16. The always-not-yet / always-already of voice perception: training towards vocal presence

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The here(-and-now?) of vocal presence: an onset

'In the uniqueness that makes itself heard as voice, there is an embodied existent, or rather, a "being-there" [*esserci*] in its radical finititude, here and now': this affirmation launches the central chapter in Adriana Cavarero's philosophical treatise on voice (2005: 173; original emphasis). Out of this discursive onset an argument is advanced in favour of a vocal ontology of uniqueness, a recognition, that is, of each singular being's sonorous materiality. Key to Cavarero's project is a disentanglement of voice from Derridean presence - as unavoidably different from itself and perpetually differed - through a committed attentiveness to vocal particularity. It is not surprising, then, that the epigraph by Walter Ong immediately preceding Cavarero's opening statement reads: 'Since sound indicates an activity that takes place "here and in this moment," speech as sound establishes a personal presence "here and in this moment"' (in Cavarero 2005: 173). While such consideration of embodied particularity - in other words, the 'being-*here*' of presence - is readily discernible as a quotidian preoccupation of voice pedagogy for actors, the temporal constitution of vocal presence - its 'being-*now*' or 'being-*in-this-moment*' - might be less immediately circumscribed.

In performer training, presence is ubiquitously discussed in terms denoting 'here-ness,' terms primarily linked to a visual understanding of the body or space, with vocality an adjacent, if not occasionally subordinate, concern.[1] Among the rare works by practitioners that explicitly

address voice as central to the issue of presence, Patsy Rodenburg's publications also embrace a visuocentric understanding of vocality in schematizing different levels of presence as operating within three distinct circles of energy. As a First Circle speaker, for example, you are 'withdrawing physically' and you 'hide your visibility' (2007: 18), while, if habitually occupying the Third Circle, 'you take up more space than you need' (2007: 19). Presence is to be found in the Second Circle: you feel 'centered and alert' and that 'your body belongs to you,' while people 'hear you when you speak' (2007: 21).[2] With most voice pedagogues productively engaging the lexicon of visuality, with the 'now' of the 'here-and-now' of vocal presence routinely relegated to the 'here' or seemingly pronounced under one's breath, the temporal aspects of actors' vocal presence remain conspicuously unexamined.

As a first step towards tackling vocal presence *also* as a matter of time, the proposed strategy here is to attend to a particularly crucial moment in voice training: listening to one's own voice while in the act of voicing. The complexity of such a moment, for both trainees and educators, requires closer examination of the shaping of vocality during training, a process actively engendering and deeply affected by embodied understandings of time. In my attempt to listen-in to the makings of temporally present-ful voicing, the methodological point of departure is twofold. This chapter interweaves a phenomenological approach, which considers being-in/being-with as a temporal phenomenon related to presence, with a series of interviews conducted with six experienced teachers of voice in UK educational settings: Jane Boston, Deborah Garvey, Pamela Karantonis, Lisa Lapidge, Anna-Helena McLean and Daron Oram.[3] All interviewees primarily train actors; their backgrounds collectively represent various approaches to voice pedagogy, from 'natural voice' to classical singing and post-Grotowskian lineages of training.[4] Alongside conducting practice-led research, they are all actively involved in theatre practice as actors, singers, composers, music directors, voice

coaches or performing poets. Our exchange explored definitions of vocal presence as emerging in the studio, the generation of exercises specifically designed to instill skills in presence, and the interconnections between control, presence and self-perception. This chapter draws on the interview extracts as generative entry points - rather than as exhaustive accounts of each respective practice.[5] My aim in entering into discussion with fellow voice practitioners was to examine the fundamental temporal presuppositions embedded in current voice training and ask: What can be revealed through researching the temporal attributes of trained vocal presence? What emerges through a re-temporalization of vocal presence? Which are the epistemic advantages of re-attuning vocal presence to its present?

