VOICING

Dramaturging the I-voicer in *A Voice Is. A Voice Has. A Voice Does.*: Methodologies of autobiophony

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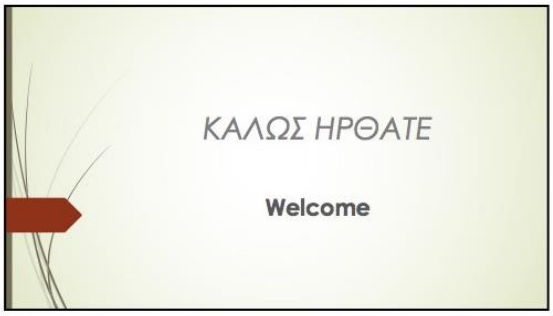
Abstract

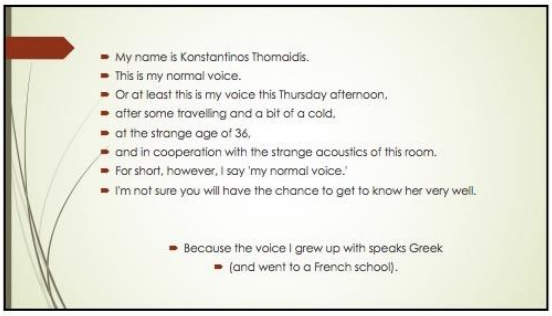
This practice-research piece proposes autobiophony (vocal autobiography in/through voice) as both a new area of research for interdisciplinary voice studies practitioner-scholars and a distinct methodology for probing the interconnections of selfhood, narration, performativity, intersectional positionality and voicing. Using as a point of departure the PaR performance-lecture *A Voice Is. A Voice Has. A Voice Does.*, devised by the author, this Voicing interrogates the makings of the polyvocal self as monophonic chorus. The I-voicer of the PaR piece is examined as both constitutively plural and communicatively dialogic (but never resolved as either), enacting a complex dramaturgy of belonging. Framed by a working manifesto on autobiophony, the Voicing below is itself composed in a way that invites autobiophonic engagement by the reader-listener and proposes suggestions of using autobiophony as pedagogy, performance analysis tool and research methodology.

Keywords

autobiophony, vocal autobiography, I-voicer, vocal multiplicity, vocal practice-research

Curriculum Vocalis: ***A Voice Is. A Voice Has. A Voice Does.*** **abridged**





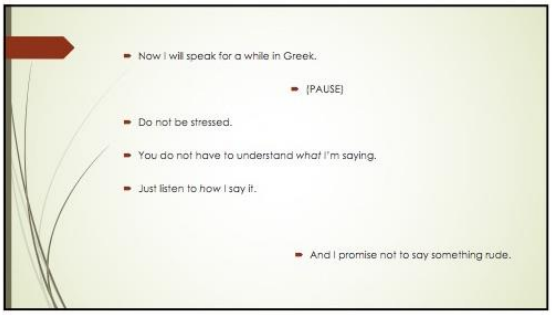


Figure 1: Opening slides from *A Voice is. A Voice Has. A Voice Does.*, 2017. The slides are projected while the I-voicer speaks in Greek.

This is how my 'normal' voice opens *A Voice Is. A Voice Has. A Voice Does*, a solo practice-research performance-lecture I devised in my capacity as artistic director of Adrift Performance Makers.[1] The piece stands at an interdisciplinary crossing of artistic lineages, as

it dialogues with theatre solos, music monodramas and interactive intermedia performance. Its key premise is an interrogation of how a voicer—in this case a professional performer and practitioner-scholar of vocality—can examine the history of their voice in a performative context. The performance-lecture unfolds as a stream of vocal episodes resonating with key moments in the making of my voice. Some memories have been fully written, whereas others are to this day semi-improvisational, fostering a symbiotically playful interaction between the retrospective format of autobiography and the expansive temporalities of live performance.[2] A key component of the dramaturgy is that not all available episodes are performed every time; depending on the occasion and circumstance, the number, order, and nature of the scenes to be included are determined on the day of the performance. A short selection of such episodes was integrated in scholarly talks and conferences (for example, Thomaidis 2015b, 2016) before the first full-length version was used as the introductory lecture for my studio modules at the University of Exeter (Thomaidis 2017a). The piece has also been performed as a guest seminar invited by universities or drama schools (for example, at the Norwegian Theatre Academy in 2018 and the University of Portsmouth in 2019).

To introduce the piece, I invite the vocal character devised for the piece, the on-stage presence I understand as I-voicer, to narrate a sample structure of episodes recently performed:

> After the opening scene, I speak a **Prologue.** I ask the audiences to think of vocal histories, of pasts voiced and still-voicing. I prompt them to read quotes projected on the screen: on the anecdote as research methodology or the value of voicing one's own speaking (her)story. I give my audience time to select and write down 2 or 3 pivotal episodes in the making of their own voice.
>
> Then, the narration begins.

