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**EMBODYING VOICE IN TRAINING AND PERFORMANCE:
A PROCESS-ORIENTED APPROACH**

ILONA KRAWCZYK

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the Degree of Doctor of Philosophy

The University of Huddersfield in collaboration with the University of Hull

December 2021

In dedication to and memory of

Izabela Młynarz

great performer and singer

exceptionally devoted theater manager

kind and generous friend whose attentive listening has supported and inspired so many

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Abstract

This thesis describes a practice-as-research (PaR) study on the psychophysical process of embodying voice in performance, understood as any vocal act, including speech, singing, vocalization and the like, where voice is a means of expression. The research developed a process-oriented approach to voicework to address some of the issues a performer may encounter during the process of embodying voice on stage, mainly related to unintentional expressions, so-called mistakes, and disruption of flow. As such, this study examines how the process-oriented psychology (*processwork*) of Arnold and Amy Mindell, sound art and new music can contribute to post-Grotowskian and psychophysical training and performance.

The research methodology draws upon practice-as-research with reference to cognitive turn in performing arts. I structured the study on the basis of a feedback loop, where practical exploration both feeds into and is fed by theoretical and qualitative research. To articulate the performers' experience of embodying voice in words, in this thesis I use phenomenological descriptions, complement them with phenomenotechnical explanations of the applied techniques, and autoethnographic analysis of the Grotowski lineage of theatre.

Through the inquiry, I critically analysed and revised training and performance objectives and the organizational and conceptual structures under which voicework is conducted in the Polish lineage of post-Grotowskian theatre. I challenged the concept of "opening an actor"; the practice of favouring highly altered, "free from resistance" states on stage; and training performers' voices according to the premise of *right or wrong sounds* while sourcing from performer's everyday life experience. The study revealed limitations and potentially long-lasting repercussions of such practices on a performer's well-being.

In this thesis, I present an original notion of *dreamvoice* that escapes the duality of validation between right/wrong. I argue for new ethics and aesthetics of voicework and acting in the realm of theatre informed by post-Grotowskian practice. I aim to provide a performer with tools empowering them to navigate their psychophysical process of embodying voice on stage in a more sustainable and self-directive way based on the mechanisms of what I define as a *perception-expression loop of voice*. As such, the thesis presents an approach to training focused on *metaskills* and an original form of a performance-sound installation where the performers can maintain a lucid relationship with the vocal material, creatively utilise unintentional expressions in the performance dramaturgy and apply performance states that range from casual to heightened.

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All the videos from the list I uploaded at the UK Data Service ReShare. In case of any difficulties accessing the videos from YouTube/Vimeo links, please go to Krawczyk, Ilona (2021). *Embodying voice in training and performance: A process-oriented approach*. [Data Collection]. Colchester, Essex: UK Data Service at <https://reshare.ukdataservice.ac.uk>.

List of Publications

Frank, C., Fuentes Antonazzi, C., Krawczyk, I., & Moroz, S. (2020). Devising interaction and communication in Motion Studies project. *CeReNeM Journal*, 7, 82-104.

<https://indd.adobe.com/embed/7bd9f6d8-ccdc-4c38-977a-6c81618f74e4?fbclid=IwAR0Tsh0671Qjz4hiI-TeKqNcclrz-9-mM-VWt39PPrPbpN1scg3gjof4P0>

Introduction: co-authored

The exterior and interior qualities of the embodied score: by Solomiya Moroz

Instruments as objects: by Colin Frank

Spatial awareness in *Motion Studies*: by Cristina Fuentes Antonazzi

Sound and movement integration: by Ilona Krawczyk

Conclusion: co-authored

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1. Dreambody, dreamvoice: by Ilona Krawczyk

2. Dreaming in post-Grotowskian practice: by Ben Spatz

3. Case studies: by Ilona Krawczyk

4. Kernels of the voice: by Ben Spatz

Barrett, K., Krawczyk, I., & Cederblad, C. G. (2021). Three Illuminated Videos. *Journal of Embodied Research*, 4(2), 3 (29:33). <http://doi.org/10.16995/jer.92>

1. Illuminated: Antisyzygy (8:40): by Kyle Barrett

2. More than one voice (10:00): by Ilona Krawczyk

3. Preparation (10:17): by Charlotta Grimfjord Cederblad

Introduction

*When people see some things as beautiful,
other things become ugly.*

*When people see some things as good,
other things become bad. (...)*

Lao Tzu, Tao Te Ching

This thesis describes a practice-as-research (PaR) study on the psychophysical process of embodying voice in performance, understood as any vocal act, including speech, singing, vocalization and the like, where voice is a means of expression. The research developed a process-oriented approach to voicework in order to address some of the issues a performer may encounter during the process of embodying voice, mainly related to unintentional expressions, so-called mistakes, and disruption of flow. As such, this study examines how the process-oriented psychology (*processwork*) of Arnold and Amy Mindell, sound art and new music can contribute to post-Grotowskian and psychophysical training and performance.¹

Reasons for undertaking the present research

In theatre, disruptions in the flow of action can have a significant impact on a performer's ability to execute the dramaturgy of a performance. Such disturbances influence the performer's state of presence and intentionality. When it comes to vocal performance, described in the most general terms by James Burrows as “a manifestation of will and intention” (1990, p. 31), a particular feature contributes to the performer's presence and thus the flow of action. This exceptional feature of vocal expression is the immediate feedback received by the vocalizing person through the auditory system and that of vibration felt in the body. The perception of each sound necessarily influences those that follow through adjustments made by the performer — whether consciously or not — and through psychophysical reactions appearing in this process.² As I describe throughout the thesis, depending on the kind of reactions triggered in moment-to-moment situations, this may cause unintentional expressions to appear in the vocal performance and, consequently, a disruption in the flow of intentional action, particularly when a performer attempts to avoid producing accidental sounds. In such cases, instead of following the dramaturgy, the actor's attention may become occupied with “a problem”, affecting their

¹ Authors (including Amy and Arnold Mindell) refer to process-oriented psychology by such names as: *processwork*, *process work* or *Processwork* in different publications. In my writing, I use “processwork”. However, in the citations inserted throughout this thesis, a reader may find other originally sourced forms.

² See literature review for a thorough discussion of these mechanisms based on cognitive and voice studies, music and somatics.

presence and intentionality. As I observed in my artistic and pedagogical work, these kinds of disruptions may appear even when the performer has a high level of training and virtuosic vocal skills. Therefore, the main research question I pose is what kind of skills can a performer develop, and how, to navigate their psychophysical state of embodying voice on stage to sustain presence and fulfil the dramaturgy of performance despite the appearance of such unexpected events.

In my artistic education, I was taught that one way of proceeding when a crack in the voice appears or when one forgets lyrics is to pretend that this is how it is supposed to be and continue with a smile and confidence. Although undoubtedly such a strategy serves its purpose, it does not solve the problem I identified in this research. Concerning the aspect of immediate feedback introduced above (and that I give thorough attention in the literature review), unintentional expressions may repeatedly arise due to emotional and mental reactions, often linked to the unconscious processes. In my research I focus on these mechanisms to propose a strategy that can help performers understanding what triggers these reactions and how they can navigate through their psychophysical processes. As a starting point for the analysis, I took a phenomenon I observed in post-Grotowskian training as described below.

As I experienced as a performer, in the Polish lineage of post-Grotowskian training, reaching a flow of action and a heightened state of presence is most often achieved through physically demanding improvisational work, later extended to include speaking and singing. Nevertheless, from what I observed as a performer and trainer, in the moments when a director/pedagogue asks a performer/student to add text or song into their actions, some resistance and distress will often suddenly appear, disrupting flow at the moment of introducing the voice. This observation led me to some questions: Why does the disruption appear exactly when the voice is introduced? Are there any particular tools that can help a performer to navigate that process to reach a flow of vocal expression in a similar way to what can be achieved through such physically demanding post-Grotowskian training? How can a performer embody voice in a more sustainable, mindful way to avoid emotional distress and to preserve their well-being? To answer these questions, I decided to implement the process-oriented psychology developed by Arnold and Amy Mindell, which offers conceptual and practical solutions as discussed thoroughly in Chapter 2 of this thesis.

The primary disciplines and areas of the research

I located my practical inquiry in the Polish lineage of post-Grotowskian theatre as it works towards virtuosic vocal skills and altered states of presence while at the same time using sources from performers' life experience in devising processes (see the practice review). By “post-

Grotowskian”, I refer to practitioners who worked directly with Jerzy Grotowski (Cuesta & Slowiak, 2007; Grotowski & Barba, 2002) or his closest collaborators and adapted or transformed Grotowski’s work further to their training and performance. Although Grotowski’s questions regarding the role of theatre and the actor’s craft and the solutions he came up with are no longer all accepted (see Kosiński, 2020), they still serve as the point of reference for development in this lineage of theatre. As I present in the practice review, they still constitute the core principles of post-Grotowskian training and performance.

Although the Grotowski lineage of theatre and process-oriented psychology are two distinct fields, the fundamental features of the Mindells’ work and its potential application to performing arts (see Arye, 2001) make these two seemingly distant practices related. As a matter of historical record, Jerzy Grotowski set up his theatre in the late 1950s, whereas Arnold Mindell began developing processwork in the late 1970s. On the conceptual level, what links their work is a broad reference to Jungian concepts such as *collective unconscious* and *archetypes*, connection to shamanic practice and “ancestral memories” (Laster, 2016), as well as a focus on sensory awareness, altered states and understanding bodywork and movement as a source of knowledge, personal growth and creative development.³ Moreover, Cuesta and Slowiak (2007) list Mindell as one of the influential figures from “the American Connection” (p. 23) on Jerzy Grotowski. However, there is no explicit evidence or analysis of how exactly Grotowski drew from processwork. In post-Grotowskian practice, only Przemysław Wasilkowski directly referred to the Mindells’ work and pointed out how he adapted it to theatrical practice. In his doctoral thesis, Wasilkowski applied the ideas from *dreambody work* (Mindell, 1990a; 1989) to investigate altered states of actors’ presence and the unknown, unconscious “I” (Wasilkowski, 2017) using his experience of working as an actor in the Workcenter of Jerzy Grotowski and Thomas Richards between 1994 and 1999.⁴ Wasilkowski conducted part of his investigation in the Dynamics of Metamorphosis artistic-research project at the Grotowski Institute between 2012 and 2014, in which I worked as a performer (see Porzyc, 2013a, [4:33-5:25]; Porzyc, 2013b, [7:27-11:11]). Joining the project, I had just graduated from the MA programme conducted by Manchester Metropolitan University with a post-Grotowskian company – Song of the Goat (Teatr Pieśń Kozła – TPK). The embodied knowledge I acquired from training and rehearsing with these practitioners allowed me to experientially acknowledge the similarities and differences between physically demanding post-Grotowskian theatre work and the more mindful approach of Arnold and Amy Mindell. I present these similarities and differences in Chapter 2, employing

³ See “body of essence” in Wolford & Schechner (2001).

⁴ For a definition of the term *dreambody*, see the literature review and Chapter 2.

my embodied knowledge in formulating the theoretical framework for a process-oriented approach to voicework.

Before this PhD, I gained my embodied knowledge in post-Grotowskian theatre practice through assisting trainers at Song of the Goat and Anna Zubrzycki Studio workshops between 2012 and 2016, by attending a 5-day workshop with Chorea Theatre Association in 2013 and by working artistically with individual practitioners associated with the Gardzienice Centre for Theatre Practices (e.g., Mariusz Golaj, Agnieszka Mendel, Pawel Passini, Elzbieta Rojek). As part of my PhD process, I attended Jorge Parente's workshops on Zygmunt Molik's Body Alphabet, training conducted by Ditte Berkeley (a principal performer at Teatr ZAR) and workshops with the Bridge of Winds company run by Iben Nagel Rasmussen (a principal performer at Odin Teatret)⁵

In turn, my embodied knowledge of the principles and practices of processwork come, except for working with Przemysław Wasilkowski, from my practical exploration of the Mindells' concepts in the studio, engagement with literature, and therapeutic sessions I underwent with a processworker. On purpose, I began my practice-as research by engaging in the studio with Arnold Mindell's training manual, *Working on Yourself Alone* (1990b) that offers guidance through the "inner dreambody work" without the help of a trainer. I was introduced to this and other of the Mindells' books by Prof. Frank Chamberlain, who trained in process-oriented psychology for six years and who kindly shared his expertise with me throughout my research. In addition, in 2019 I also attended a few consultation/therapy sessions with a processworker Louise Warner. These meetings helped me to analyse the personal aspects surfacing during the creative work and understand how they impacted the outcomes of the research.⁶

Concerning the areas of post-Grotowskian practice to which I applied processwork, there are substantial differences between my inquiry and Wasilkowski's research. Firstly, Wasilkowski concentrated on physical work, body sensations and movement that later extends to vocal expression. In contrast, although the body and movement play an essential role in my inquiry, voice and vocal perception are the central subject of my research. Thus, as much as Wasilkowski examined the application of *dreambody* to an actor's work, the Mindells' concepts inspired me to formulate and apply a notion of *dreamvoice* (see Chapter 2). Furthermore, when working with the voice, Wasilkowski made *logos* or written texts the central point of reference. In his exploration, the voice functioned as a carrier and servant of the Beckettian and Shakespearian

⁵ See Appendix A for a complete list of workshops, performances and performative lectures I attended as part of the practice review.

⁶ I discuss this in Chapter 2.

texts. In turn, my research focuses on what Roland Barthes (1977) called “the grain of the voice” that one embodies and that can be analysed beyond language. Therefore, I experimented with various verbal and non-verbal forms of vocal expressions: vocalisations, speech, singing, extended vocal techniques, sounds of laughter, growling and the like.

Singing plays a substantial role in my practice-as-research. Concerning my focus on unintentional expressions, singing can manifest mistakes which are easier to track down and provoke more disruptions due to musical requirements for exactness. Music and singing also play a dominant role in the work of many post-Grotowskian companies that build the dramaturgy of the performances primarily on songs. This feature guides me to the final reason for focusing on singing in my research, related to my epistemological standpoint. The peak dramaturgical moments in Polish post-Grotowskian performances I experienced as a performer or spectator are most often structured by a director around a solo, predominantly female singer who is required to embody voice on a highly dramatic and emotional level while often reaching a sort of state of hysteria or mourning lament (see Staniewski & Hodge, 2004, pp. 66-69). Considering the significant impact on a performer’s well-being that acting out such intense, extreme situations can cause, I dedicated a substantial part of my research to finding strategies and tools for buffering these hyper-psychophysical states while singing. Employing the concepts derived from process-oriented psychology turned out to be crucial in this endeavour. The research hypothesis is that incorporation of processwork can reduce unnecessary emotional distress related to the appearance of unintentional expressions and embodying voice in highly altered states on stage whilst, at the same time, enabling a more individually sensitive approach to voicework.

Apart from processwork, I also began to seek inspiration and solutions to my research questions in other theatre genres, performing arts and voice pedagogies for actors. As my expertise as a performer is also based in Western musical theatre, I first looked at how performers embody altered states while singing in musicals and “stage songs”.⁷ To do this, I conducted a series of interviews with performing artists and attended several performances. I also participated in workshops dedicated to voice training for actors such as Kristin Linklater’s training on the “natural voice” among others, to see what strategies they propose regarding psychophysical integration in embodying voice.⁸ Studying at the University of Huddersfield, I became drawn to the community of practitioners-researchers from the Centre for Research in

⁷ I studied at the CAPITOL Musical Theatre School in 2007-2010 and have worked professionally in this genre since then. The expression “stage song” (*piosenka aktorska*) is a term used in Polish to define a particular way of performing songs by actors. For a detailed definition of “stage song”, see Chapter 1.2.2.

⁸ I present a full account of influences on my research in Chapter 1.2 as part of my practice review. For a complete list of workshops and performances I attended, see Appendix A. I was also taught Linklater’s method during my MA programme with *Song of the Goat*.

New Music (CeReNeM). My encounters with different practitioners from new music and sound art, and the workshops I attended inspired me to find artistic ways of utilising unintentional expressions and create an interdisciplinary form of performance-sound installation. All of the above practices, genres and disciplines informed the direction and outcomes of my practice-as-research PhD discussed in this thesis.

The purpose of the research

The study aims to develop a process-oriented approach to training and performance practice within the frame of the above areas of investigation. However, this PaR project does not attempt to create a handbook of exercises. Instead, the study proposes a set of strategies, tools, vocabulary and language for voicework, indicating some possible amendments that practitioners of existing methods (directors/pedagogues and actors/students themselves) can make. I particularly focus on changes to post-Grotowskian theatre due to my extended in-depth embodied knowledge in this field. I suggest that these strategies can support the process of vocal skills acquisition, strengthen performer agency, and develop an awareness of what sustains and disturbs their psychophysical process of embodying voice. Through this PaR, I also propose new ethics and aesthetics of voicework and acting in the realm of post-Grotowskian theatre. I aim to develop a kind of intentional dramaturgical process around the cultivation and extension of unintentional expressions where performers can maintain a lucid relationship with the vocal material, creatively utilise unintentional expressions in the performance dramaturgy and apply performance states that range from casual to heightened.

Structure of the thesis

The thesis has been organised into four chapters, preceded by a methodology. The first chapter is a compilation of a literature and practice review focused on the notion of *embodied voice* as the subject of interdisciplinary studies, training and performance practice. In constructing a literature-practice review, I follow Robin Nelson's proposition of implementing such "complementary writing" in a practice-as-research mode as a way of "locating practice in a lineage of influences and a conceptual framework for the research" (Nelson, 2013, p. 26). Hence, I aim to present how a notion of *embodied voice* is currently applied in voicework and vocal pedagogy for actors, in what way the approach I propose in this PhD differs and what gaps particularly in the Grotowski lineage of theatre it is able to fill. The inquiry showed the necessity of revising training and performance objectives as well as the organizational structures under which voicework is conducted. Therefore, I provide the reader with an additional literature review on training in Chapter 3 and on performance in Chapter 4. In these parts of my thesis, I

clarify my contributions to psychophysical and formation performer training and performance informed by post-Grotowskian theatre, describing what kind of changes I made and the reasons why I find them necessary as regards existing practice.

Following Chapter 1 on the literature-practice review, I present a short theory chapter on the process-oriented approach to voicework, where I introduce the key concepts from the Mindells' processwork and their adaptation to the embodiment of voice in the realm of training and performance informed by post-Grotowskian theatre. Here, I also reflect on my personal journey of engaging with processwork and applying it in an artistic research context. This section serves as a springboard to analyse and present the research findings in the following two chapters. These two chapters – Chapter 3 on training and Chapter 4 on performance – are both structured in the same way. They begin with an introductory part that contains a short literature review as mentioned above, and a presentation of all the projects I conducted within my practice-as-research. After this overview, the central part of both chapters I structured around the same three major themes that emerged from the practical inquiry: process, tuning and *dreamvoice*. This structure mirrors the research procedure (see Methodology) according to which I conducted training and performance practice simultaneously, feeding one into the other. It also allows the reader to choose whether to engage with the text linearly – following the chapters' order – or to read through the topics to see how the inquiries on embodying voice in training and performance complement each other. I conclude the thesis by summarising the outcomes of the research, discussing its possible impact and application and offering a proposal for further development.

Methodology

My research methodology draws upon multi-mode practice-as-research as described by Robin Nelson (2013) with reference to the “cognitive turn” as proposed by Shaun May (2015). I have also drawn on Maurice Merleau-Ponty’s (2013) phenomenology of perception to concentrate on performers’ experience. In turn, Merleau-Ponty’s concept of reversibility supported designing the study based on a feedback loop, where practical exploration both fed into and was fed by theoretical and qualitative research. To specify what is new in developing a process-oriented approach to voicework, I applied phenomenotechnique (Rheinberger, 2010) as proposed by Ben Spatz (2017), allowing me to complement phenomenological descriptions with an explanation of techniques used in the embodied practice of this inquiry. In addition, I present the performer-researcher’s autoethnographic perspective (Ettore, 2016) on these techniques.

PaR with a cognitive turn

To justify the merits of grounding my PhD in practice-as-research, I need to refer to an issue that I encountered as a practitioner entering academia. At the beginning of this journey, I faced a fundamental epistemic question on what knowledge and research are at a university in terms of practical inquiry in performing arts (see Nelson, 2006). In the Grotowski lineage of theatre practice, gaining knowledge is led primarily through embodied experience. The process of creating a performance is supported by long-term training and research on acting techniques, as well as ethnographic expeditions and insights from anthropology, literature and archaeology, among other disciplines (see Cuesta & Slowiak, 2007; Barba, 1999; Staniewski & Hodge, 2004). It is a type of research-based-performance, as described by Spatz:

In some cases, “research” and related terms are already in circulation among artists and practitioners outside academia, as in Grotowski’s theatre “laboratory” and later “research” on the actor’s craft (...). Research in embodied technique has long taken place outside of academia (2015, p. 224).

When I began my PhD, the question remained as to how to place my embodied practice in a broader cultural context, combine my embodied knowledge with existing theory and transmit it to a broader academic public. Due to the subject of my research, I aimed to describe a wide range of performers’ experiences, provide an ethnographic analysis and explain the embodied techniques at play. Therefore, I needed to create a methodology that would combine a few different research methods.

Robin Nelson's model, based on Haseman's paradigm of "performative research" (Nelson, 2013, p. 6) served as a frame for my "multi-mode research inquiry" structured around an iterative process of "doing-reflecting-reading-articulating-doing" (Nelson, p. 32). Following Nelson's concept, the practice is "at the heart of the methodology of the project and is presented as substantial evidence of new insights" (Nelson, p. 26). Therefore, the studio work has been at the centre of my research from the very first days of my PhD. It also generated audio-visual material that displays the findings of my PaR and complements the written analysis in this thesis. Treating this as a "complementary writing" (Nelson, pp. 34-37), I precede analysis of the practical study with a literature-practice review to create a conceptual framework and provide the reader with a thorough understanding of the artistic practice I discuss in this research. Shaun May, reflecting on Nelson's classification, calls complementary writing a "'thick description' of the theoretical and practical context in which the work is embedded" (May, 2015, p. 65). In his view, the other purpose of this kind of writing is to "reflect on the process and translate the know-how into what Nelson calls 'know-what' – 'the tacit made explicit through critical reflection'" (May, p. 68). From the perspective of a practitioner-researcher, such a procedure has allowed me to analyse and adapt my artistic practice to the demands of academic research and to exemplify my contribution to the existing knowledge.

As Nelson describes a "performative turn" in academic research, May, comparably to Bruce McConachie (McConachie & Hart, 2006; cited in Spatz, 2015, p. 24), acknowledges a "cognitive turn" in performance and theatre studies. He claims that "as these methodologies are seen as incompatible then a puzzle remains about how best to understand work that uses both" (May, 2015, p. 75). May argues that cognitive theory is already similarly used in performance theory as in other disciplines such as philosophy. They apply the views and ideas from cognitive studies to formulate their concepts. This procedure is also the case for my practice-as-research. Within the literature review, I employed cognitive approaches to develop a notion of the *perception-expression loop of voice*, to explain psychophysical interdependence in embodying voice. Therefore, in some parts of this thesis a reader may find me using language applied in social sciences. I supported my investigation of perception-expression interdependence with a theory of affect, attributed to Silvan Tomkins (Tomkins & Carroll, 1965) and a notion of *sensory channels*, constructed by Arnold and Amy Mindell within their processwork (Mindell & Mindell, 1992), both grounded in psychology. This theoretical framework accompanied practical inquiry in investigating how the psychophysical state influences the process of embodying voice in training and performance practice.

Phenomenology

As the performer's perception and experience of embodying voice is at the centre of my research, I drew from the tradition of Maurice Merleau-Ponty's (2002) phenomenology.

According to Don Ihde:

The examination of sound begins with a phenomenology. It is this style of thinking which concentrates an intense examination on experience in its multifaceted, complex, and essential forms (2007, p. 17).

To grasp and describe this complexity of experience, I employed multiple forms of data collection – my journals, video footage and audio recordings from studio work, recorded discussions with performers analysing their experience after each training/rehearsal session, semi-structured interviews and surveys. This strategy allowed me to discern the crucial moments from the studio work that contributed to the research findings.

In this thesis, I discuss the critical moments from my practical inquiry using phenomenological descriptions in the first-person account to – as Varela and Shear suggest – give “The View from Within” (1999) that is the view of a practitioner-researcher who at the same time is both a subject and object of the study. Deborah Middleton and Franc Chamberlain suggest that:

Writing from a first-person perspective not only requires that the writer experience something of the practice or phenomenon they discuss, but also that the writer develop an advanced access to the inner aspects of the phenomenon in question. This method is particularly useful for research into those aspects of performance which emphasise internal and experiential phenomena; for example, psychophysical training, acting emotion, or work which is located at the interface between performance and spirituality (2012, p. 96).

Taking into account that in this inquiry I investigate the psychophysical process of embodying voice, it became vital to apply this methodological approach.

Merleau-Ponty's concept of “reversibility” allowed me – as the subject and object of the research – to emphasize the constant dynamic of exchange in the process of producing knowledge without rejecting or neglecting its subjectivity. It was an exchange between me-researcher and the world, between me-researcher and participants, between me-practitioner and participants and between me-researcher and me-practitioner. As Suzan Kozel acknowledges:

I touch the world, certainly I do when I handle materials in the creative process, and these materials touch me back, challenging my autonomous role as creator of knowledge and

bestower of meaning. I am quite literally caught up in the flesh of the world (Kozel, 2011, p. 206).

Embarking on a practitioner-researcher role made it impossible to separate myself from the subject of the research. As Morwenna Griffiths (2011) emphasizes in arts-based, practice-based research, the self is inescapable. Moreover, following Aneta Łastik (2002), one needs to know one's own voice first in order to work with someone else's voice. As "the self is best understood (...) as being embodied and embedded in both physical and socio-political time and place" (Griffiths, 2011, p. 185), this research presents the "situated knowledge" (Nelson, 2013, p. 52) of a twenty-first-century Western contemporary female performer, trained in Polish post-Grotowskian theatre practice, who undertook a practice-as-research PhD in the United Kingdom.⁹ It is also articulated through a "feminist phenomenological voice" (Fisher, 2010) reflecting on theatre practices that are heavily based on patriarchal values and structures. Therefore, when describing the cultural dynamics of the confronted practices, I employed feminist autoethnographic writing (Ettorre, 2016, p. 2).

Concerning my "standpoint epistemology" (Nelson, 2013, p. 53) and acknowledgement of the unconscious at work in the creative process, in designing the research procedure I also drew from the Jungian-inspired phenomenology of Robert Romanyshyn (2010). This permitted me to conduct a "disorderly creative process and yet demonstrate rigorous planning" (Trimingham, 2002, p. 55). In other words, aside from conscious planning and analysis of the artistic input and research questions, I allowed myself to be immersed in what was as yet not entirely explicable, responding to the events, situations and creative encounters that inspired me to modify the direction of my research. Such a methodological approach is aligned with Mindell's processwork paradigm of following the process and implementing Jung's notion of *active imagination* (Mindell, 1990b). It is "an approach to research that makes a place for the unconscious subjectivity of a researcher" (Romanyshyn, 2010, p. 275) absorbed by the creative process.

To clarify what is new in developing a process-oriented approach to voicework and what changes I propose regarding implemented artistic and pedagogical practice, I have extended the phenomenological approach by adding *phenomenotechnique* (Rheinberger, 2010; Castelao-Lawless, 1995), adapted from social epistemology to performing arts by Ben Spatz (2017). In my research, I applied specific embodied techniques, cognitive perspectives and terminology from process-oriented psychology to explain the psychophysical process of embodying voice. Thus, I needed to complement phenomenological descriptions of experience and perception with a more

⁹ For a detailed account of artistic influences on this research, see the practice review.

technical mode. The phenomenotechnical approach allowed me to use videos as “epistemic objects” and “the language of technique” in the descriptions “to point toward what is yet unknown” (Spatz, 2017, p. 212) and to complement the phenomenological account with rigorous analysis of embodied techniques implemented in practice. The technology served here as an audience, a “material witness” (Kozel, 2011, p. 211), registering performers’ affect in the studio work. Following Rheinberger’s description of the relationship between technological instruments and epistemic objects: “on the one hand the instrument embodies an already acquired knowledge; on the other, it helps produce the object as technophenomenon” (Rheinberger, 2010, p. 30). As a result, the employment of this methodological approach allowed me to use videos and phenomenotechnical descriptions as tools in producing new knowledge.

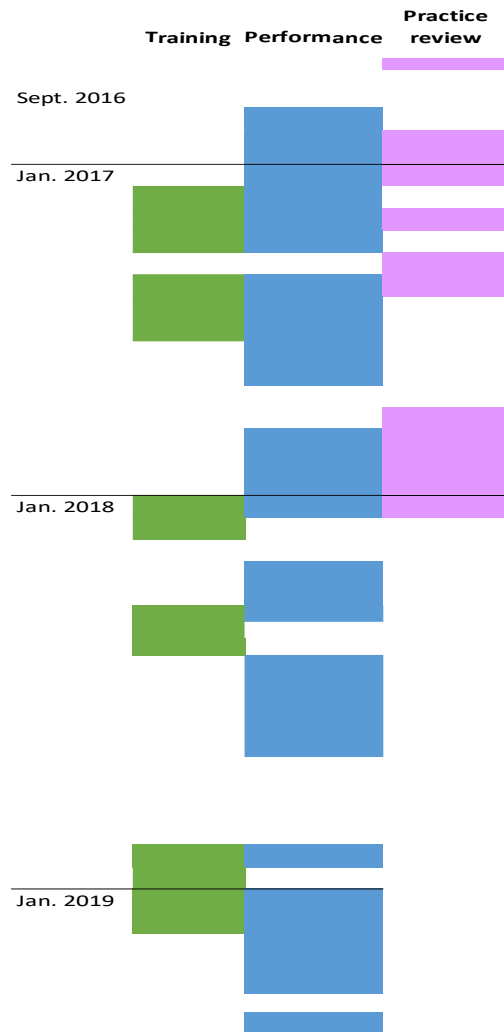
Research procedure

I carefully designed the procedure of the research. However, throughout the process, I needed to make amendments based on the progression of the creative work, the availability of collaborating artists and the external programme of the workshops I attended. *Figure 1* shows a timeline of the practical inquiry in relation to training, performance, and a practice review.¹⁰ As part of the practice review, I conducted semi-structured interviews with performing artists and attended workshops, performances and performative lectures.¹¹ I began the research straight away with practice and continued it simultaneously with literature and practice review. By taking this tack, I aimed to conduct practice-as-research “whereby theory emerges from a reflexive practice at the same time that practice is informed by theory” (Bolt, 2007, p. 29). Within such a procedure, overlaps in the timeline between individual projects of the training and performance allowed them to inform and inspire one another, ensuring a coherent creative process.

¹⁰ I present a full methodological account of the inquiries into training and performance respectively in Chapter 3 and Chapter 4.

¹¹ Due to the numerous activities and events I attended, in *Figure 1* I only show a general timeline of the practice review. For the detailed list of events, see Appendix A. In this record, I include performances and workshops from early 2016, as, although this was the time preceding my enrolment at the university, I was already working on my PhD proposal.

Figure 1
Timeline of the practical inquiry



Chapter 1.

Embodied Voice as the Subject of Interdisciplinary Studies, Training, and Performance

I wish our meeting neither to be a sentimental nor nostalgic recollection of the past. Instead of looking back, I would like to focus on what are our tasks for today and what should be our goals for the future (...) We do not live in a bubble, but in a specific human world here and now. Therefore, in order to realise the possibilities and directions of our work, we need to reflect on certain trends emerging in today's world.

