



Dry storm

Teatterikorkeakoulu/ Äänen Maisteriohjelma/

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ABSTRACT (Present the core contents of the Master's thesis. Provide a clear view of its objectives, contents and results. Length roughly 250 words.) The work Dry Storm, is the theoretical part of my thesis. It contains a theoretical framework and a process description of my artistic part of the thesis, the piece Dry Storm. The theory of the work aims to create an understanding of how sound relates to the complex experience of thought and body. It uses theory of immersion, participatory creation, artistic work, human voice and phenomenology to do so. Within immersion it looks at how immersion within immersive theatre can be related to the experience of sound. The participatory theory is used to compare the theory of participatory theatre to an active listening experience. Within theories of artistic work, the text discusses how our subjectivity can be seen as problematic, and how it affects our experience of what we encounter. The human voice theory is used to bring a personal view of how voice relates to the experience of sound and silence, while a final phenomenological approach is used to tie together what has been discussed. Beyond this, there is a chapter aiming to give perspective on how we can relate to our body, in relation to our subjectivity, and through a more direct contact to our body, discussed throughout the text. The process description aims at opening up the process of creating the piece Dry Storm. Parts of the piece are opened up as part of the theory as an opening to comparison. Further, the process description discusses the process in relation to the participants of the process. The process description also looks into the sounds used within the performance and ends by forming a reaction to the process in relation to the theoretical frame. The text ends by introducing a theory for possible further studies.	
ENTER KEYWORDS HERE (keywords that describe the content of your work) Sound, Experience, Thought, Body, Immersion, Participatory, Subjectivity, Phenomenology, Process Description, Eco-Sonatics	

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Introduction:

This is the theoretical part of my thesis at the Theatre Academy, University of the Arts Helsinki. The work aims at creating a theoretical ground for further analysis of the artistic part of my thesis, the sound design for “Dry Storm”.

The thesis uses theory that has been relevant to me during my studies at the Theatre Academy. It looks at theory from a perspective on how the experience of sound can be explained and how it is problematic. It uses theory of immersion, participatory creation, artistic work, human voice and phenomenology. It also looks at the potential and relation of body and possibilities of extracting it from thought.

The ground for creating an analysis of experience is from my interest in the problematics of thought in relation to experience.

Dry Storm is a dance piece created for four dancers and two actors. It is an abstract piece that aims at looking at hybrid bodies, that are on stage, creating, attaching and letting go of non-human and human material.

The sound design for Dry Storm consists of chosen and composed music to the piece and sounds created on stage by manipulation of the materials consisting of baking paper, wood, fishing line and water. It aims to create a structure for the piece, in contrast to the flow of changes suggested by the movement.

Inspiration

I am interested in sound as an open field of thought/ With all the connotational possibilities it brings/ And how timbre affects/ And how we don't know

The aim of this study is to get an idea of what sound is and how it is perceived. To be able to approach the subject, some distance is made, by looking at sound from other than sound specific theories. The reason for this is to get a clearer view of what sound is, from a viewpoint that is not already digested into a context, but rather from a view where observations can be made from a sound perspective from the theory at hand.

Another reason to stay out of sound specific theory is to give room for the complexity to experiencing things. What are we affected by and why, or are we affected and if so, what part of our complex system is responding and why.

”When something becomes a convention you sometimes lose the process of how to get to that” (Kira O'Reilly, when asked about why to question the use of one to one performances)

...and can be seen as ”complex from so many directions that there is no way outside the complexity” (Anders Carlsson, when talking about his piece with the Palestinian boy)

1. Are we immersing into an experience of listening or something else?

What happens when we immerse into an experience of sound?

Is it something that just happens or are we creating the experience in our mind, or is it something attached to an experience of sound related to a memory that has been there all along, or are we actually experiencing it through our body or memories within the body/

or is it something that has to do with vibrations within the body on cellular level that are triggered by the vibrations within the sound, that have been there since the beginning of the travel of that cell and the water it contains, in a time frame that is way larger than what we can even perceive from the view point of a civilisation living on a small planet as part of this milky way.

1.1 Immersion into sound compared to immersion within immersive theatre

One way to look at immersion in relation to sound, is to look at it in relation to immersion within immersive theatre. It is not the easiest approach due to all the factors beyond sound that are relevant within immersive theatre. At the same time these theories are something that many are looking into as a way to enhance the experience of performance. I will start by looking into the first part of Gareth White's article *On Immersive Theatre*, (2012).

White starts by pointing out that immersion is an implied access to the inside of the performance in some way. For me this thought works well with what I consider perceiving sound. It can be considered to come from an inner perspective and because it has no actual limitations to where the perception goes, it can be reactive and let the perceiver come in terms of the inside of the experience at hand. This for me can work in at least two ways. The sound itself, can for the listener have a subjective meaning, consisting of a feeling or connotation, that is perceived by the listener in relation to something experienced. On the other hand, the sound can be considered to reach the listener with out it being in relation to a thought process. If sound is seen as waves with one or several frequencies, and us human as platforms with various frequencies within, then some reaction within these frequencies should be inevitable. Also considering that the cells we and everything else consist of, are in constant movement, with water passing through their membranes, some reactiveness to sound frequencies, as part of this movement should exist.

<http://thebiologyprimer.com/diffusion-and-osmosis/>

White continues to discuss that immersion can be considered to be a part of a ready-made explanatory landscape into which performance can scatter. In this sense sound can also be considered having “a place to go”, as a passage to memories and reactions that relates to earlier experiences of the sound at hand. Then again, if the current experience is valid, or the past experiences are valid, can be discussed. Are we a part of a system where most of what we experience is predetermined by how we “decide to” perceive things while receiving only a small percentage as it is?

Varela, Thompson and Rosch, (1991), claim, that to be human, is to be part of an experience that is always changing depending on the situation and its context, therefore experiencing everything within a context, a world. They also mention that this experience can be perceived as a rapidly shifting stream of mental occurrences, where the perceiver and the perceptions are part of a constant flux of experiences that happen and then are gone. Therefore there is no experiencer, who remains constant to receive

experiences, and no actual landing platform for these experiences.

Varela, Thompson and Rosch continue that there is no “I” that is receiving the experiences, but rather the process is so complex that already by noting “I am thinking” within the experience is more valid than looking at it from a point of ego. If this allows us to let go of creating what we are a part of is questionable, but by seeing it through the experience being the actualisation of the being, we might be capable of letting go of some of our thought process, allowing us to be more a part of what we are conditioned to. To further let go of us being a part of the creation, allowing the experience to be one of the body, its tissue and cellular membrane, instead of an experience of self, could be considered more valid.

To go back to the theories of immersion within immersive theatre, requiring things as the audience to move within the space occupied by performers creating its own associations within a space, as part of a performance that becomes performative in new ways due to the audience present, some similarities could be drawn to Varela Thompson and Rosch, (1991). As mentioned, their view of experience is that it constantly shifts within a world. From a sound perspective, this change, within this world, could be considered creating the surroundings where we relate the experience of sound to the experience of the physical space we experience. This could further attach our experience to the flux of experiences that the creator of the sound, the space and further attributes we encounter, have experienced. This could then be considered creating the immersive surroundings we engage our selves into. If these surroundings are actual, and how much of them we experience is somewhat impossible to measure. What is left is our body, as the mechanism that at least should be there, to the extent that it is not physically reacting to issues within the thought process.

1.2 Limitations and problematics vs possibilities and examples.

To further look into the experience of sound, I want to look into something we all

encounter daily; the conditioning and invitation of sound.

As discussed, Varela, Thompson and Rosch, (1991), understand the experience as always being a part of a world from where we relate. If we take this thought a bit further, this world, could also be considered involving our preferences. These preferences, that are a part of what we desire to encounter, could then be considered our conditioning. From a sound perspective this could at its simplest imply music that we like. Finding message, tones and rhythm that works for us, could then become our own way of condition us into what kind of world we relate from.

This world of preference, becoming our personal view of sound, could be considered something we want to control, making it difficult to introduce sound into this world from attributes outside it. On the other hand, beyond this world of preferences, we are exposed constantly to sound from our surroundings. From a sound designers view, could it then be more safe to use actual sounds, created in the environment, instead of music?

John Cage, a classical student who found the education to be too restricted for his performative purposes, is probably one of the most known examples of how to use existing sounds as part of a performance. As an artist, Cage is also known for his influence in minimalist music, in how he uses the sounds opposite; silence, (also letting sound that otherwise would not be heard to be heard), and how he allows chance to become a part of the performance. Among his performances Cage also did one in Finland, *Floating in the middle of the lake*. I will use this performance as an example of using existing sounds to create immersion. In this performance, John Cage took a group of participants out in the middle of a lake, to listen and experience it. If we look at this as immersion through sound, using only the lake as a sound source, no interference to personal sound preferences should have been made. This said, the sounds made by the other participants, might have interfered with the desire to experience only the sounds of the lake, pinpointing the significance of invitation to

sound. Then again, the participants were creating the performance, by creating an existing sound input while manoeuvring the boat, creating a contrast when not moving and listening, and a personal sound field by small sounds that happened while trying to be silent. With Cage also being in the boat, the participants had the possibility to further immerse, as part of an intimate experience with the performer, on a lake, with its own sent and feel to it, further enhancing the experience of sounds heard.

John Cage, says that everything is music and sound, from talking to listening to the background noise of traffic (John Cage, *In love with an other sound*, 1992). For him it is about the sounds not pretending something but rather just being what they are. As discussed, from a sound designers perspective this could be a possibility to find, and use sound, that is already part of the audiences world of accepted sounds. It also gives a view on how everyday sounds can be of compositional interest even to the degree of music. As a critical view to this, if these sounds are used within a performance, at least when displacing them into a world that is not where they are created, they do become active elements on stage, instead of sounds that are what they are. This said, the thought of John Cage, where he points out that everything can be considered a performance, could be related to only using existing sounds as they emerge naturally, in the environment where they are created. For me the question then becomes, are the sounds performed or do they come naturally?