In **Vocal Episode 1**, I recount my first two lessons in French as a 5-year-old. I learn a rhyme but can only recite it. I fail a spelling test. I marvel at the work that goes into pretending voice, writing and speech are in tune with each other.

In **Vocal Episode 2**, I sing Ladino songs as a 25-year-old performer on tour. The first song is staged as an uninvited or unexpected one: I appear from the audience without them knowing I'm part of the performance. And sing. At the end of a performance in Poland, a spectator offers me his own uninvited vocalization: we hold each other and he makes long visceral sounds, sharing his pain as a cancer patient.

Ongoing Chorus: I become a choral conductor and teach the audience five hand signals they are to follow: (1) Speech, (2) Song, (3) Extra-normal vocalization, (4) Confrontational scream, and (5) Soothing whispering. They respond with text from their vocal autobiographies. We are immersed in a voicing-listening soundscape of conflicting and coalescing vocal narratives.

For **Vocal Episode 3**, I lipsynch to Elvis. I pause. I use a megaphone to recall a school party. As a 15-year-old, I dance with a girl and sing along to the music. My teenage voice hasn't broken yet. The girl asks me to stop singing.

For **Vocal Episode 4**, I narrate my first singing lesson at the conservatoire as an 18-year-old. I sing a Greek folk song. My teacher tells me this is not real singing and we embark on several years of classical singing instruction. I puzzle over what a voice is, what a voice is said to have, and what voices do, can do or are not allowed to do.

For **Ongoing Chorus 2**, I become a conductor again. I ask the audience to free-write by completing three lists, the first beginning with 'A Voice Is…', the second 'A Voice Has…' and the third 'A Voice Does…'. I listen to a

voicescape of infinite vocal possibilities. Other possibilities.

For **Vocal Episode 5**, I exit the room and video-call in via Skype. Projected on the screen and heard through the speakers, I talk about Skyping with my partner when she was conducting fieldwork in Bali. Her voice was 'inhabited' by village roosters and technological glitches. It was a vocal assemblage.

For **Vocal Episode 6**, I return to the room and to my ongoing now as a voice theorist. I play a pre-recorded synthetic voice introducing my thinking on voice as the material in between *voicing* and *listening to that voice*. I speak again in my non-synthetic voice to guide audiences through a participatory task. We make memories of vocal in-betweens using pieces of paper. Their structure, shape, texture resemble the voice from a specific memory. We exchange paper 'sculptures' with other audience members and try to guess each other's memory just from touching. If there are enough scissors in the room, and we have used them in the exercise, I live-compose a rhythmic pattern with the sound of the scissors. It continues.

For **Vocal Episode 7**, I talk about my speech impediment and a painful surgical intervention at the age of 15. I hadn't been asked if I wanted the surgery. The doctors believed my voice needed 'fixing'.

I interrupt the scissor soundscape.

For **Vocal Episode 8**, I assume the rhythms and feel of miked spoken word. I talk of racial abuse centering on my audible foreigness as a 30-to-33-year-old living in the UK. A rail station employee refuses to issue a ticket for me. I am left thinking of the kiosk plexiglass as a prohibitive vocal in-between.

For **Vocal Episode 9**, I loop a recording of my deceased grandma singing an immigrant lullaby, the one I grew up

with. My pre-recorded voice is heard from my old tape recorder. It explains the history of the song. It muses on the jam my grandma made and the fact that I haven't finished eating it. It compares this to me avoiding listening to the lullaby except in this performance.

I conclude by projecting lines of text on the screen. I listen. I thank the audience. I write that by the end of the performance, this, our encounter, will be **Vocal Episode 10.**

I project a **Manifesto** (Fig. 2) and invite the audience to compose narrative performances of their own voice. Post-performance. In our non-shared future.

