic Needs and Institutional Desires", UDK Berlin - opening performance and presentations (Nov. 2015)</p> <p>- 04.12.2015: Lecture "Composing (for) the Voice" for the master students of the class of musical composition at the KMH Stockholm conducted by composer Karin Rehnqvist and conductor Frederik Malmberg.</p> <p>- Peer-reviewing for JAR, the Journal of Artistic Research the symposium <i>Motion, Gesture, Music</i> and the</p>	
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		<p>concert of "Double-Vortex", an artistic research project by Jan Schacher at the ZHDK Zürich (25-26th of Jan.2016). Article publication by J. Schachner in Jan. 2017.</p> <p>- Presentation for the Minister of Higher Education and Research, Helene Hellmark Knutsson and entourage at the Stockholm Uniarts (Feb. 2016)</p> <p>- Passive Participation at the symposium on "The Artificial Voice", hosted by University of Amsterdam and STEIM (May 2016)</p>	
3. 2016/2017	- Summer Academy for Artistic Research Tromsø, Norway (Aug. 2016, elective course in Performative and Mediated Practices), 3,5 c.	<p><u>Sub-projects:</u></p> <p>1) "Extending Voices, Sampling the Other"—investigating and exploring of how to apply and translate idiosyncratic artistic performance practices to other vocal performers</p> <p>2) "Voice, Sounds, Gestures and Space: Choreographing the Extended Vocal Performance and Moving the Voice", No.3 (continuation of No.1 and 2).</p> <p>a) Programming a new software environment together with designer of hard-and software of DMI's (digital musical instrument) Sukandar Kartadinata;</p> <p>b) Composing and, together with dancer-choreographer and somatic coach, Florencia Lamarca, rehearsing new works. Performing in public, documenting, editing and publishing it online.</p> <p><u>Courses:</u></p> <p>- Reading course: Mapping the Contemporary Performance Voice (autumn 2016/spring 2017).</p> <p>- Audio software programming and learning course in Mas/MSP; teacher: Sukandar Kartadinata. (autumn 2016/spring 2017).</p> <p>- Listening course (autumn 2016/ spring 2017).</p>	