If we look at this through my sound design in *Dry Storm*, I suggested material, paper and wood, in order to create an organic section of sounds to the piece. What became most important in this, was that the performers did not play the material, but rather the opposite, by being engaged in their movement, the interaction happened with the material, and it created sound. By asking for this, I feel that the performers were capable of in depth decisions in relation to their bodies, freeing them from having to be musicians playing the non human material on stage. What I also found, was that it resembled something where sound just happens, and using Cages thought, sound became something that just is. What was then left to me, was to try to find room for the

naturally appearing sounds, in order to compose them into the piece. In this case it was about letting them happen, but at the same time asking the performers to acknowledge all sound made on stage, so that they would not unintentionally top each others sounds. This, together, with everything that was happening within the performers bodies resulting in movement, gave the piece a certain concentration, that gave it a specific character. What it also produced was that the performers, while concentrating on what was suggested, lost their facial expression. What I then suggested, was that the performers would breath as much as possible though their mouths while performing. This for me, even though it mainly did not produce sound that was heard, gave the act of breathing to the stage, giving the piece a sense of air. With the choreograph also noting this, and giving further thoughts on how to take this into their bodies, I feel we created the air to the piece, that became a crucial part of how the piece it self was tied together. It did so by giving the performers a place of their own, between the gaze of the audience seated in both ends of the space.

2. The listener IOW participant

As discussed earlier, the listening experience is created between the sounds and the listener. It can be reactive, controlled, relational or silent, in a vast mixture of occurrences, that determine the activity of the listener, making the listener an active participant to the event of listening.

Ranciere, (2009), looks at this from a view where the participant, (in this case the spectator), has an active role in creating when looking at a performance. He points out that the spectator takes part in the performance by refashioning it in her own way by observing, selecting, comparing and interpreting what she sees in a way of her own desire relating to previous experiences. In this way, Ranciere feels that the spectator, as much as a performer, creates during a performance, therefore breaking the power dynamics where performers stand as teachers, providing new information to those who decide to participate.

Even though Ranciere's thought is about a performance in whole, I feel it shares the same attributes as discussed earlier, where the activity of experiencing is created within a world within. At the same time it problematizes the experience less, as the participant actively interprets the material at hand, relating the experience to own desires, interests and previous experiences.

The experience Ranciere talks about, will also in all occasions involve sound. How this relation is then related to the experience of sound, with its own internal attributes, becomes questionable. Maybe also somewhere within these terms, we find why artists like Cage come to conclusions, that this actually works better without doing anything to the sound, letting it be what it is and by doing so, instead concentrating on enhancing the experience of performance, that enhances the experience of the sound that already exists.

If we still want to use sound that does not occur naturally, one possible solution would be to try to create sound that represents as little as possible anything. By doing so, we could be considered creating sounds that avoid attributes that interfere with the preferences created within the world of the listener. By doing so, we could also be creating sound that has as little as possible narrative, giving the performance its own world, that the audience can relate to, without sound pinpointing the direction. In this way the sound would not force a message, but could still be a part of altering the experience in a desired way, by using tones or rhythm that engages the desired effect.

In any case, whatever the sound is, there will always be a previous experience to relate to, and sound of all kinds will have some predominant information within it. To start with, our voice is already there from the very beginning as a part of how we interpret the world. At the same time, or even before, we are created into a chamber with an existing heart beat, that has a certain tonality and timbre to it. In our daily lives, we are constantly in a field of sound, and associate a lot through our way of hearing things.

We are also part of experiences, good or bad, where sound is part of it, even though we don't even always acknowledge it being there. Simultaneously, or as a part of all this, we are creating preferences, of when we want it to be silence, what level of sound is suited for what occasion, and so forth. We are also developing further preferences within qualities of sound, from the choice of music, to the choice of home acoustics, to the choice of headphones we like. So how could anything be created into this world, without it being to some extent related to past.

Going back to what Varela, Thompson and Rosch said about there never being an actual landing platform for these experiences, but rather a constantly moving structure where things come and go, maybe this structure where previous experiences are a part of the current experience, is what it is about. This said, maybe the complexity and possible direction the experience can be related to, is what makes it a constantly moving mass of relations that can not settle.

2.1 Our problematic subjective listening experience

Whether we like it or not, who we are and how we think is a part of our listening experience. In order to understand more about this, I will look further into the problematics of our thought process, through a view of how subjectivity, or subjective view, is part of our creation.

Bojana Kunst talks about this in her book *Artist at work* (2015), from a perspective of Maurizio Lazzarato (2010), where producing this subjective view can to some extent be seen as the core of capitalism. Lazzarato refers to it as “the single largest commodity we produce, because it goes into the production of all other commodities” and relates to a common way of how we create our subjectivity while creating individualisation. According to Kunst, we have become disintegrated and have difficulties establish through an authentic core. Our subjective view has become something of an empty outside process, as a disintegrated structure of language and

gesture.

Within this view, the listening and therefore experiencing of sound becomes also problematic. We are processing the material we are listening to, influenced by personal feelings, tastes, and opinions. If we within this creation interpret from a disintegrated self, as part of a system that our current capitalism creates, then everything we experience is part of this, and through the view of Lazzarato, we are out of our core.

Kunst also mentions Lazzaratos view of how our subjectivity is inflicted by conflicts, eventually leading us to want to experience negativity and the dimensions of power as the source. For me, negativity and power is something that can be recognised a lot in todays society, also influencing music and preferences of sound. If we go back to the thought of conditioning, then this would lead to a feedback circle, where our subjectivity leads us to prefer negativity and power within sound, while the chosen sound conditions us to further negativity and feeling of power. If this sound is something that generates a ground for our subjectivity in general can and should be discussed.

What also could be thought of is, are there some sounds, or potentials of sounds, that elute us from these symptoms of a capitalistic engaged body/ mind? In my thought, sounds that are as little as possible part of our thought process, could do so. Going back to the thoughts of body engaging tones and tones that automatically respond to in body vibrations could be of significance. Also sounds, which Cage mentioned to just exist, could be more likely to correspond in a way that is not as polluted, even though how strongly we still react through our urge of our own subjective view can be questioned. Also, has our body been influenced by this conditioning for so long that its a point of no return, especially as part of a society, that constantly lives and breaths the structure it is creating.

If nothing else, I do acknowledge that there is a lot of feeding the negative within sound and in some sense try to stay out of it. This mainly because of its implications on how it already affects our subjective view and therefore how we perceive things. This is probably one reason I decided to choose tones that are not implicating the problematics of society in the music I composed to the piece *Dry Storm*. Also I feel this gave more room to the body, that by being conditioned to our current structures, should by all means be issuing this information already.

To go back to Kunst, the crisis of our subjective view has become something we experiment with in our everyday life. She explains that the flexibility and the transformation of this crisis is what we actually constantly invest in and therefore is what drives us to create value within it. She explains that the individualisation process has become even more intense, leading our subjective views to form experiences of the transformation processes as existential paradoxes, making us live in a constant state of tension reflecting our investments that can not come to a conclusion.

For me the individualisation process has spread out from its core to social media. Through this, our society has become a society of comparison, where few things are of importance beyond the time frame of the actual experience. It is like we have engaged our selves into a competition that can not be won. Within this, individualisation has become a tens reflection of value in time. At the same time, within this rats race, everything we invest into it, remains questionable do to constant comparison and limitless options of what it can become. This has become a crisis of its own, that evokes negativity, co-existing with the ecological crisis, that further urges us into a need of change, within a time frame that is already lost. At the moment, what gives me comfort is what I stated early in this writing, we are a population, on a small planet, as part of a gigantic system, that we can not even grasp at the moment. Sadly, we are also very unique, with a possibility to create and experience, as part of nature on this planet, that we instead are destroying on a daily basis.

To go back to Kunst, she continues by noting that our current crisis of subjectivity, where we radically consume individualism, can be a force of experiencing such powers as the power of the loosening fluidity of our desires, the power for the arising need for liberation and/ or the power of transformation. Kunst mentions Foucault's view of subjectivisation, where we confess everything, especially that which is most difficult to tell. According to Foucault this need comes from the need of telling the truth and being able to change. To some extent problematically, Foucault sees this as a form of self-governance where we by doing this, actually control the inside subject, and therefore create a form of power and control.

For me the need to change comes from us being led into a pattern where we are too controlled by a subjective thought process that does not work. And as mentioned, the way out of this, could be to create a way of living that allows experience to come from and enter into body. To do so Varela, Thompson and Rosch, (1991), give a possible solution where they note that an interruption of habitual patterns allows more open possibilities in awareness and experienced phenomena. They note that the problem with these habits are that they are originated by intention, and can be seen as the basis of conditioned human experience, and therefore not allow an immediate experience. So by breaking these habits, a way out could emerge. How this is possible within a system that conditions us to the habits is questionable.

From a sound perspective we can at least note that our perception is limited. Going back to Kunst, and the thought of us radically consuming individualism and the power of transformation, then experiencing sound, creating sound preferences and conditioning us within sound, is at the core of what is happening. This said, I also feel by questioning at large our own capability to think within this ecological crisis, creates a circle that is so complex that it is impossible to see outside its own complexity. To go back to the quote in the beginning of the text by Anders Carlsson, what could be considered, is to accept the complexity and try to breathe it despite its presence, maybe also to some extent allowing it to be in dialog with the body.

3. The body

So what is a dialog with the body? And how can it exist as an entity that is not in direct relation to the creation of subjectivity?

To take this further, I want to look at the body from a perspective of it being a bank of experiences that it has encountered. To do so, I will look at it from the perspective of movement, using my notes from the performance lecture *Reorganizing Myself, a performative talk*, Deborah Hay (2017). To avoid these words being affected by my own subjectivity, no analysis will be made after the notes. The chosen text is a collage of Deborah Hay's sentences during her performance.

Reorganising my self,

Choreographed by my learning process,

*Continuity of continuity
Accumulation of learning*

Discontinuity of continuity risk, possible question, power of making a choice, how would that possibly influence my body, mind, finding out what my limitations are,

*Continuity of discontinuity, drawing,
Reorganising my self as a cellular body*

*Discontinuity of this central character, of Deborah Hay, noticing my self
as a cellular body,
I had to be here, as a cellular body*

I feel complete, I loose all control

*Thats the body I'm working with in the studio,
Diverting me from what I know about my body,
to what I don't know about my body*

How do I get to a place where I can learn from her?

Reorganising my self to the million cells I am

*The questions, asking questions, looking for questions
Not looking for answers*

*Behaviour in life
To not accumulate more knowing*

*Its the question that I rise to
Answers ground me
Questions lift me a bit*

*Reorganising my self to the relation of space
There is so much info here
First
Around my body
Then, Deborah,
I'm not stuck in here
The whole space is the material*

What if the hole space would shift when I move through it?