The speech of Jerzy Grotowski (1979) during the 20th anniversary of Teatr Laboratorium. Translation to English by the author

In this literature-practice review, I present how a notion of the *embodied voice* is currently applied in theatrical voicework and voice pedagogy, looking at the subject through the lens of a theatre practitioner-researcher trained in post-Grotowskian practice and Western musical theatre. My aim is to situate the inquiry in a broader field of existing theory and practice and outline the gaps this research addresses. To do so, I first present a literature review that provides a conceptual framework for *embodied voice*, specifying who, how and in what field different concepts of this notion apply and how my approach differs from them. This conceptual framework later serves to critically examine, in the practice review, how embodied voice is utilised in the Grotowski lineage of theatre and other artistic practices – musical theatre, “stage song”, sound art and new music – that influenced “both the artwork and the research findings” (Nelson, 2013, p. 35) of this practice-as-research.

1. Literature Review

In the following paragraphs, I first reflect on *embodiment* itself to show how different perspectives on the bodymind stimulate an approach to voicework. In addition to theatre studies, I refer in this section to philosophy, voice and cognitive studies, music, psychology and somatics. After the paragraphs related to embodiment, I describe how the notion of *embodied voice* is being used and understood by both practitioners and scholars, what different kinds of approaches they apply and what problems they aim to solve. Through this overview, I justify how my approach differs, as well as what aspects of *embodied voice* I focus on in my research.

1.1. Embodiment

Embodiment is a paradigm increasingly discussed and applied across many different methodologies and disciplines investigating the role and importance of the body in effecting experience, knowledge and the learning process. As a manifestation of this interest, the adjective “embodied” has progressively been combined with terms such as: “knowledge”, “practice”, “pedagogy”, “technique”, “interaction” and so forth, to acknowledge the bodily characteristics of these fields and to address specific issues in each area of investigation related to body phenomena.

Essentially, the notion of embodiment described throughout this thesis refers to human bodily action performed within the world (see Lesaffre et al., 2017, p. 1). Its most obvious application relates to embodied practices that require mastery of physical skills such as theatre, dance, music or martial arts and sports. As such, it applies to extra-daily, athletic use of voice on stage according to the requirements of specific techniques and performance genres. However, the concept of *embodiment* introduced in this thesis refers to any possible mode of action, including that undertaken in everyday life (see Coetzee, 2018; Spatz, 2017; 2015). Therefore, by voice, I signify every act of vocal expression produced by a person. I focus on the voice as the elemental sound produced by a performer and in general by a person expressing vocally. Thus, in this thesis, I refer to embodiment and embodied voice as both highly skilled and everyday embodied practice.¹²

In the area of music theory and practice, the role of embodiment in musical performance has gained prominence quite recently (Heile, 2019). Theatre, however, has a longer tradition of examining the body, as embodiment is one of the necessary foundations of training and performance practice for actors. Embodiment might be best described as a phenomenon investigated by theatre practitioners and theorists who, throughout the centuries, referred to different philosophical perspectives on the relationship between “body” and “mind” in acting.¹³ In my research, I draw upon Phillip Zarrilli’s enactive approach, following his intercultural premise that embodiment is “shaped in each historical context by specific cultural, aesthetic, and scientific models, and paradigms” (Zarrilli et al., 2013, p. viii).¹⁴ Within this framework, I reflect on embodiment and the phenomenon of embodying voice as a psychophysical process, enacted

¹² I discuss this topic thoroughly in Section 1.2. of this chapter.

¹³ As this literature review does not intend to present a historical overview, I only refer to specific contemporary perspectives upon the relation between “body” and “mind” in acting, relevant to the Grotowski lineage.

¹⁴ For an intercultural perspective upon embodiment see also Csordas (1994, p. 6).

by a twenty-first-century Western contemporary performer influenced by Eastern-European post-Grotowskian theatre practice.¹⁵

Zarrilli's enactive approach adapts the notion of "psychophysical" from Konstantin Stanislavski (1989). In order to "help the actor better meet the demands of today's alternative dramaturgies" (Zarrilli & Hulton, 2009, p. 8), he (re)considers "post-Stanislavskian" approach to contemporary acting in XXI century using non-Western paradigms and practices (see also Daboo, 2013, pp. 158-193).¹⁶ Although the use of the words "embodying" or "psychophysical" across this dissertation may suggest a binary perspective on the relationship between body and mind (Sheets-Johnstone, 2009, p. 215; Camilleri, 2019, p. 31), I employ these to consider the bodymind phenomenon as a whole, bodily integrated unity and to emphasise how "mind and body are holistically intertwined" (Spatz, 2015, p. 11) in "the inseparability and oneness" (Nagatomo, 1992, p. 59). I specifically focus on processual, relational and responsive characteristics of the lived body experiencing and "being-in-the-world" (Moran, 2000, p. 434), a sort of "bodyworld" that is "bound and constituted in relations of exteriority" (Camilleri, 2019, p. 62). I support Zarrilli's references to post-Merleau-Ponty phenomenologists: Alva Noë (2004), and Drew Leder (1990); cognitive scientists: Evan Thompson (2007), Francisco Varela and associates (1993); and social anthropologist Tim Ingold (2000), among other specialists quoted in this thesis.¹⁷ The non-dual perspective applied in this research is diametrically opposed to the standpoint of the body and mind represented by 17th-century Western philosophy and the Cartesian *cogito ergo sum* that has dominated the view on the body-mind relation for a long time. Although Cartesian dualism that places body as matter, object, machine in opposition to immaterial, abstract and all-knowing mind has been already discredited by the humanities and social science as well as concrete science (see analysis in Spatz, 2015, pp. 23-70), traces of it are still present in our everyday life, as well as in the realm of performance practice (see Coetze, 2018; Reeve, 2011). Therefore, they still bring challenges to overcome.

Undoubtedly, a major shift breaking from the Cartesian paradigm was made in the 1960s by Maurice Merleau-Ponty and his rehabilitation of body in constituting experience and knowledge. As he stated:

The world is not what I think, but what I live through. I am open to the world, I have no doubt that I am in communication with it, but I do not possess it; it is inexhaustible (2002, p. xviii – xix).

¹⁵ It is important to note that post-Grotowskian practice has also been influenced by non-Western paradigms and practices, such as kalarippayattu, aikido, noh theatre, et al.

¹⁶ Stanislavski's approach is also a source of theory and practice applied by Jerzy Grotowski in his work.

¹⁷ Similarly to Zarrilli, I only discuss the concept of *embodiment* in relation to aspects relevant to this research.

Merleau-Ponty's paradigm of "living through" and being in communication with the world directs us to two critical aspects of embodiment which I now refer to, concerning embodying voice in vocal training and performance practice:

- living through moment-to-moment situations as an interactive, dynamic, transformational, relational, and responsive process;
- communicating with the world understood both as an inner and an outer environment through sensory perception.

The perspective on embodiment as a process has been defined by Zarrilli within his enactive approach as "experiential encounters" (Zarrilli et al., 2013, p. 50) and inspired by post-Merleau-Ponty phenomenologist Stanton Garner. Following Garner's narrative, "embodiedness is subject to modification and transformation, multiple and varying modes of disclosure (...) oscillating within and between modes of perceptual orientation" (1994, p. 51). Based on different modes of perception, Zarrilli differentiated "everyday", habitual level of living, from an "extra-daily", virtuosic mode of embodiment related to performing on stage. This serves to emphasise the heightened state of awareness that a performer is trained for and expected to achieve in order to meet the demands of "virtuosic performance". In this respect, a performer embraces and operates within and between different modes of embodiment, transforming their everyday lived experience in the enactment of the moment-to-moment dramaturgies of a performance.

As I show below, operating within and between different modes of embodiment brings challenges for the actor, which I aim to address through this research by investigating embodying voice specifically in the Grotowski lineage of theatre. In the following paragraphs I reflect on these multi-layered psychophysical processes of an actor's embodiment to justify the aspects that my inquiry draws upon. In doing so, I intend to present a grounded explanation of the processes involved in *embodying voice* on stage as a particular kind of performance that embraces both virtuosic enactment and, at the same time, everyday embodiment.

Living through moment-to-moment situations requires an actor to navigate their psychophysical state in order to execute the dramaturgy of a performance. If we consider the bodymind as an instrument that an actor plays on and "sources within" (Ang, 2017), every moment reveals their psychological, emotional and physiological processes. Quoting Zarrilli, the actor is "a living, breathing, sentient being who psychophysically embodies and enlivens a performance score in the moment of its enactment" (Zarrilli et al., 2013, p. 42). These psychophysical processes can be incorporated and enacted by a performer in different ways, according to a specific genre, style or role-type, as well as various theories and approaches to acting (see Luckhurst & Veltman, 2001). Following Yoshi Oida's remark that "there is no one

‘right’ way to act” (Oida & Marshal, 1992, p. 72), there can be hundreds of ways in which the actor can adapt these processes and apply them in the performance. Looking from the perspective of the actor inside the act of performing (see Zarrilli et al., 2013, p. 18), the problem is then not the genre or different type of acting, and hence embodiment, but the clashes that may arise when an actor's psychophysical processes stand in the way of using their skills in enacting the tasks of the performance. In other words, the difficulties arise when the intention and will of doing disagrees/clashes with the enactment, as Philip Zarrilli suggests, making the actor not “fully ‘present’ to each embodied action in the moment of its doing” (Zarrilli et al., p. 10).

I discuss thoroughly the phenomenon of actor's presence in relation to embodying voice within post-Grotowskian theatre practice in the practice review. At this point, I refer to the idea of “full presence” to argue that the clashes between psychophysical process and artistic enactment are not necessarily to be considered as a state of not being fully present. I claim that it is an enactment of being “present to” the embodied action through complex, multi-layered psychophysical processes taking place on the edge of embodied consciousness and unconsciousness. These processes are a dialogue within and between. They reveal the performer's perception of themselves and the performed actions. At the same time, they are connected to the moment-to-moment situation and the past stored in a performer's somatic memory. Depending on how an actor decides to engage in this dialogue, whether in critical, accepting or reflective way, the embodied action might be enacted accordingly in a creative, transformational or disrupted manner. By bringing in a notion of *consciousness* and *unconsciousness*, I refer to Jungian psychology, which is a foundation for Arnold and Amy Mindell's process-oriented psychology applied in this research. In doing so, I also enter into a discussion of Zarrilli's “enactive” approach to embodiment and acting, which, as with many acting theories and practices, focuses predominantly on aspects of consciousness.

Within the enactive approach, Zarrilli applies a concept of *non-dual consciousness/awareness* (Zarrilli et al., 2013, p. 44). The term “non-dual” signifies in this context a state of being attentive without thinking, associated with Ned Block's *phenomenal consciousness* and defined as experience and sensations (Block, 1995; Block et al., 1997, p. 380ff). In turn, the performer's mental attitude towards experience, that is, thoughts and beliefs creating representational content, is regarded as *access consciousness* (Block, 1997, p. 384). Block adds another notion that I refer to throughout this thesis - *monitoring consciousness* as a “sort of ‘inner perception’ phenomenal consciousness of one's own states” (1997, p. 390), which contributes to self-awareness. The phenomenon of *self-awareness/consciousness* is one of the key concepts I refer to throughout this thesis. Similarly to *embodiment*, it has been examined extensively across disciplines such as theatre studies, performing

arts, philosophy, psychology, anthropology and culture studies. For the practical reasons, instead of describing it extensively in the literature review, I refer to this phenomenon in different parts of the dissertation to reflect precisely on the actor's process of embodying voice, drawing upon approaches related to the implementation of process-oriented psychology into post-Grotowskian theatre practice.

Concerning *monitoring consciousness*, Zarrilli points out that, ideally, the actor

never becomes self-conscious (...) [and] should not think about what he is doing but remain within the 'flow' of phenomenal consciousness as appropriate to the training or the dramaturgy of a specific performance (2013, p. 45).

Nevertheless, "theatrical performance (...) seems to be a peculiarly human activity in which (...) the "normal I" is held back as an observing-controlling self" (Schechner, 2003, p. 320).

Throughout the training and performance, an actor may encounter unexpected distractions that break the intentional flow of phenomenal consciousness. The distractions can come from the outside world, for example, through an unexpected noise such as the sound of ambulance, unforeseen action from a partner, as well as from the inner environment of a performer's somatic memory that can trigger an emotional distress. As I will present in detail in Chapter 3 and Chapter 4, somatic memory can cause responses, manifested through unintentional expressions related to the unconscious and communicating through the *soma*. In the field of somatics, soma is defined as "the body as perceived from within by first-person perception" (Hanna, 1986) and can be connected with the self-awareness regulation of *monitoring consciousness*, defined by Block. To explain this phenomenon of embodiment, I bring process-oriented psychology into the discourse that, as I suggest, completes Zarrilli's enactive approach with the missing aspects related to the unconscious.

In their process-oriented psychology, Arnold and Amy Mindell expand Jung's (1960; 1969) concept of the unconscious and dream analysis, connecting them with somatics.¹⁸ According to the Mindells' concept, the unconscious may manifest through "body phenomena lying just at the border of awareness (...) in accordance with personal history, education, traumas and culture" (Mindell, 1990a, p. 164). These phenomena could be illness and pain, unconscious movements and gestures, as well as unintentional expressions such as a crack in the voice while singing or speaking. These bodily "symptoms" are understood by Arnold Mindell as manifestations of the same process as that of dreaming while asleep. Within processwork, this

¹⁸I refer to Jungian psychology in different parts of this thesis, drawing upon it from the perspective of somatics as well as feminist critic (Wehr, 1989). For the connection between Jung and somatics see Capelin (2017). Process-oriented psychology draws upon both, Western and Eastern practices. Apart from Jungian analysis, its sources include Gestalt psychology, shamanism, and Taoism.

non-dual bodymind phenomenon is called *dreambody* (Mindell, 1990a; 1989). I discuss this thoroughly in Chapter 2. However, I introduce this term at this early stage in light of the need to review different concepts relating to embodiment. In the realm of artistic performance, the dreambody can have particular implications for the enactment of moment-to-moment situations. Despite training and skill, the unconscious aspects of living through experience acquired from the past can affect the psychophysical process of even a highly virtuosic performance, and thus the flow of actions. In my research, I mainly focus on this dialogic, multi-layered phenomenon specifically within the process of embodying voice.

Having discussed some aspects of embodiment related to the psychophysical process of living through moment-to-moment situations, I now refer to the second paradigm of Merleau-Ponty's phenomenology – communicating with the world understood both as inner and outer environment through sensory perception. I discuss this directly in relation to *embodied voice*. The reason behind this choice is the fact that this research prioritises auditory perception, whereas in Merleau-Ponty's phenomenology, following Western philosophy and culture, visual perception plays a dominant role in describing engagement with the world (see Elberfeld, 2003, pp. 478-479; Mindell, 1990a).

1.2. Embodied Voice

Connecting the adjective “embodied” with the voice may appear as another tautology, similarly to “psychophysical”, as it brings the question of whether the voice actually can be disembodied. Applying the definition of *embodiment* described in earlier paragraphs, on the most basic level I refer to *embodied voice* as a human action, performed by a voicer communicating their psychophysical process in the world.¹⁹ It is “materiality of the body which emerges from the throat” (Barthes, 1986, p. 255) and an embodied practice which embraces technique, knowledge and experience in both everyday life and extra-daily virtuosic performance (see Spatz, 2015). In this context, I apply the term “embodied voice” to an action in which the psychophysical process of a person is involved in the moment of producing vocal sound, in contrast to the synthesized, artificial computer voice, or the recorded voice modified in post-production. Embodied voice I examine in this research embraces a variety of expressions and forms whether related to speech, singing, vocalizations, extended vocal techniques or other vocalisations. Therefore, I focus on what Barthes (1977) defines as the “grain of voice”.

¹⁹ In this thesis I often use the term “voicer”, rather than “singer” or “speaker”, unless referring directly to particular type of vocality. This choice justifies focussing on the materiality of voice as the elemental sound produced by a performer and in general by a person expressing vocally, instead of subordinating it to the primacy of *logos*. For a discussion about voice “in action”, see Fitzmaurice (1997, p. 247).

Beyond the area of synthesis and mediation of vocal sound through technologies, there are aspects of the voice that prompt consideration of embodied and disembodied, inner and outer, internal and external world of the lived bodymind expressing vocally in moment-to-moment situations.²⁰ In order to clarify how I apply and examine the notion of embodied voice in this thesis in the context of an actor's training and performance practice, I introduce three arguments related to the internal-external, embodied-disembodied characteristics of the voice:

- voice embraces the corporeality and culture of the bodymind,
- voice enacts psychophysical processes in moment-to-moment situations, extending the bodymind's presence in the world,
- voice circulates between an inner and outer world through a mechanism of a *perception-expression loop*.

In the following paragraphs I discuss these principles referring to philosophy, voice studies, vocal pedagogy, voice therapy, somatics, as well as music and cognition.

Corporeality and culture in embodied voice

Philosopher of the voice Mladen Dolar reflects on the voice as an operator between corporeal and cultural characteristics of the body, stating that:

The voice is the flesh of the soul, its ineradicable materiality, by which the soul can never be rid of the body; it depends on this inner object which is but the ineffaceable trace of externality and heterogeneity, but by virtue of which the body can also never quite simply be the body, it is a truncated body, a body cloven by the impossible rift between an interior and an exterior. The voice embodies the very impossibility of this division, and acts as its operator (2006, p. 71).

Dolar's viewpoint guides us to the plural and intercultural perspective upon voice and pedagogy, represented by a voice pedagogue, Tara McAlister-Viel:

The anatomic principles of the voice are not understood universally, but are acquired and heavily influenced by socio-cultural and environmental factors and discipline-specific training objectives (2015, p. 56).

In turn, Konstantinos Thomaidis, a scholar of interdisciplinary voice studies, adds political context, reflecting on gender studies and the feminist critique of Abbate (1993), Clément (1999) and Kristeva (1984), arguing that:

²⁰ Other expressions, referring to connection between body and voice such as "body-voice", "body-in-the-voice", "voicing body" or "vocalic body" are discussed widely by Konstantinos Thomaidis in *Theatre & Voice* (2017).

Voicing bodies incorporate complex gendered histories and are constructed both by their physiologies and by the ideologies in which they partake (2017, p. 46).

These socio-cultural and political reflections upon voice as multiple, governed by interior and exterior factors, are an essential standpoint that I adapt in my research and reflect upon concerning Zarrilli's intercultural approach to embodiment and acting.²¹ This standpoint also reviews Western, mainly Anglo-American approaches to contemporary voice training for actors that tend to apply a concept of biologically universal anatomy of the voice. As Tara McAlister-Viel suggests, a biomedical model "is [still] viewed through the lens of Cartesian philosophy" (2009, p. 168). On the other hand, contemporary voice training focused on psychophysical connection also tends to advocate for universality, defining a particular way of vocal expression derived from this training as "natural", "authentic", "organic". As I suggest, such a perspective still implies a dual view of embodied voice as it involves categories of good, meaning healthy, organic and natural voice in opposition to bad, meaning unhealthy, inefficient, blocked, distorted vocal expression. In the following paragraphs, I review this perspective upon embodied voice, explaining the problematic aspects of using words like "natural". In doing so, I justify the choice of applying Mindell's processwork in my practice-as-research.

Psychophysical processes of embodying voice

Contemporary vocal training tends to focus on releasing so called "blocks", unlearning habitual expressions perceived as restrained and freeing voice from tensions. Rhetoric regarding releasing body and voice from unnecessary tensions and blockages can be found in many contemporary pedagogies, therapies and somatic practices, including the Alexander Technique and Feldenkrais Method. One of the most influential voice pedagogues, Kristin Linklater, refers to it by stating that:

tensions acquired through living in [the] world, as well as defences, inhibitions, and negative reactions to environmental influences, often diminish the efficiency of the natural voice to the point of distorted communication (2006, p. 7).

However, I suggest that considering tensions as negative reactions to the environment that must be released creates an ontological concept of bodymind as being separate from or in conflict with the environment. As Tara McAlister Viel explains, such a perspective is also grounded in Western dualistic thinking. She elucidates it more by reflecting on Korean *p'ansori* training in which tension is not against but part of the process:

²¹ See also Behrens (2012), Cavarero (2005), Eidsheim (2015).

P'ansori performers do not train towards 'release' because one cannot have release without 'tension', and one cannot have 'tension' without release. 'Tension' as muscular contraction, and release of the contraction is a cyclical process within the body. In this way, the 'characteristic organological structures' under which the *p'ansori* is produced exist in a world of polarities, not a dualistic world in which one rids the body of tension through release exercises (McAllister-Viel, 2007, pp. 103-4 italics in the original).

Looking closer at vocal pedagogy focused on releasing tensions, there is another problematic aspect that such rhetoric implies. Kristin Linklater's psychophysical voice training on "natural" voice, among other Western authorities in the field such as Patsy Rodenburg and Cicely Berry, has proven its efficiency, particularly in text-based work of actors aiming "to produce a voice that is in direct contact with emotional impulses, shaped by the intellect, but not inhibited by it" (Linklater, 2006, p. 8). However, as I previously suggested, applying terms such as "natural", "authentic", "honest" voice paradoxically can create additional tension, distress and self-criticism as such language is ideologically and culturally bound to dualistic categories that imply a possibility of the voice "unnatural", "fake", "dishonest". Even so, Rodenburg states that "the first spade of work is to convince [students] that there are no boring, ugly, bad voices, only lost ones" (1997, p. 37). In parallel, in the field of singing and community choirs, Franky Armstrong and the Natural Voice Practitioner's Network (NVPN) also advocate for a perspective of "natural" voice free from censorship.²² Nevertheless, this still implies considerations of "right" or "wrong", embodied-disembodied, as for example in the context of NVPN, operatic voice is considered as "disembodied head voice (...) a voice that often appears disconnected from any base physicality" (Bithell, 2014, p. 46).²³ The problem with a concept of "natural", "authentic" or "lost voice" is that it idealises a conception of voice, referring to a new-born, uncultured bodymind.

At the most literal level, the natural voice is the voice nature gave us, the voice we were born with – a voice that might be construed as primordial, naked, instinctive, and authentic, a voice that has not yet been constrained or adulterated by modern, grown-up, educated notions of what sounds "proper" (Bithell, p. 46).

As much as I sympathise with this perspective and as challenging the philosophy of "proper" sounds is one of the crucial components of this research, I need to bring a critical reflection to "natural" understood as a new-born voice. The embodied voice conceptualised as

²² For a full review of the concept of "natural voice" from an Anglo-American perspective, see Bithell, (2014).

²³ I discuss in detail the notion of "proper", "right" and "wrong" in relation to vocal expression in later paragraphs, concerning the third paradigm of voice – *perception-expression loop*.

“natural” represents a static conception of the voice. This voice belongs to the romanticised human being who does not yet possess speech, whose anatomy is very much different from a 10, 20 or 50-year-old person, even beyond cultural aspects. From this perspective, it seems paradoxical to match “natural” with the already speaking or musical voice, as both language and music are cultural and shape the muscular use of the vocal apparatus as well as perception thereof (see Jacoby et al., 2019; McDermott, 2016; Wheatcroft & Qvarnström, 2015; Austern, 2013; Wong, 2012). As Paul Moses writes:

Voice is an indicator of different phases in a person's life. It is free of static qualities. Vocal changes accompany the development of the individual, but in addition, voice contains archaic properties originating in the cradle of [hu]mankind. One can go as far as to say that vocal expression is a record of the history of [hu]mankind as well as a record of the individual (1953 as cited in Newham, 1994, p. 76).

In the context of “singing/melodic voice” (Armstrong, 1997, p. 44), Franky Armstrong applies the notion of “natural” to the act of singing as “the most basic” (p. 49), “natural and spontaneous form of expression (...) in pre-industrial communities” (p. 43) in order to claim that anyone can sing.²⁴ This perspective draws upon research on human evolution and origins of music and language conducted in archaeology (see Mithen, 2006). It refers to “free”, pre-verbal communication and “vocal dance” (Newham, 1994, pp. 21-24) as well as folk traditions of singing, bringing a critique to normative, formal singing of Western music that developed a concept of “tone-deafness” and social damage of personal relation to the voice, causing mental blockages from singing. As Armstrong explains, these blockages are based on the outer, social perception of a person’s voice, expressed by teachers, family members and others, indicating whether one can sing or not. In this context, Armstrong’s work focuses on “freeing our singing voice” (1997, pp. 43-49) from mental and emotional blockages by applying open throat vocal techniques derived from folk traditions as well as playing with noise to challenge the notion of “proper” sound.

Challenges to the concept of “proper” sound, as well as the use of acoustic, aesthetic and affective properties of noise and non-verbal communication, have been extensively explored in twentieth-century music by such iconic artists as Meredith Monk, Phil Minton, Diamanda Galás, Cathy Berberian, as well as in the theatre – Roy Hart, Jerzy Grotowski, Peter Brook, Richard Schechner, Samuel Becket.²⁵ Since these times, the use and meaning of noise and aural sound in

²⁴ Such a philosophy stands close to the approach of theatre practitioners from the lineage of Grotowski that I discuss in the practice review.

²⁵ See Martin (1991) for a historical overview of the voice in the theatre.

the field of musicology have been firmly established (see Cassidy & Einbond, 2013). In the area of theatre and performance studies, this is still a developing field. However, important steps towards the rehabilitation of noise in theatre studies and practice have been undertaken by Lynne Kendrick and David Roesner in the book *Theatre Noise: The Sound of Performance* (2011). Perspectives on aural sound as an autonomous material constituting dramaturgy of performance have been further reviewed by Mladen Ovadija in *Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre* (2013). These positions draw attention to a so-called “sonic turn” (Drobnick, 2004, p. 10) and “performative turn” (Lagaay, 2011, p. 57) in researching embodied voice in the humanities as well as “rediscovering the topic of theatre sound” (Ovadija, 2013, p. 11) that this research is also part of.

Appreciation of plurality of embodied voice and challenging a concept of proper sound can also be found in the field of voice therapy. In an attempt to avoid duality of subjectively judgemental language in describing properties of vocal sound, a founder of Voice Movement Therapy (VMT), Paul Newham, proposed to name functional properties of voice by their acoustic ingredients. In the book *The Healing Voice*, Newham (2002) embraces corporeal and cultural characteristics of embodied voice by addressing issues related to aspects of the “physical”, “feeling”, “political” and “healing” voice. What Kristin Linklater calls “distortions of the natural voice”, he defines as “functional voice disorders” that might manifest through voices “that can become crackly or husky, breathy or squeaky; they can become fixed in a narrow range of just a few notes, or become faint and barely audible, or feel completely blocked and constrained” (Newham, 2002, p. 73).²⁶ From this short definition, one can see that Newham also does not escape the language of dual positive-negative validation. Indeed, it is not easy to escape such terminology. The ways of using language and examination of a form of feedback that could escape this duality are one of the critical aspects of this research. Therefore, across the examples in Chapters 3 and Chapter 4, I challenge the concept of “proper” sound by applying a *process-oriented approach* to voicework.

Although Newham did not manage to avoid positive-negative validation of voice, he was aware of this bias. That awareness came as a result of a broad interdisciplinary study on voice that he conducted to establish VMT’s theory and practice. In *The Singing Cure*, Newham (1994) supports his work with a wide-ranging analysis of embodied voice and its psychophysical processes with references to psychotherapy and psychoanalysis, archaeology and scientific principles of vocal sound production, as well as to vocal pedagogy and performing arts, including theatre.

²⁶ For a similar analysis and work on the “edge” between voice therapy and pedagogy, see Łastik (2016).

As a foundational inspirations and grounds for VMT, Newham lists: psychoanalyst Wilhelm Reich; his pupil, Alexander Lowen, who worked on bioenergetics and involuntary sounds; clinical professor and laryngologist Paul Moses, representing “psychological interpretation of vocal quality” and a concept of voice “free from static qualities” (Moses, 1954, p. 15); singing teacher and voice therapist Alfred Wolfsohn who inspired the foundation of Roy Hart Theatre, who explored “primal noises (...) against the tradition of beauty” (Newham, 2002, p. 89) and “challenged popular preconceptions regarding the expressive limits implied and imposed by human gender” (p. 90); theatre and film director Peter Brook and his search for “universal language of sounds”, (p. 100); as well as Jerzy Grotowski and his application of non-verbal utterances, “oral gesture” and the concept of *via negativa*, interpreting it as a “synthesis of theatre and therapy” (p. 103). What comes across from these works is a reference to Jung’s concepts of *conscious* and *collective unconscious* manifesting through archetypes, a concept of the “shadow” as an aesthetic equivalent of ugliness and translating these into voicework in an attempt at healing and/or releasing the voice.

Despite the differences of approaches between all the practitioners presented in this literature review, a common aspect that they seem to be occupied with is overcoming emotional conflicts affecting the psychophysical process of vocal production, whether related to socio-political, cultural or personal censorships. This guides us to the second and third characteristic of what embodied voice is and does, bringing attention to relationships between outer and inner, embodied and disembodied voice.

The circularity of embodied voice

As much as the voice is embedded in and produced by bodymind, at the same time, it becomes disembodied by (ex)pressing out to the world the inner psychophysical processes of a person. The voice no longer belongs only to the individual. It joins channels for fluid, dynamic interaction, continually shaping and restaging the relation between bodymind and the world.

The voice – both as bodily *event* and as the *exposition* of that event – is the gesture which exhibits the relational uniqueness of being, which each time restages itself towards other (Di Matteo, 2015, p. 92 italics in the original).

The “relational uniqueness of being”, exposed to the world and its aesthetic demands, as well as the dialogical character of this interaction, is an aspect that particularly contributes to psychophysical processes and can afford emotional distress in vocal expression related to the *access consciousness* and censorship mentioned by the practitioners presented above. The issues associated with the enactment of psychophysical processes in the world have been discussed in

previous paragraphs concerning the actor's *embodiment* and presence through reference to Phillip Zarrilli's enactive approach. Jaroslaw Fret, the director of the Grotowski Institute and Teatr Zar, reflects directly upon actor's presence linked to voice, stating that:

in the work of an actor (...) having a voice is not only a tool – a means of expression – but that through “being” a voice in-and-of ourselves we live, and we enlarge our presence and extend the field of our actions (Macpherson et al., 2015, p. 214).

As Fret focuses on the path of *in-to-out*, Adriana Cavarero turns attention to the dynamic, circular process of *in-to-out-to-in* of “self-communication”:

the voice manifests the *unique being* of each human being, and his or her spontaneous self-communication according to the rhythms of a sonorous relation (2005, p. 173).

Cavarero's *vocal ontology of uniqueness* stands in opposition to categories of universalism and the Cartesian “mute voice of consciousness”, that is, a voice associated with language and identified as “a work of thought” (p. 173). Instead, rehabilitates materiality of voice and highlights the importance of sonorous communication of and between perceptual beings. Picking up on this, a notion of *perception-expression loop of voice*, introduced here as the third characteristic of embodied voice, touches upon such self-communication. Nevertheless, in this case, it determines sonorous relation with and of the self, reflecting on issues related to perceptual chiasmus of the disembodied voice travelling back to the voicer. In the following paragraphs I discuss this phenomenon, referring to literature in the field of music perception, cognition, and voice studies, moving to then discuss the implications it involves for actors in the context of theatrical vocal training and performance practice.