When is the present of vocal presence? The time of voicing-listening/listening-voicing

When asked about definitions of vocal presence or whether they have developed a definition of vocal presence for the specific purposes of their studio work, all interviewees admit the complexity or impossibility of the task. 'In all honesty, I haven't defined the notion of vocal presence,' states Lapidge, and explains that she's more interested in discussing with students 'what it *could be*' (2018; original emphasis). If 'every definition of voice is a working definition' (Thomaidis 2015b: 214), divergence and incongruence are to be expected, and proposed solutions vary in correlation with vocal function, pedagogic setting and style/aesthetics. Impossible as vocal presence may seem to grasp, the trainers, rather than resisting or abolishing the term altogether, concur that it is a pervasive principle and overarching objective of their practice: 'at a macro level, the entire trajectory of training layers in' it (Oram 2018) and 'all ones, vocal and singing exercises, are driving towards this aim' (McLean 2018). Lapidge also acknowledges: 'whilst I offer no firm definition, if someone were to ask me if I would want my actors to have "vocal presence," then I am

convinced I would say "yes"' (2018). These potentially messy, sticky and contradictory ways of thinking about presence resonate with the micro-phenomenal experience of voicing, which - as will be argued throughout this section - embraces the present as a central aspiration of the training and, simultaneously, sets into motion a shift in emphasis towards its embodied future and past.

The complexities of embodiment are encapsulated in Boston's definition; she proposes a tripartite formula inclusive of 'physiological, psychological [factors] and acoustic variables' (2018). From a psychological point of view, the aim of voice pedagogy is tension release, freedom, liberation from blocks, alongside a 'preparedness to engage in the purpose of the vocal task' (Boston 2018). McLean also aims at a liberated voice without inhibitions and further points to the concrete aural qualities of such liberation: vocal presence is experienced as 'resonant sound that generates harmonics in the given acoustic' (2018). Garvey, too, defines a voicing that is present as 'a clear and balanced resonant toned voice' (2018) and Boston, drawing on Estill, alludes to a similar approach to the physiology of vocal presence, one that 'associates vocal presence with optimal vibratory conditions of vocal fold contact' (2018).

However, vocal presence can also move beyond the bounds of the individual body and physiological or psychological notions of tension and release. Oram, for example, re-posits vocal presence as a 'byproduct of an active cycle of attention and intention,' shifting between 'sensing' or 'receiving' the physicality of one's own 'awareness of feeling, thought, breath and vibration' - seen as *attention* - and a directed-ness to 'the others in the scene, the acoustic space and the audience' - defined as *intention* (2018). Such cyclical understandings of the temporality of presence begin to modulate it towards relationality, either in connection with

textual and sonic material or with the given architecture, the partners and the spectators of the actor-trainee. Garvey ponders whether in fact vocal presence could be defined as 'maintaining vocal composure when in front of an audience/listener' and proceeds to offer another definition, one that foregrounds the rhythmicity of presence and its implicit mutuality: 'A speech pace which is sustainable for both speaker and, importantly, for the listener to absorb what the speaker is saying without needing to work hard, giving both speaker and listener time to breathe between thoughts or statements' (2018). In her contemplation of vocal presence, Karantonis references a phrase - possibly of Jacobean origin - that a colleague shared with her: '"Let me hear thee so that I may see thee." [...] I tell students this because we're imbued in a visual culture and they often conceive that self-image is purely a two-dimensional cinematic still. Whereas vocal presence is enveloping. I still think of vocal presence as a visceral immediacy' (2018).

Reference to voicing in front of an audience engages with an understanding of voice as an in-between, as equally pertaining to the moment of production and the moment of reception. Is the trainee voicer then exclusively concerned with the moment of production? How does a trainee learn to be the primary listener of their own voice too? How do they learn to be vocally present as voicer-listeners? How can they develop a sense of sensory monitoring of their vocality as aspiring professionals? A related notion could be that of control and the question would then be reformulated: how can the trainee develop skills in controlling their voice *while* voicing? Interviewed voice practitioners generally avoid or deflect the question of control. 'I'm not sure if I do train vocal control,' Lapidge said, 'I think I try to train vocal freedom, ease and purpose' (2018). McLean replied: 'I am reticent to use the word control at all,' and further asserted: 'I believe it is focused playfulness that brings about lifeful presence' (2018). Oram was even more direct when asked how he trains vocal control in

relation to vocal presence: ‘I don’t’ (2018). According to McLean, actors ‘who become obsessed with means of “controlling” their voice lose all sense of play and limit their presence entirely’ (2018), while, for Karantonis, ‘listening to oneself is a kind of ontological crutch and I know that classical singing teachers work against this. The voice that you hear inside your head while you are phonating is not the same voice or quality that the audience will hear’ (2018). Further, Garvey contends that control ‘can distract the speaker from finding and maintaining a connection with what they are saying’ (2018).