*Why would I focus on you when there is all the space in-between you
people and between us all the space*

*Reorganising my self so that I trust my body to teach me something I
don't know
Seeing the other dancers*

*What a loss of material
Not to notice you
Inviting, being, seeing, the cells
Invite being
Ill go to my bones, skull
I'm not asking anything
The cells inviting
Time is passing,
its not fixed
Its not a big deal to be here*

Time is passing

*Holy
cow what a relief*

Im not fixed

Your not fixed

*Thats meta dance
To not get stuck in what the hell I'm doing*

*Here and gone
I wake up to here because its gone*

*It has nothing do with what I'm doing
I rise to the occasion because it's gone*

*I
To here and gone*

*What if now is here?
My past and my feature and my present*

*It goes so deep, its so rich
My past my present and feature*

Here and gone, here and gone

Reorganising my self in the way I see

*Ow my gosh it is so much work
My being can easily get stuck
I can feel it, the muscles around my eyes*

*What if this cellular body is served by how I see?
The makes me really curios*

Only some people are really served

how to see in a way where I dis attach from what I see

*Seeing in a way that doesn't fix me
what if the seeing is serving
I'm not determining this moment
I'm not making a decision about what this moment is*

*My voice
A low rumble
A high pitch
forceful naval*

fragile

*I am not a songwriter
my dance would feel limited with words
while audience stops to try to understand words there attention will be
stretched*

*not to look for an answer
not to give it
but to be in a place of question*

4. "Voice"

After various views of how to define the experience of sound I want to look at it through voice. My interest in doing so comes from me, trying to understand my self and how I express. I have been working with this by recording rap lyrics, and then listening to the expression, trying to understand how I communicate. Initially I found a problem in my expression, overdoing some of the lyrics due the performative nature of the recording situation, or due to my lack of expressing from a whole. This led me into a difficult process, where I questioned my expression at large, and the grounds of how I define myself. I did this by listening to the characteristics of my voice. By doing so I tried to understand who I am, and by questioning the parts I felt overdone, who I want to be. Within this complexity, I was, and still am, a part of a process that has helped me understand how I perceive things, forming my subjectivity, and within how I perceive communication through voice.

On a less personal note I find voice interesting because I see it as one of our main possibilities to express how we experience things. I find it a way to experience a person through communication, making it the attribute within that communication, besides body language and energy, that represents the persons subjectivity. Within this encounter I also see influence, where we through our voices share our subjectiveness. If we see subjectivity, as in chapter 2.1, as a problem, then the usage of voice in a larger scale could be seen influenced by the current state of a crisis in subjectivity. This creating a system of voices that feeds the problematic capitalistic system that we are a part of. In this way, voice could be seen as providing a way of how subjectivity travels within entities. To simplify the thought, because we communicate from our crisis, we further affects and feed the system that is creating it.

On a less difficult note, voice can be seen as something comforting, that we all get accustomed to already before birth. In this way, it could also be seen engaged in the bodily transformations of the embryo, being surrounded by voice through out the process. Taking this thought further, maybe in this way it could be a source for tonalities that pass the subjectivity, because they are introduced before subjectivity becomes a part of how we perceive. The question then is, what are the attributes that define a voice?

According to Mladen Dolar (2016), the voice can be understood from the listeners perspective in various ways including from the point of view of accent, intonation and timbre. The accent can be considered social and consist of political messages from the whereabouts of the speaker and even give implications of class differences and power. Intonation in its turn contains more tone, rhythmic and melodic information, giving it a deeper meaning than the vocabulary of the given words. The remaining qualities of the voice, could be thought of as, timbre, giving the voice it's personal qualities. According to Dolar, these are qualities that give the voice its personal fingerprint, but in a way that does not affect the meaning. This fingerprint can for example exist of: timbre, resonance, pitch, cadence and melody.

As can be seen voice is a powerful tool for expression. It is also something that gives us personal qualities. Within this complexity, which parts are influenced by our way to perceive things (subjectivity), which are influenced by what we have encountered (history), and which are only there because of structural reasons (vocal cords, teeth, tongue etc), or even coincidence, is difficult to determine. Also, which part of our vocal expression, is connected to our body, remains unanswered. Through this complexity, it also becomes clear, that to estimate what kind of sound could be an initiative towards communicating with the body by using voice tonalities, remains unanswered. This said, some connection, even though most likely also influenced by how voice has been within our lives all the time, should exist.

To continue with voice, Mladen Dolar points out that our communication through voice is risen over a constant multitude of sounds and noises ranging from nature to machines and technology. The complexity within the voice at the same time can be considered to be at the edge of un-understandable, with its infinitely exceeding meanings in the various shades it presents beyond the nuances of the actual vocabulary. At the same time it is at our core, as an opening towards meaning, communicating in away precisely that which cannot be said.

From a sound point of view, this could be seen as us being exposed to complex sound through out our lives. It also points out that we are capable of concentrating our hearing to certain parts of the sound field, and that we can understand and note various complex nuances within that what we encounter. Within this, we also have a possibility to learn to listen to, and express, delicate changes in our voice. From a sound creators point of view, this bank of delicate communication could be seen as a source of how to create sound that uses the same attributes as our voice communication does, exposing us to the same affects that our voice communication would do. This said, in order to do so, voice should be simplified to not include all attributes at once.

I want to end this section of voice by quoting a good friend and artist.

“each encounter could be seen as a possibility for something good to happen”
(Iwere 2000something)

4.1 Silence

The most communicative I have felt was after a silent retreat. Within the retreat, we travelled as a group to a distant place, where we spent 94 hours without speaking to each other. After this experience the dialogue I had with one of the participants felt pure, and the experience of this communication felt reactive and non structured. I also felt that my words, and reactions to words heard, were simple, existing only of naturally occurring reactions. Sadly, the affect of this seemed to last for about one hour, after which the communication went more towards its influenced form. This said, when I met the person later, and had a one to one discussion with her, I noticed some of the ways of communication that we found during the conversation after the retreat, had remained between us.

As seen in the example above, silence is of meaning. In a world where we are surrounded by sounds, communication and clutter of all sorts, silence becomes a rarity. It seems like we have engaged our selves into a pattern of constant communication. And as in the example of the silent retreat, and as Varela, Thompson and Rosch point out, an interruption of this habitual pattern, allows us to become more aware and experience more.

Taking the experience of the silent retreat, where we took away our phones, engaged our selves in silence, and spent time in the woods alone, and together in meditation, dinner and sauna, I do see that it created a change in the pattern of how I live my life normally. What it also did, is it gave me more room to experience parts of my thought that the noise of my daily routines block away from me. Somehow, this silent was about taking in less info, and being more alone within an inner world, while still being,

a part of a group. As an experience, what it also did is, it questioned my thought of what silence is, and by doing so, what sound is.

According Dolar, silence can be seen as a negative of the voice, its shadow, its reverse and can by this be seen as something that can evoke the voice in its purest form. If we think about our existence within voice and sound, a large part of it could be considered to happen within silence. The inner dialogue we have, the things we read, and everything we experience, that is part of our thought process, could be considered a form of dialogue, that has a sound, even though silent. Going back to my experience of the retreat, then the purest form of this voice within silence, was what I encountered after letting go of the information overload that I am a part of in my daily life. Implementing this to the thought of Dolar, then the information overload would be the sound, and when letting go of this, a form of silence would emerge, that would give voice its purest form. Through this thought, what could be considered is, that the crisis of the information overload, creates too much sound for our inner dialogue to work, and by doing so, makes us incapable of experiencing sound and communication.

If I look at the decisions I made for the piece Dry Storm, I see it as working within the crisis, finding decisions that are strong enough to create an impact. In other words, no silence as defined as letting go of our information overload was used. Instead, attributes of silence, as a negative of something, were found and taken advantage of. The first negative I used was creating a structure that was very precise. It was done by dividing the parts into sound from speakers on, and sound from speakers off. This structure was found and used as a negative to the flow suggested by movement and its structure. The second negative found was, when sound from speakers was used, it was composed, giving the parts an atmosphere, and together with the movement, even a form of abstract narrative. By doing so, it created a negative to the parts where speakers where of, and sound only appeared in its natural form, created by movement that evoked sound from the material it was in contact with (see chapter 1.2). By using this negative, I also found myself using a possible negative of our sound preferences. If the experience was that the composed material did not fit into the preferences of sound,

then the parts without this sound, using only sounds that appeared naturally, should have felt even stronger. On the other side, if the parts that were without composed sound felt too exiguous, then the parts where the sound came, should have felt even more fulfilling. Within this distinction, the sounds that were part of what was happening on stage were organic, further enhancing the negative of sounds used via speakers. Also, an additional form of silence was used when the level of the sound coming from the speakers, was loud enough that the audience did not hear the sounds created on stage.

To further look into sound made and not made on stage, I want to look at it through John Cage's work 4'33". The work was composed in 1952 to have a performer be on stage with their instruments but not to play them for the duration of the performance. The idea behind the piece is commonly interpreted as the audience hears the sounds that are there even though it is considered silence. For me the piece has many implications, one being turning the focus to some extent from the performer to the spectator. The actual sounds produced are mainly from the surrounding audience, shifting them into performers (for the duration of the performance). For me the piece also questions what silence is, and has an implication towards silence being the strongest form of sound. I also feel the piece looks at silence from the tension it creates, from how it is a performance because we as an audience are focused and listening. Or then, maybe Cage was in terms with our information overload and wanted to comment on this by silencing the stage and us, letting thoughts pass, giving us a brief moment to just be.

5. Sound as a part of creating space

Space is an area of potentiality, because it is relational it is/ must be constantly re-negotiated

(Doreen Massey, 2005)

I will continue this quest of sound by looking at its potential related to studies of space. To do so, I will use Doreen Massey's book *for space*. For me, the book represents how we can look at things from alternative perspectives and work within the open.

Massey sees the perception of space to consist of three categories: interrelational, sphere like and under constant construction. For her, the interrelational understanding of space consists of interactions. The sphere like qualities are how space must exist of a multitude of trajectories, coexisting in how we perceive and can perceive space. The third category, under constant construction is how space needs always to be made, being on the borderline of simultaneous stories so far to what there is to come.

If we look further into what interrelational interactions within a space could be, it could be considered to include interaction between human and non human material. Within this, the experience of the observer, being in the relational interaction, would be the creator of the space. This experience of space, would then be in simultaneous contact with the sound of the space. And depending of the sound, strengthen the existing space, or alter it to an alternative space that the sound together with the existing interactions within the space would create. Within this view, the sound of the space, is a part of the interactions, and part of the space experienced. It also continues the view of the natural sound occurring in the space, being more secure of an experience, because it is already a part of what is there. This said, the experience created by sound that suggests the space to change, can vary depending on the observer in how well it interacts within that observation with the other elements interacting within the space.