A literature review of music perception and cognition demonstrates that numerous studies have been conducted to comprehend acoustic aspects of sound recognition (Cassidy & Einbond, 2013; Dibben, 2012; LaBelle, 2010), neurobiological mechanisms of auditory perception (Rigoulot & Armony, 2016; Leveque, 2015; Bestelmeyer et al., 2014; Bestelmeyer et al., 2010; Mostafa, 2012), and psychological responses to music (Reybrouck et al., 2019; Reybrouck & Eerola, 2017; Weiss et al., 2012; Kwoun, 2009; Justus & Bharucha, 2002; Deutsch & Riess, 2000). The predominantly linear perspective of this research emphasizes unidirectional action from the source of sound (sound sender) to a receptive listener (sound receiver). However, in the case of vocal and musical performance, a performer embraces both of these roles at once. Perception of sound influences the quality of following tones, through adjustments which the musician or voicer makes. Moreover, vocal action is an exceptional situation, where the acoustic mechanism of sound production depends entirely on the psychophysical condition of a

performer. In this way, the process of sending and receiving sound circulates continuously, creating a loop of mutual dependence – a *perception-expression loop*.

The concept of *perception-expression loop of voice* presented in this thesis comes from the extensive examination I conducted within my practice-as-research and is inspired by Jean Piaget's (1967) idea of reflexive action, defined as “a dynamic concept of circularity that brings together perception and action in a continuous process of sense-making and interaction with the environment” (Lesaffre, et al., 2017, p. 63). This trend corresponds with a shift in Western philosophy from thinking about perception and action as distinct to realising interdependence between them. In such way, it resonates with questioning the Cartesian thought. Maximilian de Gaynesford challenges the old view in his writing, arguing that “we should treat perception and action as constitutively interdependent” (De Gaynesford, 2003, p. 25). Noë states that “[w]e enact our perceptual experience; we act it out” (2004, p. 1) and that “all perception is intrinsically thoughtful” (p. 3). In turn, for Ingold, perceptual skills are “the capabilities of action and perception of the whole organic being (indissolubly mind and body) situated in a richly structured environment” (2000, p. 5 as cited in Zarrilli & Hulton, 2009, p. 47).

The phenomenon of circularity has gained recognition in recent studies of music interaction and cognition (Leman, 2016; Lesaffre et al., 2017; Stewart et al., 2011) as well as in the emerging area of interdisciplinary voice studies (Macpherson & Thomaidis, 2015). The research on embodied music interaction examines the circularity of “human musical action and perception”, focusing on a listener and their “sensorimotor, cognitive, emotional, and energetic abilities that optimize interaction [with the cultural phenomenon of] musical environment” (Lesaffre et al., 2017, p. 1). In turn, voice studies discuss the circularity of a feedback loop of voice production and reception in “a process involving both listeners and voicers, their ideological habits, sensory modalities and aesthetic agendas” (Thomaidis, 2017, p. 74). The listener, in this case, can be both audience member and voicer themselves, as the primary receiver of their own voice. Various authors examine different aspects of the *perception-expression loop* of voice. David L. Burrows (1990) and Alfred A. Tomatis (2005) refer to the rewarding aspect of singing. Burrows, in his broad phenomenological writing on the relation of thought to sound signifies the positive impact of singing to oneself in non-public situations, such as singing in the shower. The otolaryngologist Alfred Tomatis explains this recharging function of singing through the mechanism of a neuro-physiological stimulation of the brain, as a complex activity of singing “gives enough stimuli that brain needs to bring someone to ‘higher awareness’ and to ‘be alert and attentive’” (2005, p. 6).

In the Audio-Psycho-Phonology (APP) method, developed to enhance opera singers' voice quality, Tomatis focused on the control system of cybernetic circuits (pp. 65-76), claiming that many difficulties in singing are caused by hearing problems and damage to ear apparatus. Focusing on a relation between a singer's corporeal body and outer acoustic environment, he proposed treatment to enhance the production of correct pitch and articulation of sound based on developing "healthy attitudes" of hearing and listening with the use of an Electronic Ear (p. 43). As much as Tomatis' sound therapy addresses some of the problems in singing arising from the physiological aspects of hearing and although many case studies present positive outcomes of treatment (Gerard Depardier), there are few aspects missing that I turn attention to. From the perspective of my research, I find Tomatis' work worthy of recognising and citing, as he justifies levels of attentive listening (p. 43) and signifies the involvement of the whole corporeality in sound perception. Nevertheless, I find it problematic in terms of dismissing psychological and cultural aspects of the feedback loop. As Nina Eidsheim states, "*what* we hear depends as much on our materiality, physicality, cultural and social histories, as it does on so-called objective measurements" (2015, p. 116, italics in the original). Another problematic aspect I find is the evidence of Tomatis' personal aesthetic bias in assessing singers and articulating what is right or wrong. The language he uses to describe voice and singers' expression contradicts his objective biomedical work on the neuro-physiological and acoustic aspects of the loop. As I signalled in the previous paragraphs, an approach to voice pedagogy based on the assessment of "beautiful", "brilliant", "unattractive" voices (Tomatis, 2005, p. 43), "ugly noises" (Tomatis, p. 12), "bad music" (p. 9), etc., can cause more blockages in vocal expression. It also stands against current intercultural approaches to voice pedagogy (McAllister-Viel, 2019; 2007, Behrens, 2005) and the achievements of other voice pedagogies and therapies, mentioned previously, such as Voice Movement Therapy (Newham, 1994).

As Tomatis reflects on neurophysiological aspects of listening to one's own voice and the recharging function of singing, a performance theorist, Piersandra Di Matteo, refers to philosophical and socio-cultural features, related to a phenomenon of the "unsettling experience of *listening to oneself*, recalling the perceptive chiasmus that places the voice at the same time inside and outside the subject" (2015, p. 92). This discomfort or antipathy a person can experience upon hearing their own voice hearkens back to the corporeality and culture of bodymind producing the sound. Notably, it is related to the way one assesses and identifies with the quality of produced sound. Konstantinos Thomaidis points out particular the way

Audiences' sensorial experiences of voice and habits of listening shape what voice is and does in performance, much in the same way that everyday identity-making and performance training or rehearsal shape how voice is produced (2017, p. 73).

According to Barthes, this aspect of perception-expression loop of voice “affords us a distorted image of ourselves” (1986, p. 255). However, I argue that as much as the voice can create an intended or unintended image of ourselves, not necessarily is it or does it have to be distorted. Whether the image will be deformed depends on how one identifies with it – by integrating it with personal identity/ies accepting it as one's own, or not. In parallel, one can like or dislike the sound of one's own voice. It is the way in which a person identifies with the voice “sounding out the physical, affective, signifying and psychic spaces between subjects” (Neumark et al., 2010, p. xv) that can contribute to a feeling of reward or antipathy while embodying voice.

The psychophysical aspects of the loop, related to the pleasant or disturbing thoughts and feelings about one's own voice, are connected not only to the present moment but are rooted in the past through the way sounds and events are stored and classified in a performer's somatic memory, whether consciously or unconsciously. This may affect not only the inner monologue of thoughts and attitudes towards self-assessment while producing sounds in moment-to-moment situations. The way that the sound will be performed within the *perception-expression loop* might be shaped by affective responses to the sound and situation, triggering automatic physiological reactions. In this way, unintentional expressions may arise. For instance, if a person experienced in the past a stressful situation while using voice, a new moment in the present recalling that emotion can trigger a similar psychophysical reaction, even though objectively the situation in the present moment is not potent. As Thompson defines it, “affect refers to emotional, often automatic, embodied responses that occur in relation to something else – be it object of observation, recall of a memory or practical activity” (2009, p. 119). The causes of these affective reactions are often beyond our conscious awareness. Sound is a particularly potent messenger in awakening emotional and psychophysical responses from the past. This can be observed when a person who experienced a car accident in the past reacts similarly whenever they hear a sound which recalls that event.

In the context of theatre, the type of responses described above can impact a performer's ability to execute the dramaturgy of a vocal performance. The triggered reactions may cause unintentional expressions to appear according to thoughts and affects, despite the technique and training. Through this research, I propose an approach to voicework that directly engages with this phenomenon in the realm of training and performance based on post-Grotowskian practice

that, as I show in the following practice review, to a large extent draws on affective reactions and the memories of performers.

2. Practice Review

In this practice review, I present how the characteristics of *embodied voice* introduced in the literature review are employed in the Grotowski lineage of theatre so as to identify the gaps I address in my inquiry. In Section 2.2. I also reflect on “stage song”, new, contemporary music and sound art as these performing arts influenced the direction of my practice-as-research. Apart from literature, I support this analysis with the data from semi-structured interviews conducted with performers during 2016-2017 and with my embodied knowledge acquired throughout my years of training and working artistically with/for practitioners of the post-Grotowskian companies.

2.1. Embodied Voice in Post-Grotowskian Theatre

In this section, I elaborate on post-Grotowskian theatre, starting with a discussion upon the concepts developed by Jerzy Grotowski that I find to be still present and influential. I then continue with the review of post-Grotowskian practice and finish by identifying the gaps I aim to address through my research. It is important to note that I do not provide here a comprehensive analysis of all the post-Grotowskian companies. Due to the vast number of practitioners across the globe inspired by Grotowski’s work, it would require a separate monograph to discuss similarities and differences between each company’s approach. For practical reasons, in this analysis I only refer to the aspects related to embodiment and embodied voice that I find common to some extent to the works of practitioners I encountered, trained with or collaborated with artistically. Hence, I primarily refer to the Polish post-Grotowskian lineage with references to Odin Teatret where clarified.

A heightened sensory awareness that leads to a virtuosic, athletic, extra-daily use of the body and voice is one of the key features I found in the Grotowski lineage of theatre practice. Many companies inspired by Grotowski apply rigorous, long-term training to obtain “certain bodily tensions and oppositions, certain ways of moving, vocalizing and gesturing [that] lead performers to their “extra-daily” bodies, their special non-ordinary bodies” (Watson 1995, p. ix). Through such methods of training, performers attempt to achieve what Grotowski called “freedom from the time-lapse between inner impulse and outer reaction in such a way that the impulse is already an outer reaction” (Grotowski & Barba, 2002, p. 16). Thus, the practitioners aim to reach a state of presence that leaves no space for *access* or *monitoring consciousness* and does

not let a performer be occupied with self-awareness (see literature review, pp. 28-29), especially related to self-criticism or assessment. Concerning the function of the *perception-expression loop* I previously described, this is a state where perception does not interrupt intentional expression.

The body's muscular mobilisation, "privileging of body techniques over more psychological or mental methodologies" (Cuesta & Slowiak, 2007, p. 83), plays a central role in the process of getting into a heightened, extra-daily state of presence. As Grotowski further explains, it is a combination of

two aspects: movement and repose. When we are moving and when we are able to break through the techniques of the body of everyday life, then our movement becomes a movement of perception. One can say that our movement is seeing, hearing, sensing, our movement is perception (1997, p. 276).

The underlying concept standing behind this strategy is that of an "animal-like", "organic" bodymind, in which "there is no discursive mind to block immediate organic reaction, to get in the way" (Richards, 2003, p. 66). Parallel to what the practitioners of "natural" voice advocate for (see literature review), Grotowski linked "organicity" of embodiment with a "child-aspect". As he suggests:

Organicity is something which one has more of when one is young, less of as one gets older. Obviously, it is possible to prolong the life of organicity by fighting against acquired habits, against the training of common life, breaking, eliminating the clichés of behaviour. And, before the complex reaction, returning to the reaction which was primary (1992, p. 102).²⁷

Hence, advocating a return to "primal reactions" through the fight against acquired habits and the training of living together joins the ontology of the bodymind in opposition to and in conflict with its environment (see p. 33). Grotowski proposes to fight against rather than reflect on. "Totality is the aim – a fusion of the mind and body – and a connection to the essence, that which precedes any social conditioning" (Cuesta & Slowiak, 2007, p. 83). In that sense, everyday, socialised embodiment is considered to be a state that blocks the essential in this theatre practice stream of the body and voice's "organic" reactions to impulses.

In the Polish post-Grotowskian companies such as Ośrodek Praktyk Teatralnych (OPT) Gardzienice or Song of the Goat, the predominant strategy to make the mind "get out of the way so that the body can think for itself" (Richards, 2003, p. 66) is a type of work primarily

²⁷ Thomas Richards explains the link to Stanislavski's notion of organicity: "In his work, Grotowski redefines the notion of organicity. For Stanislavski, "organicity" signified the natural laws of "normal" life which, by means of structure and composition, appear on the stage and become art; while for Grotowski, organicity indicates something like the potentiality of a current of impulses, a quasibiological current that comes from the "inside" and goes toward the accomplishment of a precise action" (Richards, 2003, p. 93).

based on physical improvisation and partnership that serves as a springboard for further exploration of the human interaction within all the means of expressions, including voice, on a very attentive, responsive and at times intimate level.²⁸ As performers, we achieve “freedom from a time-lapse” within ensemble work through training what Spatz calls *expression of receptivity* (Krawczyk & Spatz, 2021, p. 144), a term that serves as an umbrella to what different theorists and practitioners respectively name *mutuality* (Staniewski & Hodge, 2004), *encounter* (Salata, 2013), *tandem* (Richards, 2008, p. 93-94) or *coordination* (Dowling, 2011; Zubrzycki, 2020). In such partnership work, as Włodzimierz Staniewski, the co-founder and director of Gardzienice, explains:

Being in a constant state of movement trains you to be present in each moment with a full sense of awareness. The partner’s energy is very important, because it alarms and sharpens your energy and your process of thinking. You are never lost, because there is someone, (...) who surprises and challenges you (Staniewski & Hodge, 2004, p. 87).²⁹

In such a way, this very relational type of practice aims for actors to be “fully present, in the moment, in a highly tuned-in, constant state of openness” (Dowling, 2011, p. 247) towards each other that often makes us exceed our intimacy and expose vulnerability. What a person usually tries to hide, in this type of theatre training and performance practice, is brought to the forefront. The blushes of affection, desire, rage, a feeling of insecurity – all of these bare, “naked” emotions often come out while working with a partner.³⁰

The process of “opening a person” (Spatz, 2008) through exposing their “authentic”, genuine reactions serves the purpose of overcoming so called blockages acquired throughout a performer’s everyday life in an “attempt to open channels within their bodies so that each may find access to deeper parts of him or herself and express these parts openly and honestly” (Porubcansky, 2010, p. 264).³¹ As Gabriel Gawin, a founding member, principal performer and associate director of Song of the Goat explains:

²⁸ Although the listed companies have changed their work tremendously over the years – for example, Song of the Goat after 2012 has gradually stepped away from its foundational principles and turned towards a kind of opera where more traditional roles between singers and dancers are established – they still refer to the principles developed in the early years of work. They still conduct their schools and promote their training methods based on the founding principles that I discuss further below. See particularly the Bral School of Acting at <http://www.bralschool.com/> and Akademia Praktyk Teatralnych Gardzienice at <http://gardzienice.net/en/Academy-for-Theatre-Practices.html>.

²⁹ See a presentation of the training at Gardzienice at <https://www.youtube.com/watch?v=sPtyu7IT-Rs>

³⁰ See Flaszen (2010, p. 108-109) referring to the concept of “Grotowski’s actor” exposing their intimacy and “performing himself”.

³¹ Staniewski himself declared he does not “believe in this theory of unblocking or opening” contrasting it against the essence of partnership work in *mutuality* and asserting that the “process of walking in and out says more than any interference of a director, trainer or guru into the training of an actor” (Staniewski & Hodge, 2004, p. 78). However, as I show in the paragraphs concluding this section and as testimonies of actors exemplify, the role of a visionary guru director “opening a person” is very strong in the Grotowski lineage, including OPT Gardzienice.

We work towards releasing performers from habitual and reductive physical/emotional/psychological habits that inhibit them and act as blocks to pure sources of energy and inspiration (as cited in Dowling, 2011, p. 245).

In such a way, this practice stands close to the vocal training based on psychophysical methods I described in the literature review. It aims to release performers from psychophysical resistance acquired in everyday life. It encourages them to come out from their safe zone and develop a kind of “muscular psyche” (Watson, 1995, p. 49) by taking the risk of “opening up”. As I experienced during such training as a trainee, performer and a pedagogue, the release of resistance often happens when actors overcome their attempt to achieving a particular effect, the willingness of being “good” or in control of their enactment, driven by “ego”. Concerning conscious and unconscious aspects introduced in the literature review, according to Mindell the ego is “the centre of consciousness awareness” (1990a, p. 164). Hence, I suggest that in these moments of “opening up” a performer is invited to let go of conscious, protective tactics and dive into unconscious aspects related to their “primary reactions” acquired in the early stage of their life. It is often through a struggle that a performer breaks through their blocks. One needs to let go and surrender to the moment, to its unsettled dynamics free from preceding, predesigned ideas of acting, moving, sounding and make it possible to expose one’s vulnerability in relation to the partners. “The actors draw upon personal experiences, memories, emotions, sensations, and their imaginations to travel deep inside themselves” (Porubcansky, 2010, p. 264). Then the actual creative work begins. Hence, as much as post-Grotowskian theatre introduced here favours highly altered extra-daily embodiment, it still relies strongly on the performer’s personal everyday life experience.

Due to the delicate matter of working on deep emotional states and strong connections between performers, many post-Grotowskian companies conduct their training employing techniques that ensure reciprocal support, building trust and attentive listening. This is most often achieved through physically demanding work that includes elements of acrobatics and martial arts, particularly present in Gardzienice, Odin Teatret and Song of the Goat training, as well as what I commonly observed in Ditte Berkeley’s and the Bridge of Winds’ (“wind dance”) workshops – walking, running, pulsating together.³² As Anu Almagro, a performer and trainer with Song of the Goat explains:

The whole idea of this work is an ensemble. So basically, what I try to do with [students] is to find a common pulse, so that they pulsate together. From this togetherness then the

³² See the “wind dance” at *The morning training, Ghent* <https://www.youtube.com/watch?v=g7aOhNJ5Ong&t=7s>

individuals can spark off. It's the heart of every piece, to have that togetherness first established (Almagro as cited in Brody, 2013, [5:30-6:11]).

The togetherness, the creation of “one body” (Porubcansky, 2013) guides performers to experience an ease and a feeling of effortlessness of actions associated with a “flow” (Csikszentmihalyi, 2002). As Grzegorz Bral, the co-founder and director of Song of the Goat sets it out, “a performer is somebody who has to learn to flow – the wave, the energy, the stream – and has to plug into the stream (because, if performance is too analytical, you are already too late)” (Zubrzycki & Bral, 2010, p. 255). Thus, a performer needs to learn how to stay responsive to these ever-changing dynamics of the collective body of the ensemble while still applying their virtuosic physical and vocal skills in executing the dramaturgy of a performance.

Active listening is crucial in this process. However, it is not understood as listening merely with the ear. Rather, it is a sort of “tuning to others”, “seeing others” (Zubrzycki, 2020, p. 18). Anna Zubrzycki, the co-founder and principal performer of the Song of the Goat and co-creator of the MA course explains from the perspective of a performer:

When my ears are tuned in a musical way to my fellow performers (...) and our musician[s] – rather than in realistic psychological fashion, then for sure my instinct is much sharper, far less literal, and ready to react immediately. I have also experienced that this sort of ‘listening’, this ‘tuning’, has made me far less self-engaged, and more open to others during performance. It liberates me to be more of a vehicle for metaphors and archetypal images because I stop analyzing and become very instinctual within the score of movement, song, and text (Zubrzycki & Bral, 2010, p. 254).

Although practicing actors’ *expression of receptivity* and building mutual support strongly relies on movement, it is not limited to this alone. On the contrary, the post-Grotowskian companies discussed in this review aim to integrate all the actor’s means of expression within what Thomaidis calls “physiovocal training” (Thomaidis, 2013). Taking as an example Coordination Technique (CT) or, as it is currently called, Acting Coordination Method, developed by the founding members of Song of the Goat, the core principle is that

every aspect of the work is inter-connected, whether it is vocal or physical work, exploration of music, rhythm, dynamics, releasing imagination or emotion. (...) The emphasis is on (...) enhancing the ability to transpose song and word into movement of the body, and vice versa” (Dowling, 2011, p. 248).³³

³³The artists who joined Anna Zubrzycki, Grzegorz Bral and Gabriel Gawin and contributed to the development of Coordination Technique were: Rafal Habel, Anna Krotoska, Ian Morgan, Marcin Rudy, Maria Sendow and Christopher Siversten. From the “second generation”, Gabriel Gawin lists the following MA students who became

Zubrzycki and Bral suggest that aiming for such inter-connection in the case of Song of the Goat was inspired by their spiritual teacher, a Tibetan lama, Dr Akong Tulku Rinpoche. On the other hand, working towards integration between body and music can be traced in the Grotowski lineage from the Polish avant-garde laboratory theatre – Teatr Reduta. Its co-founder, Mieczysław Limanowski, “wanted to suffuse the body with music, to subjugate it to rhythms and harmonies” (Kosiński, as cited in Brown, 2013, p. 94). The practitioners of the Grotowski lineage in Poland took this concept further, starting from Grotowski creating what Kosiński calls the “theatre of the spirit of music” (Kosiński, as cited in Brown, 2013, p. 94) and what Włodzimierz Staniewski expanded into “theatre of musicality” (Staniewski & Hodge, 2004; Thomaidis, 2013). In such theatre practice, performers are trained to “experience the body as music, as a melodic and rhythmical vibration” (Dowling, 2011, p. 248) that affects and allows one to be affected by others within musical and rhythmical structures.

Musicality constitutes the post-Grotowskian practice, but not merely on the level of a codified system of music. Neither it is reduced to representational or illustrative function. It is, rather, understood as a “flow of life” (Staniewski & Hodge, 2004, p. 65) that although predominantly found in a song, reflects on the phenomenon of embodied voice that “flows” through breath, resonance, laughter, text, song and forms of rituals such as lamentation. As Staniewski explains:

Everything which sounds beyond ‘edges’ of the codified system is musicality. This is as valuable a source of inspiration for theatre work as music itself. (...) music represents a certain level of abstraction, whereas musicality can be immediately identified as something that sits inside of me, or something that I hear in real life. Musicality is me. (...) [It] exists only if it is in permanent connection with its source. Musicality speaks about identity, it identifies, it says who I am and what I am doing here (Staniewski & Hodge, p. 64).³⁴

In such a way, embodying voice in the Grotowski lineage of practice not only seeks to express deep psychophysical state in the moment-to-moment situation in relation to partners. The practitioners attempt to connect (a person) with the *collective unconscious* by finding a “line of life” in songs that were “inhabited by a lot of lives” (Staniewski & Hodge, p. 67). They seek for the voice that “vibrates fully and you don’t know if it is you who is bringing about this voice or the voice that is bringing about you, and where the source of the sound is” (Flaszen, 2010, p. 149).

the company’s members and contributed to the CT teaching: Anu Almagro, Ewan Downey, Kacper Kuszewski, Julianna Bloodgood.

³⁴ Iben Nagel Rasmussen, during her performative presentation *White as Jasmine* mentioned with amusement how after 20 years of vocal training her relatives watching her performance concluded that her voice sounds just like her mother’s (these words I noted during the presentation on 22nd January 2018 that was a part of the Bridge of Winds international platform for theatre research organised in Ghent by Adriana La Selva).

To show a practical example, Bral, in an interview with Maria Shevtsova, recalled a situation from the workshops where he asked a performer, “could you sing me your ancestors”. He suggested that due to the performer’s African heritage:

For her, it was a completely natural question (...) and we all felt it, we all saw it. (...) She started singing her ancestors, generation after generation after generation. At one point she exploded with shaking and tears because she touched a place somewhere in her past that completely released her own energy and her own strength and power. (...) She is a very good performer, but at that moment something she reached with the song made something explode in her. That is the power of songs. This is what we are looking for (Zubrzycki & Bral, 2010, p. 258).

This fragment shows an important aspect of embodying voice that the practitioners of post-Grotowskian companies such as the Song of the Goat, OPT Gardzienice or Teatr ZAR are looking for. Within such an approach an actor’s embodied voice becomes a “vehicle” (Flaschen, 2010) expressing not only the present moment but connecting to and “acting out” the past, the somatic memory (see literature review p. 29). The act of singing has the potential to bring a performer to a kind of “catharsis” (Staniewski & Hodge, 2004, p. 67), a highly altered state that can evoke physiological reactions in the body.

As a performer, I experienced so called “catharsis” in singing not only in the realm of post-Grotowskian practice, nor merely with traditional folk songs or intention of “singing the ancestors”. To understand the psychophysical process of a performer in that state and the conditions that guide them to it, I examined this phenomenon on myself while working on “Medea song” in the CAPITOL Musical Theatre (see Chapter 4.1) and conducted semi-structured interviews with twelve performers of different nationalities (British, Polish, Polish-Australian, Norwegian, Danish, Swiss, Italian, Polish-Armenian) representing post-Grotowskian companies, as well as musical theatre, opera, and new music. The interviewees mostly confirmed that they occasionally experienced such a state. In these moments the process of embodying voice would come with ease and a sense of effortlessness, attributed to the flow, and awake physiological reactions such as tears, shaking and trembling body, swollen face, bleeding nose, heat or sense of cold afterwards. The interviewees stated that the following emotions would accompany this state: sorrow, deep universal sadness, grief, joy, sound exultation, ecstasy, vulnerability, a sense of liberation and confidence. Although the range of reactions vary, performers commonly noted experiencing so called “catharsis” in singing. Nevertheless, they would not reach it with every kind of song, particularly not with “cheerful music”. Instead, they pointed to a kind of melancholic, deeply emotional, demanding song or vocalizations, Polish

traditional music or “songs connected to fragile part of life” performed both as a soloist and as part of a chorus. Although most of the interviewed artists claimed that this state appears rather unpredictably, yet some noted they prepare for the performance knowing “what this song will do to me”. They associated this phenomenon with going through “tough moments” in their everyday lives and connecting with memories. To describe this psychophysical state, they used expressions such as: “On the one hand I feel like my whole body is singing and on the other, like my body is not there and something else is singing”; “I become a pipe filled up with air, or a pipe which doesn’t need air, a transmitter, a vessel. The sound flows, vibrates through me, and the whole of me is vibrating with it”.

Based on the artists’ responses it seems that the so called “catharsis” in singing is a phenomenon experienced by performers regardless of the theatre genre or cultural heritage. The voice may transform into a “vessel” without an attempt to “sing the ancestors”. However, as much as in other practices such an altered state is welcomed but not necessarily aimed for, in many post-Grotowskian theatres, following Bral’s reflections presented above, it appears to be the goal – to make an actor achieve such a deep psychophysical state while embodying voice within each performance, within each encounter with a song.

The gaps

Understanding how impactful embodying voice on a highly altered state can be on performer’s psychophysical and emotional condition raises questions about the preservation of their well-being and their ability to close doors that were opened so wide. This seems to be a theme thus far sidelined in the literature describing post-Grotowskian methods of work, but recently gaining more attention.³⁵ The “magical moments” when a performer reaches an altered state and connects to the collective unconscious can be rewarding, but at the same time such practice can put a performer’s well-being at risk due to accessing deep and – as the interviewees indicated – difficult moments in their lives. Exposing vulnerable and intimate parts of the self in the realm of theatre requires courage from actors and a supportive setting that the companies, each in a different way, try to provide. For instance, Niamh Dowling and Anna Zubrzycki, in creating the curriculum for the MA programme at Manchester Metropolitan University based on Coordination Technique, incorporated such practices as Alexander Technique, mindfulness, meditation and visualisation to ensure the students received sufficient support.³⁶ Nevertheless,

³⁵ One of the reasons for the growing interest in this matter is what Kosiński calls an “anti-Grotowski turn” that not only draws criticism to Grotowski’s work but also projects it at the post-Grotowskian practitioners (see Kosiński, 2020, pp. 63-64).

³⁶ See Zubrzycki (2020) for an analysis of the implementation of mindfulness to Coordination Technique.

there still exist some mechanisms and organisational structures in the Grotowski lineage that may distort performers' integrity and cause emotional distress. Part of this problem is a conflict or a paradox of drawing from everyday life experience, touching something deep in performer's past, while at the same time subjecting one's body and voice to rigorous training that inevitably involves quality assessment when it comes to the final production.

Even though *musicality* is at the centre of the post-Grotowskian practice presented above, a notion of being "out of tune" is still present. As Staniewski explains, "in the final product, you have to alchemically combine these two things to prove that musicality is in relation to music" (Staniewski & Hodge, 2004, p. 65). Hence, although non-verbal utterances, shouts, cries and like sounds are utilised in the training and performance, they have a limited function and are organised precisely according to specific musical variables. Taking the example of the Teatr ZAR, their performances are based on complex polyphonic styles of singing (see Kosiński, 2020; 2008) that require performers to develop skills in vocal techniques rooted in particular traditions and cultures. Mistakes and unintentional expressions are being harnessed in the process of training and rehearsals. What many post-Grotowskian companies seek is a certain resonance and vibration that draws from indigenous traditions, even if it happens to be structured by a composer. There is a high demand for virtuosity in embodying voice, particularly related to the precise execution of polyphonic, multimodal music. Urban noise is rather something to avoid as practitioners try to "restore the harmony" (see Staniewski & Hodge, p. 63). Parallel to the Natural Voice Practitioners' Network (NVPN), they tend to exclude everyday industrial soundscapes from the equation. Meanwhile, as I show in Chapters 3 and 4, urban sounds also constitute a performer's listening and tuning ability, and the creative potential of "noise music" is increasingly explored and utilised in the arts (see Section 2.2 of this chapter).

Despite the goal of releasing a performer from thinking in order to allow spontaneity to emerge in moment-to-moment encounters with partners, the voicework in post-Grotowskian practice generally leaves less freedom than is provided in physical work. Working with the voice still requires some degree of analysis. As much as within physical work performers can start improvising from the tiniest, non-organised impulses, the voice is "rarely cultivated on its own" (Krawczyk & Spatz, 2021, p. 147). The process of following the stream of impulses while embodying voice requires a complex level of response that involves finding the rhythm, harmony and text. In this sense, a performer needs to mediate the voice through words and music first. Moreover, during training physical work most often precedes voicework (see Thomaidis, 2013). A performer switches from the flow of improvised, unstructured movement and physical actions to the complexity of text and song. Such a sudden change may evoke

emotional distress and create a “time-lapse” by activating the feedback mechanism of a *perception-expression loop of voice* that makes a performer self-aware. I suggest that a progression from physical to voicework lacks a preparatory phase that would allow a performer to establish first their connection with the voice parallel to how they can do so with their moving body. I demonstrate this issue in practice and propose solutions for it later in the following chapters.

The difference between voice and physical work manifests as well in the devising process. As I experienced working with post-Grotowskian practitioners in Poland, within training, both voice and physical work emphasize spontaneous listening and attuning to each other’s intentions. However, when it comes to devising the material for a performance, the improvised vocal expressions most often give way to existing material constituted by texts and songs composed for the piece and/or borrowed from traditional folk music. The performance is developed by finding a “line of life” (Staniewski & Hodge, 2004, p. 67) within this pre-composed musical material and integrating it with movement material developed mostly from performers’ improvisation. Thus, in this process, while physical and vocal training both make use of improvisation, the improvisation of movement continues into the generation of performance material, whereas the voice is first subjected to the textual and musical structures rather than the performers’ psychophysical process.³⁷

Concerning the preservation of performers’ well-being while embodying voice in a highly altered state, a noted and potentially problematic aspect of presented post-Grotowskian practice is a lack of systemic, rigorous “cooling down” procedures and the power dynamics in the act of “opening an actor”. Richard Schechner describes this issue when referring to Grotowski’s paratheatre:

Much of the paratheatrical work involved invited participants working intensively, bringing about an intimacy and quasi-religious solidarity – “spontaneous communitas” – by means of exercises, group-encounter techniques, and the submission to the will of strong leaders. Grotowski’s paratheatrical work has close analogies both to American encounter-group therapy and self-help weekends as well as to traditional initiation rites where neophytes are separated from familiar surroundings, removed into liminal (or liminoid) space and time where by means of ordeals they are “broken down.” What the paratheatrical experiments lack is the final phase of reintegration. Too often the newly initiated person is left hanging, betwixt and between, disoriented. Only the strongest personalities can effect a successful reintegration on their own (2003, p. 181).