Having said that, Garvey equally maintains that ‘it is sometimes really important for the singer to listen to their own voice, particularly for pitching and when monitoring dynamics of the melody’ (2018). Does this imply, then, that not all self-listening is destructive and that only specific *types* of monitoring the voicing self - types conventionally encapsulated in the notion of ‘control’ - are anathema to voice training? After all, published pedagogies of the voice do encourage trainees to routinely fine-tune such listening. In the 1970s and 1980s, for example, RADA speech trainer Michael McCallion’s claim that ‘acute and accurate aural and sensory appreciation must be developed’ (1988: 103) happily coincided with RSC voice coach Cicely Berry’s assertion that ‘listening accurately is one of the most important factors in using the voice fully’ (1973: 123). Boston explains that although she does work against the ‘self-critic activated when hearing one’s “own” voice,’ dismissed as ‘intrusive’ and ‘negative,’ she does not abandon listening to oneself altogether: concerted effort must be made to replace it with ‘positive self-perception’ instead (2018). Such an approach coincides conceptually with the scope of McLean’s training, one aim of which is to ‘develop a constructive relationship with listening to your own voice but by removing your ego self from the activity’ (2018).

Self-listening, then, opens up the possibility of a time gap between phonating/voicing and perceiving/hearing. It is that time gap that potentially disrupts the possibility of playful presence - particularly in so far as it provides the time/space for self-consciousness to interrupt the temporal flow of the performance or training activity. Such potential interference of the negative 'self-critic' or 'ego self' with vocal presence, the very possibility that the self-as-listener can render the present of the self-as-voicer disjointed, implies that presence in voicing is sought at the precarious juncture of two positionalities. The voicer and the listener are both singly incorporated by the trainee and, if full vocal presence involves (non-intrusive or non-egocentric) self-listening as sensitive and discerning monitoring, the aspiration that underpins the training of presence is to integrate the two perspectives so that the temporal distance between them is minimized - or, at least, is not experienced as a fundamental gap. In this sense, developing the skillset to perceive, evaluate and process auditory feedback might be key to professional voicing but presents a remarkable challenge from the perspective of embodied temporality.

This pedagogical conundrum resonates with findings in speech science and pathology.[6] As early as 1975 (S94), neurologist Barry Wyke proposed that trained voicers operate within a 'triple temporal sequence' comprised of 'prephonatory tuning' (physiological preparations prior to sounding), 'intraphonatory reflex modulation' (rapid adjustments while voicing) and 'postphonatory acoustic automonitoring' (which follows the vocal output). In this scheme, the moment of presence is either tripartite or, if actual, sounded phonation is to be taken as the sole duration and pragmatic definition of presence, the phenomenological presence of vocality is inextricably woven with its immediate pasts and futures. Voicing is irrevocably determined by vocal onset, the way the vocal musculature gets into the shape demanded by specific phonatory acts prior to their execution. Further, the monitoring and post factum

perception of any voiced outcome instantly imposes readjustments and modifications to the relevant musculature.[7] This is not only configured into the new onset for a subsequent vocal gesture but also bears within it the corporal trace of the preceding voicing and its internal - both voluntary and reflex - assessment. In Husserlian terminology, the present of voicing moves beyond the immediate sensory impression of sounding to engage the *retention* of prephonatory arrangements as felt, muscular memory, alongside the anticipation of postphonatory somatic evaluation as *protention*. The voicer-listener enacts an extended vocal present. The temporal movement of this present is far from straightforwardly serial, a mere progression from onset to phonation and onwards to vocal offset. Rather, all three can be experienced as constitutive and integral components of the very act of phonation, a branching-out of the moment of voicing to encompass its approximate past and future, both now imploded, sensed and (re)trained as 'the present.'