		<p><u>Performances:</u></p> <ul style="list-style-type: none"> - Duet performance of Richard Scott (synthesizer, live electronics) and Alex Nowitz (voice, live electronics) at the Spectrum in Berlin on 11 Nov. 2016. - <i>Goldberg-Tangenten</i> by Michael Wollny (piano), Alex Nowitz (voice) and Leafcutter John (elektronics) performed with a selectionf from the "Der Untergeher" [The Looser] by Thomas Bernhard at the Konzerthaus Dortmund on the 7th of May 2017. - solo performance for voice and strophonion, inaugurating the new location of STEIM in Amsterdam. <p><u>Publications:</u></p> <ul style="list-style-type: none"> - online article: "Designing and Playing the Strophonion: Extending vocal art performance using a custom digital musical instrument" at eContact! in Montréal, December 2016 - online video of "Eine Raumvermessung" for strophonion solo published on 18 August 2016. - online video: "Playing with Panache", for voice and strophonion, published on 16 October 2016 - online video: "Untitled" for voice, strophonion and one chair to be ignored, published on 16 October 2016 - online video on "Extending Voices, Sampling the Other" a collaboration with the Auditivvokal Dresden, published on 30 May 2017 <p><u>Presentations:</u></p> <ul style="list-style-type: none"> - Speech and Music Symposium Trondheim, performance and presentation (Dec. 2016). It was <i>nyMusikk</i> Trondheim and Norwegian University of Technology and Science (NTNU) that hosted the symposium. - Passive participation at the Conference Ghent/Belgium: Futures of the Contemporary 	
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		(10-12 May 2017)	
4. 2017/2018	<p>- Performance with Live Electronics (2014 - autumn 2017, course in Method and Methodology), 7,5 c.</p> <p>- Presenting the Artistic Research Project at International Conferences (2014 - autumn 2017, course in Exposition in Artistic Research), 7,5 c.</p> <p>- Philosophy and Aesthetics of or Mapping the Terrain for the Contemporary Performance Voice (2014 - autumn 2017, Reading Course), 15 c.</p>	<p><u>Sub-projects:</u> 1) Refining and enhancing the programming of the new software environment together with designer of hard-and software for DMI's (digital musical instrument) Sukandar Kartadinata</p> <p><u>Presentation/exhibition</u> at the new music festival "intersonanzen 2017" Potsdam: - <i>Mundfundstücke</i> [mouth found objects] for video and 2 loudspeakers - <i>Greeting cards for inhabitants of an undiscovered world</i>, 17 negatives in the format of postcards, taken from the orchestral score with the title 'I am the people'.</p> <p><u>Publications:</u> - online video of "DR. D. MEETS DR. V." by Susanne Martin and Alex Nowitz, published on 26 October 2017 - online video "Mundfundstücke: Das Konsonantenvokabular" [mouth found objects: the consonant vocabulary], for screen and two loudspeakers', published on 9 november 2017.</p> <p><u>Performances of compositions:</u> <i>Bewegungsstudien</i>, for four musicians and their voices ihre (soprano sxophone, trombone, accordion and violoncello), Ensemble LUX:NM Berlin.</p> <p><u>Performances:</u> - Jazzfest Berlin: collaboration as the only vocal performer with an ensemble of 20 Berlin-based musicians within the <i>Tyshawn Sorey Conduction Project</i> (5th of Nov. 2017) - <i>Haunted Territories</i> by Alex</p>	<p>50%-seminar: "What I'm singing is poorly sung" on the 8th September 2017, at the Operahögskolan, Stockholm. Discussant: Pietzer Verstraete, Tone Åse.</p> <p>80%-seminar with the preliminary title "Intercourse with Ghosts—Vocalic Bodies and Schizophonic Practices" on the 17th of April 2018. Discussant: Matthias Rebstock.</p>

		<p>Nowitz (voice, body, strophonion) and Florencia Lamarca (dancer-choreographer), 4 February 2018 at Studio A of Radialsystem V Berlin.</p> <p><u>Presentations:</u></p> <ul style="list-style-type: none"> - Symposium at the Musikhochschule in Leipzig, performance and presentation together with pianist Michael Wollny: <i>Aufschluss der Zwischenräume: Im Improvisationsspiel von Stimme und Klavier</i> [Disclosure of the In-Between Spaces: In the improvisational interplay of voice and piano] (1st of Dec. 2017) - Lecture-performance of "A Manifesto for the Multivocal Voice" at the SAR 9th international conference for a.r. "Artistic Research Will Eat Itself" in Plymouth. 	
5. 2018/2019 (Relating to when there is an extension, due to work/responsibilities at the Department)			<p>Planned final seminar: week 36, beginning of Sept. 2018.</p> <p>Planned defence: week 50, mid of Dec. 2018.</p>

Work at the Department (other than studies)

Describe briefly the work done at the Department to date, and that which is planned for the future. The exact number of hours is to be reported in time reports that are signed by the Head of Department, and then registered in Ladok twice a year.

Year 1:

AT 2014 (payment started on 1st of November 2014): /

WT 2015 (March and May 2015): various meetings with KTH professors and staff to set up a collaboration with Uniarts => 8 hours

Year 2:

AT 2015: /

WT 2016: 21.10.2015 Lecture for OHS students => 5 hours

Year 3:

AT 2016 (1 Sep. - 30 Dec. 2016): Teaching the elective course: "Introduction to the Contemporary Performance Voice" => 155 hours

WT 2017: /

Year 4:

AT 2017 (1 Sep. - 30 Dec. 2017): Teaching the elective course: "Voice Plays: Listening, Materiality and Presence in Contemporary Vocal Art Performances" => 155 hours