Massey defines the sphere like qualities of space as a multitude of possible ways it can develop. This combined with the definitions of Varela, Thompson and Rosch, of how we are not even platforms that experience, but rather multitudes of ongoing reactions, gives space, and the sound received within it, a constant possibility to change. For me, this also relates to Deborah Hays definition of time, where something coming is

already gone. If we see the elements within the space as relational, then every shift within the space should alter the other elements within the space, creating a constant change that becomes the space. Within this perception, from a view of sound design, sound introduced to the space, especially if not played live, remains an element that doesn't respond, but rather works or does not work. It could be considered to create an element for the relational elements within the space to relate to. Due to this, deciding the sound and how it is played becomes crucial, so that it doesn't become an outside element, that doesn't relate to what the space suggests.

The third category, where space is defined as under constant construction, and needs always to be made, being on the borderline of simultaneous stories, for me continues the thought of it being in constant change. This said, this view becomes more problematic, if it suggests our thought being an active part of the process of creating the space. For me, it does so by implying that the space needs to always be made. This, for me relates to our subjectivity that, as discussed by Kunst, is problematic due to our lack of the ability to experience from a core. By becoming a thought process, the space can be seen to shift anywhere and go in various directions simultaneously. For this reason it can also easily get stuck, and by doing so, lose its relational qualities. In order for it not to do so, a thought from Deborah Hay where she defines the eyes as serving the cellular body, could work. By doing so, she determines the space she sees to be in interaction with her body, releasing it from a thought process and the problems of our creation within thought.

6. Looking at all of this through phenomenology

This is the last section of the theoretical part of this work. It looks at the issues of experiencing sound, through a view that compares a phenomenological approach, to what has been discussed. It uses Susan Kozel's book *Closer* (2007) to do so.

According to Susan Kozel, phenomenology is about lived experience, listening to the

senses and insights that occur, allowing us to respect our inner voices, as unformed ideas, thoughts and images. As phenomenology does, she sees our experience to happen within our consciousness, but also notes that our bodies are more than just meat, holding a source of intelligence, compassion and creativity.

For me, defining our thoughts as unformed ideas, thoughts and images refers towards what was discussed about silence in chapter 4.1, where a true form of inner voice can be achieved after letting go of the information overload crisis that we are a part of. I see this, because this definition resembles my experience of thought when it is free, and not part of a constant mass of information. This said, if phenomenology is about lived experience, then being in a state where experience is possible could be considered the essence of phenomenology. This again becomes problematic if we see it from Lazarattos point of view, where we are all affected by the crisis of capitalism.

The notion of our bodies being a form of intelligence and creativity could be considered to be more a part of Kozel's studies, within somatic practices and dance, or then as part of our consciousness, not being an entity of its own, but rather a form of wisdom that is a part of the understanding of a person. Understanding how knowledge moves from body to consciousness is difficult, but is something that is looked at within dance. This said, listening to the body could also be considered to be achieved when letting go of the person, and therefore the consciousness of the person ("Discontinuity of this central character, of Deborah Hay, noticing my self as a cellular body", chapter 3). If the consciousness of the body, can be considered the consciousness of the person, is dependant on the definition of who we are, beyond our thought.

To further look into Kozel's thoughts of phenomenology, she sees it as being a part of a subjective view that creates a phenomenological event. Kozel uses Gaston Bachelards idea of us being able to experience a phenomenological work, in this case within art, as a cognitive, emotional and physical event that consists of overlapping experiences, with cultural social and historical formation. In other words, Bachelards states it is possible to create from lived experience to the degree that the receiver can recognise

her own lived experiences within the work, creating a form of transsubjectivity.

For me transsubjectivity, gives an additional view of how sound could be perceived. If we as sound creators, are in touch with our experiences, then through this view, our experiences would be transformed into the creations we make. By doing so, the creations would behold information of our life lived, and experiences within our lives. This way, also our problems to experience could be seen as part of what we create, creating from our view of experience, to the degree we have been capable to experience. On the receiver side, being exposed to our sound, could include a reaction to those experiences. This reaction would include experiences that also the receiver has gone through, finding them within the sound heard.

The means of how transsubjectivity is created could also be taken further into ways that go beyond consciousness. If we for example produce our sound from an intuitive feeling on this is how it should be, and the sound is received through a similar feeling, then it could be considered to share something that is not part of consciousness. Also, if within the experience of the sound there would be a bodily reaction, that was shared when making the sound and then received while being exposed to it, then sound would transfer that reaction within the two bodies. The problem with this is, what reactions could be considered to be feelings, that are a part of our subjectivity, and which ones are intuitive ones, and further, actual bodily responses.

To explain what body in this sense could be, Kozel refers to it as a form of connecting tissue where all our cells are part of experiencing the world. Within this she emphasises the role of the fascia, as an interwoven structure without a dominating direction, that has a potential of space, and is part of the embodied experience. She also emphasises connective tissue as being a part of the communication between our selves and other bodies, that can be considered to be pre-reflective and behold a memory over time. This view, especially the one of cells, also correlates to Deborah Hays view of how she approaches her self within her work. From a sound point of view, this further evokes the possibility of a transaction, between bodies through

sound. What it also suggests is, that creating sound, from an experience of body, could be the key to create sound that has the potential to create reactions beyond our subjective views of experience. A continuing thought would then be, that I often consider, can sound that is created as a bodily experience, have the potential to create a world where we experience the world and even our subjectivity, from our cells within our body, rather than relying on our subjective creations within our minds.

7. *Dry Storm*

To continue, and to open the process of the artistic part of my thesis, I will now look into the work *Dry Storm*. I will do so by using a text of the piece, created for the hand out, as an ignitor for discussion.

Dry storm

The work arises from fragmented changes in the body, created by embodied reflections from the environment. It rattles through the materialization of dryness, into hybrid bodies that in their multi directionality loosely connects anywhere and everywhere. Building structures of feeling and waiting, wondering in the in-betweenness.

Performances to be beings.

Relationality, affect, action, performativity. Showing thinking duration. Clumsy studdering: distance empathy listening supporting. Sensitivity, imagination. Absurdity breaking down new logic. Materiality. Cosmic Space global: ending wish hybrid after. Extended mind distributed cognition. Affirmative relational ethics that takes all the above into account. Thinking about running.

On stage: Jenna Broas, Geoffrey Erista, Tuuli Heinonen, Ella Koikkalainen, Katriina Tavi, Salla Rytövuori. Designers: Sara Gurevitsch, Hanne Jurmu, Sofia Palillo, Tom Lönnqvist

The first sentence, “The work arises from fragmented changes in the body, created by embodied reflections from the environment”, represents in my opinion a lot of what

this work became about. We as a group, became the process, and through it being us, formed what our environment became and how we reacted to it. Our group consisted of six performers, and four designers. Of the six performers, four had a background in dance and two in acting. Further, out of the four with a background in dance, two were already working on the field with a Masters degree, and from the two remaining, one had been chosen to continue from bachelor to masters, while the second had not been given the chance to continue even though applying to the program. Even though this feels like pinpointed information, within our institution, a decision to not let somebody continue is big. In other words, having the dancer who was not elected to continue, as part of our group, became an initial energy to the work.

The other initial energy was having two actors as part of a dance piece. From early stages, what became clear was that the work would become a process of communication in relation to the material at hand, consisting of what the choreographer Sara Gurevitch was suggesting, in relation to how the performers understood and embodied this information. What also became clear, was that the energy required to transform the group into an independent unity, that would perform the piece in relation to each other, would be significant and take a lot of time. The main reason for the effort required was the difference in how the main two backgrounds; dance and acting, responded to the tasks given, and how from that a common ground, that would give enough room for personal reactions to the tasks at hand, could be given.

To go back to how this related to the opening sentence, “The work arises from fragmented changes in the body, created by embodied reflections from the environment”, It became a question of how the performers, with their embodied understanding and reactions to themselves, in relation to the tasks at hand, could communicate with each other, and how circumstances where communication was possible, could be created in form of an environment.

The second sentence, “It rattles through the materialisation of dryness, into hybrid

bodies that in their multi directionality loosely connect anywhere and everywhere”, brings for me the first strong implication of sound, and me as a sound designer influencing the process. When asked to become a sound designer for this piece, I had as one of my starting points, to make a large amount of the sound design without using speakers and created sounds. From the choreographs side, came a request to work with the theme dryness and hybrid bodies, the hybrid in this case involving bodies that were as much a part of the environment created as the non human material brought on stage. So the task became to find a material that would imply dryness and be an interesting enough part of the process, where movement and reactions arose from affects and reactions to the human and non human material on stage.

What I suggested was to use baking paper. It represented a sound that was interesting and had qualities from omnidirectional to fragile when manipulated. The omnidirectional and fragile sense of the material came to me from qualities of the sound that



were somewhat uncontrollable, with crackles coming from every direction of the paper, while also continuing a while after manipulation. The fragile sense was a more personal note that I found when trying out the material. The way the paper crackled,