Laryngologists D. Garfield Davies and Anthony F. Jahn have proposed a twofold model, observing that 'the voice produced by the singer is constantly monitored in two ways: by audition and by proprioception' (2004: 10). The voicer listens to the pitch, volume and timbre of the auditory outcome through acoustic feedback from the space and, further, relies on the physical, vibratory sensation engendered by voicing within the body. The latter, proprioceptive self-experiencing of the trainee's voice is not only involved in the moment following phonation as postphonatory acoustic automonitoring (*did this feel right?).* In fact, several voice trainers emphasize the proprioceptive sensation of prephonatory onset as most crucial for monitored voicing (*if all muscles required for this specific vocal task feel right before voicing, then I need to trust that the voice produced will be the desired/intended one*). Among the six interviewees, Karantonis, rather than seeing monitoring as an activity of listening afterwards, relates vocal control to the moment of breathing, a moment *prior to* the

making of sound and suggests that ‘control’ could be substituted by approaches to ‘breath management’ or ‘breathing coordination’: ‘vocal control ultimately comes down to awareness and has to be inspired by related somatic disciplines’ (2018). Somaticity is implied in Garvey’s approach too: ‘I do not routinely promote listening to one’s voice. Rather, I invite a kinaesthetic awareness when speaking’ (2018). Similarly, Professor of Music Acoustics Johan Sundberg - while concurring that voicers rely on internal and external hearing of their voice as well as physical, vibratory sensation - proposes that ‘auditory feedback is not a very reliable source of information’ and emphasizes kinesthetic, ‘complementary feedback signals’ for controlling phonation (1987: 159-60). Voicers, ‘before starting the muscular manoeuver, must “know” exactly what muscles to contract, at what moment and to what extent,’ and Sunberg hypothesizes that this knowledge is muscular memory, ‘probably realized by means of experience or training’ (1987: 180). In the pedagogic literature, physio-vocal trainer Experience Bryon, who dedicates a large part of her methodology to the emergence of presence, goes as far as to suggest that the core preoccupation of the present-ful voicer is with the moment before presence occurs, because ‘by the time any sound is produced it is really too late to “do” anything about it. […] The quality of sound […] is rather the symptom of a sort of breath dance, initiated from a centre and released through a set of controlled counterpressures in the breath-body’ (2014: 166).

This renders the interplay of immediate vocal sensation, retention and protention even more intricate. The trainee is invited to sense the retention of vocal onset not solely as the past opening up the temporal horizon of the present of voicing but also as the protention of a future embedded in this gone-by onset, as the hope, aspiration and trust that this embodied vocal strategy will work. In other words, during the extended present of phonation, the trainee can experience the prephonatory stage simultaneously as direct past/retention (*during*

onset, the muscles were arranged in this specific way for me to be able to voice thus) and as a germinal past involving the current present as a future (*during onset, the muscles were arranged in this specific way and therefore I should trust that how I am currently voicing is in accordance with what was intended*).

Whether following Wyke's tripartite template of monitored voicing (pre-, intra-, post-phonatory gestures), Davies and Jahn's binal schematization (before/proprioception and after/proprioception and audition) or Bryon's primary investment in one aspect of temporality (past/preparation) towards relinquishing the emergence of presence, the intersection of voicing and self-listening in the dual cultivation of the trainee as present voicer and monitoring listener posits *the present* as a fundamental problem for *presence*. Even if voicers are trained to 'be in the moment' or to 'achieve presence,' they can only rely on post-voicing auditory feedback or pre-voicing kinesthetic awareness; voice perception is *always-not-yet* there or *always-already* there. Both trainers and trainees, then, have to grapple with an understanding of embodied time that simultaneously sublimates fully resonant presence and renders it intangible. How does one then train to work against (or with) the elusiveness of vocal presence? Which skillsets are required? How are they cultivated?

Timespacing vocal presence: from idiotopic endochrony to allotopic exochrony

Jane Boston asserts that an advantageous starting point for training vocal presence is breath, as 'phonation depends on the appropriate manipulation of breath pressure and its conscious application for the production of efficient soundwaves' (2018). An aim of her training approach is to

> enable students to both feel and engage with breath as a conscious activity. As conscious awareness surfaces, it is attended to in the form of a focus on muscular activities - collectively known as support - that get directed for specific performance outcomes whilst also remaining in association with breath as a source of release and ease. In combination, this creates the conditions for vocal presence as derived from the conscious awareness of unconscious life-giving forces that reveal the simultaneous paradox of control and release.
>
> (Boston 2018)