WT 2018: /

<p>Year 5: AT 2018: / WT 2019: / (The data as collected here is taken from the time reports as made each year, in case there was any work done. I assume these numbers are collected in LADOK which I don't have access to. Previously, it was Elisabeth Möller and/or Camilla Damkjaer who collected the data...)</p>
<p>Other employment of relevance for scheduling and planning of time: /</p>

Funding plan

<p>Describe the planned funding of all parts/elements of the project, including forms of documentation and exhibition/presentation in the separate budget template (Annex 4).</p> <p>Remaining budget as for 01 January 2018 for Alex Nowitz, F41269: <u>126259 kr</u></p> <p>Work planned for remaining time from February through December 2018:</p> <ul style="list-style-type: none"> - Finetuning, troubleshooting, enhancing and finishing the programming of the software patches for the strophonion in MAX 7 (≈52500 kr on the basis of 150 hours, as 350 kr per hour) - Video and Audio Editing (≈29750 kr on the basis of 85 hours, as 350 kr per hour) - Final Recordings (≈17500 kr on the basis of 50 hours, as 350 kr per hour) - Collecting all the Material for the final document to present for the defence - Writing up parts for the PhD-reflection - Preparing seminars (80%, 100%) - Preparing defence - Costs for production of final medium to present (book incl. USB-stick; in total: 16509 kr) - Costs for defence (10000 kr)
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Access to premises, other resources and any related obligations in connection with this:

<p>Describe which basic resources the doctoral student has access to, e.g. access to own workplace/office, computer, e-mail, Internet, telephone, postal service, library resources, office supplies, photocopying.</p> <p>Comments:</p> <p>The basic resources as described here above are provided by the university. Especially the collaboration with the library and the librarians has been and is always very fruitful and encouraging. The importance of having access to specialised literature is, of course, indisputable.</p> <p>Having access to a work space on a permanent basis and without restrictions would create the ideal environment for the artistic researcher to perform his/her research. So far, having access to rehearsal spaces is combined with complications, such as signing up a half until up to one year in advance at the Linnéagatan. At the OHS it is less complicated, but then the equipment cannot be left in the room, since other students have also access to. What seems to be in need is to establish an easy-going, non-bureaucratic access to rehearsal space. In order to practice vocal performances in combination with movement and custom-built, and therefore unique and irreplaceable equipment, like gesture-controlled live electronics, one would be in need of a rehearsal space that meets the requirements of a dancer as well as of a music studio. In order to perform research in the expanded field of of vocal performance that allows experimentation with diverse systems, it is vital to have unrestricted access to a safe and secure laboratory in which the artistic researcher can conduct his/her research up to the standards as needed.</p>
<p>Additional assigned resources in connection with the Doctoral Project (time period, obligations, etc.):</p> <p>According to the vice-chancellor's decision dated 12/20/2016, each doctoral student has access to SEK 400,000 (excl. OH) in project funding for the implementation of their Doctoral Project. The framework applies to doctoral student employed at SKH, admitted from 2013 onwards, provided that there is room in the total research budget for the following year. The funds may only be used in accordance with the rules and regulations in effect at SKH.</p>

In order for the student to be able to use the funds, a detailed budget according to the attached template must be approved in connection with the approval of the individual study plan.

If significant changes are made in the budget, a new individual study plan and a new budget must be submitted and approved.

For doctoral students with external funding:

Describe how the doctoral research studies are financed throughout the entire programme of studies. Attach the External Financing Agreement.

“Haunted Territories” Performance in Berlin on 4th of Feb. 2018 in the Radialsystem was funded by the Musikfonds, a fund provided by the ministry of culture of Germany, with the amount of 3622.-€.