³⁷ This part has been published in Krawczyk & Spatz (2021) section 1 that I authored.

Although post-Grotowskian companies do not directly continue paratheatrical work, its heritage can still be recognised (see Kulakowska, 2017). Concerning the theme of reintegration, sessions dedicated to “opening up” often end after reaching a peak point of the stream of energy. In “flow-oriented” work, one never wants the energy to collapse (see Chapter 3.1). Working on various artistic projects, I remember sessions where after being “broken down” together with my colleagues we would go for a break or finish the day while the channels were still open, without closing what we have just revealed from our everyday life experience. As I experienced and observed in *Song of the Goat*’s performances, actors enter and leave the stage in a highly aroused state of presence. Albeit that presentations are preceded by group warm-ups, after the audience leaves the only closing procedure for an ensemble I noted was feedback on what worked and what needs improvement.

Despite the collective character of work led within a model of “*communitas*” or – as Tadeusz Nyczek calls it – a “theatre-family” (1980), the post-Grotowskian ensembles simultaneously surrender to the will of strong leaders/directors. A dichotomy between horizontality of ensemble work and verticality of the director/master/guru’s “visionary” leadership creates a power dynamic, which leaves a space for possible misuse of power, leading in some cases to “mobbing” and abuse. Tomasz Rodowicz, the co-founder of *Gardzienice* and *Chorea Theatre* describes this problem as follows:

The topic of tough Soviet education, that Grotowski and Jarocki alike went through, comes back to me. It seems to me that this is a permanent element in Polish theater: as a director, you must be a monster, which drags the actor through the mud. There is something abusive in the director-actor relationship. (...) And I have a feeling that there are various pathological behaviors among the masters, perceived as something that is the price that the ensemble must pay to be able to work with a remarkable artist (Passini & Rodowicz, 2019. Translation to English by the author).

As much as the role of a visionary director is often expected by the ensemble (see Rodowicz, & Kosiński, 2019) to guide the artistic process, and a tension of the actor-director relation can stimulate creativity (see Spatz, 2020a, pp. 187-211), Rodowicz points out a problematic aspect of such vertical, hierarchical structure, which is particularly troublesome in relation to “opening an actor” and “penetrating” (Flaszen, 2010, p. 140) their deep psychophysical and emotional states. In such power dynamics, actors “are taught that in order to be good artists [they] have to say yes to everything and everyone. That that somehow means [they] are open” (Bloodgood, 2020). Anna Zubrzycki, during a debate in 2018 around the role of women in the Polish avant-garde theatre, pointed out that having such power over a person can create an unhealthy working

environment, especially when no regulations on working ethics exist. She suggested that this may happen regardless of gender; however, in view of the patriarchal structures of the theatre, such a power dynamic can particularly be harmful for women.³⁸

The performer's perspective on the practice of "opening an actor" has so far been marginalised in the literature but seems to have increasingly come out of the shadows in recent years. Along with the evidence of positive and transformational experiences, a wave of the #MeToo movement exposed testimonies that bring to the light the price that a person may pay for "being opened". One that particularly shook the theatre community was *Coming out* by Mariana Sadovska (2020), a principal actor, composer and music director at Gardzienice between 1991-2001. Her testimony shows a completely different view on the working process from that described by Włodzimierz Staniewski (see Staniewski & Hodge, 2004 pp. 66-69). Namely, she pointed the methods of individual work with the director that caused her a mental break-down and that eventually made her leave the company. Although Sadovska mainly reflects on her work in Gardzienice, she suggests that this is "merely one among many" examples not only related to the Grotowski lineage and not only specific to male directors. There is a continuously growing number of testimonies that give an insight into what it can mean for a performer to be opened within structures and power dynamics where the psychological boundaries are blurred. These testimonies show that what from the perspective of a director/trainer is artistically valuable may create long lasting repercussions for performers' well-being and their everyday life.

Although I have discussed here the problematic aspects of "opening a person", referring specifically to post-Grotowskian theatre, these issues are commonly present in the theatre industry. In Chapter 3, I come back to this topic in a broader context beyond merely the Grotowski lineage. It is important to note that in this thesis I only signal the problem to indicate its impact on the process of embodying voice and to justify the decisions I made in my practice-as-research. Due to its complex and sensitive substance, it needs a careful, multidimensional study that within the frame of this thesis I cannot provide. Concerning performers' well-being and the delicate matter of embodying voice in highly altered states, I suggest that it is necessary to reconfigure the power dynamics and revise the idea of breaking through limits in order to set up healthy boundaries. In my research, I therefore propose a process-oriented approach to

³⁸The debate was a part of Anna Zubrzycki's residency in the Muzeum Teatru im. H. Tomaszewskiego in Wrocław titled after the book of Kulakowska (2017) *Błażnice: Kobiety kontrkultury w Polsce. Początek* [Błażnice: Women of the theatrical counterculture in Poland. The beginning]. For more about patriarchy and women in the Grotowski lineage, see Adamecka-Sitek (2012), Magnat (2016; 2014), Ledger (2016), Nawrot (2012), Ludlam (1997). Anna Helena MacLean, a principal of the Gardzienice between 2000-2007, is currently working on her practice-based PhD at Guildhall School of Music & Drama, researching ways to "feminise the post-Grotowskian laboratory".

voicework that, without discarding the achievements of the Grotowski lineage of theatre, aims to empower performers to still reach altered states while at the same time providing them with tools to navigate their psychophysical process in a more sustainable and self-directive way.

2.2. Embodied Voice in Other Practices

In this section I refer to “stage song”, new and contemporary music, as well as sound art, disclosing how they supported my inquiry in addressing the issues identified in the paragraphs above. I clarify how encounters with artists from other disciplines changed my approach to virtuosic vocal performance exercised in post-Grotowskian practice. It is worth noting that I do not provide a comprehensive analysis of these disciplines here. Instead, I only refer to the works I phenomenologically experienced as a practitioner-researcher attending performances and workshops across 2016-2017. In doing so, I show how these works influenced my practice as a pedagogue, performer and theatre maker, and I justify the choices I made in developing a process-oriented approach to voicework.

Regarding stage song, I reflect on some of the performances showcased during the Stage Songs Review (Przegląd Piosenki Aktorskiej – PPA) in Wrocław in 2016 and 2017, focusing on the aspect of embodied voice and the intentionality and virtuosity of vocal performance. Concerning new music, contemporary music and sound art, the main features of the artistic practice I refer to are sensory awareness and utilisation of extended vocal techniques. The workshops and performances I reflect on were mainly part of the Huddersfield Contemporary Music Festival (hcmf//) in Huddersfield 2016. This encounter inspired me to later attend workshops with Phil Minton and Olga Szwaigier in 2017, and to initiate a collaboration with artists from these disciplines in my practice-as-research, particularly from the community of practitioners-researchers associated with the Centre for Research in New Music (CeReNeM) at the University of Huddersfield.

“Stage song”

Before I discuss the performances that influenced my PaR, I first need to explain what I mean by the term “stage song”. The term “stage song” or “actor song” in Polish applies to a type of song performed through an acting means of expression or a kind of dramatic style of singing. It can be associated with musical theatre songs or narrative music; however, in Polish theatre it is considered as a separate form – *piosenka aktorska*, that defies any rigid classification. Performers seek ways to provide an audience with a strong, provoking experience through intriguing interpretation of text, virtuosic vocality or emotiveness of expression. The Stage Song Review (Przegląd Piosenki Aktorskiej – PPA) dedicated to this type of singing, organised in

Wrocław since 1976, is “devoted to observations of how music and the word complement each other and contribute to a new quality” (2019). Artistic directors of the festival invite singers, actors and theatre companies that in their view present a high level of charisma in performing songs. Across the years, the following artists performed at the festival: Nick Cave, Camille O’Sullivan, Jamie Cullum, Patricia Kaas, The Tiger Lillies, Gogol Bordello and Amanda Palmer, as well as Berliner Ensemble with *The Threepenny Opera* directed by Robert Wilson, *Die Fruchtliege* directed by Christoph Marthaler from the Volksbühne, and *War* directed by Vladimir Pankov (Chekhov International Theatre Festival and Edinburgh International Festival in collaboration with SounDrama Studio). An important part of the festival is the contest where actors and singers perform their interpretations of canonical songs. Canonical in the understanding of the artistic board of the festival refers to the songs of such artists as Jacques Brel, Bertolt Brecht, Nick Cave, Serge Gainsbourg, Jonasz Kofta, Wojciech Młynarski, Czesław Niemen, Agnieszka Osiecka, Edith Piaf, Jeremi Przybora, Tom Waits and Kurt Weill (see Przegląd Piosenki Aktorskiej, 2019).

An artist who caught my attention in the context of ways of singing in a highly aroused state of presence was Artur Caturian, the winner of Grand Prix 37 PPA in 2016. He performed two songs, *Qrwa, qrwa* (see Caturian, 2017) and the *Pilgrim* (see Caturian, 2016), with a high level of emotional and physical engagement. In *Qrwa, qrwa* Caturian incorporated non-verbal sounds and affective expressions, resembling tics common in Tourette’s syndrome. He used the cracks and breaks in his voice as an artistic tool to highlight the increasing frustration and helplessness of his character. In turn, Caturian’s performance of *The Pilgrim* was much more contained on the level of physical enactment, as the actor stood still, looking directly at the audience. However, watching the video closely one can see the intensity of the performer’s psychophysical and emotional process while embodying voice. All together, it gave an impression of a moving, intimate and vulnerable performance that made the jury ask Caturian to sing this particular song again after announcing the results. What particularly inspired me in Caturian’s enactment was how he embodied voice in a heightened state of presence in a contained way without the physical and emotional “explosion” favoured in post-Grotowskian practice.

A performance presented at PPA in 2017, which inspired the direction of my practice-as-research and prompted questions in relation to post-Grotowskian performance practice, was *Même*, directed by Pierre Rigal and performed by Compagnie Dernière Minute (see Rigal, 2017). This French dance theatre company combines elements of dance and circus with videoart, various genres of music, poetry, songs and non-verbal utterances. As the testimony of the company explains:

The dance is demanding, precise and sophisticated but is primitive at first, naive, free, intuitive, crazy. It is a natural and universal language of the human body. It is a reflection, positioning, revealing the body in the social, philosophical, religious and economic field. Dancing is also a political thought and a political action (Rigal, n.d.).

In this sense, the company touches universal themes such as “freedom”, “identity” and “love” but in a contemporary way. What struck me while watching the *Même* performance was the similar use of the elements commonly applied in ensemble work of the post-Grotoskian companies, such as rhythm, common pulsation, elements of acrobatics and choreographies integrated with voicework – songs, text and non-verbal utterances. Similarly, the performers were embracing all the roles together: an actor, dancer, musician and singer. Nevertheless, in this case the artists placed the performance in a context of contemporary, urban, everyday lived reality, highlighted by the choice of costumes, stage setting, instruments and the use of electronics in music, as well as everyday social situations enacted in the performance. The themes of interpersonal human interactions were approached with humour and lightness, despite the enormous physical effort and virtuosic skill that the performers presented.³⁹ Demanding, physically and emotionally vivid scenes were interwoven with more casual sequences. Instead of maintaining the energy at a very high, affective level from the very beginning to the very end of the performance, as exercised in post-Grotowskian performances, the artists of Compagnie Dernière Minute found a way to incorporate moments of casualness. In my view, they juggled different forms, tools and energy levels with more flexibility than post-Grotowskian companies. On the other hand, the structure and composition of the performance seemed to be more fixed in terms of psychophysical process and responsiveness to moment-to-moment situations, with less space for improvisation within the precise choreographies than is rehearsed in post-Grotowskian practice.

New, contemporary music, and sound art

Attendance at the workshops and performances during the hcmf// festival turned my attention to a different approach to listening from that practised by post-Grotowskian companies. Namely, I reordered my view through the concepts of *deep listening* (Oliveros, 2005) and *ubiquitous listening* (Kassabian, 2016), applied in these performing arts. I was introduced to the notion of deep listening during the workshops run by Kelly Jayne Jones, a composer and a sound artist.⁴⁰ The workshop was dedicated to ways of improvising musically through attentive listening to music and environmental sounds. This approach relates to what Von Gunden named

³⁹ That would include singing with an operatic voice while hanging upside down held only by the arms of partners.

⁴⁰ See the official website of Kelly Jayne Jones at <https://www.kellyjaynejones.org/>

“sonic awareness”. Although it aims for “continual alertness and an inclination to be always listening” (Gunden, 1980, p. 409), it does not intend to awake the animal-like receptivity exercised in post-Grotowskian theatre. Rather, it turns towards “sonic meditation” (Gunden, p. 412).

Anahid Kassabian adds to the phenomenon of attentive listening by acknowledging that the constant, ubiquitous presence of music in urban spaces (streets, shopping malls, lifts, etc.) develops different kinds of engagement with the surrounding sounds. Through the notion of “ubiquitous listening” Kassabian acknowledges how everyday life soundscape actively affects a person’s listening even on an unconscious level, discarding the concept of passive hearing. A practical utilisation of such an approach to listening I could recognise in the *White Cane* site-specific performance at Huddersfield train station.⁴¹ The artists from Salamanda Tandem created a unique sensory experience, a kind of “sonic vision”, by intersecting environmental sounds with live music and spoken and sung audio description. The audience, wearing headphones, had an opportunity to review their sonic awareness of the place, distort the subjectivity of their associations and establish a new auditory relationship with it. As a consequence, the *White Cane* presented how the urban environment of everyday life underwrites a performer’s perception and consequently affects their extra-daily embodiment. Concerning the post-Grotowskian practice of de-urbanised theatre relying predominantly on polyphonic harmonies from indigenous cultures, the practice of “deep” and “ubiquitous” listening showed another layer of music[ality], vibration, and harmonies applicable in arts – one that is hidden in the urban soundscape, including noise and the ubiquitous sounds of electronic devises.

Another inspirational element derived from new, experimental music and sound art I applied in my inquiry is the application of extended vocal techniques and an approach to sounds exceeding the premise of *right or wrong*. Attending workshops and the performance of Phil Minton in Ośrodek Postaw Twórczych presented to me an alternative way of working with vocal sounds in order to avoid emotional distress in embodying voice in a highly altered state.⁴² Instead of directing psychophysical process to a deep emotional state, Minton achieved a highly dramatic vocal expression by relying on the mechanics of the body-voice corporeal integration. In such a way, during workshops, he guided students to use the sounds of screaming, gasping, crying often utilised in post-Grotowskian performances without drawing from our personal life experience. The limitation I found in his practice, though, was that it brought more of an aesthetic than a “cathartic” outcome. One artist who combined aesthetics and emotiveness of vocal expression

⁴¹ See *White Cane: Salamanda Tandem* <https://hcmf.co.uk/white-cane-salamanda-tandem/>

⁴² See the official website of Phil Minton at <https://www.philminton.co.uk/>

in a surprising and original way was singer and composer Marianne Schuppe.⁴³ In her *Slow songs*, she challenged perceptions of virtuosic vocal performance by applying vocal expressions associated with everyday, casual use of the voice. Everything became musical material, especially all the broken-down notes that are usually categorised in music performance as “unwanted artefacts”.⁴⁴ Although Schuppe is an accomplished singer, her intriguing approach to vocal performance made one of the audience members approach her after the presentation to ask if she has gone through any vocal training. With her “breaking down” voice striking a balance between folk-like storytelling and subtle modal shifts, she created an intimate and captivating performance.

Another artist who breaks through the premise of *right or wrong sound* that inspired my inquiry is Olga Szwajgier. This accomplished singer and voice pedagogue, who through self-directed training managed to extend her vocal range to six octaves, in her pedagogical work focuses on non-judgemental approach to vocal expression. As I experienced during her workshops, she invites students to treat mistakes as the best teacher.

Let go of being perfect. Allow yourself to do everything wrong, because it is a sign of immeasurable courage. (...) Allow yourself mistakes. Search for them. (...) When we are out of tune, we reach to our “self”, to what is inside of us.⁴⁵

Within such an approach, Szwajgier still explores ways of reaching “right notes” to meet the requirements of particular vocal practices; nevertheless, she proposes to treat mistakes as a way of achieving this aim. She suggests that a non-judgemental approach, acceptance and even admiration for own voice can open up unknown creative territories for embodying voice. In her words, then “the word speaks us. The sound sings us”. However useful and close to my approach such a concept is, Szwajgier in her practice does not aim to develop an awareness of the psychophysical process itself to support a performer in understanding internal and/or external triggers of unintentional expressions. Meanwhile, the process-oriented approach to voice work I developed in my practice-as-research engages in developing such voice awareness.

The above practices and artists influenced the direction of my PaR, specifically regarding artistic utilisation of unintentional expressions and embodying voice in different states of presence. In addressing the issues recognised in the Grotowski lineage of theatre related to performers’ well-being, the primary discipline I applied in my inquiry was the process-oriented

⁴³ See the official website of Marianne Schuppe at <http://www.marianneschuppe.com/>

⁴⁴ See *hcmf// 2016 programme* at https://issuu.com/hcmf/docs/hcmf_2016_programme

⁴⁵ The words of Olga Szwajgier quoted in this thesis I noted during the workshops and translated from Polish.

psychology developed by Arnold and Amy Mindell. In the following chapter, I discuss how I adapted it to voicework in the realm of post-Grotowskian theatre, introducing the terminology I later employ in the analysis of my PaR and the practical tools that processwork provides for navigating psychophysical process in a self-directive way.

Chapter 2.

Process-oriented Approach to Voicework

For my practical inquiry into embodied voice, I adapted processwork with its concept of *dreambody* to work with the voice beyond the premise of *right or wrong sound*. Although a related approach to voicework based on processwork has been developed by Lane Arye in his *Unintentional music* (2001), in my research I adapted the Mindells' concepts to address particular issues introduced in the literature-practice review regarding the context of theatre work and embodying voice as applied to altered states. As much as I share with Arye the attitude of revising the relationship with one's "hated voice" and "horrible sounds" (pp. 137-147), I expanded voicework beyond merely sonic/musical property of vocal expression. I engaged also with the aspects related to acting – intentionality and the fulfilment of a performance dramaturgy on an extra-daily altered state of presence. As "processwork is useful if you must work with or live altered states in everyday reality" (Mindell, 1993, p. 31), I found it exceptionally beneficial to implement the Mindells' work into post-Grotowskian theatre that, as shown in the practice review, draws upon a performer's everyday life experience in reaching an altered state and releasing them from habitual, restrained expressions. In other words, as Arye focused on music classes and explored ways of creating unintentional music, I concentrated on actor training (see Chapter 3) and researched the possibility of making an "unintentional performance" (see Chapter 4).

In the paragraphs below, I explain how I applied the processwork terminology in relation to post-Grotowskian practice to show how the Mindells' concepts can enhance the process of embodying voice in the realm of theatre. The ideas derived from processwork also influenced how I structured the work and set up the dynamics between pedagogue/director and student/performer. Therefore, before I introduce the conceptual frame of the process-oriented approach, I first describe the procedures I developed to work with individuals and groups and how my personal journey was involved in making and directing the choices I made.

Development of procedure and the personal journey informing it

In developing a process-oriented approach to voicework, I first worked alone in the studio to explore how the Mindells' main concepts could apply to a performer's psychophysical process of embodying voice. I then used my phenomenological experience to establish the procedure of training with others. The insight into performers' perception and preservation of their well-being was a fundamental factor in my research from the very start. Therefore, I designed the training and rehearsal in a way that each of the sessions finished with a discussion,

an analysis of the process and an emotional “check-in”. The practice of sharing feedback and reflecting on the process became an essential element of the practical inquiry, both in training and in performance practice. The decisions on how to further develop the approach often came during these feedback sessions. They made me realise that the work already went too deep for some participants, when, for example, someone signalled that they did not want to go into such territories, or when I, as a pedagogue acknowledged that someone touched a place that revealed their trauma. Therefore, I became even more careful to create a safe working environment. Gradually, I stopped pushing participants to go beyond the edge at any cost. Instead, I focused more on developing “cooling down” and “stepping out” procedures adapted from processwork.

In addition to closing procedures, at the very beginning of my work with each individual or a group, I would provide a thorough introduction to the elements of work, explaining what I meant by the process-oriented approach and within what boundaries I proposed to work. The introduction was necessary as I was proposing very subtle changes to existing practice. These changes had to be acknowledged to make the participants realise the shift from “traditional” power dynamics between a student and a pedagogue, with them becoming the agents of change and with me as a pedagogue only facilitating and assisting their discovery process. I also found establishing the boundaries of the training and performance practice necessary to place the work in the art context, even if a therapeutic healing process was to accompany it. The voicework and actor training often makes pedagogues “inhabitants of therapeutic territory” (Linklater, 1997, p. 7). Therefore, I found it necessary to highlight that during the workshops and rehearsals we would focus on the artistic content and outcome. To make participants aware of how their personal life experience might still surface during the sessions, I would explain how opening themselves to new expressions might trigger unexpected reactions, including tears, even due to muscle and voice release alone. I would assure them that in such cases, I would “hold the space” for them and that they could step out at any time if anything felt too overwhelming.

At this point I need to bring in my own personal experience of engaging with processwork. There could be different ways of approaching the Mindells’ concepts and taking them in different directions. What I picked up on was related not only to the specifics of voicework, but also to my personal life experience. My focus on the necessity of remodelling post-Grotowskian practice concerning the procedures of “opening a person” was in fact the result of my unconscious at play. Throughout my practice-as-research, I was oscillating between ideas and intuitions, various concepts from the literature and the exchange of experience between myself and the participants. Based on all the above, I knew I wanted to give more agency to performers and pay more attention to their well-being. However, only after a few

sessions with a processworker Louise Warner I attended shortly after the sharing of my final PaR project – the *Dreamvoice* performance-installation – could I clearly indicate why. On the one hand, I decided to attend these sessions to confront my views on processwork and its implementation in my artistic research; on the other hand, I wanted to discuss a major change in my body functioning that manifested as a “side effect” of my research.

Due to the invalid medical treatment I was subjected to in my childhood, I have limited mobility in one of my hips.⁴⁶ Because of this, I could never open this hip to the extent necessary to allow me to sit cross-legged. Therefore, I was shocked a few weeks after the performance when I realised I could do it. I knew that it was also due to the training and stretching I did myself for artistic work. Nevertheless, in my past life, I have done a lot of different exercises, undergone many physiotherapies, stretched in ballet classes and worked intensely in physical theatre, but none of this brought such a significant change to my body’s functioning. Something that I thought was inaccessible for me due to my physical bone structure turned out to be possible. This event brought up questions that I decided to work through with the processworker. During a session focused on my “dreambody signal”, I repeated a gesture mimicking an action of my doctor trying to relocate back my hip into the right place by “opening it” by force but causing severe further damage as a result.⁴⁷ While repeating this gesture, I said, “I don’t want to be opened by anyone; I want to open up by my choice and decision”. This discovery prompted me to look at all my practice-as-research and the choices I made in applying processwork to post-Grotowskian practice from a different perspective. This one sentence brought an additional explanation to my work and the solutions I came up with, showing its unconscious basis. The “revelation” moment with my hip became a physical representation of how forcing the act of opening, whether physical or psychological, may paradoxically cause the opposite effect and potential damage. I realised it was not the physical barrier that made my hip “closed”. It was my complex somatic reaction to the treatment I received. It was my *dreambody* signalling for thirty-five years of my life before I realised its message. As Arnold Mindell explains, the dreambody is an “empirical body phenomenon” that can manifest itself in symbols (Mindell, 1990a, p. 162). It is a “multi-channelled signaller which seeks your attention through your dreams, body symptoms and relationship problems. Moreover, the dreambody is influenced by the world around you and, paradoxically, your dreambody is also the body of the world” (Mindell, 1989, p. 78). Although I did not intentionally aim for this change in my body while researching embodied voice, it occurred, showing me how interconnected all the psychophysical

⁴⁶ On purpose I use here the passive voice to highlight the power dynamics involved.

⁴⁷ It was my mother who showed this gesture to me, as I was too little to remember this consciously.

processes are and how my personal journey was involved in the research process and its outcomes.

Process-oriented approach – terminology and mechanisms

For the purposes of process-oriented approach to voicework, I borrowed Arnold Mindell’s concept of the dreambody, and formulated a notion of *dreamvoice*. My aim was to focus on and reframe a particular empirical phenomenon that appears through so-called “inhibited”, “blocked” voice or unintentional expressions, such as an unexpected crack in the voice or singing out of tune. I suggest that the dreamvoice may reveal a performer’s perception of their own voice’s quality and capabilities, arising out of their personal life experience and also linked to their cultural background, in turn contributing to the way that a person expresses vocally.⁴⁸ I argue that the notion of dreamvoice offers an escape from the dualism of *right or wrong sounds*, contributing to the “rediscovery of forgotten potentialities” (Laster, 2016, p. 50) in embodying voice. In this concept, instead of focusing on what the voice “is” or should be – “natural”, “authentic” or “organic” – I reorient the question to what the voice “does”, what it “presses out” from the conscious and unconscious in the moment-to-moment situations and what communicational and emotional purposes in a person’s process it serves.

In order to work with the voice through an approach that lessens validation and criticism, I decided to work on a set of mindful attitudes offered by processwork. Amy Mindell (2016) called these attitudes *metaskills*:

Metaskills are the feeling qualities, or attitudes that bring learned skills to life and make them useful. In addition to all cognitively learned skills, Processwork, through Amy Mindell, recognised the significance of the way in which we use the skills and techniques we have learnt. (Amy and Arnold Mindell, 2021, Metaskills section, para. 2)

These “feeling qualities” support the surmounting of self-criticism that, as shown in the literature review, can affect the process of embodying voice, particularly as regards the mechanism of the perception-expression loop. Instead of hating or fighting mistakes or blocks, through metaskills, processwork encourages one to welcome them with curiosity, compassion and acceptance, “honouring the unknown in your own nature that made the “mistake”” (Mindell, 1993, p. 87). Therefore, in the process-oriented approach to voicework, instead of developing skills relating to vocal technique to “fix a problem”, I focused on strengthening *metaskills* that as I observed, on

⁴⁸ This definition of *dreamvoice* can be found in Krawczyk & Spatz (2021) section 1 that I authored.

the one hand support the process of acquiring new techniques and, on the other hand, allow to engage with the “mistakes” by unfolding them further in a creative process.⁴⁹

Letting go of *ego* and the critical assessment involved is the metaskill that became essential in developing the process-oriented approach to voicework. As such, it also links to the procedures utilised by post-Grotowskian practitioners. As I experienced as a student and performer, in the Grotowski lineage of practice, breaking through personal resistance and achieving an altered state often involves letting go of ego, predominantly through physically demanding work (see the practice review pp. 42-45). In contrast, Arnold Mindell proposes a more mindful path of transforming ego into a *fair observer*, which can be associated with *monitoring consciousness* (see the literature review pp. 28-29). In processwork, ego is that which can observe “primary” and “secondary” processes: that is, both I, me, doing what I intend to do and express (*primary processes*), and distractions, internal and/or external events that arise and get in the way of what I consciously want to do (*secondary processes*). To give an example, an effortless expression associated with a so-called catharsis in singing, discussed in the practice review, can be classified as a primary process. In turn, when a performer encounters blocks or struggles in expressing dramaturgical intention, or – recalling the example from the introduction – when a teacher suddenly asks to add text while a student is occupied with physical action, this would be categorised as a secondary process, that is, an external disturbance in the primary process. Secondary processes can cause the appearance of so-called *double signals*, that is, unintentional, unconscious expressions of body language and voice that unfold in conflict with the primary process. Mistakes, “unintentional parts of our music” (Arye, 2001, p. 101), a crack in the voice – these for Mindell are the double signals, living unconscious, the dreambody trying to break through to awareness. In reference to post-Grotowskian practice, the primary process I then associated with the state of flow, or “no time-lapse” in moment-to-moment situations. In turn, tension and disturbance of the flow I linked to the secondary process. Concerning the course of embodied voice, I suggest that the time-lapse between impulse and expression appears particularly when a performer attempts to get rid of unintended sounds by making adjustments — whether consciously or not. However, there is another strategy offered by processwork. When the ego becomes a fair observer, there is no conflict between primary and secondary process (Mindell, 1990b, pp. 19-21). If a sudden shift to text work evokes any kind of distress or uncertainty, instead of fighting against these feelings and trying to “stay on track” with the flow, a performer may just acknowledge them “fairly” and move further. In such a case, the fair

⁴⁹ For practical examples of utilising metaskills in acquiring new techniques see Chapter 3.

observer becomes a metacommunication that makes it easier to detach from identifying with one or another process and avoid validating them.

In my interpretation of processwork, the fair observer becomes a metaskill that supports working with the premise of *no right or wrong sound*. It helps to treat all the expressions and sounds equally valid through a concept of “deep democracy” (Mindell, 2008), accept them as a part of “ever-changing flow” (Arye, 2001, p. 219) and develop supportive attitudes towards mistakes. Such a radical conception may raise questions about the practical utilisation of a process-oriented approach to voicework, particularly in the case of performing musical material such as a song where the execution of correct notes is fundamental. Indeed, as Arye suggests, reflecting on his own experience, musical technique cannot be replaced or dismissed by processwork, but metaskills can support finding freedom within structure (see Arye, pp. 86-88). In developing a process-oriented approach to voicework, I treat all vocal sounds as manifestations of a performer’s psychophysical state. If, using the processwork terminology, every produced sound mirrors the *primary* and *secondary process*, I am interested in finding the sources of and somatic reasons for making an unintended note, but not necessarily to eradicate it. I search for ways of integrating “its purpose, its final goal, the direction it is leading us” (Ayre, p. 27) in a creative artistic context. Thus, as much as sounds can be correct or not according to the given task, in a process-oriented approach to voicework I treat every sound solely as a piece of information to engage with while working with the process of embodying voice in performance. I aim to acknowledge what kind of expressions feel familiar or unfamiliar to a person and how they impact the vocal production and presence of an actor.

Another important aspect of processwork that I implemented in my inquiry involves working with *sensory channels* and *edge*. The sensory channels to which Arnold Mindell refers are different kinds of awareness: *proprioception, visualization, hearing, movement, relationships* and *world phenomena* (Mindell, 1990b, p. 23).⁵⁰ Lane Arye complements Mindell’s classification with “auditory subchannels”, precisely referring to the components of music and sound: volume, pitch, timbre and time; to “help us to be more neutral, noninterpretive, and precise when we describe what we hear” (2001, pp. 219-220). Distinguishing these allows the practitioner to observe where their attention is directed. For example, when attention is turned to the action of singing or speaking, the hearing channel is “occupied”. If, however, while using their voice, a person makes a gesture or movement without being aware of it, this means that the movement channel is “unoccupied” in that moment. According to Mindell, an unoccupied channel is the

⁵⁰ This classification has been slightly modified over the years by, for example, differentiating visualisation from seeing channel. However, the essential concept of sensory channels listed here has not changed.

one that can reveal a dreambody message and create an altered state. Returning again to the example presented in the introduction of this thesis (p. 13): in the moment when a performer asked by a trainer suddenly shifts attention from the physical action to the voice, a change of channel from movement to hearing has occurred. In processwork, changing channels is conceptualized as an *edge*, with attention shifting between different modes of perception. The edge is a state, moment or place in which unconscious messages from the dreambody can break through into consciousness (Mindell & Mindell, 1992, pp. 43-63). In improvisation or physically demanding training, moments of thinking or feeling *I cannot do this anymore* or *I am bored* can then become opportunities to “change channels” or to “amplify the symptom”, bringing to consciousness what the dreambody wants to communicate. As I present in the examples from practice-as-research, within my interpretation, changing channels can also serve as a metaskill. It can support a performer in overcoming distress in vocal performance, when a person encounters a disturbance in engaging with one of the channels.⁵¹

In the following two chapters I show the results of implementing processwork to embody voice in training and performance practice. For this purpose, I use the terminology introduced above to analyse the processes and the outcomes of my inquiry.