The underpinning impulse of the work is 'to ensure that students are able to verify their own roots to the impulse of breath and vibration in order to validate their own internal processes' (Boston 2018). Oram frames his approach in a similar way in stating that 'the work is bounded by a principle of ease and limited by a desire to avoid injury'; the trainee first learns 'to pay attention to core principles of breath, thought, feeling and vibration' and 'the training begins with listening to the self and a form of self-verbatim, which challenges the actor to translate the "everyday" self into a "theatrical everyday"' (2018). Garvey also emphasizes the significance of breath and of paying attention to it before voicing: the trainees need to 'really connect with their own breath before speaking' and identify 'the moment of "resting" before the new breath drops in' (2018). Inspired by Kristin Linklater's methodology, the first exercise Garvey proposes as aiding the cultivation of presence is for the student to approach another person and, while maintaining direct eye contact, say their name. In a similar vein, Karantonis has adapted Lee Strasberg's 'Song and Dance' exercise towards training for vocal presence: 'I ask students to chant their name and move slowly around a circle formed by their peers. The exercise is really about building a strong nerve in the face of the other (your audience) and now allowing your voice to give way in that moment' (Karantonis 2018).

McLean proposes a slightly different point of departure. She experiments with 'the common level of energy' in the group of trainees, uses 'harmony and dissonance in song' and facilitates a 'sense of play and dialogue' between members of the ensemble (2018). The training does not always begin from physiological principles of voice production but is 'tailored to meet bespoke aims, i.e. towards text, or to address concerns around confidence in performance, to focus on harmonizing skills, to look at extending range etc.'; key to McLean's training is 'encouraging players to see the sound as something separate to themselves [...] and to facilitate them in finding and helping create partners that can help them generate the sound that rings. This can be with an instrument, a partner, or even with dramaturgical concepts/visualizations' (2018). In a comparable approach, Lapidge suggests that vocal work is always in connection to 'a partner of some kind' (2018). Further, she specifies:

> I have been working more and more with exercises that work with feedback loops, with listening to one's own voice and others' voices, including the merging of multiple voices. I have noticed that students, when asked to speak a text into a space in the room which gives them a very immediate and resonant feedback or echo, are impacted by the sound of their own voice - it can reveal itself more to them in this way. For some it makes them feel self-conscious, for others it makes them feel free from their pre-occupation of 'how does my voice sound?'
>
> (Lapidge 2018)

Through the above pedagogic gestures and formulations of concrete vocal strategies, two approaches to the temporality of vocal presence emerge - approaches that are both practical in their hands-on, studio-based repercussions for trainees and paradigmatic in their theoretical implications. For the first paradigm, the temporality of presence, its being-in-time, departs

from the body of the trainee. The training first invites the trainee to engage with somatic adjustments related to the release of psychophysical blocks through conscious or self-aware connection to breath and easeful manipulation of the vocal anatomy. The entry point to the 'complex present of vocal presence,' as posited in the previous section, evidences kinship with Wyke's delineation: the trainee is invited to experience vocality as starting with prephonatory preparation and emanating outwards. Boston fittingly captures this movement and its ongoing anchoring in the trainee's self: 'Once a student is brought into the world of "being" in the studio in democratic ways that are student centred and non-didactic, their experience is channelled towards the generation of trust in sound-making attached to their own internal "benchmarks"' (2018). The cultivation of the trainee as voicer and listener begins with listening-in to the prephonatory internality of the self, extends into an intraphonic moment of vocal production and culminates in a postphonatory listening-out to the self in the space and with others. In some instances, the transition towards externality involves an act of announcing or narrating the self, as in the naming exercises shared by Garvey and Karantonis or the notion of 'self-verbatim' by Oram.

The second paradigm engages the trainee in the reverse temporal structuring of presence. The point of departure is a being-with-others, be they fellow trainees, aspects of the given architecture or textual and sonic scores. The originary presupposition is that the vocal self is fundamentally and *a priori* porous, therefore prephonation is imagined as a playful and dialogic - to return to McLean's wording - listening of the self in the process of co-voicing. In Lapidge's example of speaking text within an idiosyncratic acoustic, the trainee is first impacted by the voice as returned to them via the space. The echo of the voiced self - foregrounded precisely as such: a distant and acoustically mediated version of one's sound - inaugurates the coming-forth of vocal presence. Listening to one's voice means listening-

with. The interrogation of the internal make-up of vocality is not avoided but emerges as an outcome in a scheme that postulates listening-out as prephonation and any physiological readjustments or moments of return to the self as postphonatory. Whereas in the first paradigm the emergence of vocal presence was initiated by the internal re-organization of the self, Lapidge foregrounds the emphasis of the second paradigm on external stimuli in proposing that 'vocal presence could be considered a continuum, something that is not fixed but which, if sought, *must respond to or be attuned to* its speaker, audience and its context. What is appropriate for the voice in any given context?' (2018; added emphasis).