Required course: Doctoral seminars, 15 (HE) credits

With the course “Doctoral seminars, 15 (HE) credits” it is compulsory to attend 20 interim-seminars, final seminars or dissertation defences related to doctoral students at SKH. List the seminars/dissertation defences that the doctoral student has attended up to now:

- Carl Unander-Scharin (KTH, vocal extensions)	100%	1
- Ludvig Eblaus (KTH, software design for vocal extensions)	30%	1
- Mette Ingvartsen (Uniarts)	50% 100%	1 1
- Kerstin Perski (Uniarts)	30%	1
- Bogdan Szyber (Uniarts)	30%	1
- Marius Dybwad Brandrud (Uniarts)	30%	1
- Paz Rojo (Uniarts)	30% 50%	1 1
- Stacey Sacks (Uniarts)	30% 50%	1 1
- Kirsi Nevanti (Uniarts)	80% 100%	1 1
- Marie Fahlin (Uniarts)	30%	1
- Malin Arnell (Uniarts)	defence	1
- Jonas Forsell (Uniarts)	100% defence	1 1
- Anne Juren (Uniarts)	30%	1
- Carina Reich (Uniarts)	30% 50%	1 1
- Jonathan Priest (Uniarts)	30% 50%	1 1
- Nils Claesson (Uniarts)	50% 80%	1 1

TOTAL	24
Check the box when the doctoral student has been examined with approved results on the reflections that is to be written after participation in all 20 doctoral seminars in the course.	
<input checked="" type="checkbox"/>	
Check this box when all courses that have been planned to be taken have been completed with approved results.	
<input checked="" type="checkbox"/>	

Other

Write other comments here, for example, if the ISP is established by the University without a consensus being reached with the student.

The ISP form, compared to how it used to be before, has changed quite drastically, especially in terms of quantity. It appears to be redundant asking the doctoral student for information that has already been stated previously and/or otherwise within the form.

Annex 1. Achievement of objectives/requirements matrix

Annex 2. Degree objectives and requirements for third-cycle degrees in artistic practices

Annex 3. Report on the development of the Doctoral Project during the past year. **The Doctoral Project progress report is to be filled out and added as an attachment to the ISP.**

Annex 4. Template for the financial budget. Calculate the remaining costs for the project. **The financial budget is to be filled out and added as an attachment to the ISP.**

Annex 1. Plan to achieve the achievement of objectives/requirements via various elements and parts of the research educational programme. Fill in which new courses have been taken and the date of passing the examination for the course.

Elements of the educational programme	Learning objectives											
	1	2	3	4	5	6	7	8	9	10	11	Exam passed (indicate the date)
Documented artistic research project, 180 (HE) credits	x	x	x	x	x	x	x	x	x	x	x	ongoing
Required Course 1, Advancement of Knowledge, 7.5 (HE) credits: "Range & Ground, Experiments & Materialisation"	x	x		x	x			x	x	x	x	5 Dec. 2014
Required Course 2, Methods and methodology, 7.5 (HE) credits: "Live Electronics Performance Course"	x	x	x	x	x	x	x	x	x	x	x	31 Nov. 2017
Required Course 3, Documentation Processes, 7.5 (HE) credits	x	x	x	x	x	x	x	x	x	x	x	4 Dec. 2015
Required Course 4, Exhibition/Presentation, 7.5 (HE) credits: "Presenting artistic research project at conferences"	x	x	x	x	x	x	x	x	x	x	x	31 Nov. 2017
Obligatory doctoral seminars, 15 (HE) credits	x	x		x	x			x	x	x		Registered in LADOK: Study period 1 (2017-01-01 – 2017-06-30); Study period 2 (2017-07-01 – 2017-12-31)
Specify elective courses totalling 15 (HE) credits below												
- Elective Course, 3.5 (HE) credits: "Shaping the Moment in Opera"	x	x	x	x	x	x	x	x	x	x	x	8 Jan. 2016
- Elective Course, 15 (HE) credits: "Reading course: Philosophy and aesthetics of or mapping the terrain for the contemporary performance voice"	x	x	x	x	x	x	x	x	x	x	x	31 Nov. 2017
- Elective Course, 3.5 (HE) credits: "Summer Academy for Artistic Research 2016/SAAR"	x	x	x	x	x	x	x	x	x	x	x	4 Aug. 2016

For elective courses specify the name, (HE) credits and planned achievement of objectives in the matrix above.