⁵¹ This part has been published in Krawczyk & Spatz (2021) section 1 that I authored.

Chapter 3.

Embodying Voice in Formation and Psychophysical Performer Training

The aim of process-oriented training I developed is the improvement of skills in vocal performance, but it is not primarily focused on aesthetic skills or mastering the virtuosic and athletic abilities of extra-daily vocal performance. Instead, it emphasizes the development of voice-awareness and *metaskills* in navigating the psychophysical process of embodying voice on stage. In designing a process-oriented approach to training, I have focused on exploring a setting in which students can learn how to respond creatively to the moment-to-moment situations without a time-lapse even when encountering a disturbance or blockage in embodying voice. In such a setting, on the one hand, I concentrated on building each performer's awareness through discovering what supports and/or disturbs their vocal production when engaging with the perception-expression loop of voice. On the other hand, I searched for ways of engaging meaningfully with unintentional expressions and those that might be discarded by a performer, in order to understand and integrate their supporting function.

Before I dive into the findings of my research, in the following paragraphs I first locate the form of training I developed on a spectrum of twenty-first century performer training, clarifying my contributions regarding current tendencies and challenges. I reflect here on performer training rather than vocal training. As Tara McAllister-Viel indicates: “the basic assumption that the voice can be trained as a separate discipline from acting training (...) is a particular kind of pedagogical philosophy” (McAllister-Viel, 2019, p. 29). In my inquiry, I examine embodying voice in the context of the psychophysical process of acting. Thus, I reflect on process-oriented training as a performer training, removing the division between vocal and acting skills imposed by a type of training where acting and voice are taught in separate classes. In my inquiry, these are inseparable.⁵² After the review, I then present all the elements of training I conducted for my practice-as-research and explain how I discuss the inquiry results throughout the three subsequent thematic sections.

⁵² For more about a standpoint objecting to treating vocal training as a subcategory of actor training, see Magnat (2020).

Performer training

In the realm of theatre, on the very general level, training serves the purpose of enabling the performer to acquire a set of attitudes, techniques and skills that allow to “act freely” (Matthews, 2009) within a specific form of a performance.⁵³ As Richard Schechner describes it:

The training consists of specific methods of “breaking down” the neophyte, of rendering her/him psychophysically malleable. Quite literally the performer in training (or workshop) is taken apart, deconstructed into bits (2003, p. 321).

Such processes of deconstruction or reconstruction involve “performing artists (...) work[ing] on themselves, trying to induce deep psychophysical transformations either of a temporary or of a permanent kind” (Schechner, p. 321) that may “affect aspects of a trainee’s lived experience extending beyond the training” (Matthews, 2009, p. 110). These kinds of transformations are the focal point of the “formation training” defined by Eugenio Barba (1999, p. 128), and that the Grotowski lineage belongs to. The process of transformation can happen even if a trainee does not aim for this, but consistently trains using psychophysical techniques. As Philip Zarrilli suggests, “Any long-term psychophysical discipline practised assiduously and with appropriate attentiveness will fundamentally change the relationship between one’s body and one’s mind” (2009, p. 213). Although Zarrilli’s words insinuate a dual perspective on the bodymind, the “psychophysical training” he refers to induces the processes of transformation and bodymind integration that I focus on in my inquiry in the context of the “perception-expression loop”.⁵⁴

In the development of a process-oriented approach to training, I drew from the achievements of “psychophysical” and “formation” training; nevertheless, I modified some of the aspects based on the purpose of my research and the emergent changes in the twenty-first century performer training. These changes relate to the tendency to replace specialised training based on “methods” with interdisciplinary and integrative training based on “approaches” (Lewis, 2020) as a response to a need for adaptation to the demands of ever-changing contemporary performance forms (Behrens, 2012) in a global, “multi-, inter- and or intra-cultural” (Zarrilli et al., 2019) context, as well as to a growing need for a “care-driven pedagogy” in the time of “vulnerability in crisis” (Hartley, 2020) and the increasing role of “auto-

⁵³ Although this part of the Chapter takes the form of a literature review on performer training, nevertheless, I focus here only on the aspects and tendencies of twenty-first century performer training relevant to my inquiry. For a historical review of actor training grounded in the twentieth century, see Hodge (2010). For a historical review of actor training at drama schools in England, see Martin (1991). For a review of intercultural actor/performer training, see Zarrilli et al. (2019).

⁵⁴ See also Middleton (2012) for a discussion of Zarrilli’s body-mind non-dual view. Camilleri (2019) proposes a post-psychophysical and post-phenomenological model of performer training. In this thesis I do not respond to his propositions on the praxical level, as my practice-as-research on training came to an end before his book was released.

didacticism” (Camilleri, 2015) in performer training. In the following paragraphs, I refer to these tendencies, discussing the focal points of my process-oriented approach to performer training.

The aim of my research was to explore how the application of processwork can contribute to already existing performer training in addressing the issues presented in the introduction. Therefore, my goal was not to invent a new method, which I believe in the frame of a three-year PhD program is impossible, but to develop a new integrative approach based on the training established by other practitioners. As “methods may be restricting and sometimes relevant to specific performances” (Lewis, 2020, p. 62), through working on a new approach, I attempted to make the strand of post-Grotowskian training applicable to other forms of contemporary performance and oriented more on performers’ well-being.⁵⁵ In adapting new approaches and ways of working, I employed a feature of Coordination Technique (CT) training from *Song of the Goat*, related to a flexible attitude towards exercises. Although the exercises themselves are crucial in forming CT training and differentiating it from other techniques, they are not static, “locked in form” (Brown, 2012, p. 97) units. On the contrary,

These exercises may grow, develop and transform out of all recognition, freely and creatively, but they would always be nourished by the fundamental principals of the working ethos and philosophical unity born of *Teatr Piesn Kozla*. (Dowling, 2011, p. 247)

While I made use of the freedom to transform the exercises, nevertheless, in my inquiry, I gradually stepped away from some of the company’s principles, namely those related to working towards resistance-free, flow-oriented actions in a physically demanding setting. Below, I explain the changes I applied relating to the features of “formation training”.

As Matthews suggests, evoking “lasting changes” to a performer’s lived experience in formation training often relates to the procedures of removing blocks and resistance, specific to the Grotowski lineage, or unlearning habitual expressions and tension in the training based on psychophysical techniques (Matthews, 2009, p. 110).⁵⁶ In my approach to training, I did not work towards eradication of blocks or unlearning of habitual expressions, but, following processwork agency, I aimed to integrate their function into a performer’s consciousness and acknowledge their supportive role. This way, changes in one’s lived experience can still arise; but they are connected to how one understands blockages and habitual expressions and relate to them, whether through acceptance or conflict. As Camilleri acknowledges, “a nuanced appreciation of habits (...) can contribute to the development of training practices” (2018, p. 41). Thus, in the

⁵⁵ Elekta Behrens (2012, pp. 14-16) discussed the problematic aspect of applying post-Grotowskian techniques to other forms of performance, which as a practitioner I also experienced in my career.

⁵⁶ See literature review (p.32) for vocal training focused on unlearning the habitual expressions. For the aspect related to overcoming blocks in post-Grotowskian training, see practice review (p. 44).

practice of a process-oriented approach I focused on empowering performers to act despite or within blocks when they appeared in moment-to-moment situations. In this way, I changed the approach from “flow-oriented” to “process-oriented” training.

Shifting from flow-oriented to process-oriented training enforced other substantial changes in my approach to performer training. The most significant modification was to be found in reconfiguring the student-pedagogue relationship (see Chapter 2). In doing so, I turned towards what Camilleri calls “guided auto-didacticism”, and what Hartley (2020) advocates for – “care-driven pedagogy”.

According to Camilleri’s classification, “guided auto-didacticism” is

a self-directed learning and training that utilises information from various sources, but which is ultimately dependent on self-organisation and self-evaluation, which in turn require self-discipline and a reflective capability respectively (2015, p. 22).

While Camilleri speaks in these terms about a form of learning that involves the use of “paper-based and AV technologies” without the direct involvement of a teacher, I developed a form of “teacher-led training” in the studio that at the same time is centred on a form of students’ self-directed learning and self-evaluation. To achieve this, I moved from the role of a pedagogue/director to the role of a pedagogue/facilitator. I changed the approach from directive to reflexive. As Arnold and Amy Mindell suggest, “the best instructors realize that they can only point the way; the learner must do the rest” (Mindell, & Mindell, 1992, p. 231). Thus, in my inquiry, instead of teaching students to fit into a normative correct posture or sound, I encouraged them to reflect and evaluate how they can meet the exercises’ objectives while considering their bodies’ and voices’ unique anatomy. Instead of giving myself as a teacher privilege to assess and evaluate their expressions according to my perceptions, I focused on facilitating their process of engaging with the perception-expression loop and strengthen their *metaskills*.⁵⁷

Within an example of process-oriented training, metaskills help to contextualise the objectives of particular techniques and exercises, encouraging performers seeking their artistic path. Challenging beliefs, as well as understanding that the views on *right or wrong* sounds, expressions and techniques are to a large extent culturally bound and subjective, played an important role in training performers to acquire new skills. Throughout this approach I referred to one of the attitudes of the contemporary performer training proposed by Electa Behrens. She suggests:

⁵⁷ See Chapter 2 for a definition of *metaskills*.

Approach what you do as a heretic. Take responsibility to follow your own path and challenge the ‘rules’ of any method within which you work. Remember that today there is no one ‘right’ way to make performance. Truth is not objective but rather relative, context-based (2012, p. 161).

Simultaneously, on the level of students’ “lived experience”, facilitating training focused on metaskills served the purpose of “cooling down” (see Maxwell et al., 2019; Taylor, 2016) from highly aroused states to everyday embodiment and supported a process of separating the act of embodying voice in the performance context from personal identification with the produced sound of voice. It enabled performers to recognise their *primary* and *secondary processes* with the attitude of a fair, kind, and compassionate observer. This leads me to another aspect of performer training that proved to be essential in my inquiry: “care-driven pedagogy”.

In developing a process-oriented approach to training, one of my priorities was to focus on performers’ well-being as regards embodying voice in a heightened state of presence and the practice of what Schechner calls “breaking down” a trainee. Recent literature shows that the practices of a trainer “breaking down”, “boundary-pushing” (Maxwell et al., 2020) or “opening a person” (Spatz, 2008) in order to “act freely” are commonly applied, and not only in formation and psychophysical performer training. Meanwhile, as described in the literature-practice review, prompting such systemic changes in a performer’s psychophysical functioning can cause emotional distress and expose personal traumas. Moreover, the traditionally hierarchical student-pedagogue relationship in performer training creates a power dynamic that puts trainees in a vulnerable position, exposing them to the trainer’s bias and politics. In the practice review I discussed the problematic aspect of the hierarchical, vertical structure of the student-pedagogue relationship for the example of post-Grotowskian training and performance practice. However, this issue is not solely specific to the Grotowski lineage. In the era of the #MeToo movement, there is growing literature denouncing potentially harmful effects of such a power dynamic for performers/students’ well-being and calling for change. Hartley (2020) and Maxwell et al. (2020) present statistics regarding the misuse of power in institutional actor training across the UK. Seton (2010) calls for more ethical considerations of “embodied formation” in what Hartley calls a “hegemonic system that is currently racist, ableist, patriarchal and capitalist (Hartley, 2020, p. 17). In turn, Steiger (2019), Kulakowska (2017) and Malague (2012) point out how the system and training reflect upon acting theories and theorists grounded in exclusionary and patriarchal views that support sexism, racism and misogyny. Therefore, along with the development of strategies for performers to support themselves in navigating the psychophysical process, it became crucial in my inquiry to challenge the pedagogue’s positionality. Instead of acquiring the

role of a pedagogue “opening an actor”, I turned to the role of a pedagogue facilitating the process of an “actor opening up”. Such a shift meant giving a performer agency to decide how far they want to or feel ready to dive in.

Giving a trainee freedom of choice in the process of “opening up” to new expressions is aligned with an approach to training based on “psychophysical cultivation” proposed by Deborah Middleton (2012) and supported by Yuasa Yasuo’s (1993) theory of cultivation. As Middleton suggests, “understanding of psychophysical cultivation brings to training (...) a particular and skilful means of dealing with the emotional currents that can surface during the process” (2012, p. 49). As much as this approach emphasises a trainee’s freedom of choice in redirecting mentally their habitual reactions to new “cultivated behaviours”, in my approach to training inspired by processwork, I expand this strategy, highlighting freedom of choice to step away from acquiring change, supported with a non-judgemental pedagogue’s attitude. In the event that a student does not feel ready for a transformation or if for any reason their well-being would still be at risk, processwork offers a strategy of not engaging with the signals triggering distress while still facilitating the training (see Sections 1 and 3 of this chapter). However, employing such a strategy requires a shift in the dynamic of the student-pedagogue relationship. On the one hand, it demands a pedagogue to step away from the rhetoric of “pushing beyond the limits”. On the other hand, it calls for a pedagogue to facilitate training with a self-reflective and self-evaluating attitude.

In a process-oriented approach to training, it is not only the student who reflects on their perception. A pedagogue needs to evaluate their perception and beliefs too. This is necessary to contextualise the training’s objectives as well as to recognise a pedagogue’s bias. Realising that as a pedagogue I am also encountering my *primary* and *secondary processes* in relation to a student’s processes (see Section 1) puts us in a more dialogical setting. It acknowledges the dynamic of mutual dependence taking place during performer training. As Mark Seton suggests:

(...) students of acting and their significant ‘audiences’ – their teachers and fellow students – profoundly form each other and are formed by each other, through their embodied interactions, within the institutional processes of actor training. This embodied formation therefore requires appropriate and sustainable ethical training practices (2010, p. 6).

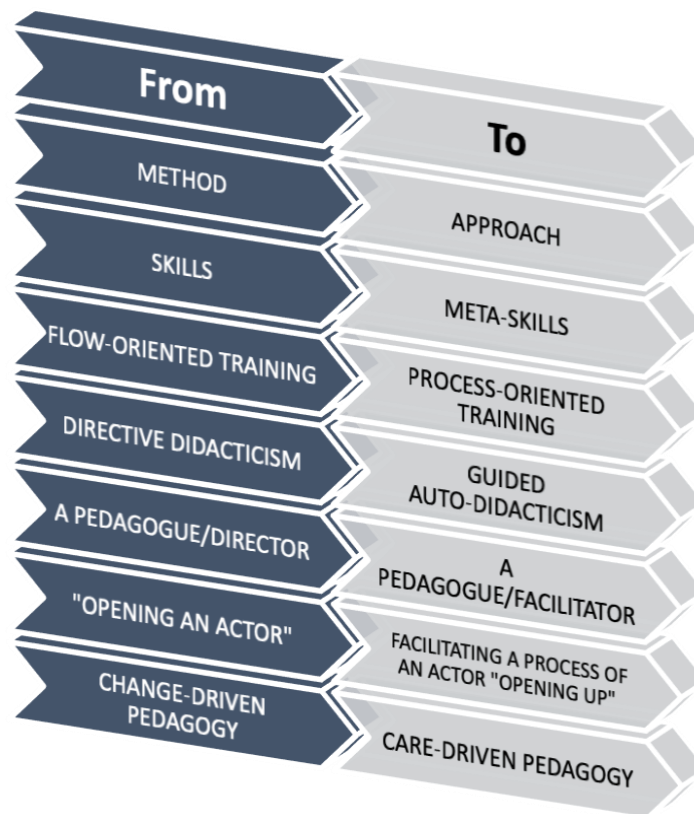
Thus, in developing a process-oriented approach to performer training, I concentrated on critically reviewing the areas of training that, as I suggest, in a time of “vulnerability crisis” (Hartley, 2020), need re-configuration. My goal was to provide performer training focused not only on artistic virtuosity and change, but also, at the same time, hinging on care and

responsibility for students-performers' "difference to be understood and valued" (Hartley, p. 17) and preservation of their well-being.

To summarise, in the diagram below I present all the major aspects of a performer training that I re-configured in my inquiry, in order to develop a process-oriented approach to training.

Figure 2

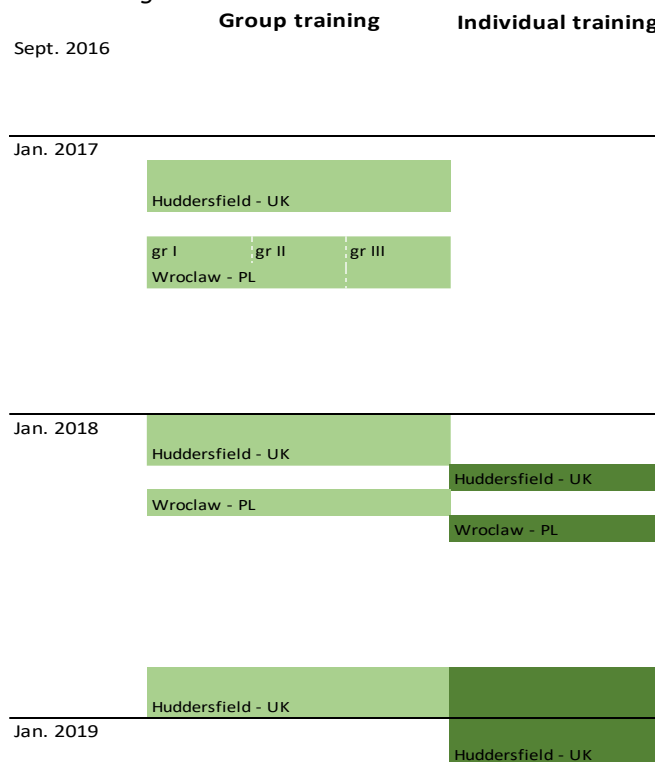
A synthesis of reconfigurations applied in process-oriented performer training



Practice-as-research

The findings I discuss in the present chapter come from both group and individual training that I conducted within my inquiry, as shown in *Figure 3*.

Figure 3
Timeline of the inquiry into training



I led each strand of the training with different groups and individuals (80 participants in total) in the United Kingdom and Poland. Therefore, aside from the research design focused on specific areas of investigation, I tailored each training according to participants’ needs and capabilities. This adaptation resulted in the exploration of various, at times overlapping aspects throughout each phase, as presented in the *Table 1*. Regardless of the variations, in this inquiry I generally implemented the overarching principles of performer training described in the paragraphs above, applying the following training methods and approaches: Coordination Technique (CT), Zygmunt Molik’s Body Alphabet (see Campo & Molik, 2010), Alba Emoting (see Bloch, 2017), Voice Movement Therapy (see Newham, 1994), Odin’s training on resonators (see Varley, 2013; Wethal, 2012), Kristin Linklater (see Linklater, 2006), and psychophysical exercises of my invention.

In the table below, I present each strand of performer training, listing the precise areas of investigation and specifying the applied techniques, the type of vocal material utilised in the inquiry, the duration of each training and number of groups and participants, with their artistic backgrounds, as well as the location of the training. In the first column, except for specifying a kind of training – group or individual - I also list the examples I analyse in each of the three sections of this chapter. This way, a reader can precisely track down where each of the discussed situations come from.

In the following three sections, I discuss the core aspects of the process-oriented approach to voicework in the area of formation and psychophysical training and present how the practice-as-research changed my pedagogical work with groups and individuals. At the beginning of each section, I provide an introduction, outlining the context of the work and the research questions that a particular section address. I then proceed with the examples from the studio work. Each example discusses a particular session or a specific moment of the training, as these moments reveal the research findings. Nevertheless, these were not singular events, but rather recurrent tendencies. I identified them through analysis of the data, combining the material from video recordings, my journal and the participants' feedback recorded during the training and/or received in the questionnaires. The examples are displayed in grey boxes and contain phenomenotechnical descriptions, videos "as epistemic objects" (Spatz, 2017) and/or phenomenological descriptions in cases where the training sessions were not recorded. The videos presented in both Chapter 3 and Chapter 4 serve the analysis of embodied techniques. Therefore, I suggest that readers not focus on their aesthetic content, even if the material I produced displays strong artistic outcomes. The descriptions are written in the first person, exhibiting the perspective of a pedagogue facilitating the training.⁵⁸ I complement each example with an analysis, using terminology from processwork to discuss the outcomes of the practical inquiry on how processwork can contribute to embodying voice in training based on post-Grotowskian and related psychophysical practice.

⁵⁸ See Methodology for the methodological account of these forms.

Table 1
List of performer training

Performer training	Timeline	Frame of the work
<p>Group training</p> <p>Examples: 3.1.1, 3.1.2, 3.1.3</p>	<p>31 Jan.-16 March 2017</p>	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ process of approaching highly aroused psychophysical state while embodying voice, ▪ process of “cooling down”, ▪ process of heightening awareness through engagement with the <i>perception-expression loop of voice</i>, ▪ interdependence between voice and <i>sensory channels</i> ▪ integration of voice and movement, ▪ integration of unintentional expressions, ▪ tuning within a premise of no right or wrong sounds. <p>Applied techniques: CT, Molik’s Body Alphabet, Alba Emoting, Voice Movement Therapy, Odin’s training on resonators, Kristin Linklater, psychophysical exercises invented by the researcher.</p> <p>Vocal material: precomposed songs chosen by participants, vocalisation, non-verbal utterances.</p> <p>Duration: 10 sessions x 2 hours. Groups: 1. Participants: 7: a singer, sound artist, actors, actor-academic teacher, BA students of acting and music. Location: University of Huddersfield, UK.</p> <p>Training finished with an open to the public session.</p>
<p>Group training</p> <p>Examples: 3.1.4 3.2.2</p>	<p>26 Apr.-17 Jun. 2017</p>	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ process of approaching highly aroused psychophysical state while embodying voice, ▪ process of “cooling down”, ▪ process of heightening awareness through engagement with the <i>perception-expression loop of voice</i>, ▪ interdependence between voice and sensory channels, ▪ integration of voice and movement, ▪ integration of unintentional expressions, ▪ tuning within a premise of no right or wrong sounds. <p>Applied techniques: CT, Molik’s Body Alphabet, Alba Emoting, Voice Movement Therapy, Odin’s training on resonators, Kristin Linklater, psychophysical exercises invented by the researcher.</p> <p>Vocal material: precomposed songs chosen by participants, vocalisation, non-verbal utterances.</p> <p>Duration: 10 sessions x 2 hours. Groups: 3. Participants: 26: actors, a group of performers from a self-established theatre company, voice pedagogues, students from musical theatre school, singers of different genres including classic music, pop, jazz.</p>

Performer training	Timeline	Frame of the work
		<p>Location: Grotowski Institute and CAPITOL Musical Theatre School, Poland.</p> <p>Two groups finished training with an open-to-the-public session.</p>
<p>Group training</p> <p>Example 3.2.1</p>	<p>Jan.-Feb. 2018</p>	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ tuning within a paradigm of no right or wrong sounds, ▪ interdependence between voice and <i>sensory channels</i>, ▪ integration of voice and movement. <p>Applied techniques: CT, Odin's training on resonators, Kristin Linklater, psychophysical exercises invented by the researcher.</p> <p>Vocal material: text, vocalisation, non-verbal utterances.</p> <p>Duration: 10 sessions x 3h.</p> <p>Participants: 10: BA students of acting.</p> <p>Location: University of Huddersfield, UK.</p>
<p>Individual training</p>	<p>9 March 2018</p>	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ psychophysical integration into breathing and vocalising. <p>Applied techniques: CT, Kristin Linklater.</p> <p>Vocal material: vocalisation.</p> <p>Duration: 1 h session.</p> <p>Participant: a classical singer</p> <p>Location: University of Huddersfield, UK.</p>
<p>Group training</p>	<p>18 March 2018</p>	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ integration of unintentional expressions, ▪ tuning within a premise of no right or wrong sounds, ▪ interdependence between voice and <i>sensory channels</i>. <p>Applied techniques: CT, Kristin Linklater, psychophysical exercises invented by the researcher.</p> <p>Vocal material: vocalisation, precomposed polyphonic song in indigenous tradition.</p> <p>Duration: 1 session x 3h.</p> <p>Participants: 20: PGR students of Relaxation Techniques.</p> <p>Location: Akademia Wychowania Fizycznego we Wroclawiu, Poland.</p>
<p>Individual training</p> <p>Example 3.3.1</p>		<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ Integration of unintentional expression and that disregarded by a performer. <p>Applied techniques: psychophysical exercises invented by the researcher.</p> <p>Vocal material: vocalisation, precomposed song.</p>

Performer training	Timeline	Frame of the work
	Apr. 2018	<p>Duration: 3 sessions x 1,5h. Participant: a front man. Location: Grotowski Institute, Poland.</p>
Group training Example 3.3.2	Sept.-Dec. 2018	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ interdependence between voice and <i>sensory channels</i>, ▪ integration of voice and movement, ▪ tuning within a premise of no right or wrong sounds. <p>Applied techniques: CT, Kristin Linklater, psychophysical exercises invented by the researcher.</p> <p>Vocal material: vocalisation, precomposed polyphonic song.</p> <p>Duration: 4 group sessions x 1h. Participants: 13: BA students of acting. Location: University of Huddersfield, UK.</p>
Individual training	Dec. 2018	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ engagement with the <i>perception-expression loop of voice</i>, ▪ integration of voice and movement, ▪ integration of unintentional expression and that disregarded by a performer. <p>Applied techniques: psychophysical exercises invented by the researcher.</p> <p>Vocal material: text.</p> <p>Duration: 2 individual sessions x 0,5h. Participants: 2 BA students of acting. Location: University of Huddersfield, UK.</p>
Individual training	Jan. 2019	<p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ psychophysical integration into breathing and vocalising, ▪ engagement with the <i>perception-expression loop of voice</i>, ▪ integration of voice and movement. <p>Applied techniques: psychophysical exercises invented by the researcher.</p> <p>Vocal material: vocalisation, precomposed song.</p> <p>Duration: C: 2 sessions x 1,5h; B: 5 sessions x 1h. Participants: 2 performers involved in <i>Dreamvoice</i> performance-installation. Location: University of Huddersfield, UK.</p>

1. Process-oriented vs. Flow-oriented Approach to Training

Initially, undertaking my research into embodied voice, I was interested in discovering how to train performers with the aim of achieving an ease and a feeling of effortlessness in vocal expression attributed to flow.⁵⁹ A prevailing aspect of this idea was investigating how to train embodying voice on a highly aroused state of presence without a “time-lapse” when the voice is introduced. However, applying processwork concepts and understanding the psychological reasons for unintentional expressions appearing, I found it preferable to shift the focus from the flow to the actual disturbances, and to investigate ways to support performers in navigating their psychophysical process in these moments when a “time-lapse” does occur. Thus, I moved from developing training oriented on flow and ease of expression to training oriented on the process that aims to integrate and find creative ways of engaging with unintentional expressions manifested through *dreambody* and *dreamvoice*. Although I still worked with participants on highly altered states and effortless expressions, I became more attentive to the unconscious breaking through, and cautious about preserving performers’ well-being in the process of embodying voice during the training.

In the following paragraphs, I show how my approach as a pedagogue changed throughout the PaR by presenting the main differences between the flow-oriented and the process-oriented approach to training. I discuss the modifications I made on the sample of one specific sequence of the ensemble training I developed and worked on with different groups across the inquiry. I introduce the examples following the chronological order of the training sessions. The first three situations I refer to come from group training sessions that I conducted in England in early Spring 2017. The last example derives from a group session in Poland in early Summer 2017.

The sequence I deliberate on is one that I developed by drawing from Coordination Technique (CT) ensemble training developed by Song of the Goat theatre and the principles of building up flow through improvisation and constant movement integrated with voice, where the individuals explore their actions within the support of the ensemble. However, I proposed substantial changes in the progression of the sequence and the use of elements from CT to fulfil the goals I intended to achieve. In order to prevent distress from appearing when the voice was introduced (see Introduction p. 12), on the one hand, I integrated physical and vocal actions from the very beginning of the training, encouraging the participants to more actively follow and

⁵⁹ See practice review pp. 44-45 for ways of working on flow of actions in post-Grotowskian training and performance.

support a soloist in the space. On the other hand, in the introduction to the training I familiarized participants with the processwork notion of *a fair observer*.

Example 3.1.1 *Following the flow* (excerpt)

Video duration: 5:10

Source: <https://youtu.be/ck4CAS6Y12o>

Date: 2nd February 2017

After noticing a highly attentive moment of connection between two performers [00:30], I asked them to continue working together. For a brief moment, the couple and the whole group became static, and the flow/energy level slightly collapsed. Therefore, I invited the group to surround the “soloists” in a circle and moving actively in the space with them. Observing the dialogue, I noticed that J. kept moving in the space with a playful and responsive attitude, varying her expressions in relation to the partner. At the same time, D. went more into a static dynamic that gradually shaped his body posture and brought him to a repetitive pattern of vocal expression. When D. changed his focus of attention from J. and looked at me, I picked up this signal and passed it to J. [03:20], asking her to carry on with singing the song to all of us. At first, J. held back, and the flow dropped. But she picked it up shortly, directing the song to us, speaking, singing, shouting it, surprising us and varying her intentional and musical expression of the song playfully.



The crucial moment of the session I analyse here refers to the dialogical situation between J. and D., when I decided to follow J.’s process, picking up the non-verbal signal from D. [03:20]. In this moment, I suggest, there were two different ways to proceed: flow-oriented and process-oriented. Following J. was my immediate response in the moment, related to my primary process of sustaining the flow of a high dynamic level and playfulness of the ensemble work. However, I could have also followed D. as, according to processwork’s premises, picking

up either signal would unravel the process. What is then the difference between flow-oriented and process-oriented approaches? Where is the modification positioned?

From a flow-oriented perspective, as a pedagogue, I would look at D.'s posture – bent spine with the head leaning forward and arms held aside, as inhibited, blocked, tensed, one that needs correction and release. I would associate D.'s actions with not being responsive to moment-to-moment situations, as whatever J. proposed, D. would reply, holding on to static, repetitive expressions. On the other hand, from a process-oriented approach, as a pedagogue, I would see these expressions as manifestations of *dreambody* and *dreamvoice*, which do not necessarily require corrections towards a more “healthy” posture and free, spontaneous actions. Instead, perceiving *dreambody* as a “multi-channelled signaller which seeks (...) attention through dreams, body symptoms and relationship problems” (Mindell, 1989, p. 78), I would search for a way of engaging in a dialogue with the signals sent by D., bringing them to his awareness and/or examining how the prolonged howling, repeated as a vocal pattern of *dreamvoice*, can be further explored in a creative way.

During the final training session of this group, although I still focused on the flow-oriented training, this time, I was already engaged with D.'s signals, to bring them into his awareness as they manifested again.⁶⁰ In this hybrid form of training, I worked within and between the principles of flow-oriented and process-oriented approach. On the one hand, concerning ensemble work, I drove the training towards ease, release and spontaneous expressions in moment-to-moment situation. On the other hand, I engaged with D.'s *dreambody* and *dreamvoice* expressions by amplifying and forbidding signals, as shown in Example 3.1.2.

Example 3.1.2 *Following and forbidding signals* (excerpt)

Video duration: 5:16

Source: <https://youtu.be/0B7-brkQMzk>

Date: 14th March 2017

When D. began going back to a collapsed posture and prolonged howling, I touched his chest and asked to sing from this place [00:51] turning his attention to the *proprioception* channel. From there, although I did not suggest it, D. straightened up and began to speed up, both in moving across the space and in singing the song. Picking up this impulse, when D. began to collapse again, I forbade this signal [02:01] by touching his back and instructing him not to go down. I suggested that he walk faster, to engage again with the *movement* channel. When I noticed that his arms hung heavily even during a run, bringing him to the collapsed posture again, I asked him to engage consciously with his hands and direct the song through them to the space and his partners [03:06]. He then began to vary the dynamic of his movement and vocal expression, changing the intentional execution of the song as well.