In both strands of work, the emergent present of vocality entangles time and space in 'a certain timespace,' an interweaving of time and space that is both generated by each approach to voice training and enables the coming-forth of trained vocal presence in ways that go 'beyond the immediately present or presented' (Malpas 2015: 34-35). In this sense, the first paradigm advances what I understand as *idiotopic esochrony* (*ἴδιος* = of the self or the individual + *τόπος* = place, location / *ἔσω* = inner, internal + *χρόνος* = time), a positing of the internal self as the source of temporality. Phonation reverberates first in the space of internality before it reaches external spatiality. Further, the fact that the timeline of presence starts from the self makes the space of internality come forth to the consciousness of the trainee before external space is phenomenologically engaged. Several established methodologies of voice training embrace, at least tacitly, such a model: in Cicely Berry, Patsy Rodenburg or Michael McCallion's work, voicing starts with breath and, consequently, voice training starts from releasing physical tension and directing awareness to the mechanics of easeful and efficient breathing - an understanding also mirrored in the structure of their published work. This attention to internality may even take the form of locating the emergence of voicing in specific anatomical structures (for example, the diaphragm or the

pelvic muscles), and the foregrounding of prephonation/preparation may also extend the past of phonation backwards to the personal history of the trainee (who now needs to learn to get rid of its psychophysical imprint on vocal presence).

Conversely, the second paradigm is one of *allotopic exochrony* (*ἄλλος* = other, else + *τόπος* = place / *ἔξω* = out, outer + *χρόνος* = time), a conceptualization of temporality as originating elsewhere than the self.[8] Vocal presence firstly involves a perceptual response to others and the space, so that the vocal present as a phenomenal occurrence is launched by the appearance of externality to the voicer's consciousness before it then folds in with the sounding self. Listening-out precedes sounding or any listening-in associated with somatic re-assessment, therefore rendering the emergence of vocal presence unequivocally intersubjective from the outset. Training practices linked to Grotowskian and post-Grotowskian work tend to embrace such an approach, but this model can also be found in parts of the conservatoire sector and related publications. For Evangeline Machlin, for instance, listening to others, rather than the self, was the cornerstone of her teaching. Her training always began with listening exercises, instead of breathing, because 'listening […] is the basis of all speech acquisition' and 'to retrain your voice for the stage, you must once more begin with listening' (1980: 1; see also 1-16). Recently, Dona Soto-Morettini has also based the main bulk of her voice work in a series of carefully designed listening exercises that aim at a sharp understanding of vocal style (2014: 74-146). Prephonation in such cases is reconfigured as an encounter through the senses, as the meeting point between the self-as-it-embarks-on-voicing and the acoustic qualities of spaces, the co-resonance of others or the materiality and potency of preexisting vocal habitus (texts, genres, traditions). In Lapidge's words: 'there is value in considering how we receive the voices of others which is a part of the sum of what it means to have "vocal presence"' (2018).