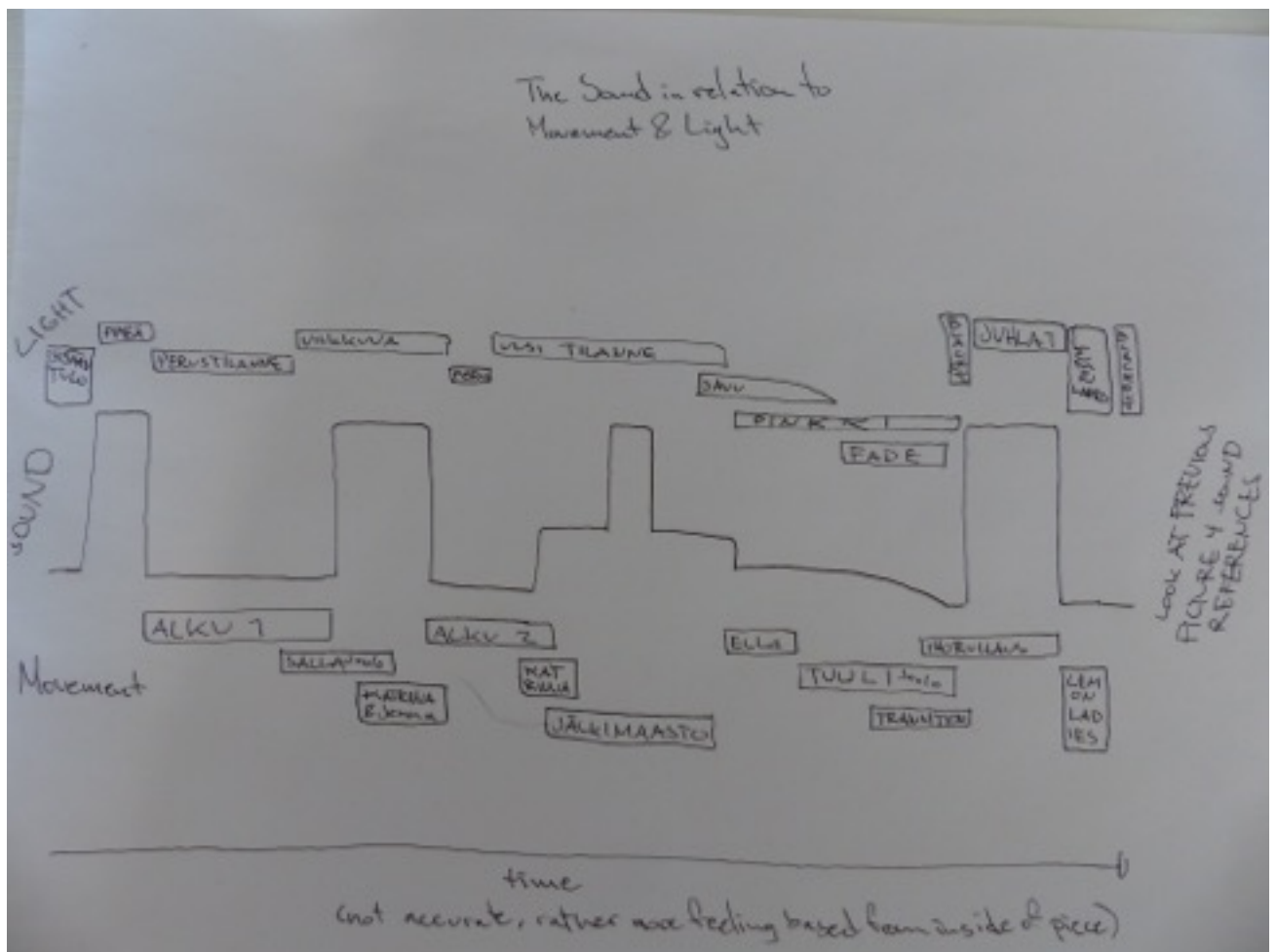
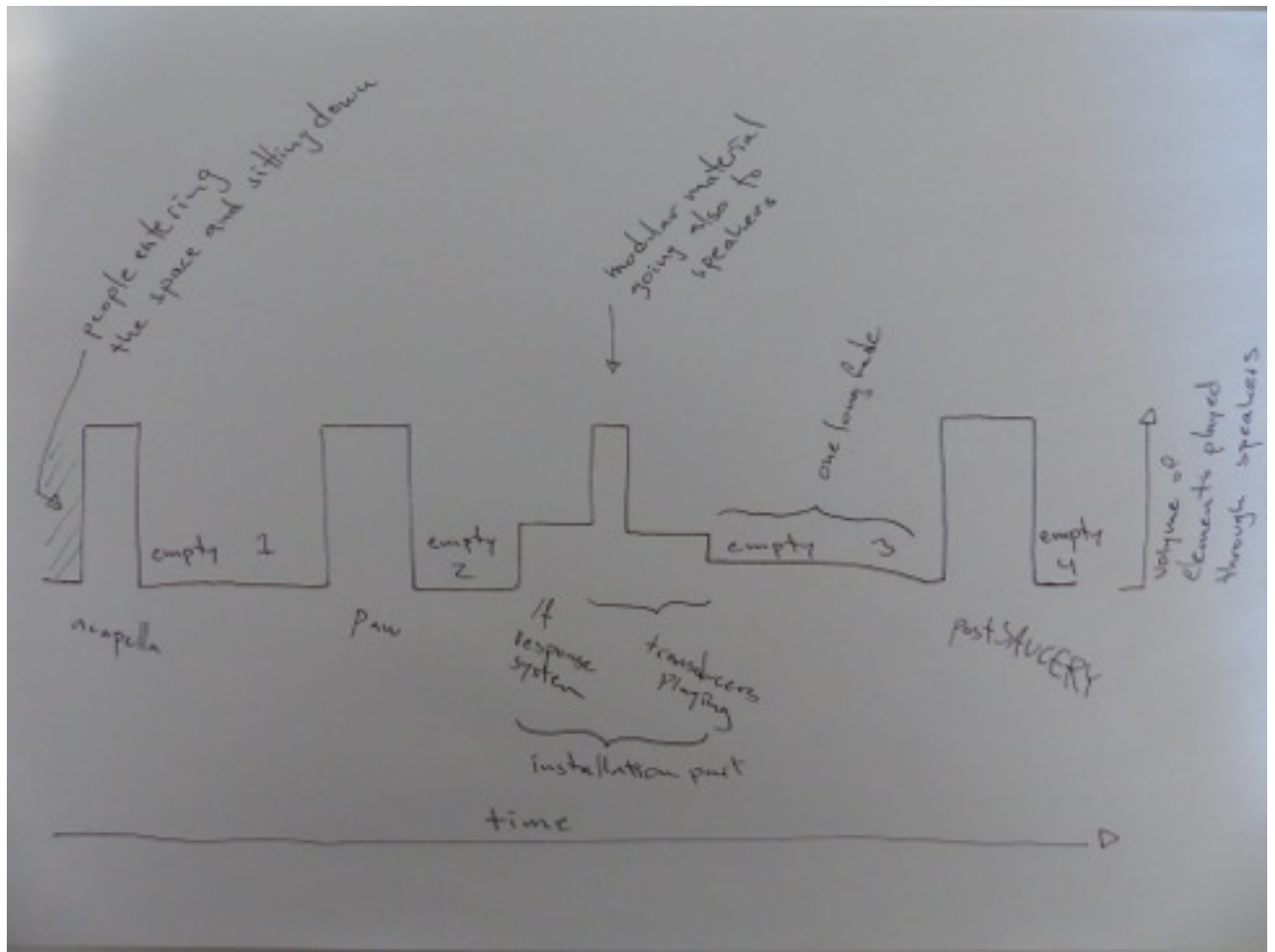
felt like an embodied notion of existing uncertainties, that where bodily attached to me. This said, from the perspective of the performance, it felt like it would give enough material to create further material within the piece, connecting the human material of the piece to the non-human, forming reactions and relations between the two.

To go back to the sentences, the third sentence, “Building structures of feeling and waiting, wondering in the in-betweeness”, can also be seen related to the piece and my sound design. If we look at the structure of the piece as a whole, for me the movement part of it suggested a “flowy” loose structure that allowed the performers to react and listen to the space in relation to each other and the non-human material at hand. Within this, the movement was abstract in a way that for me suggested a strong understanding

of dance, by it not being representative, but taking its vast history into account. This said, It also felt like it had a form of logic, that had no logic, and suggested a line of thought where thought was confused to the amount, that it would be better to be left out.



I felt I had two choices to approach this from a sound design perspective. Either to go along with the “flowyness”, by creating sounds and a structure that would support that, or then to create a structure of my own, that was strong enough to give a counterpoint to the structure suggested by movement. I chose the later, in order to be able to emphasise a wider range of structure in whole. The picture on the next page shows this structure. The first picture shows my sound from a perspective of sounds on and of from speakers in relation to volume and time. The second shows the same structure with the movement and lighting design structure added.

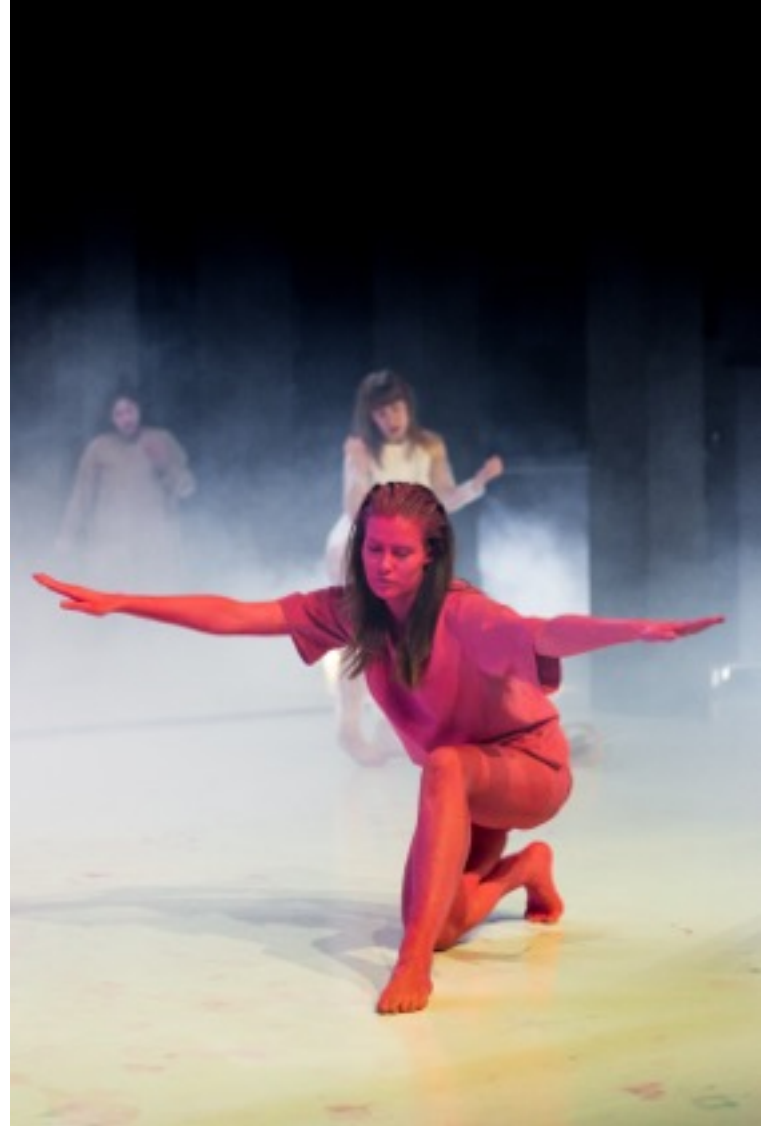


7.1 Co-operation with lighting designer and clothing designer

In order to make the idea of going against the structure suggested by the movement to work, I knew I had to get the lighting designer to work with me on similar terms. If our part of creating the space, would not have been coherent enough, the structure suggested by the sound, would not have been strong enough to create the counterpart, making it a mixture of messages. Luckily the elements suggested by our lighting designer Sofia Palillo, were strong enough to support the idea. By giving a clear view of what I was looking for and why, we, together with the choreograph, found a way to create a common ground for all of our visions to match.