⁶⁰ This final training session was open to the public.



In this example, D. eventually opened up to new expressions – straightening his body and playing between different dynamics as regards volume, pitch and intention in his voice. The instructions I gave were sourced from a careful observation of the signals sent by D.’s embodied physical and vocal actions. According to processwork, the purpose of engaging with such signals is not to eradicate them but to integrate the unconscious processes surfacing to the consciousness. “Integrating symptoms, integrating dreams and integrating the projections and problems of the world around” (Mindell, 1989, p. 78) may not necessarily guide the performer towards overcoming the symptoms. Even though this can happen, integration serves the purpose of increasing the awareness of the signals’ function and the relation between inner – psychophysical – and outer world. Due to the group training, there was no space to ask D. about his associations and talk through his symptoms, as this could invade his privacy and intimacy. Therefore, I cannot present here what the integration of the signals meant for D. in relation to inner and outer world. However, I refer to this aspect in Section 3 of this chapter while analysing an individual training session.

Coming back to Example 3.1.1, from the perspective of the process-oriented approach to training, neither following J. nor D. would be wrong or right. In view of the processwork principle, a facilitator’s task is to “work with processes, as they appear” (Mindell, 1989, p. 9) and pick up incoming signals, no matter if they are associated with ease or disturbance. However, in practice, the different choice might bring a different dynamic to the ensemble work. The significant variance between the flow-oriented and process-oriented approach to training lies in accepting all expressions as equally meaningful, without assessing them as either “free/right” or “tensed/wrong”. In the very moment I described in Example 3.1.1, following D.’s signals and treating them equally as right as J.’s flow could have opened up the ensemble’s work towards

other realms. As shown in the Example 3.1.2, it would not necessarily guide them towards the less energetic dynamic that as a pedagogue I was concerned about in the aim of sustaining the flow. However, by shifting more to a process-oriented approach to training, I would let other dynamics, including disturbances in the flow, happen and follow them.

The observations I made after engaging with D's signals gradually transformed my approach. In the same final training session, I already gave space for more subtle, less athletic and energetic qualities to happen. Example 3.1.3 shows how I guided this process.

Example 3.1.3 *Subtlety* (excerpt)

Video duration: 2:48

Source: https://youtu.be/ckr_BqC2K0Y

Date: 14th March 2017



In later iterations of the training, I deliberately began to give more space to the participants and lessen my directive presence. Example 3.1.4 displays how this manifested in a group session I conducted in Poland in early Spring 2017 at the Grotowski Institute. In this case, after I first led a series of exercises dedicated to attentive responses to the partners' impulses, I then encouraged performers to follow whatever expressions and associations come to them. When moments of confusion, interruption of the flow or casualty appeared, I did not intervene, but allowed the performers to engage with these events, letting these breaks come and seeing where they guided them.⁶¹ In this way I aimed to empower performers to follow their intuition in the moment-to-moment situation and take responsibility for the outcome of the improvisation together. Concerning the work on highly aroused states, through such design of the training session, I intended to give the participants space to make their decision as to how far

⁶¹ In the Chapter 4.1. I show how I applied this approach in performance practice.

they wanted to go and open up without me as a pedagogue pushing for it and thus potentially risking the arrival of emotional distress.

Example 3.1.4 *Following the process* (excerpt)

Video duration: 5:00

Source: https://youtu.be/wbrLiYYs_TM

Date: 17th June 2017



The challenging aspect of such a process-oriented approach was that on the one hand, as a pedagogue I also needed to let go of my ego striving for results and challenge my perception of what is right or wrong. On the other hand, it also required taking a risk in relation to performers' perceptions and general expectations of immediate, measurable results. As described in the first three examples, to a certain extent, I still pushed performers to break through what I perceived as their barriers and blockages, engaging directly with their dreambody and dreamvoice manifestations. In turn, during the session presented in Example 3.1.4, instead of holding the space according to my perception of flow-oriented actions, I gave the space to the participants and relied on their sensitivity more, even when the flow was disturbed for short periods of time. This approach required me as a pedagogue to rely on and trust the collective embodied knowledge working in the space. A question may then arise as to what kind of skills performers can gain through a process-oriented approach to training if a pedagogue leaves such freedom and does not correct their enactment.

Overall, I suggest that both flow-oriented and process-oriented training can enhance skills in overcoming an inner resistance in an “actor-doer’s” psychophysical process on stage. However, as much as flow-oriented training conducted by post-Grotowskian practitioners often

uses methods of breaking through resistance, the process-oriented training I developed encourages performers to accept and integrate so called blockages as a part of the overall artistic process. The skills that a performer can acquire from such training are the “metaskills” – a “know-how” – to navigate psychophysical processes, to engage with disturbances and to embrace difficulties in the event of their appearance in moment-to-moment situations.⁶² Therefore, instead of giving solutions and directing performers only towards flow, in process-oriented training, as a pedagogue/facilitator, I aimed to empower actors in developing their artistic awareness and finding solutions according to their processes in every moment-to-moment situation on stage, whether they would encounter ease or a disturbance. Concerning the work on highly aroused states of presence, I argue that this approach can decrease potential distress accompanying engagement with performers’ vulnerability in the process of “opening up” to new expressions, particularly in case of vocal expressions.

2. Tuning across Sensory Channels

In this section, I discuss strategies and the ways of thinking about voicework that can support a performer in managing unintentional expressions and emotional distress related to vocal performance. Here, I review some of the challenges associated with musical aspects of embodying voice in the context of group singing. Notably, the following examples reveal some of the potential causes of unintentional expressions related to the assessment of vocal quality in executing the musical task of tuning together. Throughout the years of my pedagogical work, I have observed how external opinions and perceptions of a person’s voice can give rise to resistance or fear against expressing vocally. I have encountered many examples of how someone’s critique — often received during childhood from their relatives or teachers at school and expressed through words like “you are out of tune”, “you cannot sing”, “your voice is weak” and the like — would stop a person from singing or have a tremendous influence on the way they express vocally. At the same time, during training I conducted, I often witnessed how the same people who struggled with pitch while singing would then perfectly repeat the melodies of calling, shouting, screaming, laughter and speech, or playful vocalizations within a group, whenever the idea of musical tuning and singing was removed.

In a search for strategies for navigating a performer’s psychophysical process, in the following paragraphs, I present how application of the metaskills of working with a fair observer and directing attention towards different sensory channels can contribute to the execution of a

⁶² In Section 2 of this chapter I discuss the development of metaskills.

musical task, while still challenging the premise of right and wrong sounds. Example 3.2.1, which I discuss first, comes from a session of actor training, which I led with a group of undergraduate Drama students from January to February 2018 at the University of Huddersfield in England. Concerning the principles of embodied voice introduced in the literature review, this example involved the unsettling experience of engagement with the perception-expression loop during the vocal performance. It showed how external assessments of quality influence a person's beliefs and perceptions regarding their own and others' capabilities. I then discuss a group training session conducted at the Grotowski Institute in Poland in late Spring 2017 (see Example 3.2.2). This example showed how experiencing ease or disturbance in specific sensory channels can impact the musical execution of a vocal performance even without an external assessment.

Example 3.2.1 *Distance*

Date: February 2018

During one of the exercises, I asked everyone to sit in a circle and pass along a vocalized note in such a way that, at least for a moment, each giver and receiver would vocalize together, searching for one voice in terms of pitch and timbre. This is a vocal exercise commonly used by Song of the Goat Theatre. In the first round, some performers changed the given pitch. One student trained in music then commented on her partner's difficulty in reproducing the note, trying to explain how far she had strayed from the original. I responded by inviting everyone to observe, listen, and focus on searching for a relationship with their partner: to acknowledge how close or distant their voices might be without commenting on it. Following the premise that *there are no right or wrong sounds*, I proposed that students should listen to how their voices meet and blend together even if they are not making the same note. I added that I also would not make any comments on their expression. The only source of assessment would be themselves and they would have to rely on their own perception in executing the task. In this way, as a facilitator of the process, I picked up a signal from the student who named the "distance" between notes, inviting everyone to work on the voiced *relationship* channel. When we started again, after the third round, all the students managed to match the transmitted pitch.

Regarding the application of processwork, this example shows how shifting attention to a different sensory channel, in this case from "hearing" to "relationship", can transform vocal expression and influence psychophysical process of a performer. While executing the task, instead of fixing the notes, we began to explore the interactions between performers, which, as I suggest, enabled us to reconsider the concept of "proper" sounds and revealed the causes of so-called "mistakes". The group started to look at vocal expression as a means of interpersonal communication, focusing on what the voice sends outwards in relation to others. In that sense, what the student called "distance between notes" can be interpreted as a "distance" between individuals who, instead of directing attention to each other in the moment-to-moment

situations, became occupied by the inner monologue of thoughts, focusing on musical assessment and their attempt to “do it right”.

As a pedagogue/facilitator, I intentionally withdrew from giving the students any feedback on their performance, as I aimed to let them engage with their internal perception-expression loop of voice. This shift also changed the power dynamic of the pedagogue-student relation. Instead of relying on external perception and giving me the privilege to comment on the quality of sound, the students were empowered to explore and listen to their own voice without judgement. Paradoxically, this eventually enabled them to fulfil the task of attuned vocal expression, once the external assessment of vocal quality was removed. I noted similar results during workshops I led in March 2018 with a group of students in Poland. While working on vocal improvisation and a polyphonic song, I proposed to engage with a fair observer. Again, the students managed to execute the musical criteria, without my providing any comment on vocal quality. Moreover, one of them stated in the questionnaire: “this was the first time since childhood that I dared to sing in front of others”.

Encouraging students to consciously engage with the perception-expression loop through a fair observer and shifting attention between sensory channels guided them towards interesting results as regards the ability to tune musically. Example 3.2.2 displays how encouraging performers to vocalise in relation to a partner while shifting attention between “movement” and “visual” channel helped them to overcome difficulties they previously encountered in the musical execution of their personal songs. In this process, I drew from Zygmunt Molik’s Body Alphabet to give the participants a clear physical action to be occupied with.

Example 3.2.2 *Dialogue* (excerpts)

Video duration: 3:03

Source: <https://youtu.be/XuNMkQw0FkA>

Date: 26th May 2017



The crucial aspect of this practice was the fact that as a pedagogue, I did not point out any “wrong notes” or focus on correcting them. Instead, without commenting on the musical execution, I proposed to shift attention to make the “hearing” channel secondary to “movement” and “seeing”. When the performers followed this process, they gradually shifted to the “relationship” channel and both sang “in tune” musically when they “tuned” to each other in an affectious dialogue.

As shown through these examples, the significant point of applying metaskills in vocal training was not so much related to releasing, freeing or opening voice itself, even if this did happen as a side effect. Instead, the most vivid aspect of the learning process was overcoming disturbances and getting in touch with emotional difficulties and preconceptions that limited vocal expression. In this training, the application of processwork offered two strategies for navigating the psychophysical process of embodying voice and engaging with unintentional expressions in moment-to-moment situations. On the one hand, by working with a fair observer, the students could explore what stimulates intentional expression and what disturbs their individual psychophysical process of embodying voice, accepting the possibility of unintentional expressions appearing. On the other hand, having that knowledge, the possibility of shifting attention to other sensory channels allowed the performers to engage in moment-to-moment situations to omit and cope with the events that triggered distress during the vocal performance.

3. Dreamvoice: Revealing Somatic Causes of Unintentional Expression

In the previous section, I showed how facilitating the students’ process without commenting on their vocal accuracy enabled them to fulfil a musical task and contributed to overcoming distress in vocal performance in front of the group. In the individual sessions

discussed below, I not only withdrew from giving feedback, but encouraged the students to share their perception of the actions undertaken continuously. Ultimately, this process led to a discovery of dreamvoice messages, revealing what might be the somatic causes of a performer's unintentional or undesirable expression. As in the previous section I showed how perception of others regarding someone's voice can impact the psychophysical process of embodying voice, the following two exemplars uncover the influence of personal experience, likes and dislikes upon own voice developed through life experience. They present how expression affects perception of own voice.

Example 3.3.1, which I use here as a springboard for the analysis, comes from a private, individual training session in Poland, part of a series that I led as voice tutor in April 2018. In this individual session, I did not apply Coordination Technique (CT) ensemble training exercises. However, I drew from the ethos of post-Grotowskian practice, exploring body sensations and engagement with the pelvis, combining it with exercises targeted at breath and strength of voice, deriving from other techniques and those of my own invention. While attending our sessions, the student presented a high level of analytical understanding of his own vocal patterns. He stated a desire to work on relaxation and on the capacity to deliver vibrant, open sound, resonating in the so-called “mask” (from the nasal cavity to the top of the head) as, according to his perception, his voice was holding back. Before the practical work began, I asked the student to take on the role of a “fair observer”. I emphasized that, as a companion of his process, I would not tell him what was good or bad. Instead, I encouraged the performer to listen to and observe whatever sensations and perceptions might arise from all his various sensory channels.

Example 3.3.1 *Stick*

Date: April 2018

During the session, the student's attention gradually focused on the channels of *visualization* and *proprioception*, acknowledging his posture and position in the space. He said that he realized that not only the voice but also his whole physical body was shifted backwards. This manifested in standing with weight transferred onto his heels and his head leaning slightly backwards. His upper chest balanced against this posture by protruding forwards. Standing for a long time in this position, the student encountered pain and reported that he felt as if he had a metal stick in his spine. He was extremely precise in defining where the stick began (the occiput, or back of the head) and where it ended (the thoracic spine, between the shoulder blades). The student mentioned a perceived need to “connect the upper and lower parts” of his body. I proposed some exercises aimed at supporting such integration, focusing on grounding the body to the floor and developing the student's awareness of his pelvic area muscles. We began an exercise that involved leaning and pushing towards each other with the hands, accompanied by the student vocalizing single notes. Gradually, the top of his head began to lean on my shoulder, pushing against me instead of his hands. At that point I observed a change in the performer's vocal expression. His

voice became loud and vibrant. I asked him to start singing the song he had brought to work on. Whenever he returned to his previous form of vocal expression, I asked him again to vocalize only single notes. We carried on with this process, the student pushing with more strength and excitement, until I lost my strength and could no longer hold my position.

Afterwards, the performer reported an association that had arisen during the exercise: “keeping the border.” In turn, this association recalled his memories from past family events. After sharing with me this discovery, he stated a feeling of confusion. This time he could not analyse what happened, but he could not feel the metal stick anymore.

According to processwork, confusion often comes in the moment of encountering an “edge”, when the dreambody reveals a message from unconscious processes. As the dreambody, as well as in its turn the dreamvoice, most often manifests in symbols (see Mindell, 1990a, p. 162), I suggest that the message was revealed in this case by tension and pain in the body, with attention shifting to the channel of visualisation when the image of a stick and “keeping the border” came to consciousness. In this case, the amplification of the symptoms served as a tool for understanding the hidden causes of vocal expression, which the performer perceived as inhibited. The “inhibition” was not necessarily a problem. Up to this point, the performer was developing a successful career as a frontman. However, as he wanted to go beyond what felt for him like a “limitation”, going over an edge allowed him to transform and integrate expressions with the personal process he was going through in this particular moment.

As Mindell suggests, working with an edge helps in integrating personality and changing or challenging identity.

Dreams, like symptoms, happen at the very edge of what you can do. Thus, dreambody work consciously brings you up to the edge of what you can accept. If it is the right time, and the right place, if there is sufficient courage, then it is possible to go beyond the edge of consciousness and increase the size of your world. All the symptoms try to increase your boundaries. Symptoms challenge you to increase your proprioception, they challenge you to deal with pain and to switch channels with it. Your dreams help you to open your mind to a panoramic understanding of the world, to gain a greater perspective of your individual viewpoint (Mindell, 1989, p. 81).

By going beyond the edge, the performer realised how his vocal expression was entangled with the embodiment and past events from his life. The voice he habitually embodied served particular purposes for the time being. When he was ready to transform it and engage with the unconscious process, this allowed him to embody voice that he wished to express. However, according to processwork, the goal is not the achievement but the process itself. Therefore, in this example, it is not essential which vocality the student will choose to develop and express in

the future. The most crucial thing is the fact that he confronted consciously with the unconscious processes involved in his vocality and became aware that the expressions are available to him and serve their purposes.

In this very personal individual session, the critical element, and a change I implied in terms of vocal pedagogy, was the focus on a student's perception and his feedback. From the perspective of a process-oriented approach to voicework, it was significant to understand how the performer himself engages with his voice, how the expression stimulates his perception in visualizing what is happening and how it influences his psychophysical process of embodying voice.⁶³ In another individual session with a Drama student at the University of Huddersfield conducted in Autumn 2018 (see Example 3.3.2), I came to comparable findings. While working on a monologue that set out to show a wide range of pitch, I similarly followed the performer's process, asking for her feedback.

Example 3.3.2. *Accent*

Date: November 2018

Throughout the progress of the session, I proposed exercises to enhance the student's skills in voicing low tones and 'big' volume. However, I noticed that she continuously lost these expressions while engaging with the text. In a conversation it appeared that the actor avoided speaking in a lower pitch and higher volume, as she did not like to hear her local accent breaking through. I encouraged her to "observe fairly" this expression in a theatrical context and thus distance herself from personal criticism. I emphasised that, as an actor, she can choose to apply any accent to her character. This initiated further practical experimentation where the student engaged with observing the impact of various vocal expressions on her perception.

The example above showed how embodied voice was connected to the performer's identity and inner conflict, affecting the way that the student consciously wanted to express in speech. After detaching her identity from the character she played in the performance, the student began to vary her vocal expression and "liberated" herself to use low pitch. Following processwork language, the word "liberation" means

being aware of your edges and being able to move with them or around them. (...) Process concepts understand liberation within the paradigm of change, not as a goal to be obtained and held on to, but as another momentary state in an every-changing kaleidoscope (Mindell, 1990b, p. 71-72).

⁶³ The analysis of Example 3.3.1 is an extended version of a case study I discuss in Krawczyk & Spatz (2021) section 3 that I authored.

In this sense, tuning in to the student's perception and visualization of the voice turned out to be crucial in accessing vocal expression that the performer previously forbade.

As I experienced as a student and vocal coach, visualization is often used by teachers to make performers engage with proprioception and to understand how the vocal tract functions. Although this method works for many, it serves different purposes from those to which I apply it in the process-oriented approach. By suggesting images, a pedagogue imposes their imaginary onto a student's process. In contrast, through their engagement with a performer's visualization, the pedagogue/facilitator follows the student's process and their embodied knowledge. Instead of giving the pedagogue the privilege to assess the quality of voice according to their perception, the performer themselves has an opportunity to engage with their perception-expression loop.

Although in the presented examples the training aimed to develop "new" vocal skills, the students not only managed to achieve their goals and fulfil their individual tasks but, by following the process, they also developed an awareness of their psychophysical process accompanying embodying voice. Instead of unlearning the habitual use of voice, the amplification of dreambody and dreamvoice signals guided them to the discovery and integration of conscious and unconscious processes involved in vocal expression.

Conclusion

My inquiry on embodying voice in training showed that implementing processwork can contribute to enhancing performance skills and developing voice awareness while simultaneously providing training focused on preserving students' well-being. Concerning the unconscious aspects involved in the psychophysical process of embodying voice, developing metaskills enriched performance skills by counteracting the somatic responses acquired through involvement with culturally bounded views on right and wrong sounds and expressions. By conscious and attentive engagement with a perception-expression loop of voice, participants became the agents of their change and improvement of voice awareness. Instead of relearning habitual expressions or releasing tensions of so-called "blocked" voice, as a pedagogue I encouraged performers to engage with and incorporate the disturbances in their performance. Instead of removing "blocks", I assimilated an attitude of reflective acceptance towards unwanted expressions and mistakes, to see them in a broader picture and understand their utilization. As shown in the examples, singing "out of tune", speaking with a quieter volume or the sound of the voice protruding, none of these were technical problems. They were manifestations of dreamvoice, the double signals that needed a different approach from that of exercises focused on vocal technique or anatomical and physiological functioning. Therefore, a

crucial point of this training lay in directing performers' attention to different sensory channels, including movement, seeing and relationship, to recognise whether they support or disturb the process of embodying voice. I claim that within such procedure, the attitude of a kind, fair observer allowed a performer to maintain their presence in the vocal performance, regardless of the experience of flow or disruption.

In the context of the formation and psychophysical performer training, I suggest that the process-oriented approach complemented conventional flow-oriented pedagogy for actors. It brought a new light to the concept of enactment in moment-to-moment situations without a time-lapse. Through application of Mindell's view on "process" and "change", process-oriented training recognised flow merely as a momentary state in overall psychophysical process. In that sense, comprehending that fluctuations in the flow are an inevitable part of the process suggested that in order to avoid a time-lapse it is beneficial to develop skills in what Mindell calls "moving with or around" the edges and disturbances, rather than train solely to maintain the flow. Therefore, as shown in the examples in this chapter, a form of training focused on development of *metaskills* can enhance a performer's ability in navigating their psychophysical process and "acting freely" within a process of "ever-changing flow" (Arye, 2001). In the following chapter, I present how I applied such an approach to voicework in my inquiry on performance practice.

Chapter 4.

Embodying Voice in Performance informed by post-Grotowskian Theatre

The primary aim of my inquiry into performance informed by post-Grotowskian theatre was to examine how the application of processwork can support a performer in navigating the psychophysical process of embodying voice on stage. Therefore, in the development of a process-oriented approach to vocal performance, I particularly focused on aspects related to the execution of dramaturgy, understood as “how the actor’s tasks are composed, structured, and shaped” (Zarrilli & Hulton, 2009, p. 113) to engage with the dynamic interplay of intentional and unintentional expression. As described in the literature review, from the perspective of theatre performance practice, an actor’s process should ideally be aligned with the dramaturgy and structure of the overall piece, to “enliven a performance score in the moment of its enactment” (Zarrilli et al., 2013, p. 42). What, though, to do when disturbances appear? How to maintain the presence and focus to avoid a time-lapse in cases of not “getting it right”? To answer these questions, first, I decided to explore the possibility of creating a form of a process-oriented performance, in which actors can maintain a lucid interaction with the musical, textual and dramaturgical structures to permit various expressions, including so-called mistakes, and consider them as equally valuable. In addition, regarding performers’ well-being, I tested how in such a process-oriented performance it is possible to buffer highly altered states accompanying embodying voice when they are part of the score. Concerning disturbances and possible time-lapses, on the one hand, I investigated how working with metaskills and applying new strategies in devising vocal material can support performers’ psychophysical processes in tuning to avoid disruptions. On the other hand, I examined how disturbances and unintentional expressions can be transformed creatively and enacted in moment-to-moment situations by taking over the dramaturgy of a performance.

Although my inquiry into embodied voice is grounded in theatre, I intentionally use here the term “performance practice” to denote the wide and interdisciplinary character of an PaR that comprises performance, theatre “laboratory” and sound installation. In the following paragraphs I discuss the main characteristics of these categories, disclosing their contribution to my inquiry.

Performance practice

The spectrum of contemporary performance practice in the twenty-first century increasingly varies, allowing a broad perspective on what can be called performance.⁶⁴ Parallel to a definition of “vocal performance” as any kind of vocal act (see Introduction), on the most general level I refer to “performance” as a phenomenon that includes the whole spectrum of actions from “ordinary gestures to macrodramas” (Schechner, 2003, p. 326). This perspective allowed “performance” in my PaR to signify the bridge between everyday and extra-daily modes of embodiment, particularly as “the boundary between the performance and everyday life is shifting and arbitrary, varying greatly from culture to culture and situation to situation” (Schechner, p. 70).

The performer’s psychophysical process was the focal point of my research. Therefore, I incorporated Phillip Zarrilli’s perspective on psychophysical performance as providing

an alternative conceptualization and model of the actor’s work based not on acting as representation, but on an “energetics” of performance. It explains how energy is activated, how perceptual/sensory awareness is heightened—animal-like—as the body “becomes all eyes,” and how both are applied to a variety of dramaturgies (Zarrilli & Hulton, 2009, p. 1).

This perspective, however, brings some limitations, as Zarrilli’s work still reflects on virtuosic performance. To open an inquiry into dramaturgies that include everyday mode of embodiment and challenge the premise of right or wrong sounds, I drew from the avant-garde tradition, which, as Mike Sells defines it:

challenges power in subversive, illegal or alternative ways, usually by challenging the routines, assumptions, hierarchies (2011, p. 41, as cited in Schechner, 2015, p. 16).

Following Harding, the practices and theories of the avant-garde are processes, rather than genres; “doings”, more than objects (see Harding, 2006, pp.18-40). This viewpoint was particularly vital for me to develop a process-oriented performance, in which I draw from the achievements of avant-garde theatre and music. Below, I refer to specific “doings” of these two performing arts and show how I applied them in my approach to performance practice.

The primary aim of my inquiry was to create a setting for experimentation, a space in which I could first focus on testing various forms of performance and “discovering the ‘laws of [hu]man’s expression’” (Martin, 1991, p. 72), instead of rehearsing for a theatre production. Therefore, I used a model of theatre “laboratory” drawing from the tradition of Polish avant-

⁶⁴ A broad theoretical understanding of performance was developed by Richard Schechner (2003), a theorist/practitioner, and one of the founders of performance studies. For multiple perspectives on the current field of performance studies, see Citron et al. (2014).

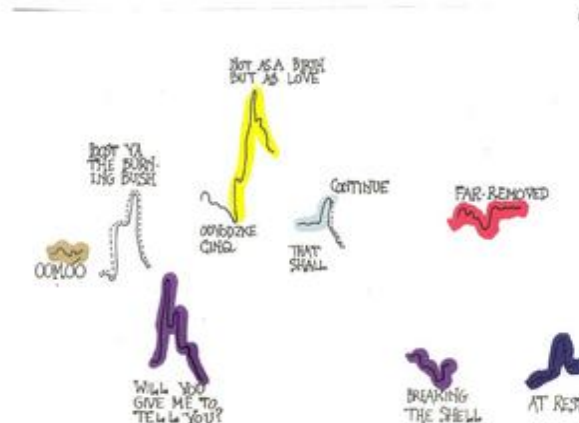
garde theatre dedicated to “long-term research on the actor’s craft” (Osiński & Salata, 2008, p. 53) and new methods of work. This model was created by The Reduta Group and adapted by both Grotowski and post-Grotowskian companies. Concerning my study, I conceived the laboratory as not necessarily needing to culminate in a spectacle. Even if a performance is created, it may not play a central role in the whole process or the spectacle itself may still evolve significantly with each presentation. Taking the example from companies such as Song of the Goat and Theatre ZAR, we see that they often call their performances “work in progress” to signify ever-changing structure and dynamic of the performer’s enactment. As Dariusz Kosiński suggests:

This sort of approach introduces a problem related to one of the most fundamental assumptions in theatre criticism: that there is a finished object of study. This ignores the possibility for a performance to be unrepeatable — singular acts of staging that function as a set and deserve to be precisely and strictly named a performance (2020, p. 66).

Although the unrepeatability of each act of performance is the focus of a process-oriented approach, there are essential differences between my inquiry and the “work in progress” of post-Grotowskian theatre companies described by Kosiński. In post-Grotowskian practice a spectacle has still clear indications for performers, concerning dramaturgy, tempo and virtuosic enactment. In contrast, the originality of my performance practice lies in the application of an “open score form” (van Eijden, 2019) drawn from avant-garde music that allows a great level of flexibility.

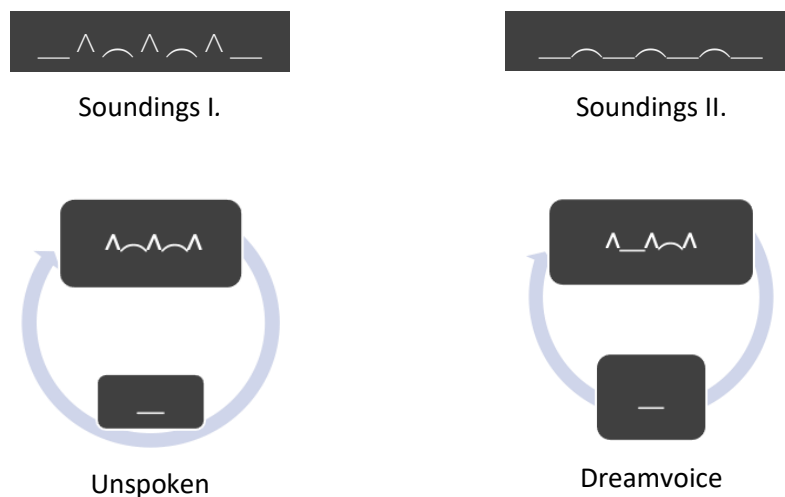
The “open score” in avant-garde music signifies a score which does not fully regulate the final shape of the performance. The form initiated by American composer John Cage, who referred to it as “indeterminacy” (van Eijden, 2019), does not determine the pitch or rhythm, but instead provides indications presented graphically or verbally that can be creatively interpreted by a musician. For example, in *Aria*, Cage used colours to determine vocal styles for Cathy Barberian to sing according to her artistic choice, as displayed in *Figure 4*. Hence, in such a score, the outcome of the performance depends on a creative dialogue between a composer and a performer.

Figure 4
A page from the score for *Aria* by John Cage



In my inquiry into performance practice, I developed a form of an “open score” that determined how performers interplay everyday and extra-daily modes of embodiment. *Figure 5* displays graphic analyses of the four performance scores I discuss in detail in Section 1 of this chapter.

Figure 5
Scores for the process-oriented performances



These performance scores show a level of composition usually not notated in theatre. They also give a level of formalisation that the scores in post-Grotowskian practice do not usually have. Specifically, they depict energetic states and at the same time allow performers to execute tasks with a great degree of flexibility. The open score then serves as a set of guidelines, a reference point that the performers can adapt in moment-to-moment situations, while following their

psychophysical processes. As a result, the process-oriented performances never become finished products in the sense of polished or final compositions. The order and timing of elements, as well the way performers execute them, remain substantially open.

Another property I employed in my performance practice is the “site-specificity” utilised by both avant-garde theatre and music. In my inquiry, however, I followed certain principles from music, specifically from sound installation, to give sound a central role in stimulating living through moment-to-moment situations.⁶⁵ As explained by Brandon LaBelle:

The works of sound installation seek out a specificity of sound in which location and listening intersect. The place of sound becomes as much a part of auditory experience as the material of sound itself (2015, p. 197).

This approach gave me tools for examining the importance of everyday embodiment and ubiquitous listening in the process of embodying voice. For this reason, I conducted a substantial part of the performance practice in non-theatrical spaces and employed processes specific to sound installation of

amplifying existing sounds, fostering auditory dialogues across inside and outside, tapping into structural vibrations to expand the sonic palette of tonality, and designing listening experiences by harnessing the environmental mix of found auditory events (LaBelle, 2015, p. xvi).

On the one hand, I found these processes very much aligned with the processwork procedures of amplifying signals. On the other hand, they were vital in my search for artistic utilisation of every sound materialising in the space, whether it be intentionally, casually or unintentionally.

Through such an approach, sound installation offered a way of engaging with the perception-expression loop of voice in performance practice, which proved essential to my inquiry. It allowed me to focus on the interactions between internal and external environments (see literature review p. 27), where the outside world refers to “environmental sound, or what acoustic ecology has deemed the “soundscape”” (LaBelle, p. 197). In this sense, sounds of everyday life are part of the equation of embodied voice, as they equally shape the listening experience and emphasise the interdependence between extra-daily and everyday modes of embodiment.