If courses from other educational departments/organisers are deemed to correspond to one of SKH's required courses, specify the course's name on a new line, specify the achievement of objectives, and which course it corresponds to.

Annex 2. Degree objectives and requirements for third-cycle degrees in artistic practices

The doctoral student must ...

Knowledge and Understanding

Objective 1) show broad knowledge within and a systematic understanding of the particular area of research, as well as in-depth and current specialist knowledge and creative ability within the field, and

Objective 2) show familiarity with methods related to artistic research in general and with the specific area of research's methods in particular.

Skills and capabilities

Objective 3) show creative ability within the field.

Objective 4) show capabilities for artistic analysis and synthesis, as well as independent critical review and assessment of new and complex phenomena and events, issues and situations.

Objective 5) show ability to critically, independently and creatively, and with the precision required in research, identify and formulate significant artistic issues, as well as the capability to plan and conduct research and other qualified artistic tasks using appropriate and adequate methods, within given time frames, along with being able to review and evaluate such work.

Objective 6) show with a documented artistic research project, one's capability to significantly contribute to the development of knowledge via one's research,

Objective 7) show the ability to present and discuss research and research results in dialogue with the research community in general, in both national and international contexts, verbally and in writing, with artistic legitimacy and well-motivated arguments,

Objective 8) Show the ability to identify the needs for additional knowledge, and

Objective 9) show the prerequisites and potential for both research and education as well as in other qualified professional contexts in order to contribute to the further development of the society and support the learning of others.

Capability for critical judgment and assessment, Capability with different approaches

Objective 10) show intellectual independence, artistic integrity and investigational probity, and the capability to make ethical assessments and judgments related to the research, and

Objective 11) show in-depth insight into the possibilities and constraints of art, its role in the community society and society-at-large, and people's responsibility for how it is utilised.

Annex 3. Report on the development of the Doctoral Project over the past year.

Describe the development of the Doctoral Project during the past year (max. 3,000 words):

- what parts of the project the Doctoral Project has the student worked with
- what activities have been conducted/taken place within the project
- what insights have been achieved within the project
- the contact with the department/institution, and the research environment
- the manner in which the work/responsibilities at the Department (other than studies) is related to the project
- how the research activities for the year have affected the plans for the project going forward
- how the relationship and work with the academic supervisors is working out

As already laid out in the study schedule of the doctoral programme, especially in regards to the column "Doctoral Project (preliminary preparations, implementation of sub-projects, documentation/ exhibition/presentation)", it becomes obvious that there are quite a few sub-projects and courses that I started off in 2015 and that lasted until the end of 2017. One of those is the reading course taking up an intensive part of the PhD-work since I was searching to understand, in depth, the groundings and impacts of the performance practice of using the voice beyond the four voice categories and to explore performance territories that arise when the voice is mirrored by its sampled copy. What happens when we juxtapose the live human voice with its aural *Doppelgänger*? This highly interdisciplinary field touches philosophical questions, mostly of phenomenological nature, as well as media theory. The reading and processing of an extensive list of literature lead to the production of two essays one of which has been published already at the online platform for electroacoustic music at eContact! in Montréal, Canada.

The article "Designing and Playing the Strophonion: Extending vocal art performance using a custom digital musical instrument", consisting of text as well as images and video documentation of performances, outlines the previous years of work on designing and performing a DMI in the context of vocal art performances. This is elucidated in two parts. The first part, on the basis of the meanwhile outmoded software component LiSa (Live Sampling), discusses the musico-functional approach and the mapping of keys and sensors, the legacy of the predecessor instrument (The Hands), pitfalls along the way and possible approaches to notation for performance on the instrument. The second part addresses the practice of integrating the DMI in vocal art performance, aesthetics of vocal plurality, concepts of embodying and disembodying the voice, as well as choreographic aspects, each of which expands the field of vocal art performance.