The elements introduced by Palillo also

brought more to the structure, like for example smoke, that I then adapted to with equivalent sound, further evolving the piece. As mentioned in the theoretical part and also shown in the picture of structure, we added elements that were clear, but went in a slightly different rhythm with each other, giving the movement its own time and space to evolve. A reading guide for this was introduced in the beginning of the piece where the lights were turned down and then after a while the initial acapella was introduced. When the acapella ended, lights went up in the same instance, creating a coherent



rhythm. After this the lights started the next change two minutes before the sound, continuing one minute after. Beyond creating our elements as supportive with slightly different timings, we also created some echoes of each other. The most important one for me being the lights played during the last song “postSAUCERY”, where Palillo played the lights intuitively with a rhythm, that for me was an echo of the mid sections installation part, that I performed live in each performance.

To further analyse our co-operation in relation to what was discussed in the theory part, where created sounds have a larger risk of not being liked by the audience due to preference, our message remained coherent by showing more atmospheric light with the composed sound elements. Even though the combination of us both “pushing this



button” can be discussed as too theatrical for the dance scene, I feel that because we presented the opposite in-between these elements, it gave the piece contrast, making the experience of each world strong and breathable. I also feel this was true to the process, where we tried to not react to the first input, but rather worked through our process, finding what is unique within it.



An other form unique to this process was having a clothing designer, Hanne Jurmu, from the fashion degree, as part of the group. With this notion, what I have found difficult in creating sounds for theatre and dance, is that you easily devalue the performers by creating elements that are too strong or take too much of the space. In many cases I have found that volume, or the decision of the sound material, to be the key element in avoiding this problem, but almost in all design I have made, it has been an issue I have dealt with, during the process. What I found pleasing about this process was that I felt that I did not have to deal with performers being forced under my elements. For me it was about the movement it self having a clear form of what it suggested, but also because of the decisions made by the clothing designer, to make the human elements strongly coloured, while wearing clothes that suggested something of a form. This in relation to the idea of the choreograph, wanting the relation between the human and non-human elements to create the space at all times, I found my self

working with elements that strongly suggested what they wanted, while being able to relate to strong elements of sound. This said, I found myself not use very high levels of volume or extremely strong sounds. This, because I found that too strong elements were not equivalent to the level of finesse suggested by the movement and clothing, losing their power by trying to state something, that was not there.

To conclude, the clothing design made the play with elements possible by strengthening the human material on stage. Further, the relation between the human and non human elements (with the organic sounds made) created the space. What was then left was to look at the the flow of the piece, its creation of space and time, and how our role as sound and light could alter that view. We did so, by introducing a different structure and added atmosphere. We did this to be able to give a more constructed whole, showing the counterpart to the “flowy” structure of movement. To do so, I used a very constructed form of sound vs no sound at all from speakers (see first picture page 42). The elements introduced by Palillo were also strong, allowing us to further develop our structure. We did so by creating cuts where sound and light did not match, and cuts where our elements were not in relation to the changes in movement, but rather in relation to our understanding of space and time within the piece.

7.2 Working with the choreographer

I want to start this sequence by re-quoting the second part of the handout text from Dry Storm.

Performances to be beings.

Relationality, affect, action, performativity. Showing thinking duration. Clumsy studdering: distance empathy listening supporting. Sensitivity, imagination. Absurdity breaking down

new logic. Materiality. Cosmic Space global: ending wish hybrid after. Extended mind distributed cognition. Affirmative relational ethics that takes all the above into account. Thinking about running.

It also feels important to note to the reader that I am engaged to Sara Gurevtisch and that we share an apartment.

It is not always the easiest thing having two, living together, making their final artistic work for their masters degree program. Especially, as seen in the text above, considering the complexity of the topic, and the possible indications towards what the piece can become. This, combined with the complexity of having dancers and actors share the piece, equaled in a lot of time and energy spent under pressure, to come to the conclusions needed, for the process to develop.

I would like to begin with a few things I found very import in working in with Sara. First of all, how she treated the groups background, consisting of various indications (school, degree, program, skin colour), through a process, where the eventual first indication was not taken into consideration. This was for me, and I believe also the group, important in being able to work towards something that could be found deeper within the framing of the piece. It also played a considerable role in the groups effort and willingness to look at the process through what Sara was suggesting, creating the world that the piece finally became. Secondly, her interest in working with movement in relation to material that created sound, in this case the baking paper and its evolvment, the thinner more crispier paper found at Teak. By doing so, the organic sounds created could become a part of the process of the piece and its movement. This also release time and effort for me to look into what the synthetic part of the piece could become. Thirdly, her willingness to let me do my own thing within the piece. It

is not always so, and maybe I have been lucky to work with people that trust my vision, but still, this is something I want to mention because if this would not have been the case, the process would have been very different for me.

I feel I also want to share some of the more difficult parts of the process. In general the most difficult part being the openness towards what it would become. This combined with the difficulties in communicating with the performers, due to their difference in background, made the process of finding the parts for the piece very time and energy consuming. The energy consumption became also more of an issue because we live together. It was difficult to let go of the process coming home, and eventually it needed only one of us to be “stuck” with it, to not to be able to let go. In some sense I



understand this, especially if there is a problem that occurs during the day, it needs to be fixed before the next day in order for the process to continue. Then again, in some cases it felt like there was a problem because of the pressure of the outcome of the piece. On the other hand, the time energy consumption of the piece also became an

important part of the process and made the piece what it became.

The problem of energy and time consumption in finding the parts for the piece, also resulted in them appearing at a very last minute. This combined with the pressure and amount of energy already put into creating the piece, in contrast to maybe not having the time to finish it, was for me the most difficult time within the process. In this case, it literally came down to the last minute, as we made the final changes within the structure of the piece, after the last rehearsal on the day of the first performance. This said, as a group, it felt like we did the whole loop necessary, within our group, the theme and its process, to come to the outcome that we felt we needed to come to.

8. Created sounds used in order of appearance

This section will look at the chosen and created sounds used in the performance. It will not further discuss parts where no sound was played through speakers (where sound from interaction with material on stage was emphasised).

8.1 Aceyalone, Here I am (Acapella 1991)

<https://www.youtube.com/watch?v=KMa8OVLQWcg>

(0.13-1.25)

The thought of using a rap acapella came to us in December during a rehearsal at Teak. We had within the group been talking about detachment and how it felt valid within what we were looking at in the process at that point. In my own process, I was looking at how I can detach the sound from the movement, and the possibilities of that experience within the piece. We had also been discussing about how it would be interesting to bring things from our past to the piece. This without any emotional

attachments, to be able to show it in present, as an element that only relates to now. Looking into detachment, an acapella, without its structural beat and melodies supporting it, felt like an interesting element. At the same time, it felt problematic bringing words, and with this, the possible interpretation of what the words where in relation to the piece. The thought of using a rap acapella opened up to me. This because my first tape was Public Enemy “Fear of a Black Planet” (1993). I also have a history as a hiphop dj, and started making music (as mentioned in chapter 4) in 2003, by making rap music. Through this, rap became very personal to me, especially in the context of what the feeling was of the music and what the artists where saying. So deciding what acapella would be used became difficult. After countless attempts to find the right one, I narrowed it down to the attributes that could work within the piece: not too representative of the hiphop battle culture, not too much stating of the words, and a not too directly understandable message.

The chosen acapella, “Here I am” is a song by Aceyalone presented on the Freestyle Fellowship mixtape released in 1991. It was the year before Freestyle Fellowship got their first record contract and the year before “The good life cafe” was grounded in LA. In short the movement was about bringing styles and techniques to your rap, instead of the already in LA known, and widely sold, gang culture within rap, with N.W.A in the forefront.

<https://www.netflix.com/fi-en/title/80151952>

(a very good documentary about Good Life Cafe and the alternative LA underground rap)

The chosen acapella fitted in my opinion to the attributes. The rhyming, even though complex and talented, felt more like a playful initiative than something serious. For me it also gave a rhythm, that is not the first thing you come up with, making it feel like it came out of a process of finding your own way to structure words and express. From a sound designers perspective, situating it as the first active element in the piece felt like giving the piece a reading instruction, consisting of rhythm and feeling, without a

direct message.

The problematics I thought might appear, was that if you were not used to listening to fast and complex hiphop, you would not make sense of all the words, which for some, might turn them against the piece, before it even started. This said, I found it ok for the words to not be understood, supporting the message of rhythm and feeling without a message. An other possible issue I found was, us having one male performer, and him being black, not to make the song become an protagonist or an antagonist in relation to the women on stage. Further, because the song is an afro american song, what it meant in relation to the rest of the piece. Despite these possible issues, I decided to go with the song, also together with the group that supported my decision, and felt the song became part of the piece and their process. In some sense keeping it supported our thought of treating the group equal, finding relations beyond first indications. Also, I felt it made a clear contrast to the first empty part with performers entering the stage, as discussed, opening the sound design.

8.2 Paw

<https://tomlonqvist.bandcamp.com/track/paw>

The song “paw” was the first chosen composed part I made to the piece. I had started my compositional work two months in advance of our first general rehearsal. This because, I didn't want to compose music within the stress of the sound design process. Those songs, together with many sound design elements I had made, were left behind during the process of the piece. Paw was a track I composed during the same period as the idea of the rap acapella came to me, during a period, when we as a group, made our first major breakthroughs towards what the piece would become. I composed it in the rehearsal space, watching and to some extent participating in the movement. When it appeared, the track felt like a good continuation to what the piece could be suggesting after the acapella. It was to some extent also a reply to what I felt the piece had been

missing, by the performers not using their voice as an element in the piece, and by continuing the element of voice introduced as an acapella, reverting it into a dreamy distorted choir voice within a beat. For me, it also kept the element of rap in the sound design, with references to beats used by underground artists such as Cloudead (especially their first album with influences of live drumming sounds from Why?). This said, I also aimed at a more pop sound, using less elements, allowing their relation to each other create the rhythm, used by artists such as Daft Punk. Even though I tried to bring the element of pop to it, I decided to compose the song to not grow, reaching its high point early and then slowly hovering down from it. This is something I have been interested in for longer period in compositional work, and has for me implications in what complexity in music remains when it is composed to not grow. To some extent, in terms of the whole piece, I also feel the pop element was there, maybe in the way the composed material created a clear distinction to the parts of only organic sound made on stage. And especially within this song, also because the song had a specific atmosphere, and as discussed earlier, together with the light created the contrast to the parts after and before it.