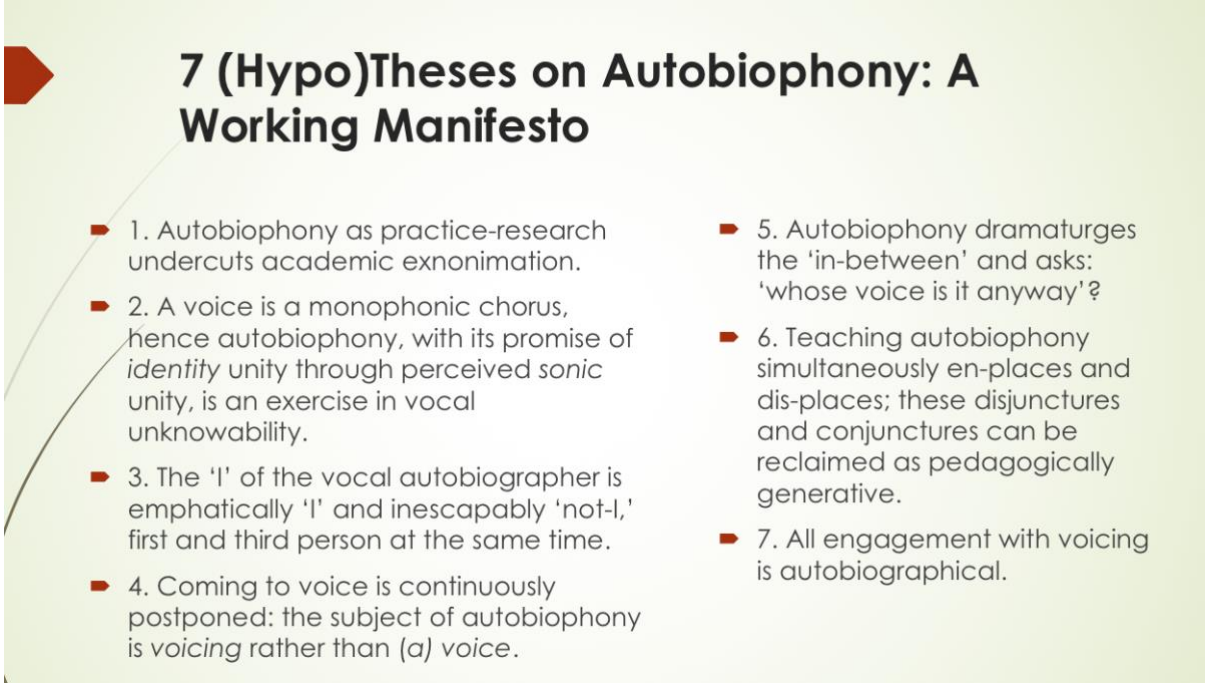


Figure 2: 7 (Hypo)Theses on Autobiophony: A Working Manifesto by Konstantinos Thomaidis, 2017.

The hypotheses of this working manifesto will frame the exegesis that follows.

From vocal autobiography to autobiophony

Autobiophony as practice-research undercuts academic exnonimation.

As an artist-theorist of voice, I did not enter the rehearsal studio only with a keen interest in developing a pedagogic tool for engaging students and trainees in vocal artistic research and a voice-based performance on the historicizing of vocal present-ness and immediacy. The creative impulse behind devising the project lay equally with an identified knowledge gap and an urgency to redress it *through vocal praxis*. As practice-research *A Voice is. A Voice Has. A Voice Does.* engenders a transdisciplinary intervention in the fields of (literary) autobiography, performance studies and interdisciplinary voice studies.

Although in literary studies and practices, autobiography 'continues to be one of the most popular forms of writing, produced by authors from across the social and professional spectrum' (Marcus 2018: 1), no systematic attention has been paid to the role of voice, as intersubjective sonority, in the field. Apart from general discussions focusing on finding a suitable writerly voice, one that would support the pact of authenticity and truth-sharing between the writer and the reader, the autobiographer's embodied voice is not a primary concern in scholarly works and overviews (see Marcus 1994, 2008, Chansky 2016), lexicographic introductions (Abrams 1999) or conferences (see RCA 2019). Despite a recent turn to performance in the field of autobiography studies, the main emphasis is on visual media such as portraiture, photography and video rather than vocal performance (see Marcus 90-109, RCA 2019). Vocality may remain a resounding lacuna in autobiographic studies, but my PaR piece still resonates with the underpinning interest of this discipline in 'the ways in which lives have been lived' and life-writings as 'the most fundamental accounts of what it means to be a self in the world' (Marcus 2018: 1).

Autobiography has gained wide currency as a theatre-making and -writing modality in contemporary performance studies, too, and has attracted methodic scholarly investigation (see, for example, Heddon 2008, Mock 2009, Stephenson 2013). Here, again, the voicing subject as sonorous presence is of lesser interest in comparison to their bodily or en-placed

constitution, while mentions of vocality are brief. These discussions, however, have posited voice—as a *notion* or authorial *term*—as site of productive contestation. Dee Heddon, for instance, within the broader spectrum of auto/biographic stagings, recognized in verbatim practices the possibility of giving the 'unheard voices' of the marginalized 'a public space' but also, stressing the ethics and politics of such en-voicing, asked: 'whose voice is spoken in verbatim productions and with what other potential effects?' (2008: 116). Roberta Mock, also, rightly discerned in autobiographical performance a way to 'by-pass assumptions that accrue in "traditional" theatre', among which a predominant one is 'the tendency to accept the separation of authorial voice from the voice produced by a specific performing body' (2009: 17). *A Voice Is. A Voice Has. A Voice Does.* embraces the performance of vocality as a challenge to conventional understandings of voice and speaks to debates around the complex ethics of voicing others' voices. Yet, it inclines these more decisively towards material voicing and, more specifically, interrogates the voicer as the subject of their own vocal history.