The second essay that has been the result of the reading and processing of an extensive list of primarily philosophical literature culminated in the creation of the essay with the title "The Manifesto for the Multivocal Voice: On principles and perspectives for a performance voice in the vocal arts", first presented at the 50%-seminar in Sept. 2017. The 17 pages long essay with its extensive footnote section of 11 pages in small letters outlines the basics and prerequisites for an approach to contemporary vocal art practices that reflect socio-cultural and philosophical matters. Even today, in the highly debated/controversial field of artistic research that still seems to be entangled in the objective/subjective dilemma (See Mersch's *Epistemologies of Aesthetics*, pp. 24 – 44, p. 26), the Barthesian approach to research of 'what is missing' (in Barthes: *Image, Music, Text*, p. 197) provides a productive and suitable guideline to frame the reference points and, by doing so, to map the field. Regarding contemporary vocal art practices, one—including both the reader or recipient as well as myself—needs to understand the groundings of vocal art performance as well as its impacts. What are the premises? What form of expression is included and what is excluded? Is there a philosophical fundament that vocal art performance is built on, and what are the intentions of the respective vocal aesthetics? In order to frame the reference points on a generic level and to map the realm of vocal artistry towards a critical and expanded field of artistic research, I've chosen the form of the manifesto because of its non-linear character that allows to assemble provocative claims, confrontational intentions and deliberately exaggerated views on the notion of multivocality. On the 11th through the 13th of April 2018, at the SAR 9th International Conference "Artistic Research Eats Itself" in Plymouth, I will present a condensed version of the manifesto as a lecture-performance of a 30-minutes length. Apart from that, I'm aiming to find a platform, either online or in the form of a book, to publish the manifesto.

Simultaneously, during the past year, I was working, together with Sukandar Kartadinata, on the new software environment of the a custom-built, gesture-controlled, wireless live electronics, the *strophonion* to integrate it into the vocal performances. This long-lasting process of constant refining and enhancing its functionality and playability requires the necessity to test every single step, made in terms of programming, while playing. Due to the complexity of

this undertaking, the work of testing/playing the instrument's system can get quite tiresome and sometimes even frustrating. Some arising issues are difficult to determine and to nail down. In some cases, this process, especially in regards to wireless technology and its conflicting potential of different systems competing, is comparable to find the needle in a haystack. Since I've been running through this process already in previous years, I developed a number of strategies, together with the software designer, in order to troubleshoot and enhance the system in the most efficient way possible. The merely technical side of the PhD project takes up more time and energy than I initially thought. However, on the 4th of February the premiere of a preliminary status of the new software environment in MAX 7 has been premiered and presented to the public at the Studio A of the Radialsystem V in Berlin in the form of a duet performance, called "Haunted Territories". This performance is also the result of a collaboration with dancer-choreographer and somatic coach Florencia Lamarca which started in autumn 2015. The work has been made possible through the sub-project called "Voice, Sounds, Gestures and Space: Choreographing the Extended Vocal Performance and Moving the Voice", mainly consisting of two parts: 1) programming a new software environment together with designer of hard-and software of DMI's (digital musical instrument) Sukandar Kartadinata, and 2) composing and, together with dancer-choreographer and somatic coach, Florencia Lamarca, rehearsing new works. The video and audio recordings of the performance "Haunted Territories" now need to be edited and reflected.

Another strand of the doctoral artistic research project is the dichotomy raised by the production of vocal sounds on the one hand and words on the other, especially if one leaves the semantic aspect of a voice projecting words with intended meanings. This takes us into a space where the sound of the vocal (phoné) not only supersedes the word (logos), but rather yields an 'in-betweenness', an unknown territory whose agency might appear elusive and obscure. And yet, listening at and watching the production of vocal art utterances beyond semantic meaning, and its deconstructed counterparts afforded by computer manipulations, new territories of vocal art expression emerge claiming to bear their own modes of meaning and expressivity. Severing the connection between human intention and utterance, a ghost-like space unfolds. This performance practice reveals a multiplicity of vocal characters yielded by only one voice apparatus. Furthermore, the challenge of communicating the embodied practice of contemporary vocal art performance is addressed, something which becomes even more problematic when HCI (human-computer interaction) and *techné* comes into play and live electronics are applied by using gesture-controllers in order to alter the human voice and expand the vocal soundscapes through a well-defined array of gestural and bodily vocabularies. As a result schizophonic practices get unleashed but, at the same time, need various, different forms of mediation with regards to the audience.