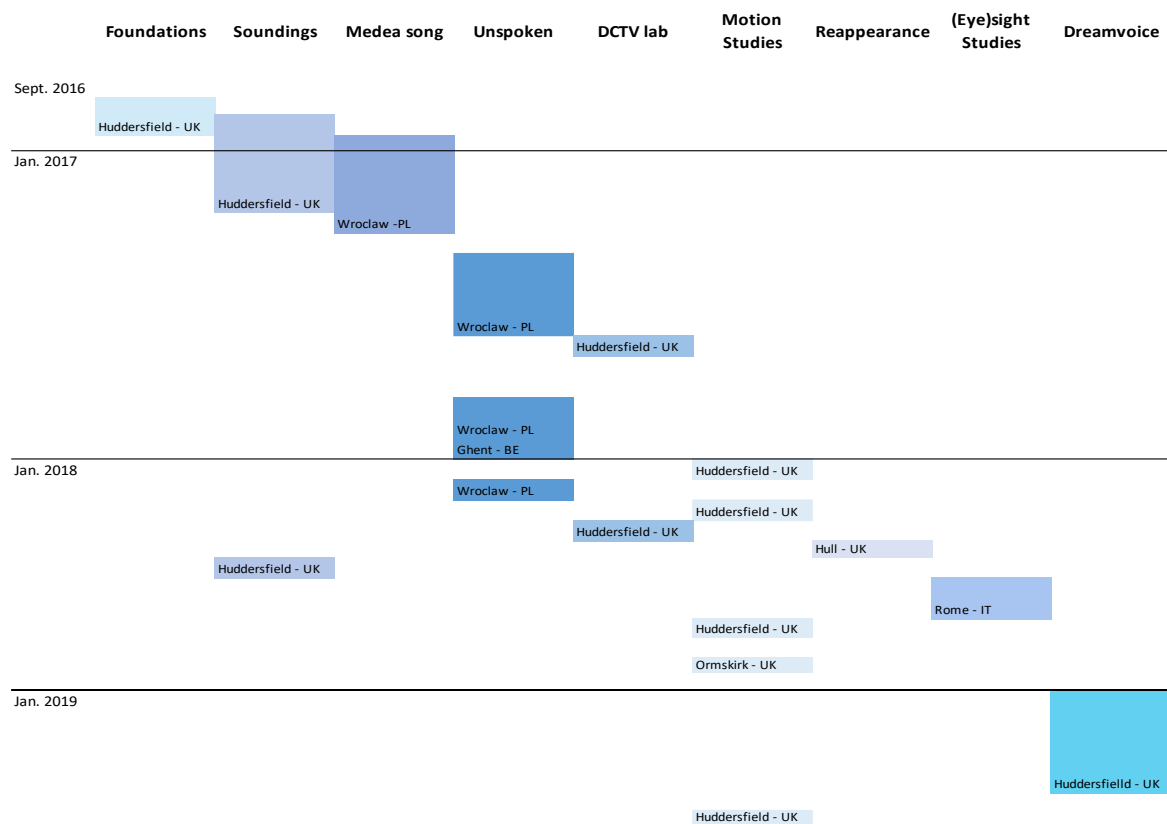
⁶⁵ Although sound installation is an interdisciplinary practice originating from avant-garde music (particularly sound art) and visual arts, in my inquiry I focus mainly on its auditory aspect. Therefore, I associate it here with music.

The categories and features of performance practice I have described here were essential in developing my process-oriented approach. In the following paragraphs, before I present the inquiry results, I first introduce the projects of my practice-as-research on performance practice.

Practice-as-research

As presented in *Figure 6*, nine distinct performance practices contribute to the findings of this inquiry into embodying voice in performance.

Figure 6
Timeline of the inquiry into performance practice



Within each practice, I focused on various aspects of the inquiry, as presented in *Table 2*. Overlaps in the timeline and, in some cases, long breaks between the phases of each practice, allowed me to, on the one hand, feed the creative process from different angles and, on the other hand, take time to conceptualise and analyse each strand of work. Such a procedure was particularly necessary due to my involvement not only as a researcher, but also as an object of the study and (except for “Medea song”, *DCTV lab* and *Motion Studies*) as the project leader. Sharing these roles required me to carefully design the working process so as to be able to focus on “doing” as a practitioner in moment-to-moment situations, instead of analysing as a

researcher during the performance. Therefore, similarly to the procedure for training, discussions after each practical session and review of extensive video material played a crucial role in the process. This was especially necessary due to the significant number of artists involved (15 not including myself), who shared their embodied knowledge from the fields of theatre, music and sound art. Thanks to this procedure, we were able to acknowledge and clarify some of the interdisciplinary differences in how we understand and work with phenomena such as gesture, choreography and composition common to our artistic practice.⁶⁶

In the table below, I present each performance practice, listing the precise areas of investigation to which they contribute, and specifying the following: the duration of each project; the names of the artists involved; the type of vocal material utilised in the inquiry; and the venue.

Table 2
List of performance practices

Performance practice	Timeline	Frame of the work
Foundations	5 Oct. – 1 Dec. 2016	Laboratory Areas of investigation: <ul style="list-style-type: none"> ▪ process of approaching highly aroused psychophysical state while embodying voice, ▪ interdependence between voice and <i>sensory channels</i>,⁶⁷ ▪ transitions between everyday and extra-daily presence while embodying voice. Vocal material: precomposed songs from indigenous tradition, jazz standard, vocalisation, non-verbal utterances. Duration: 5 sessions x 0.5h, 2 sessions x 1h. Practitioners: myself. Location/venue: University of Huddersfield, UK.
Soundings		Laboratory with two site-specific performances Areas of investigation: <ul style="list-style-type: none"> ▪ interdependence between voice and <i>sensory channels</i>, ▪ transitions between everyday and extra-daily presence while embodying voice, ▪ ubiquitous listening, ▪ interchange of engagement with various vocal expressions: text, song, vocalization, extended vocal techniques, non-verbal utterances, ▪ development of a score from physical and vocal improvisation, ▪ a form of performance centred on process.
Soundings I	24 Nov. 2016 -	

⁶⁶ For more on this subject, see Frank et al. (2020).

⁶⁷ Due to this being an inquiry on embodied voice, I engaged with the hearing channel in every practice.

Performance practice	Timeline	Frame of the work
Example 4.1.1	16 Mar. 2017	<p>Duration: 5 sessions x 1.5h, 11 sessions x 2h. Practitioners: myself, Siobhan Claire Howard, Ben Spatz. Vocal material: precomposed songs from indigenous tradition, jazz standard, vocalisation, non-verbal utterances.</p> <p>Presentation: Atrium in Robert Steinitz building, University of Huddersfield, UK. https://youtu.be/LGEu-bnLmc8</p>
Soundings II Example 4.1.2	18-25 May 2018	<p>Duration: 2 preparatory sessions. Practitioners: myself, Colin Frank, Siobhan Claire Howard, Solomiya Moroz, Ben Spatz, David Velez. Vocal material: vocal improvisations based on interpretation of the soundscape. Presentation: Oastler building, University of Huddersfield; Piazza Shopping Centre at Sound Vision Place Festival, UK. https://youtu.be/u-C76KpTYyI</p>
Medea song	15 Dec. 2016- 31 Mar. 2017	<p>A song performed in a musical theatre performance <i>Dziubanina</i> directed by Agata Duda-Gracz with the best of Piotr Dziubek's songs</p> <p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ process of embodying highly aroused psychophysical state while singing, in the example of Medea song, ▪ interdependence between voice and proprioception channel <p>Vocal material: precomposed song.</p> <p>Duration: 15 full day group rehearsals plus solo sessions. Presentation: CAPITOL Musical Theatre at Stage Song Festival (PPA), Poland. https://youtu.be/Pfangbe9Z7w</p>
Unspoken Examples: 4.1.3 4.1.4 4.2.1 4.2.2 4.2.3 4.2.4	26 Apr.-23 July 2017	<p>Laboratory with a performance and an installation</p> <p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ the use of nonverbal utterances, extended vocal techniques and unintentional expressions in the devising process, ▪ development of a score from physical and vocal improvisation, ▪ the concept of tuning, ▪ interdependence between voice, kinaesthetic (movement), visual (sight) and relationship channels, ▪ transitions between everyday and extra-daily presence while embodying voice, ▪ ubiquitous listening, ▪ sonic and somatic memory in embodying voice, ▪ a form of performance centred on process. <p>Vocal material: non-verbal utterances, vocalisation.</p> <p>Duration: 10 sessions x 2h. Practitioners: Olga Kunicka, Karolina Micuła. Collaboration: Dariusz Jackowski, Martyna Majewska.</p>

Performance practice	Timeline	Frame of the work
	3 Nov.-21 Dec. 2017 18-19 Feb. 2018	<p>Duration: 13 sessions x 2h. Practitioners: Olga Kunicka, Karolina Micula. Presentation: In De Ruimte, Belgium.</p> <p>Duration: 2 full day sessions. Practitioners: Olga Kunicka, Karolina Micula. Collaboration: Piotr Bartos, Pawel Krawczyk, Martyna Majewska. Installation: Muzeum Teatru im. H. Tomaszewskiego, Poland. https://youtu.be/WHPgFGnl-WQ</p>
DCTV lab Example 4.3.1	30-31 July 2017 9 Mar. 2018	<p>Participation in laboratory conducted according to a method of Dynamic Configurations with Transversal Video (DCTV) developed by Ben Spatz with N. Eda Ercin and Agnieszka Mendel in the Judaica project</p> <p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ the use of non-verbal utterances and unintentional expressions in the devising process, ▪ interdependence between voice, kinaesthetic (movement), proprioception and visual (sight) channels. <p>Vocal material: non-verbal utterances, vocalisation, precomposed songs from indigenous tradition.</p> <p>Duration: 2 sessions x 3h. Practitioners: myself, N. Eda Ercin, Agnieszka Mendel, Ben Spatz.</p> <p>Duration: 1 session x 1.5h. Practitioners: myself, myself, Rachel Adie-Rhodes, Sophie Fetokaki, Ben Spatz. Location/venue: University of Huddersfield, UK. See https://urbanresearchtheater.com/songwork/#SC2</p>
Motion Studies	26 Jan., 6 Mar. 2018 11 June 2018	<p>Laboratory with three public performances</p> <p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ development of embodied score from physical and vocal improvisation, ▪ integration of voice and movement. <p>Vocal material: non-verbal utterances, vocalisation.</p> <p>Duration: 2 sessions x 3h. Practitioners: myself, Cristina Fuentes Antoniazzi, Colin Frank, Solomiya Moroz.</p> <p>Presentation 1: Studio at Sir Patrick Stewart building, University of Huddersfield, at AVBODY Symposium, UK. https://youtu.be/TPE4Wzcb17c</p>

Performance practice	Timeline	Frame of the work
	<p>8 Oct. 2018</p> <p>25 May 2019</p>	<p>Presentation 2: The Arts Centre at Edge Hill University, Reverb, UK. https://youtu.be/jEF619Gbu4A</p> <p>Presentation 3: St. Paul's Hall, University of Huddersfield, at Moving Musicians concert, UK. https://youtu.be/mDwsGAa8kKo</p>
Reappearance	<p>24-27 Apr. 2018</p>	<p>Solo performance</p> <p>Area of investigation:</p> <ul style="list-style-type: none"> ▪ sonic and somatic memory in embodying voice, ▪ transitions between everyday and extra-daily presence while embodying voice, ▪ ubiquitous listening. <p>Vocal material: non-verbal utterances, vocalisation, a song composed in the devising process.</p> <p>Duration: 3 sessions x 1.5h. Presentation: Chapel, Larking building, University of Hull, UK. https://youtu.be/2n-uLAknaSo</p>
(Eye)sight Studies	<p>28 May-1 June 2018</p>	<p>Laboratory with the use of eye-tracking technology</p> <p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ interdependence between voice and visual channel. <p>Vocal material: precomposed songs.</p> <p>Duration: 5 full day sessions. Research collaboration: Allegra Indraccolo, Riccardo Brunetti. Practitioners: myself, Riccardo Brunetti, Alessandra Caiani, Anna Maria Avella. Location/venue: Univesità Europea di Roma, Italy.</p>
<p>Dreamvoice</p> <p>Examples:</p> <p>4.1.5</p> <p>4.1.6</p> <p>4.1.7</p> <p>4.1.8</p> <p>4.3.2</p> <p>4.3.3</p>		<p>Performance - sound installation</p> <p>Areas of investigation:</p> <ul style="list-style-type: none"> ▪ summary of all the research areas, ▪ interdependence between voice and <i>sensory channels</i>, ▪ transitions between everyday and extra-daily presence while embodying voice, ▪ ubiquitous listening, ▪ interchange of engagement with various vocal expressions: text, song, vocalization, extended vocal techniques, non-verbal utterances; ▪ sonic and somatic memory in embodying voice, ▪ creative transformation of <i>dreamvoice</i> manifestation. <p>Vocal material: precomposed songs from indigenous tradition, jazz standard, vocalisation, non-verbal utterances, extended vocal techniques.</p>

Performance practice	Timeline	Frame of the work
	29 Dec. 2018- 7 Mar. 2019	<p>Duration: 23 full day sessions.</p> <p>Practitioners: myself, Cristina Fuentes Antoniazzi, Brice Catherin, David Velez.</p> <p>Videography: Ben Spatz</p> <p>Consultation: Martyna Majewska, Ben Spatz.</p> <p>Presentation: Studio at Sir Patrick Stewart building, University of Huddersfield, UK. https://youtu.be/DWWiuC1fcAk</p>

1. Process-oriented Performance

When I began researching embodied voice in performance, I first explored what was the closest to my previous artistic practice: embodying voice in a highly altered state of presence and emotional expressivity. While embodying “Medea song” for the production *Dzjubanina*, I explored if and how an actor can consciously work towards achieving a highly altered state of presence associated with catharsis or ecstasy, as defined in the practice review. I was successful in reaching such a peak within every solo lab session through developing a series of physical actions, breathing patterns and visualisations. As a result, my body was trembling, my arms tingling, and my voice was reaching challenging notes with ease. Nevertheless, during group rehearsals and the actual presentation, I often encountered an issue surrounding the necessity of holding such a deep state throughout the whole performance and in relation to other actors’ processes. At this stage, I did not yet apply Mindell’s metaskills. My openness towards others, in the vulnerable state I was experiencing, eventually took me to a point where I was no longer able to navigate my own actions. Eventually, the song was executed, but I felt out of control to the extent that, at times, I was physically and vocally hurting myself.⁶⁸

The experience of working on “Medea song” led me towards the question of how to buffer such highly altered states of presence, particularly in relation to one’s partners and the performance environment. My aim, though, was not to reduce or eliminate working on altered states in general. Instead, I was interested in optimising the performance conditions to minimise the negative impact on a performer’s well-being. By employing processwork metaskills, I decided to examine, on the one hand, how to follow the process and intensify signals in a more controlled and safe manner with the help of a “fair observer” and, on the other hand, how to reach an altered state through engagement with sensory channels, instead of manipulating physiological reactions, such as breathing pattern, as I exercised in “Medea song”.

⁶⁸ See *Dzjubanina – Medea song* <https://youtu.be/Pfangbe9Z7w>

Arnold Mindell's perspective on embodiment, which recognises every bodily phenomenon as equally valuable, inspired me to re-evaluate what counts as a meaningful virtuosic enactment in contemporary performance. To adapt Mindell's perspective concerning embodied voice and enactment of musical material, I used achievements of sound art and noise practice in contemporary new music to re-define what can count as a meaningful vocal expression in contemporary performance beyond the premise of *right or wrong sound*.

The process-oriented approach to vocal performance I developed from this inquiry allowed me to generate an artistic form that did not prioritize only the achievement of heightened states of presence and virtuosic performance. The process-oriented performance did involve mastering their enactment and the application of the performers' virtuosic skills, but they also allowed for more casual qualities to appear in the performance. In that sense, I found a kind of mastery in how the performers navigated their psychophysical processes within and between a wide range of expressivity and their ability to embrace incoming impulses and/or disturbances appearing in the course of the action. The main features of my process-oriented performance were as follows:

- the incorporation of everyday embodiment as a means of expression within an artistic performance
- aiming towards altered states through engaging with the perception-expression loop of voice, instead of focusing predominantly on “muscular mobilisation” (Magnat, 2014, pp. 59-60)
- the development of an open score that allowed creation in the moment within every performance, where performers could break down textual, musical and dramaturgical structures in moment-to-moment situations to follow their psychophysical processes.

In the paragraphs below, I present how I applied these features in three performance practices: *Soundings*, *Unspoken* and *Dreamvoice* – the most significant projects for developing a form of process-oriented performance. The selection of examples is dictated by a focus on the most crucial aspects that influenced the direction of my inquiry and its findings. To give the reader a grasp of the development process, I introduce these examples in chronological order, on the basis of each practice's starting point. For each practice I also include a graphic representation of an open score that determined energetic states of performers operating between everyday and extra-daily modes of embodiment. As for vocal material, in my analysis I discuss this on a level of classification that signifies its structural and functional character. Therefore, instead of talking about particular genres or music styles, the reader will find me referring to precomposed material, improvisation, music, text, vocalisation, song, non-verbal utterances and extended vocal techniques.

The first time I explored a form of a process-oriented performance took place in *Soundings I*, a site-specific performance I developed throughout the laboratory sessions with Ben Spatz and Siobhan Claire Howard at the University of Huddersfield early Spring 2017.

Example 4.1.1 *Soundings I* (complete)

Video duration: 22:54

Source: <https://youtu.be/LGEu-bnLmc8>

Date: 16th March 2017

We begin by recognising the space around (*the world* channel), blending in, looking at each other and people passing by, listening to surrounding sounds, “inhaling” and “exhaling” the space in an exchange. The first vocalised breath appears on the edge of audibility [01:42], testing how the sound of voice resonates in the space. We start to engage with the perception-expression loop of voice, playing with different intensity of volume and length of single tones and different modulations of timbre. As an effect, three voices begin to harmonise with each other. Our attention begins to narrow down from the world outside, towards our own movement and voice (*kinaesthetic* and *hearing* channel). We start intensifying vocal and physical actions. Each of the performers finds a gesture integrated with sound that, repeated rhythmically, guides them towards a group improvisation and alternation of associations (*visualisation* channel). The improvisation cuts with a suspension [10:00] from which we continue by applying the evoked psychophysical state to songs, destabilising their original structures.



The above example presents an interplay between everyday and extra-daily presence, changing sensory channels and amplifying signals during physical and vocal improvisation so as to towards a creative exploration of musical and textual structures within a heightened state. I proposed an interplay between different modes of embodiment to give the performers a chance to engage with a *fair observer*, thus dedicating time to acknowledge our psychophysical condition before and after reaching moments of arousal as a self-regulation process. This strategy also

allowed us to adjust to the environment and decrease potential stress related to the first moment of engaging with a perception-expression loop of voice. The interplay I exercised in this performance practice became one of the crucial focal points I focused on in further development of an approach to process-oriented performance that does not only value states of arousal but instead also seeks meaning in every action.

The performance score of *Sounding I* marked the first stage of a form I developed to allow for continual circulation between everyday and extra-daily presence.⁶⁹



Soundings I.

This simplified graphical representation of the score of *Soundings I* displays a progression in which an everyday embodiment, represented by “—”, was the start and end point (see Example 4.1.1 [21:44-22:30]) of the performance. In between, the performers sustained an extra-daily presence, operating within sequences in which they altered their state to a peak “^”, with transitions between, marked by “∩”.⁷⁰

Altering presence through attunement to the site, partners and practitioners’ process in the moment-to-moment situations played a central role in preparing the ground for creative exploration of musical material that contained precomposed songs each of the performers brought to explore in the laboratory sessions. Although we agreed beforehand to introduce these songs after an initial engagement with non-verbal utterances, we did not know how we would arrive at that point, nor how we would execute the songs. Instead of fixing a strict musical score, I wanted the process to unravel and shape the vocal performance, by observing the first impulse that came to each of us individually through any of the sensory channels and amplifying it. Through this procedure, I aimed to favour the psychophysical process of embodying voice over the musical, textual and dramaturgical structures, as well as to transform creatively unintentional expressions in the event of their appearance in the performance. I carried on with this approach throughout other projects, exploring different kinds of vocal material and its utilisation in performance.

In *Soundings II*, I decided not to work on any fixed or precomposed vocal material. Instead, I proposed to the collaborating artists: Colin Frank, Siobhan Claire Howard, Solomiya

⁶⁹ I discuss the fully developed form in Dreamvoice, below.

⁷⁰ For all the scores from the inquiry on performance practice, see Appendix B.

Moroz, Ben Spatz and David Velez to respond only to the sounds of everyday life present around the site. This would include urban noise, speech picked up from the conversations of passers-by conversations, commands from a lift, or the sounds of casual actions specific to the site and undertaken by the performers such as hanging clothes, placing books etc. The task was to pick up impulses in the auditory channel and amplify them, whether through physical action or voice, until they became musical material (see Example 4.1.2).⁷¹

Example 4.1.2 *Soundings II – Oastler Building* (excerpts)

Video duration: 06:17

Source: <https://youtu.be/X8zAlEmI5Ms>

Date: 25th May 2018



Through this procedure, I aimed to examine how a performer can alter their presence by engaging with auditory channel without muscular arousal and athletic embodiment. Moreover, acknowledging the musical potential of urban noise and the sounds of everyday life served the purpose of challenging the view of *right and wrong sounds*. Therefore, through the performance score for *Soundings II* displayed below, I aimed to examine edge moments of transformation, with performers continuously oscillating around an everyday embodiment and acknowledging when and how a shift to extra-daily performance happened.

⁷¹ In conducting such an investigation, I took an inspiration from the research in cognitive science on the neural basis of sound, speech and music processing (see Rigoulot & Armony, 2016; Lévêque & Schön, 2015; Chen et al., 2012; Bruneau et al., 2013; Schirmer et al., 2007; Wong et al., 2012).



Soundings II.

Recognizing the wide spectrum of surrounding sounds that one can perceive with a heightened degree of attentiveness and then integrate into a vocal performance inspired me to incorporate extended vocal techniques as equally valuable to text and song in the course of performance. The next phase of this exploration took place in *Unspoken I* developed with two performers Olga Kunicka and Karolina Micula in Poland. In this practice, non-verbal sounds were the only vocal expressions we utilised to:

- relate to the soundscape already existing and/or generated by a sound artist, Dariusz Jackowski, as displayed in Example 4.1.3,

Example 4.1.3 *Unspoken – laboratory session* (excerpts)

Video duration: 07:32

Source: <https://vimeo.com/223208609>

Date: 17th June 2017



- tell a story (see Example 4.1.4).

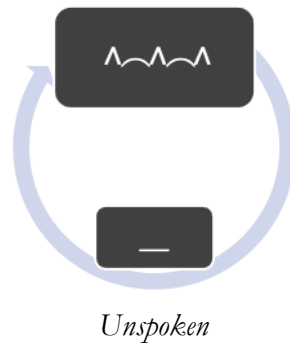
Example 4.1.4 *Unspoken* – *performance-sound installation* (excerpts)**Video duration:** 04:24**Source:** <https://youtu.be/bIzEtKU18qE>**Date:** 18th February 2018

An essential premise I applied in devising *Unspoken* was to begin with vocal and physical improvisations, through which patterns and associations developed and were finalised in physical actions and vocal compositions of the score. These compositions consisted of guidelines on how performers ought to relate to each other, for instance, whether to follow and tune to each other's mood and vocality, to provoke one another or to vocalise independently.⁷² Therefore, the instructions were more related to the enactment of vocal affect than to music. My aim in *Unspoken* was to engage foremost with the voice devoid from *logos* and to examine how in the realm of contemporary performance such “naked” voice can carry meaning and create a narrative without words. The associations that emerged from such a procedure guided us toward an investigation of an existing story that would correlate with some of the relationships, scenes and vocal expressions which materialised during laboratory sessions.⁷³ Thus, in the devising process finding themes and designing the dramaturgy of the performance came after the initial embodied practice. Nevertheless, even with a story to tell, the score of the performance remained open, allowing various executions of each scene and different ways of arriving at them.

I invited various executions of the artistic material in *Unspoken* by structuring the performance in a loop, as shown in the graphic below.

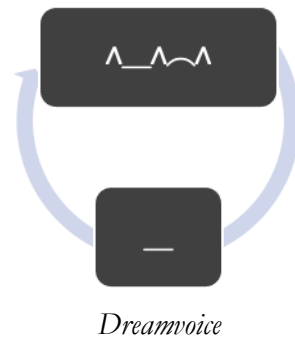
⁷² I explain this process in detail in Section 2 of this chapter.

⁷³ The story we eventually used was *Piszczałka*, a Polish folk fairy tale about three sisters.



This graphic represents performers' engagement with different modes of presence throughout the narrative enacted in a loop. The symbol “—” again marks an everyday embodiment, a “zero point” that we went back to each time after executing the story in a highly altered state of extra-daily presence. These zero points were at the same time starting points for a new loop that began by picking up the first impulse coming from any of the sensory channels. This way, the beginning of each cycle could take any form as regards physical and vocal actions. As shown in Example 4.1.4, the first task I gave performers to engage with was the recognition of where we were in our psychophysical process and with whom. Thus, the essential element to begin the performance with was to establish inner and outer relationships that the voice could then express. The structure of a performance designed in a loop, one that required stepping away from whatever happened in the space after each cycle, served to make us observe the impact on ourselves of aroused states and to dissociate from them, particularly in a case of awakened vulnerability. The zero point was a moment of closing whatever we had opened and allowed to manifest during the run-through. It also suggested a form of performance oriented around the performer's psychophysical process, permitting various executions of the artistic material within each loop, thus privileging exhibition of the process over a finished spectacle.

I applied the most open form of process-oriented performance in the *Dreamvoice* performance – sound installation, which was the final project of my practice-as-research. I worked on it at the University of Huddersfield together with four practitioners-researchers: Cristina Fuentes Antoniazzi, performer and mindfulness teacher; Brice Catherin, musician and composer in new music; David Velez, sound artist.



As presented in the graphic above, in this model, performers could come back to an everyday embodiment not only after the enactment of the whole run-through, but also at any moment within its execution. From that point, we could then start a new scene, experimenting with casual embodiment (see Example 4.1.5 [00:00-01:02]), or reaching another peak of altered state of presence (see Example 4.1.6).

Example 4.1.5 *Dreamvoice – from a zero point* (excerpt)

Video duration: 4:38

Source: https://youtu.be/dJoy_LUatfA

Date: 7th March 2019



Example 4.1.6 *Dreamvoice – to a peak* (excerpt)

Video duration: 2:18

Source: <https://youtu.be/KjlfSBYquxg>

Date: 7th March 2019



Regarding dramaturgy, the principles I applied in this process-oriented performance allowed even greater flexibility. Despite a set order, the scenes could change and/or be skipped. Within the group of four performing artists, each one of us had the freedom to initiate, interrupt, provoke and/or support actions, thereby influencing and changing *ad hoc* the dramaturgy of each cycle. We could change not only the enactment of the scenes, but also the set-up of the environment, by manipulating set design, lights, dress code, multimedia and the soundscape, as presented in Example 4.1.7. I highlighted the processual aspect even further by displaying video material from earlier laboratory sessions (see Example 4.1.7 [2:35-3:13, 6:09-7:12]). This multiplication allowed the audience to see the fluidity of performed material. It also created a space for us as performers to look at our enactment from a distance, with less personal identification. The “zero points”, marked by an everyday embodiment, played a crucial role in this reflection, letting us see what kind of “vessels” we were becoming in the moments of altered states and allowing us to dissociate from them with the help of a *fair observer*.⁷⁴

⁷⁴I come back to the theme of „vessel” in Section 3 of this chapter.

Example 4.1.7 *Dreamvoice – mechanics* (excerpts)

Video duration: 7:24

Source: <https://youtu.be/f3jRZREqjIE>

Date: 7th March 2019



The open form of the *Dreamvoice* performance-installation manifested also through allowing and mixing all the vocal forms together – text, songs, non-lexical and non-verbal utterances, as well as extended vocal techniques, to create “sonic images” that would challenge the perception of “right” instrumentality and vocality and, at the same time, give space for interpretation (see Example 4.1.8). I spoke songs, recited text mute, performed Schubert’s Ave Maria out of key, learnt the sounds of growling, crying and screaming and sang them as a music piece – all to challenge what could feel wrong to me, to redefine and discover the creative potential of these “unacceptable” utterances and to find artistic appliance for them. On my own account, by allowing all these expressions to happen I could observe fairly my reactions to them – my prejudices, my preconceptions and blockages – and go beyond them by changing my perception of the so called “mistakes”. This, in turn, supported my psychophysical process of embodying voice devoid from a conflict that often appears due to the inner critique. Instead of holding on to one “correct” expression or pretending that a missed note “was planned”, I decided to consciously engage and amplify these utterances, integrating them in the dramaturgy of a performance.⁷⁵

⁷⁵ I describe this process in Section 3 of this chapter.

Example 4.1.8 *Dreamvoice – sonic image* (excerpt)

Video duration: 05:43

Source: <https://youtu.be/k5TyI4dpmT0>

Date: 7th March 2019



By breaking down musical and textual structures, together with applying everyday embodiment in an artistic performance, I expanded the range of enactments that could be included in a contemporary, process-oriented performance informed by post-Grotowskian theatre. I created a setting in which performers had the freedom to transform artistic material according to their processes and in response to any impulse coming from their partners and the environment, no matter whether this was experienced as a disturbance or with ease. In such a setting, every vocal expression, even when fixed and structured according to textual or musical principles, could always be transformed through the performer's psychophysical process according to their engagement with the perception-expression loop of voice. Having the performance enacted in a loop supported this approach by shifting the focus from a single virtuosic run-through to a set of cycles in which the performers could reveal the virtuosity of their transformations and their "line of life" in a different way each time. In this sense, I redefined the virtuosity from being able to perfectly execute a score to the virtuosity that lay in responding to every incoming impulse by performing and making artistic meaning from any expression appearing in moment-to-moment situations, without a time-lapse, be it intentional or manifested through a performer's unconscious.

2. Tuning to the Double Signals

As I presented in Chapter 3.2, refocusing the concept of tuning and shifting attention between sensory channels can have a positive effect on the actual execution of the musical structures. In this section, I explain how I applied these strategies in my inquiry on performance practice, which, as shown above, allowed a great degree of flexibility and the use of various vocal expressions. I developed musical structures in the devising process in two ways. On the one hand, due to the difference in applying vocal and physical actions by post-Grotowskian companies in performances (see practice review pp. 49-50), I decided to investigate how vocal material can be formed from improvisations, in a manner similar to the development of physical actions. I hypothesised that undertaking such an embodied process can support performers in tuning and reaching a feeling of effortlessness in embodying voice similarly to physical actions. On the other hand, I also engaged with precomposed material to explore how metaskills can support performers in executing musical structures, even when disturbances occur. Working consciously with the perception-expression loop of voice and changing sensory channels played an essential role in this process.

In the following paragraphs, I first focus on examples from *Unspoken*, a performance practice dedicated to a great extent to the theme of tuning and the development of musical material in the course of a devising process. I describe a procedure I employed as a springboard for improvisations and creation of the performance's scenes. Then, I refer to the *Eye(sight) Studies* to discuss the importance of directing attention in supporting the primary process of embodying voice. Just as in Chapter 3.2. I presented the impact of shifting attention to the relationship channel, here I show an example of engagement with the visual channel.

