

Only if the technique of *vocal mnemonics* is made available, are the premises for access (*Rückgriff*) to a vocal treasure created, which is never really lost but, instead, always awaits its discovery.

***Manifesto for the Multivocal Voice***

“What I propose, therefore, is very simple: it is  
nothing more than to think what we are doing.”

**Hannah Arendt**

‘Prologue’

in *The Human Condition*

The concept of the *multivocal voice* represents a range of expression within contemporary vocal arts – a multitude of voices, all of which can be produced either by or with one singular voice. In other words, the *multivocal voice* includes the *extended voice*, that is, applying either *extended vocal techniques*, on the one hand, or technological means, on the other.

***Manifesto for the Multivocal Voice***

Definition of *multivocal* by the Merriam-Webster dictionary:

1. signifying many things; of manifold meanings;  
equivocal

S.T.Coleridge: 'meet with an ambiguous or  
multivocal word'

2. [multi- + vocal] vociferous

F.L.Paxson: 'so bustling and multivocal in  
pacifism'

S.H.Adams: 'scandals and horrors of the moment in  
multivocal ... clamor'

when

*it sings in us and outward from us*

or

*it performs without our input just as by itself*

then the voice is three-fold

material

production tool

work

=>

welcome the *it*-status!

"Abandoning our Western ideas of speech, it turns words into incantation. It expands the voice. It uses vocal vibrations and qualities, wildly trampling them underfoot. It piledrives sounds. It aims to exalt, to benumb, to bewitch, to arrest our sensibility."

**Antonin Artaud**

***The Theatre of Cruelty: First Manifesto***

(transl. by Victor Corti, 2014;

French original 1964.)

Practised *multivocality* renders the individual a *human fluidum* that allows to encounter the voice of the Other in the sense of a *looking through* (*hindurchschauen*) and *listening beyond* (*hinüber hören*), thus a permeation with an authentic-empathetic gesture (*ein Durchdringen mit authentisch empathischem Gestus*).

***Manifesto for the Multivocal Voice***

"Planet Earth's the sound of guns, anger,  
frustration."

**Sun Ra**

*Space is the Place*



The task and goal of the ***multivocal voice*** are to achieve a *permanent traversing and flowing into each other of the divergent vocal proportions.*

If there is such a thing, a higher objective, then it's to create an *outright permeable being*, a *fluidum of the Self*, in order to approximate the ***homo mundi.***

***Manifesto for the Multivocal Voice***

"Humanities are currently *undergoing a vocal turn*."

**Brian Kane**

***The Voice: a Diagnosis***

Polygraph, 2015

In order to frame the extended vocal art performance, I'm searching for a concept within the practice itself that entails a thinking not only about, but through the practice.

In regards to the performance of the 'Haunted Territories', my aim was to let the practice become the setting of the piece, providing the material for both dancer and extended vocal performer, and determining the methods for the collaboration and the form of the piece.

***Manifesto for the Multivocal Voice***

Seminal Literature and artistic works:

**Trevor Wishart**  
***On Sonic Art***

(Routledge, 1996)

**Michael Edward Edgerton**  
***The 21st-Century Voice***  
(Scarecrow Press, 2004)

**Joan La Barbara**  
***Voice is the Original Instrument***

(Wizard Records, 1976;

Contemporary Music Review, 2002)

**Nicholas Isherwood**  
***The Techniques of Singing***  
(Bärenreiter, 2013)

How can I frame the extended vocal art  
performance in order to generate a performance  
outcome beyond the mere concert format, but  
rather opening up toward a theatrical approach?

or

How can I create a music-theatre piece with the  
strophonion?

How do we create music-theatre performances  
today anyway, without making use of concepts of  
mere representation and without repeating the  
past?

"The historical differentiation between art and science [...] goes back to the rationalism of the eighteenth century and its ideal of objectivity. Only then did science begin to assert itself in opposition to artistic practice, which was degraded as 'subjective'. During the Middle Ages, *ars* was considered the height of *scientia*, so that the two were intersecting – not competing – forms of knowledge."

'Artistic Research' in

**Dieter Mersch**

*Epistemologies of Aesthetics* (2015)

Since the practice as applied in the solo part of 'Haunted Territories' is three-fold, including vocal and sound art as well as bodily practices, a thinking through the practice requires a multivocal thinking, a thinking in more than one layer, determined by a thinking with and through the voice, the body and the machine.

***Manifesto for the Multivocal Voice***

'What is missing?'

**Roland Barthes**

'Writers, Intellectuals,  
Teachers' (1971)

in *Image, Music Text*

(transl. by Stephen Heath)