The impact of each model on the training of vocal presence is significant. The temporal narrative implied in each pedagogy of vocality comes with and instils in the trainee a wider narrative of the voicing self. 'I begin voicing from my own past and physicality and then move outwards' or 'I begin by listening to the outside and then I respond in voicing' are both narratives that can move beyond ways of being-present-in-voice towards reorganizing the trainee's ontological perception of themselves. In this sense, the timespace of the 'complex present of present' is not uniformly phenomenological but always-already ideological. Individual response to the self-perception of voicing, originating either in pre- or post-phonation, is trained to become 'muscle memory' (to return to Sundberg), but this memory is not independent of the value that the trainee accords this self-listening in relation to the feedback received by others, within and outside of training. Listening to one's self, listening to one's voice and listening to one's self as the originator or recipient of voicing overlap but are not identical. The rates and ways in which they fold into the experience of the vocal present may vary depending on the time that different narratives of the self take up in each trainee's processing of their voicing self. What is, for example, the time lapse between external and internal feedback in the timespace of presence for trainee-voicers that do not partake in the cultural dominant (in and outside the class)? How does placing voicing in the elsewhere of allotropic exochrony empower or disempower trainees aware that their voice may be perceived as other? And how can shifting attention away from idiotopic esochrony cultivate an activist stance if the voicing of the self is perceived as normative? In addition, the seeming linearity of each narrative ('time starts from the inside and moves to the outside' or 'times starts from the outside moves to the inside') can embed not only a timeline but, crucially, a hierarchy in the complex present of vocal presence. Being trained in perceiving one's vocal presence as originating with the self is not far from lending primary significance

to that point of origination, in the same way that understanding vocal presence as departing from elsewhere may incline the trainee to prioritize their connection to externality while voicing.

However, the two temporal paradigms of emergent vocal presence, although contradictory, may not necessarily be mutually exclusive, particularly in the practices of a generation of practitioner-scholars well versed in self-reflexivity and acutely attuned to the ideological ramifications of their studio work. McLean, although primarily interested in ensemble training, is equally invested in solo work. In this context, the trainee/performer generates material, and recordings are used to help the trainee repeat, with technical precision, selected aspects of their voicing in the hope that they will later 'reignite it with the kind of presence it might have come into being with' (McLean 2018). In this case, the recording may be used to represent or substitute external stimuli, but it is a documented version of the self that is the point of interest. Lapidge, although rooting her work in what I have described as the allotopic and exochronic model, also observes that the responsiveness to impulse can become powerful when the trainee's past emerges alongside vocal presence: 'Even when working with an image, or a memory or with imagination, the idea that the speaker is able to bring that into the present moment through the voice seems significant. When an actor brings to you their memory of something particular through the voice and into the present moment it can be extremely evocative' (2018).

Boston might ground the work in the somaticity of the breath but also raises significant questions regarding training vocal presence when asking: 'who is best to verify the outcome, the individual, the voice pedagogue, or the vocal health professional?' (2018). This immediately postulates the training as a dialogic process, presents the trainee voicer as

always participating in a dyad involving a listener, and implies a methodological approach that does not detach exercises on vocal presence from 'the means by which to *verify* vocal presence' (Boston 2018; original emphasis). Oram also invites students to 'recognize the cultural embeddedness of the work and negotiate that dialectically' (2018). His work begins with the principles of good vocal use and an attention to breath, thought and feeling, but this is then layered further:

> We then add in the 'other'; paying attention to our partner and ourselves, we learn how the core principles shift in response to a basic relationship. We then layer in the intention of sharing that experience with the other through our voice. Then, we return to paying attention to the core principles in ourselves as we add in attention of the acoustic space and, then, the audience.
>
> (Oram 2018)

The timeline of presence may be launched by the self but it is then inserted into a cyclical narrative that rotates between endochrony and exochrony. Similarly, Garvey may ask trainees to speak their names as a first move towards experimenting with presence, but, immediately afterwards, she invites their partners to speak their name back to them. A second exercise sees partners exchanging ideas on how they perceive their voice but, then, each trainee has to narrate to the rest of the group not their own but their collaborator's understanding of their voice. This has the potential to destabilize the straightforward integration of selfhood and vocality, and, although grounding speaking in prephonatory breathing is paramount for Garvey, she also stresses how this should be interlinked with training the voicer to 'find and maintain a desire to share and be understood' (2018). Karantonis (2018) also invites us to think further about the allotopic and exochronic potential of vocal presence:

> The ideal vocal presence could be one that really moves audiences. Another colleague of mine once posed it as this rhetorical question: 'what do you want to leave in the ear

of the audience once they have left the theatre'? I like this as a notion of a vocal presence still nestling in the eardrum as a sympathetic vibration, going home with the audience members, until it dissipates like the moment of performance.