Finally, in autumn 2017 I taught the elective course "Voice Plays: Listening, materiality and presence in contemporary vocal art performances". The course was aiming to gain a better understanding of the status quo of the contemporary performance voice. This include the *reflection* on historico-political, socio-cultural and gender-related aspects of the contemporary vocal art performance, the *study* of a variety of contemporary vocal practices focusing on mentally and bodily healthy strategies. The learning is based on three books each of which contains a CD with selected examples from different periods and aesthetical realms: Nicholas Isherwood: The Techniques of Singing, Trevor Wishart: On Sonic Art, Michael Edward Edgerton: The 21st-Century Voice. Apart from reading a small selection of essays, critical concepts and writings by contemporary singers, composers, scholars and philosophers that circle around the notion of *listening*, the course also offered to acquire an essential knowledge of the different, existing listening modes, i.e. hearing versus listening, perception of body, space and sound (psychoacoustics), leading towards an understanding of contemporary vocal art performance which opens up to a "space for listening to listening" to quote Pieter Verstraete in: Alex Nowitz. "Designing and Playing the Strophonion: Extending vocal art performance using a custom digital musical instrument." eContact! 18.3 — Sonic DIY: Repurposing the Creative Self (December 2016). Montréal: Communauté électroacoustique canadienne / Canadian Electroacoustic Community. Another focus of the course was to take a close look at the *material* that vocal performers apply. For this reason the vocal practice as developed and presented by the pioneer of contemporary vocality Cathy Berberian, by her successor, Joan La Barbara ("The voice is the original instrument") and others, was studied, applied and critically examined. The students were introduced into vocal acting based on thinking in dichotomies and the continuum in-between: vowels versus consonants, sound versus text, loudness versus softness, resistance vs. smoothness, brightness versus darkness, etc. Further, from a compositional perspective, "the human repertoire" (T. Wishart; D. Schnebel) was scrutinized. The potential inspirations and sources from the non-human sound world of animals, machines, and monsters was taken into consideration as well and critically examined with regard to effect, affect and context.

Other information requested under the above bullet points, e.g. how the relationship and work with the academic supervisors is working out?, are addressed elsewhere in this report.

Calculation of Costs – Doctoral Project, SKH

Calculate your proposal for the budget for your Doctoral Project here. Contact the Finance Department if you have any questions!

Your name: Alex Nowitz

Financial budget 2.018

1. Salaries paid to employees, external participants (paid via the payroll system)

Indicate here if you want to hire physical persons who will receive a wage from your Doctoral Project.

You only need to include wages to persons who are not already working at SKH.

External participants

Hourly wage

LKP (additional salary-related

Number of hours

Specify amounts in SEK

1,50

Comments, write below:

0 kr

2. Invoiced fees (F tax certificate required)

Indicate here if you want to hire one or more companies to participate in some manner. They must have a valid F tax certificate!

State the amounts in SEK (excluding VAT)

Hourly rate

Number of hours

350 kr

305 kr

106.750 kr

Comments, write below:

1) Programming of software patches in Max 7: 150 hours à 350 kr => 52500 kr 2) Video and Audio Editing: 85 hours à 350 kr => 29750 kr 3) Final Recordings: 50 hours à 350 kr => 17500 4) Book editing: 20 hours à 350 kr => 7000 kr

3. Other project costs in general* (to be specified below)

State the amounts in SEK (excluding VAT)

Materials

Travel and accommodations

Documentation (Book editing)

Possible renting of rooms/rent for special facilities

Other expenses (Expenses on the defence)

9.509 kr

10.000 kr

19.509 kr

Subtotal

19.509 kr

Comments, write below:

(Exklusive moms)

BUDGETED PROJECT FUNDS - YEAR 4

126.259 kr