[https://en.wikipedia.org/wiki/Clouddead_\(album\)](https://en.wikipedia.org/wiki/Clouddead_(album))

https://fi.wikipedia.org/wiki/Daft_Punk

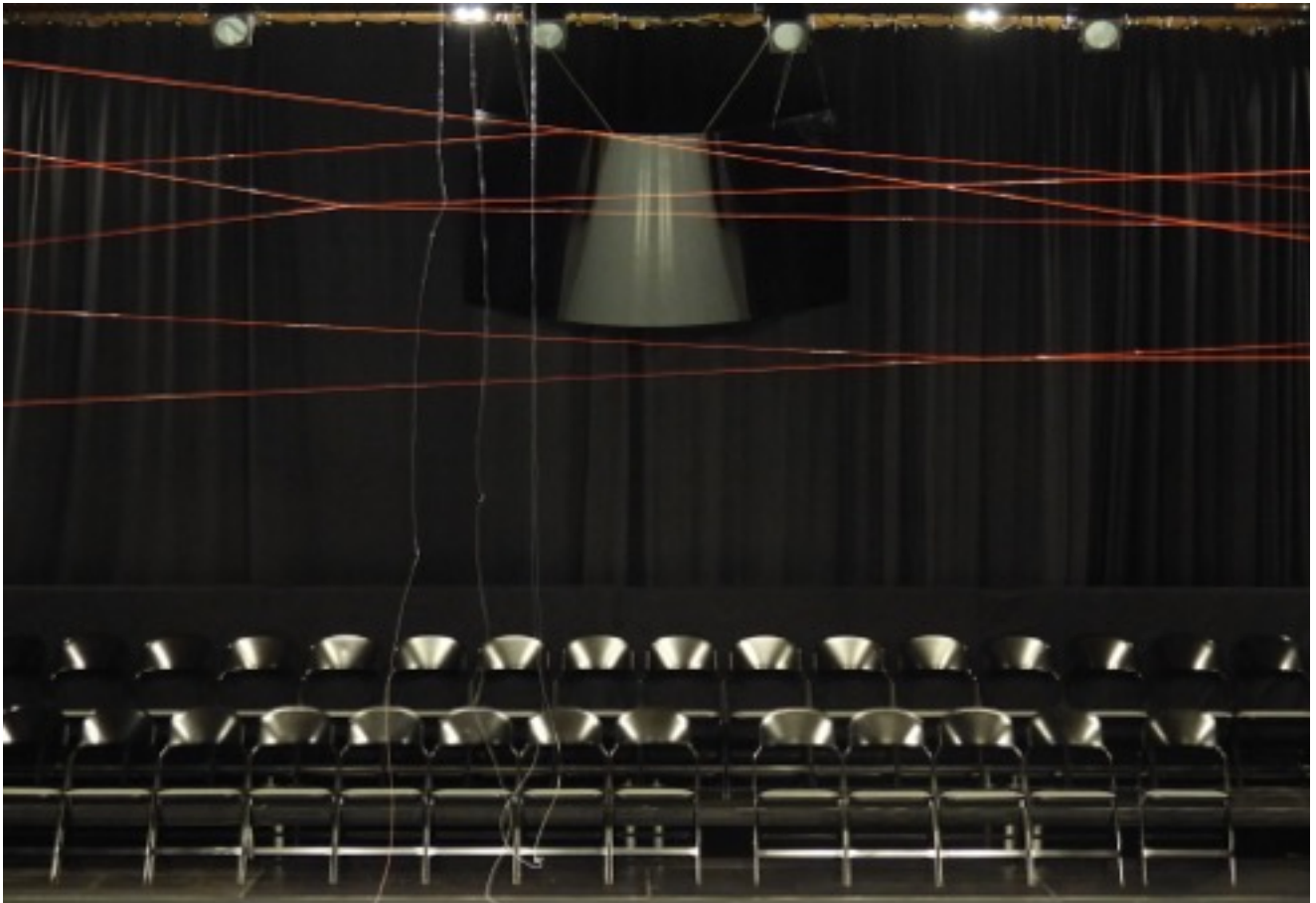
8.3. The installation part

The idea with the installation part was to emphasise the processual qualities of the piece, by building one of the composed elements into a installation resembling structure. This structure would then be played live as a song, reacting to each performance in its own way. My aim was to create a sound element that would become a part of the material of the space, being able to react to the movement suggested by the space.

Within the piece, the first part introduced of the system, was the low pass filter

responding to the sound made on stage. It was introduced when one of the dancers was left lying alone on stage, slowly lifting her feet and then letting the weight of her feet drop them to the ground, creating the initial sound. From this sound, I created a synthetic echo that instead of the actual echo, was a raise in the frequency of the lowpass filter oscillating at a very low frequency (a further explanation of the system can be found in the end of this text). What I found this to create, was a materialisation of the floor, becoming one of the elements of the non human material of the piece.

The second introduced element was a webbing created of fishline together with a plexiglass behind the audience. The fishline was chosen because it was the material that Sara Gurevitsch was using as an initial material to start her own process to do this process. I felt using it was a valid way to show some of the origins of the process, while used as an element above the performers, gave them something additional to respond to. I also felt, it gave a possibility to show in-betweenness and tension through



an element that would change when activated. The activation of the element was made through transducers connected to a modular system that I had wired to make a sound of rhythmical tension. The frequencies were chosen so that they would move the webbing as much as possible. I used this to further create non-human material to the stage, that I reactively played according to the movement and sound created on stage. I also used it because shiver was used a form of affect for the performers, so I wanted to introduce it as a visible element in the material I used. The transducers were also used to activate the plexiglass, knocking on it in a sense that gave the material sound of the plexiglass. In order to further emphasise the installation part as a whole, the modular elements going to the transducers were at one point played through separate speakers, giving the modular sound enough power to ignite the low pass filter, materialising the whole system as one big element, with the performers as a part of it, into the space. Towards the end also smoke was introduced to further emphasise this being an entity of its own, while creating an overlapping slowly vanishing material to the other half of the piece.

Because I felt the system was a simple solution that made a lot of effect, I want to share it as a technical explanation also. The system was based upon a Moog lowpass filter. The filter is capable of self oscillation, which was used at a very low frequency, so that it was still audible, but at such a low rate that when the rate of the frequency was lifted, it sounded as a lift in volume also. The system was tuned so that when an external audio input signal came to it, it lifted the frequency for the amount of “pressure” added by the incoming signal, and then lowered it back to the set self oscillating signal. The input signal was created by shotgun microphones on each side of the space. The microphones were placed, facing each other on each side of the floor, next to the water section where the floor itself was absent. The spot was chosen because it gave the most even sound of movement, especially in relation to the floor. From the microphones, the sound was led to a reverb unit. The reverb, within the reverb unit, was created to match as close as possible the natural reverb of the space, but with added pre delay, making the sound echo like, making the space feel larger

than it was. This signal was then led to a mixer, from where it was led via an effects bus to the Moog low pass filter. The sound of the lowpass filter was then led back to its own track in the mixer from where it was played out to the space through speakers on each side of the space. The added pre delay in the reverb unit, made so that this signal did not feedback too easily.



The initial tone of the self oscillating Moog was led to the space before the performers made enough sound for it to react, creating a sound wave in the space. When the performers made sound in the space, as mentioned, it created an reverb in the reverb unit, which lifted the frequency of the wave, for the time of the reverb created, making the existing sound wave shorten. This made the experience of sub alter for the performers and the audience. Many people that came to watch the performance liked the section where this was used. I got feedback that it was subtle enough but still strong, and that it gave life to the floor, that gave life to the space, and made the sound reach the audience in a way that normal a recorded sound would not have done. For me it worked, and I am also happy it worked as a subtle baseline for the material played

through the speakers, reacting to it, when the volume was lifted enough. This way I had created a system, that worked with the performers, but also with the sound presented to it, materialising sound as part of system that was part of creating the space.

8.4 One long fade

This element came to me after the feedback from choreographer professor Kirsi Monni, looking at a final run through of the piece. It was very late in the process, but due to us having less time than expected to look at our work as a full piece, I trusted the feedback and created this element. The feedback from Monni was, that at times the lack of supportive sound made her at unease watching the performance and did not serve the purpose of experiencing the movement.

Even though I was determined of my decisions to use parts where only organic sound from material on stage made the sound, I also had the idea of each of the four “empty sections” to be, to some extent, a further development of each other. For this reason, adding a slight sound to the third section, that was already presented with the incoming of the pink light during the installation part of the piece, felt like a good solution. This to give some help in experience the piece, while still using the tension that an empty section brought to it. What I also found was that it further emphasised the last empty section that ended the piece, that did not have any supportive sound, tying it to the begging of the piece, framing the piece and everything happening in-between.

The actual chosen sound was a high pitch sound that I made in my Korg Minilogue synthesiser. The sound it self, shifted a little at all times, so the initial idea was to keep it at a set volume, to then fade it out in relation to how the piece was entering to the final stage. What I found was, because adjusting the volume of the sound allowed me to be reactive to the piece, I used it as a way to react to each performance. I found this a good way to keep my sound design in relation to what was happening on stage. What

I also found was, that depending on how I played it, it together with what was happening on stage shifted the perception of the last song played in the space. With this, it became an interesting task to optimise the volume and fade out in relation to the happenings on stage, while also optimising it in relation to how it would create a good as possible space for the last song to play.

8.5 postSAUCERY

<https://tomlonnqvist.bandcamp.com/track/postsaucery>

This track was the last thing I composed to the piece. It was composed during our last month stay at the performance venue. The idea behind the composition was to open up the process of the compositional part of the sound, going its own journey within the piece. The piano added to the song, was my way of trying to unite an underlying finesse of something, with some historical references to dans, with a clumsy modern structure of an evolvment of something, further from hiphop towards modern classical music.