In the *Unspoken* project, together with performers Olga Kunicka and Karolina Micula, I explored how and what kind of vocabulary we can create to explore the concept of tuning with the premise of *no right or wrong sounds*, while devising a performance. As all three of us had a musical background, we were used to applying the definition of tuning regarded as adjusting and following a person or an instrument to achieve the exact quality of the elements of music, which are defined by Arye (2001) in processwork as auditory subchannels: *pitch, timbre, volume* and *time*. Therefore, we were drawn by the practice of creating harmonies based on the dynamic of following and leading. However, in devising the *Unspoken* performance-installation, I also wanted to explore the artistic potential of the dynamic in which we not only adjust and respect a proposed tune but also exist independently, no matter how strange or “not right” it might sound to us. Thus, I shifted the focus from “tuning” to “sounding”, letting relationships and stories

emerge from vocal and physical improvisation conducted within and between various dynamics – following, leading and sounding autonomously.

To create an environment to sound autonomously without adjusting or being influenced by another voice, I adapted an exercise from Coordination Technique and asked Olga to vocalise simultaneously, without knowing what sound I would create in the moment.⁷⁶ This way, neither of us could predict or adjust to each other's sound. Instead, I suggested that we keep the initiated notes and sound them together without alterations. By applying the fair observer to this practice, we worked on listening to the emerging qualities with acknowledgement of their impact on our perception. An improvisation evolving from this exercise led us to a tune, displayed below in Example 4.2.1.

Example 4.2.1 *Unspoken – a tune 1* (excerpt)

Video duration: 02:39

Source: <https://youtu.be/uqnyOtPJeuM>

Date: 20th July 2017



In the next step of the devising process, together with my partner, we analysed and structured the sounds vocalised during the improvisation into the sequence of intervals.⁷⁷ I then suggested using these intervals while changing the intensity of physical expressions and shifting attention between sensory channels. Through this procedure, I examined how these changes affect the vocality and influence the dynamic of relationships between us within the same tune. From this

⁷⁶ This exercise, called “walk and stop”, was originally conducted without the use of voice. Performers are instructed to pick up the impulse of stopping or starting to walk whenever someone initiates one of these actions without any delay.

⁷⁷ These intervals were: e-b, d-a, a#-a.

experimentation, we both noticed that the less movement we used, the more our attention shifted to the visual channel. In turn, this change made us conscious of the slightest shifts in emotions and body language and, as a consequence, of the tiniest fluctuations in the sound of our voices. Example 4.2.2 shows a sequence devised during the laboratory sessions where we applied these intervals.

Example 4.2.2. *Unspoken – a tune 2* (excerpt)

Video duration: 5:35

Source: <https://vimeo.com/230667771>

Date: 23rd July 2017



The conscious engagement with the perception-expression loop of voice within this short musical sequence made us aware of how our sounding depended on the relation between us and intentions established through the eye contact. It also enhanced our sensory awareness, letting us reach a heightened state of presence without athletic muscular mobilisation. The interactions that emerged from this practice guided us towards themes, intentions and, as a consequence, a narrative for our performance-installation. In Example 4.2.3, I present how these interactions had already developed between the three of us in the final stage of devising the *Unspoken* performance-installation. We would still tune to each other. Nevertheless, the significant difference lay in our tuning turned towards sensing the sounds of affection in the voice, each other's emotional states, intention, the slightest reactions, gestures, glimpses in the eyes, rather than recreating the exact musical intervals, mainly as we did not use any instrument or tuning fork that could indicate the “right” note to start from.

Example 4.2.3 *Unspoken – a tune 3* (excerpt)**Video duration:** 1:18**Source:** <https://youtu.be/sZq9yQ0pw8>**Date:** 18th February 2018

This practice inspired me to work more extensively with microtonality and its application in the performance-installation. Therefore, I developed an exercise that later on served as a warm-up before performance, altering our sensory awareness and enhancing our attentiveness towards each other. The task was to use glissando to travel slowly towards higher notes together, continuously shifting between unison and half-tone. There was no set role as to who initiated the move. Anyone could do it at any moment, which again required from us as practitioners a high level of attentiveness and altered sensory awareness, as presented in Example 4.2.4.

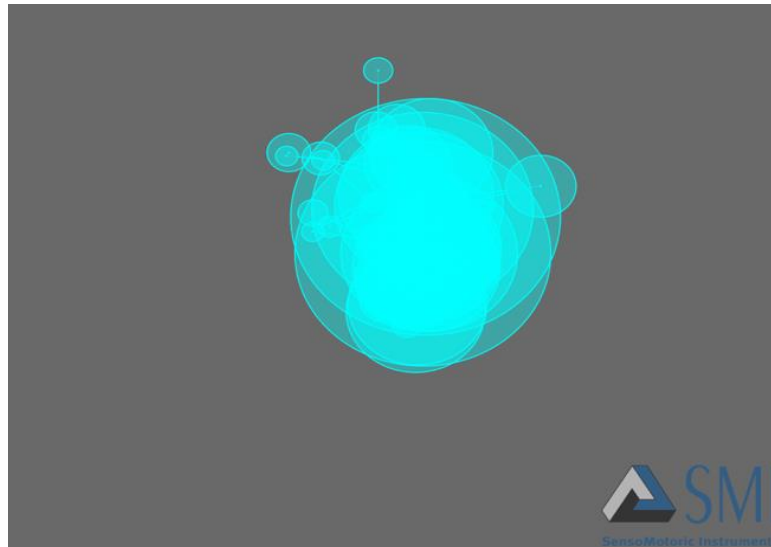
Example 4.2.4 *Unspoken – glissando* (excerpt)**Video duration:** 1:15**Source:** https://youtu.be/xd303_H_nNc**Date:** 18th February 2018

Paradoxically, the effect of these experiments was an improved ability to tune musically, also in semitones. Another outcome was an increased desire to sing and improvise with the voice, observed not only by us as practitioners, but also reported by the accompanying guests. One of the performers noted that developing such an altered state of awareness through attending to the perception-expression loop had a positive impact on her acting and presence during rehearsals with her theatre company.

As a researcher, I observed another interdependence: I was intrigued by how the sense of sight played a role in these vocal practices. Whether we closed our eyes, looked directly at each other or “glazed over” while vocalising affected not only the relations between us but also the sound of our voices. The acknowledged interdependence between visual and audible channels inspired me to conduct the *Eye(sight) Studies*, in which I used eye-tracking technology to examine whether engagement with the visual channel can create or prevent disturbances while tuning. Theodor Dimon (2018), in *Anatomy of the Voice*, suggests that such interdependence exists due to tightening or relaxing facial musculature according to how one communicates. Regarding processwork, I hypothesised that the sense of sight could influence vocal expression depending on whether a person encounters a disturbance in the visual or relationship channel. Therefore, shifting attention to another channel or changing the gaze pattern could have a positive effect on navigating the psychophysical process in the event of any disruption.

For my PhD research, within the methodology and the timeline available, I conducted only a pilot study. Therefore, I cannot present here any comprehensive quantitative results. However, in the initial phenomenological observations, I have noted a pattern in my performance related to experiencing more ease in singing while holding my gaze still on one point. This pattern is represented in *Figure 7* by a circle, which becomes bigger the longer a person looks in one point.

Figure 7
A map of the researcher's gaze pattern while singing



This possible regularity found in the *Eye(sight) Studies*, as well as discoveries from other projects discussed across this thesis, suggests that tuning is a complex psychophysical process involving more than just the sense of hearing. As observed in the *Unspoken* performance practice, the slightest impulses coming through other sensory channels can affect our voices and how we tune to each other through the emotional states they provoke. These impulses then may ease embodying voice in the primary process or create disturbances. Although the application of metaskills – observing fairly and directing attention to a sensory channel where one experiences ease – can support the primary process of vocal performance, nevertheless, as an activity of consciousness, it still works *post factum* on unconscious processes. The unconscious processes most often manifest involuntary, whereas a *fair observer* as a kind of *monitoring consciousness* (see literature review, pp. 28-29) requires time for reflection. Therefore, unintentional expressions may still arise. Even with the support of metaskills, a performer needs then to react and to decide how to transform these events – the manifestations of dreamvoice – in performance. In the following section, I show the solutions I came up with while engaging with this aspect of embodying voice in my inquiry.

3. Dreamvoice: Composing from the Unconscious⁷⁸

There is a saying I mentioned in the introduction known to performers: If you sing a wrong note or forget the text, put a big smile on your face, pretend that this is how it is supposed to be and carry on with confidence. Although undoubtedly this is one of the solutions to avoid a time-lapse during performance, I propose a different strategy in the context of unintentional expression. I look at so-called mistakes through the lens of their creative potential in both theatrical and personal contexts, examining the possibility of integrating such unconscious or unintentional aspects of performance into a performer's awareness. In finding artistic utilisation for these unintended events, I drew from an aspect of processwork – “dreambody” that through amplification of the symptom shows its meaning in visions, images and symbols linked to archetypical figures. In the realm of theatre, I found this strategy a very useful tool to adapt in my inquiry into embodied voice, integrating the unconscious meaning of the “dreamvoice” manifestations (see the definition in Chapter 2) into performance. In Chapter 3.3, I discussed an example of engaging with the “dreamvoice” from the perspective of a pedagogue, referring to the somatic causes of unintentional expressions. In this section, I draw from my own phenomenological experience as a performer-researcher, revealing artistic utilisation of unintentional expressions aroused in both laboratory sessions and actual performance. On the one hand, I investigated how to purposefully learn these utterances and use them as artistic material in the devising process. On the other hand, I examined how, with the use of processwork principles, a performer can transform any unexpected event happening on stage in moment-to-moment situations.

In the following paragraphs, I first discuss an example from the *Dynamic Configurations with Transversal Video (DCTV)* laboratory session as the moment I refer to was an origin for the scene that became one of the crucial points of the *Dreamvoice* performance-installation.⁷⁹ In this first example, I show how I engaged with the appearance of “dreamvoice” during improvisation and how I navigated my psychophysical process from there, engaging consciously with the fair observer, amplifying signals and shifting attention between sensory channels. I then continue, showing how I picked up this moment in devising *Dreamvoice* – analysing my associations and symbolic meaning of the archetypical figures, as well as finding a musical structure for the

⁷⁸ In this section I discuss both “dreamvoice” (marked throughout the section by quotation marks) as a concept derived from Mindell’s “dreambody” work, as well as *Dreamvoice* (marked by italics) referring to the title of a performance-installation devised in the final performance practice of my PaR.

⁷⁹ The *Dynamic Configurations with Transversal Video (DCTV) lab* (Spatz, 2020b) was a part of the Judaica project I joined as a guest practitioner-researcher (see *Table 2*).

unintentional expression. In the third example, I refer to the actual public presentation to show how I allowed an accidental action to take over the dramaturgy.

Example 4.3.1 *DCTV lab – verticality* (excerpt)

Video duration: 3:04

Source: <https://youtu.be/5nySMNBCWBk>

Date: 31st July 2017

[00:55] I hear animal-like sounds coming out from me. I am trying to suppress them, to keep myself still in human verticality. I close my eyes and try to hold my body in this vertical position as much as possible. I put my feet close together and keep vocalizing, shifting between the melody and sounds of shouting and growling. While doing this, I increase the tension in my muscles, particularly in the pelvic area. Somehow, I sense that this is the place of division and tear between the two worlds, animal and human. I place my hands on my belly and press to increase the tension even more. This tension and action affect my voice. I find an expression which is somehow in between, on the edge of the two registers and two expressions that I was using before. It is a prolonged howling. The growling and the melody are still appearing, but this third quality starts to speak through more. I begin to hear more of the words chanted by Ben. When I reach the point of exhaustion caused by my actions, I open my eyes, looking up silently, still keeping my hands on my belly [2:25].

I listen to Ben chanting the text of the book. I am exhausted, feeling surrendered to some power that made me go through all of this. I realize the pain of being kept in this vertical world that does not allow me to howl: the pain of division, suppression, and the cost of being vertical. I feel anger towards religion. Something that was supposed to offer salvation became an oppression — this is the image of hands suppressing my belly. As the messiah was supposed to be the one who saves us from our earthy, animalistic, sinful nature, I slowly look down at Ben and say with reproach: “mess, messiah.”



As Mindell acknowledges, “dreambody (...) manifests itself as an unpredictable, uncontrollable power in everyday life” (1990a, p. 69). Concerning embodied voice, such an

unpredictable expression of the “dreamvoice” can occur in a tone, rhythm or pitch contradicting the content of the words (see Mindell, 1989, p. 63), for example speaking fast, loudly and at a high pitch when a person asserts being calm. The “dreamvoice” can also appear through unpredictable hoarseness, breaks and cracks, particularly during a rehearsed and controlled vocal performance. Throughout the years of vocal training, I was taught to control and avoid my voice breaking between registers. The techniques I learnt at musical school aimed to overcome this “problem” and make the transitions seamless to balance and equalise the voice in both registers (mixed voice technique). Hence, amplifying this “uncontrollable” signal – the crack in the voice appeared in “Verticality” - meant for me to act against what I knew as correct singing and do what I would normally avoid. However, approaching this expression with curiosity, from the distant position of a fair observer, encouraged me to explore the unknown, beyond the “edge” territory, by amplifying this “broken voice”. The effect of this “revolt” not only allowed me to learn how intentionally to make such a sound and change my viewpoint on so called correct sound, it also allowed me to integrate the unconscious meaning of the “dreamvoice” into performance, as the associations that arose from this process became symbolic images I used in developing the *Dreamvoice* performance-installation discussed below.

In the development process of *Dreamvoice*, the struggle of the division between the worlds and the paradox of the body’s role in Christianity related to the figure of the Messiah, which I therefore associated with Mary – the link between the worlds, the mother of the Messiah and the woman submitted to greater forces. On the vocal/musical level, I decided then to use *Ave Maria* by Schubert – a composition from classical music that would first require me to use a head register and from which I could then carry on with my “dreamvoice” expression manifested in “Verticality” – the voice cracking and breaking between registers. The decision to engage with a music piece was also a result of the need to adapt to work with a new partner and to use means of expression that were available to him. While Ben worked in “Verticality” by combining a text recited from a book with a melody from a Jewish tradition (Zalmanov, 1978), in *Dreamvoice*, Brice’s means of expression was music played on a cello.⁸⁰ In Example 4.3.2, I present how the material that emerged during the “Verticality” improvisation transformed into a composition of the “Ave Maria” sequence.

⁸⁰ For Ben’s commentary on the *Verticality*, see <https://urbanresearchtheater.com/2017/07/31/verticality/>

Example 4.3.2 *Dreamvoice - Ave Maria* (excerpt)**Video duration:** 7:10**Source:** <https://vimeo.com/470165286/ea450030c7>**Date:** 7th March 2019

Given the open score of the performance, the “Ave Maria” became the only structured sequence in terms of musical enactment, as I aimed to test if and how it is possible to compose from the unconscious manifested through the “dreamvoice”. Although I sometimes came very close to executing the original movements seen in “Verticality”, through the “dreambody” and “dreamvoice” work, each time, different aspects of my associations about the archetypal image would speak through. Due to the open formula of a process-oriented performance I still had the freedom to stage this scene according to the impulses arising in the moment-to-moment situations, despite the set musical structure. This was also the case during the public presentation of the *Dreamvoice* when I allowed an unexpected fall to direct the execution of “Ave Maria” sequence, as displayed in Example 4.3.3.

Example 4.3.3 *Dreamvoice - Ave Maria, Medea, ...* (excerpt)**Video duration:** 5:15**Source:** <https://youtu.be/co5pvbgZ2zU>**Date:** 7th March 2019

I take the sheet with the musical score of “Ave Maria”. It is a sign to begin this sequence. I do not have a plan or vision of how to start though. I feel tired, so I just allow myself to be carried out. Suddenly my foot slides on the water. I flip and fall on the floor [00:53]. I pick up this signal and decide to follow it to see where it takes me. I hear how my voice shakes and breaks while I amplify the signal, intentionally flipping over and over again. Nevertheless, I decide to surrender to it. I know I am on the edge of safety as there are broken glasses all around me, but somehow, I still feel in control. I am approaching the edge but not passing over it. Finally, I hit the floor with my head [2:00].

It hurts, but it gives me even more drive to carry on. This is the point of a shift. I continue on the floor, giving myself completely to the water. The feeling of helplessness and being submitted to some external, inextricable forces grows in me. Associations come. I recall sensations from “Medea song” – desperate, tragic mother on edge between life and death, full of existential pain, hopeless in front of the forces greater than her. I get into a position of giving birth, to push this struggle and pain out.



In this example, an unintentional expression appeared during the public performance, manifesting first in physical action. However, by following this signal in the movement channel, my vocality also changed as regards the dramaturgy I originally developed in the devising process. These physical and vocal actions evoke the image of Medea giving birth which surprisingly to my mind linked to Maria – *mater dei*. As Mindell asserts, unconscious material “manifests mainly through visual and auditory channels in images and voices” (1990a, p.69). The “dreambody” “hovers between body sensation and mythical visualization” (1990a, p. 8). Although, while devising the performance, I never connected these two mythical figures together in my conscious analysis, by following the disturbance, new associations came, provoking a completely different execution of the *Ave Maria* and guiding me towards a highly aroused state of presence.

I associate the altered state achieved during the “Ave Maria, Medea, ...” with the experience of cathartic moments in which the voice becomes a “vessel”, as explained in the practice review (see p. 48) and described poetically by Ludwik Flaszen:

you don't know if it is you who is bringing about this voice or the voice that is bringing about you, and where the source of the sound is – in your mouth, [in] your chest, in your lungs, in your stomach, in your groin, or maybe in the room's walls, ceiling, or maybe in distant celestial bodies, in the crystal spheres of the universe (2010, p. 149).

In this moment, despite engaging with the unconscious, I no longer felt that it was me “doing” or that I was drawing from my personal experience.⁸¹ I did not perceive that my voice spoke of me. By working with the archetypal figures, I dissociated from the vulnerable aspects of my enactment. Although this was my individual experience, I perceived it as collective knowledge expressed through my voice and body.

What became definite concerning the actual performance-installation and the artistic outcome of the devising process was an integration of the unconscious aspects of the vocalicity into performance, “seeing them in relation to their social context” (Wehr, 1989, p. 124). The significant result of my engagement with the “dreamvoice” was a creation of a strong peak moment of the score. The “dreamvoice”, the unintentional expression emerging from an improvisation, created a line of life that I later on applied to the musical structure of the precomposed material.

Conclusions

Although my inquiry into performance practice focused on the performer’s psychophysical process of embodying voice on stage, the application of the Mindells’ concepts to post-Grotowskian theatre also brought significant and broad implications regarding performance form and what can count as a meaningful vocal expression in both theatrical and personal contexts.

The form of a process-oriented performance made it possible to follow moment-to-moment situations according to the performer’s perception, embodied knowledge and psychophysical process. Within the frame of an open score I developed, we could make individual decisions on whether to amplify or not allow any given signal, and thus, to go beyond the edge or not. Concerning actors’ well-being and embodying voice on deep psychophysical states, it became a matter of great importance to shift from “opening an actor” to letting each of us as performers decide how much we wanted to open and expose of our vulnerability. Discussions and feedback after each laboratory session supported the procedure of resolving emotional discomfort in the event of its appearance. In turn, during the actual presentation, performance structured in a loop with “zero points” served the purpose of self-regulation and closure. *Metaskills*, especially the *fair observer*, played a significant role in this process by acknowledging the impact of the altered states and “dropping personal history”, as observed in the example of my engagement with the *dreamvoice* manifestations. In turn, engagement with the *sensory channels* – bringing to awareness in which channels one finds disturbances or ease and

⁸¹ For more about the analysis of the personal experience versus “archetypal image”, see the study on Jungian theory by Edinger (1977). For a feminist perspective on this subject, see Ulanov (1979), Wehr (1989).

changing them accordingly – supported performers in finding strategies for self-support during the vocal performance.

The open score form, enacted in a repeating loop, generated a process-oriented performance where varying executions of the same artistic material were permitted. In such a performance, actors could stay in a lucid relation with the musical, textual and dramaturgical structures. Considering diverse kinds of expressions as equally valuable; engaging with microtonality; the inclusion of unintentional expressions in the creative process and performance; tuning oriented not to musical correctness, but to communication, the interaction between the partners and affective meaning of each sound; and, finally, allowing manifestations of *dreambody* and *dreamvoice* to take over the dramaturgy – with all these elements together, I created an environment for performance practice in which the overriding principle was the artistic application of every vocal expression and integration of their unconscious aspects breaking through in the creative process.

Conclusions

Through this study, I have sought to find ways of supporting performers in embodying voice in highly altered states of presence on stage and developing strategies for utilising unintentional expressions in the event of their appearance during performance. The research findings showed that the development of *metaskills* I adapted from processwork can particularly reduce unnecessary emotional distress and strengthen a performer's agency in navigating their psychophysical process of embodying voice. Formulating and applying the notion of dreamvoice was crucial in this practice as it helped to liberate the performers from assessing the voice in the categories of good/bad that inevitably trigger self-criticism and emotional distress. As I showed in the example of working with others as a pedagogue and working on my voice as a performer, engaging with the dreamvoice may extend vocal skills and liberate a person from restraining their voice by developing an awareness of cultural and personal aspects conditioning the range of vocality. Additionally, my practice-as-research revealed the significance of engaging not only with the act of embodying voice itself, but – even more importantly – to look at and analyse the structures and conditions under which voicework is led during both training and performance. Therefore, I conducted an ethnographic analysis of the Polish post-Grotowskian theatre that prompted me to assert the necessity of systemic changes. Turning attention to performers' well-being, I call for more care-driven pedagogy and performance practice, particularly in the case of “trauma-propelled art” (Mantell, 2021) such as the Grotowski lineage of theatre.

In the case of the post-Grotowskian practice I employed in this research and its identified gaps, it became essential to rethink power dynamics and the practice of “opening an actor” by breaking through their personal limits. My journey with processwork, particularly my dreambody work, showed how such practice could reveal a person's traumas. I suggest that “being opened” by someone else in training or rehearsal may break through the defence systems that a person developed. Giving a teacher or a director such power over a student/performer whose personal boundaries might have been violated in the past can be risky, especially in hierarchical structures where abuse of power is possible. Opening to deep psychophysical states and new behaviours is a very delicate practice that requires special procedures of cooling down and closure or the assistance of specialists who can provide actors with strategies to maintain their integrity and function in everyday life. Therefore, throughout my practice-as-research, I took extra care to create an environment for training and performance where students/performers could become the agents of change and the opening process. Although this research does not aim to resolve post-Grotowskian theatre's organisational and systemic problems, I propose tools that a performer may use within existing structures by developing a

process-oriented approach inspired by the Mindells' concepts. I also invite directors/pedagogues to reconsider their positioning and objectives. As my practice-as-research showed, to achieve so-called "full presence" while acting and embodying voice, there are other, more mindful ways than pushing performers beyond their limits at any cost. Relying more on the performers' embodied knowledge, tuning in to their process, accepting and embracing any disturbances as part of the "living through" moment-to-moment situations instead of fighting to overcome them – all this can also guide to similar outcomes. But what is exceptionally important from a performer's perspective, such an approach places more care on a person's well-being.

Reservations may arise regarding whether the procedures I propose, based on agency and knowledge of performers/students, are appropriate to beginners acquiring skills in vocal performance. In the inquiry into performance practice, all the participating performers were already well-trained artists in their disciplines. Hence, a question may arise as to whether such an approach is only applicable to experienced artists or, following Lane Arye's suggestion, whether artists should not first gain knowledge and technical skills before working with "unintentional music" (Arye, 2001) and, in its turn, "unintentional performance". The outcomes of the research showed that working with beginners (1st and 2nd-year students of acting and musical theatre) also had a positive impact on their learning process, as it released the emotional stress accompanying skills acquisition and helped the students to detach their everyday embodiment, their personal perception and their identification with their voice from the tasks. Thus, the examples from practice-as-research showed that the process-oriented approach to training could work as a foundation for skills acquisition in extra-daily virtuosic performance released from emotional attachment and personal identification.

A crucial element in my journey of developing the process-oriented approach to voicework was conscious engagement with the perception-expression loop of voice. Instead of asking "how does my voice sound to others, teachers, colleagues", it became significant to ask, "how does it sound to me" and "how does my perception inform my vocalicity"? Shifting from the concept of so-called "blocked voice" to a question – "what is blocking me" or "preventing me from expressing this way", "why does it sound off to me" or "why do I like to express this way" already gave performers back their agency in "having their voice" and exploring its possibilities instead of modifying it for the sake of meeting any external demands or normalised requirements. As I saw in my practice-as-research, just this subtle change made a significant difference to how performers engaged with their voice and how they learnt new expressions easing emotional distress and self-criticism. I found the notion of dreamvoice vital in this procedure as it conceptually freed both me and the participating artists from antagonising voice

between good-bad, natural-unnatural, authentic-false, beautiful-ugly. Making students/performers aware that these categories are culturally bound and subjective freed up creativity and playfulness in discovering the capabilities of voice. At the same time, working with the dreamvoice gave us space to engage artistically with unintentional expressions.

Although originally I focused on finding ways to sustain flow in embodying voice, I eventually acknowledged the function and creative potential of disruptions throughout the study. Therefore, I concentrated more on seeking ways to incorporate unintentional expressions into performance. The application of processwork showed that instead of avoiding or fighting them, a performer might choose to follow, amplify, and creatively transform them. This strategy inspired me to design an original form of performance-sound installation informed by post-Grotowskian theatre where the performers could maintain a lucid relationship with the vocal material. I also designed the devising process in such a way that the vocal material could emerge from the tiniest sounds and vocal actions improvised by performers, instead of submitting the voice to pre-composed material first, as the post-Grotowskian practitioners I refer to in this thesis commonly do. I found that practising improvisation and rehearsing according to such a process-oriented approach to voicework can also benefit the execution of musical and textual structures in a more traditional form of performance, one oriented around repeatable precision and exactness. Multiple examples from my practical inquiry show that such an approach can lessen emotional distress and stage fright related to concerns about making a mistake or introducing the voice. The metaskills enabled the artists taking part in the study, including myself, to trust that whatever happens during a performance, we have the tools and skills to proceed creatively and find a way through.

Although I based the practical inquiry primary on post-Grotowskian theatre practice, I believe that it will be possible to apply the research outcomes to other genres. I suggest that processwork concepts such as a *fair observer* are implementable on a more general level. Stage fright, self-criticism and unintentional expressions in embodying voice appear regardless of the type of training and performance. The set of tools, strategies and vocabulary for voicework I have provided in this thesis demonstrate how a pedagogue/director and a student/performer can apply these in their training and rehearsal process. Concerning rigorous principles of training based on critical assessment and performing arts in general relying significantly on virtuosity and perfection, the process-oriented approach has its limitations. However, I see its potential function in complementing and supporting rigorous training methods with practice focused on developing metaskills and voice awareness.

Regarding the possible future development of this research, I suggest two directions. The research outcomes showed that embodying voice is a complex psychophysical process in which different sensory channels play an important and at times surprising role. I found it especially intriguing how visual channel impacts a performer while they are expressing vocally. Therefore, I am interested in a further interdisciplinary investigation of the relationship between visual perception and vocality, in which I would employ methods from performing arts and cognitive psychology. I see significant potential in using technology such as eye-tracking systems to examine this subject and find new ways of supporting performers. Some artists already use the Eye Movement Desensitization and Reprocessing (EMDR) approach adapted from Somatic Experiencing Therapy in their practice to treat trauma-informed states accompanying their creative processes (see Mantell, 2021). However, to date, I have not heard of anyone applying EMDR to voicework or examining the co-relation between the psychophysical process of embodying voice and gaze. Meanwhile, I believe that such research would bring significant insights to the process of embodying voice and contribute to developing new tools and strategies for voice pedagogy. My other proposal for further study refers to the environment of voicework and actors' work in general in the realm of theatre. The review of post-Grotowskian theatre and the worldwide tendencies in actor training shows the necessity of re-examining and redefining existing structures, power dynamics and objectives. The performer's well-being and their perception of the working methods, hitherto placed on a back burner, has recently gained more attention in public conversations in the industry as well in academic research. The knowledge I gained through the research presented herein I would therefore like to employ further in developing proposals for systemic and organisational changes to provide more care-driven pedagogies and performance practices, joining the voices that call for plurality, inclusion, diversity and uniqueness.

Appendix A

A complete list of workshops, performances, and performative lectures I attended and the interviews I conducted for practice review

	Task Name	Start	End
1	Practive review timeline	15/04/2016	12/11/2016
2	Interviews on "catharsis"	10/11/2016	31/05/2017
3	Nini Saig	10/11/2016	10/11/2016
4	Marianne Schuppe	28/11/2016	28/11/2016
5	Emma Bonici	12/12/2016	12/12/2016
6	Bogna Wocniak-Joshebers	12/12/2016	12/12/2016
7	Katarzyna Kurej-Milania	19/12/2016	19/12/2016
8	Jenny Katz	21/12/2016	21/12/2016
9	Anna Zureycki	03/01/2017	03/01/2017
10	Francisca Pisanica	16/01/2017	16/01/2017
11	Akur Cahuran	24/04/2017	24/04/2017
12	Cezary Stubiak	24/04/2017	24/04/2017
13	Ditte Berleley	03/05/2017	03/05/2017
14	Kenned Imela	31/05/2017	31/05/2017
15	Workshops	15/04/2016	12/11/2016
16	Krishn Lindlar: the Natural Voice	15/04/2016	16/04/2016
17	Petra Usvabkowi: Feldenkrais Method	30/05/2016	30/05/2016
18	Jorge Perovic: Miki's Alphabet	07/11/2016	11/11/2016
19	Kelly Joyce Jones: Deep Listening	28/11/2016	28/11/2016
20	Eric Hecher: Aika Emding	20/02/2017	20/02/2017
21	Ditte Berleley: Voicecycle	14/03/2017	30/05/2017
22	Olga Schwieger: the Voice Laboratory	01/05/2017	02/05/2017
23	Phil Milton: Extended Vocal Techniques	28/11/2017	28/11/2017
24	The Bridge of Words: Iben Barasaert's voice and acting	22/01/2018	26/01/2018
25	Zoe Kaskierou: the Moving Voice	12/11/2018	12/11/2018
26	Performances	07/11/2016	25/01/2018
27	Prometheus Sound	07/11/2016	07/11/2016
28	A Thousand Tongues	08/11/2016	08/11/2016
29	Krapp's Last Tape	15/11/2016	15/11/2016
30	White Cane	23/11/2016	23/11/2016
31	Slow Songs	24/11/2016	24/11/2016
32	Tender Buttons: Objects, Food, Rooms	28/11/2016	28/11/2016
33	Milne	29/03/2017	29/03/2017
34	Wedding	02/10/2017	02/10/2017
35	Phil Milton's performance	28/11/2017	28/11/2017
36	Theatre Freaks	25/01/2018	25/01/2018
37	Performative lectures	16/11/2016	28/06/2017
38	Saras Stroups	16/11/2016	16/11/2016
39	Roberta Carreri	25/06/2017	25/06/2017
40	Julia Wiley and Tage Larsen	29/06/2017	29/06/2017

Appendix B

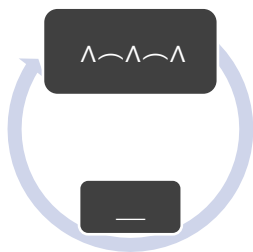
Graphic scores of all the performances



Soundings I



Medea



Unspoken



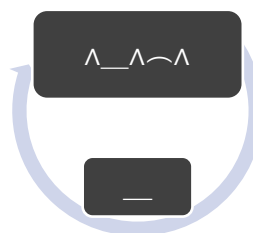
Motion Studies



Reappearance



Soundings II



Dreamvoice

The symbols below represent indications about different states of presence within performance

- “Zero point”, casual state of presence
- ∩ At the verge of “performative” state
- ∧ Amplification of altered state towards an edge and cooling down
- ⋈ Sustaining a peak, “cathartic” state
- / Crescendo towards altered state

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