If - as this chapter has argued - the ephemeral and transient moment of vocal presence is experienced by the trainee simultaneously as an always-not-yet and an always-already, unfolding in a continuum between idiotopic endochrony and allotopic exochrony, then glimpses of temporal counter-narrative, such as the above, can acquire significant potency. In foregrounding that the present of vocality is both phenomenologically complex and vested with specific narratives of the self, they can open up spaces (and temporal intervals) for the trainee to embrace this complexity without succumbing to a single timeline of vocal emergence and, further, to disrupt such narratives through radical vocal praxis.

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[1] Sánchez-Goldberg has convincingly linked 'this body focus' with 'a progressive devaluation of language and a move towards a nonverbal idiom' (2007: 22).

[2] For a recent critique of presence and embodiment in Rodenburg and other pedagogues' training, and a reconceptualization of presence through an intercultural lens, see McAllister-Viel (2018) and Thomaidis (2017: 50-57).

[3] In line with the expressly praxical character of the research, the interviews quoted here represent a much larger PaR project and involvement with the practices cited; over several years, I have also observed the interviewees' practices (as participant-observer as well as workshop, performance or conference attendee) and, even, trained with some of them over longer periods of time. Similarly, all interviewees were given the option of responding to my questions in writing or verbally, some of them submitted recorded versions of their answers, and there were several follow-up discussions between us. In this sense, the written extracts are deeply embedded in ongoing, embodied vocal interchange. All interview questionnaires have been approved by the Ethics Committee of the Humanities College at the University of Exeter and relevant permissions have been sought in writing. I wish to thank and acknowledge all interviewees for their generosity and rigour.

[4] Jane Boston has taught at the National Youth Theatre and RADA, is currently Principal Lecturer and Course Leader of the MA/MFA Voice Studies at Royal Central School of Speech and Drama and Head of the International Network for Voice. Deborah Garvey is Lecturer in Voice at RCSSD, having also taught for significant courses on musical theatre such as the BRIT School and London School of Music Theatre. Pamela Karantonis is Senior Lecturer in Voice at Bath Spa University (currently transitioning into a new post at Goldsmiths), holds a Ph.D. on impersonation from the University of New South Wales and co-convened the Music Theatre working group at IFTR. Lisa Lapidge holds an MA in Voice Studies from RCSSD and is currently a Lecturer on the BA Acting & Creative Practice at the University of Northampton. She was previously a core member of companies Para Active & Zecora Ura (ZU-UK). Anna-Helena McLean has taught for the BA Vocal and Choral Studies

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[5] I have argued elsewhere about the necessity of re-vocalizing academic discourse in/about/through voice (Thomaidis 2015a) and the epistemic benefits of polyphonic writing as undercutting the 'logocentric prioritization of the written over the phonic *from within*; the personal, I–thou, perhaps less structured but not less rigorous tone of this style resists the exnomination of analytical discourse by disrupting its seeming conceptual self-sufficiency in otherwise monographic/monologic texts' (Thomaidis in Karikis *et al* 2016: 175; original emphasis).

[6] For thorough summaries and discussion of existing scientific research on vocal control and perception, consult Kreiman and Sidtis (2013: 57-71, 89-108) and Sundberg (1987: 157-81). My analysis resonates with Kreiman and Sidtis's inclusive understanding of control and perception: 'It is important to remember that pitch, loudness, and quality are psychological characteristics, and as such they represent the impact of physical signals on human ears' (2013: 57).

[7] The cognitive time-lapse between voicing, listening to one's voice and adapting is minuscule and probably experienced as a process occurring before the voicer-listener is aware of it or acknowledges it as a delay. Specifically researching auditory feedback and pitch in singers performing melodic leaps, Sundberg writes: 'one sometimes can observe a second pitch change, typically occurring some 200 or 300 msec after the main pitch change. This leads us to postulate that the pitch change should lead to the correct target *at once*' (1987: 180; added emphasis).

[8] In studies in education, Michel Alhadeff-Jones has proposed exochrony as 'a capacity to detach oneself from a familiar experience of time' (2016: 211). In proposing exochrony here, I am not concerned with experiences out of time but with experiencing time as being or emerging outside the self. Philippe Amen has used endochronie/endocrhony in literary studies to denote 'a temporality used by the writer's self (*soi-même*), a self-sufficient time, a time breaking with that of the social body' (2016; my translation). To my understanding, neither author posits the two terms in a continuum, and my argument here is emphatically concerned with timespace rather than solely time, hence my coinage of allotopic exochrony and idiotopic endochrony.