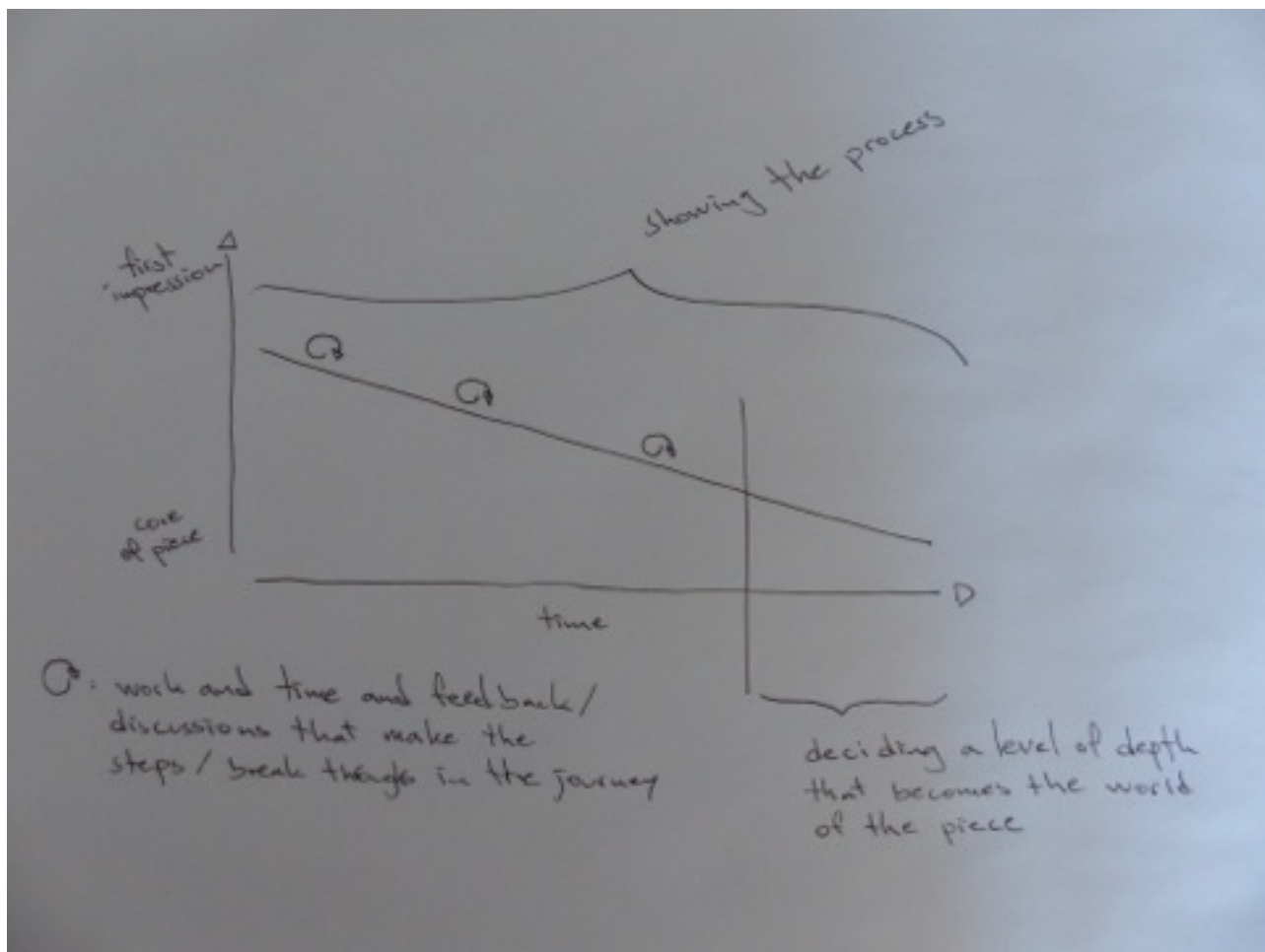
9. Was I there?

Yes I was, sitting on the floor, halfway on stage, with people seeing me as they saw the performance, showing what this process to me, the artistic part of my graduation work, was about. Sitting there, as part of the stage, its active elements, as a sound designer, not a performer. Having to question the work I had done to the piece, in each performance, in relation to how the performance felt from the inside, and how my subjectivity altered that performance for me. Questioning my own relation to what was happening on stage, finding a way to relate to the world of each performance, as part of the process I was, and am, a part of.

Starting from when I was born, from a perspective of embryology, getting to know this world through sounds. Giving me a possible indication of sound before subjectivity, giving me my initial guideline to how I experience sound. Being mixed-up in me becoming me, within the world that I have encountered, and all the sounds it has contained. Forming my experience of what is valid within sound, and what possible indications each element of each sound has to the element it is related to. At the same time absent, being a part of everything we humans are today, lost in our motion of becoming, longing for a chance to step out, into something we at times experience, but can not hold on to.

Could I somehow have been there more? Giving me a more valid experience of the process, not going through motions of insecurity with the material at hand, being in touch with my body through out my decisions. Being able to create without an crisis of information overload.

At the same time, I feel we as a group, did a mark against what is trendy in performance art at this time, showing an outcome that shows the work in the decisions made. This instead of showing a process (see picture).

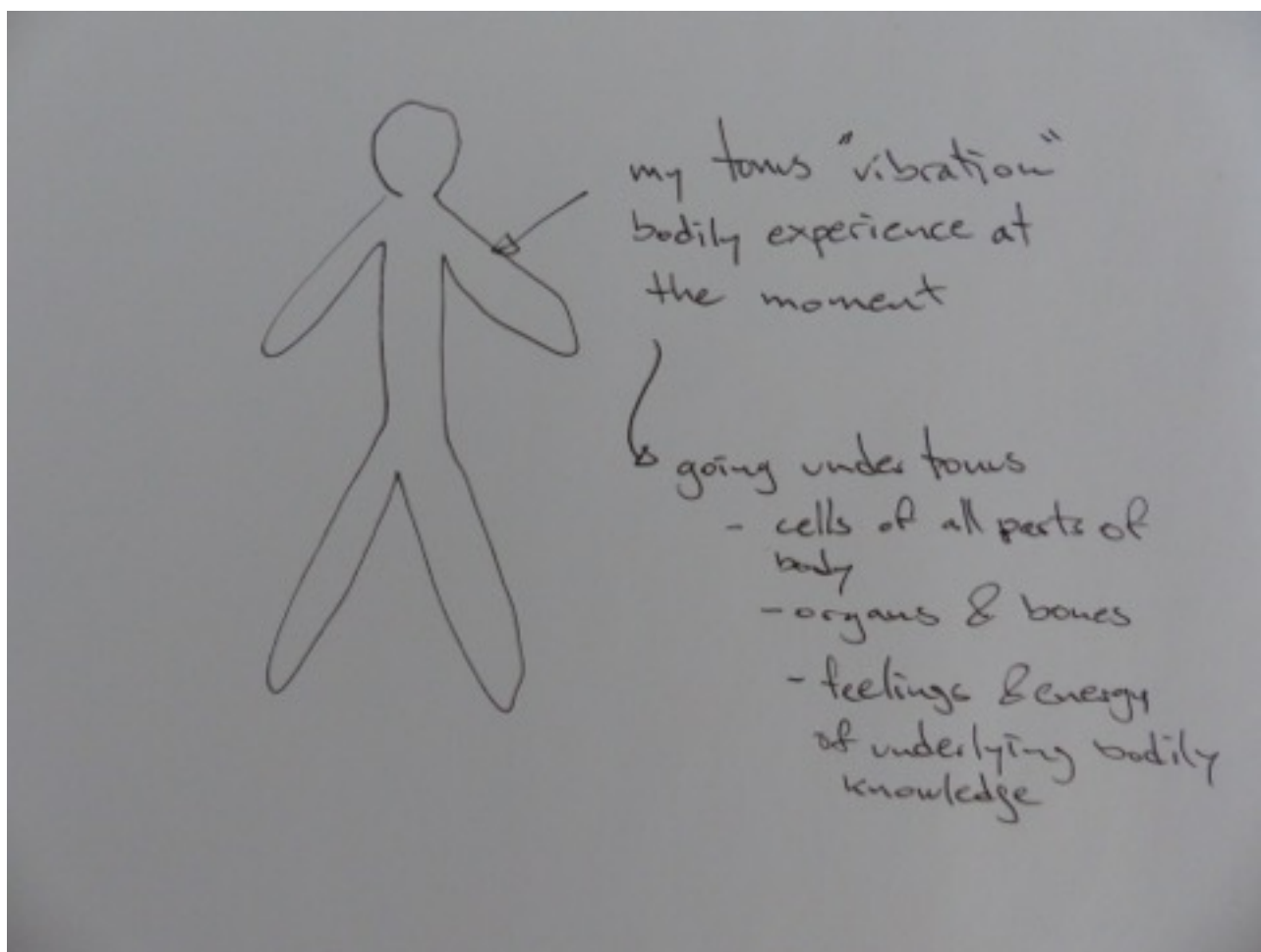


This said, from a critical viewpoint, showing the process could have given us a chance to work in a way where we would have been able to experience our self more, not having to work our way through to a certain point, but rather using what is already there.

At the same time, because this was a dance piece, the performers were in touch with their bodies through out the process. This combined with the ending question within the theory part of this work: do we have the potential to create a world where we experience the world and even our subjectivity through our cells, forms for me where this process could be heading.

A way to explain this, or as something where I can find possible indications for this, was presented by Satu Palokangas, during a class of eco-somatic studies.

“Go under the tonus”



combined with silence.

Jean Baudrillard 2000 "The Vital Illusion", Columbia University Press

John Cage 1992 "In love with an other sound", documentary film directed by Miroslav Sebestik

Mladen Dolar 2006 "A Voice And Nothing More", The Mit Press

Deborah Hay 2017 "Reorganizing Myself, a performative talk", TeaK

Susan Kozel 2007 "Closer, performance, technologies, phenomenology", The Mit Press

Bojana Kunst 2015 "Artist At Work, Proximity of art and Capitalism", Winchester UK, Zero Books

Maurizio Lazzarato 2010 "Conversation with Maurizio Lazzarato: Exhausting Immaterial Labour in Performance", Le Journal des Laboratories and TKH

Doreen Massey 2005 "for space", SAGE

Jacques Rancière 2009 "The Emancipated Spectator", Translated by Gregory Elliot, Verso p.

Francisco J. Varela, Evan Thompson and Eleanor Rosch 1991 "The Embodied Mind, Cognitive Science and Human Experience", The MIT Press

Gareth White 2012 "On immersive Theatre", Theatre research international, International Federation for theatre Research

(pictures from performance by Sanni Siira)