Within voice studies, the interconnections between subjectivity(-making), selfhood, identity and voice—ranging from individuation and embodiment to alterity, enculturation and interpellation—are of paramount importance (see, Dolar 2006: 35-103, Karpf 2006: 113-195, Neumark 2010, Stoever 2016, Bonenfant 2018, among others). Still, the question of how it feels to have a voice *from the inside* remains a largely unexplored one as much of the discourse in voice studies is premised on methodologies that do little to disclose how the voice is experienced by the voicer (or how they themselves come to understand its processual unfolding). There is a developing body of such data in physiological analyses of voice (which is, perhaps unavoidably, concerned with voice as measurable and scientifically defined function) as well as some scarce theoretical propositions that bridge phenomenological writing and processes of artistic development, be they creative or training/technical (for

instance, Järviö 2015, Mani 2019). But, in the relevant literature, the voicer—and particularly the artistic researcher—is not afforded the opportunity to interrogate voice as part of their personal history with any methodical frequency or to disseminate this knowledge from a jointly theoretical and artistic perspective. To redress this gap, *A Voice Is. A Voice Has. A Voice Does.* cultivated new strategies for vocal practice-research, additionally responding to the call of interdisciplinary voice studies for a praxis designed to 'reclaim some breathing space for the contingency, temporality, presence, vulnerability and relationality of the lived voice' (Thomaidis 2015a: 18).

Although autobiography, in both literary and performance studies is an established discipline, this performance-lecture brought to sharp relief the necessity for rigorous attention to a new area of concern: *vocal autobiography* (*auto* = self/same, *bios* = life, *graphein* = writing). Moreover, in an anti-logocentric move away from *graphein*/writing and towards lived voicing, I developed a set of performance tools for narrating one's vocal history *viva voce*; proposed a new praxical methodology for scholarly and artistic interrogation, which I coined as *autobiophony* (*auto* = self/same, *bios* = life, *phone* = vocal sound); and explored the following research questions:

- What happens when a voice narrates itself?
- What happens when a voice self-narrates the history of its narration?
- When do voices happen? When do voices happen to happen as specific 'what'-s?
- What's the happening in which the voice happens to narrate?
- What is the benefit of narrating one's own vocal narrative?
- What is the epistemic benefit of thinking of this narrative less as writing one's story (autobiography) and more as listening to oneself voicing the story of their voice (autobiophony)?

This Voicing represents an emic endeavour to grapple with these questions from the perspective of dramaturgy.[3] I speak from within the unruly messiness of a project-still-performed. I ponder on the process of conceiving and performing the solo vocality recounting its own making. This exegesis listens-in firstly to the dramaturgical assemblage of the I-voicer as inherently and performatively multiple before locating, in the second half, the I-voicer in dialogic kinship with the audience's autobiophonies. Such writing engenders a complex temporality. It is retrospective—as it evaluates performances given—but also future-oriented—because the piece is still touring and actively invites further engagement with this praxical field. It speaks from within the rehearsal moment—when the I-voicer was protentively dramaturged with an audience of autobiophoners in mind—as well as from within the performance—when the I-voicer retentively embodied the rehearsal process and engagement with previous audiences. It theorizes the dramaturgical choices made but, because I came to the studio as a practitioner-scholar, such theorization was part of the emergence of the project rather than a post-factum analytical tool. It thinks through the dramaturgy of the audience's experience but not from an ethnographic perspective; rather, it is concerned with the dramaturgy of the vocal encounter as an opening gesture and a framing device, as a staging of possibility.[4] This Voicing, then, speaks of dramaturgy but a dramaturgy-in-the-making, a dramaturgy-on-offer.

The I-voicer of the vocal narration as monophonic chorus

A voice is a monophonic chorus, hence autobiophony, with its promise of identity *unity through perceived* sonic *unity, is an exercise in vocal unknowability.*

The 'I' of the vocal autobiographer is emphatically 'I' and inescapably 'not-I,' first and third person at the same time.

When devising the piece, and through presenting it as work-in-progress in various pedagogic and research contexts, a selection of topics, techniques and memories came to solidify into the structure of the performance (see Fig. 3). Although the original intention was to tell stories from a specific distance, in the third grammatical person and in the past tense, it soon became evident that each vocal episode required a different mode of narration (ranging from acousmatic voice-overs in the third person to physiovocal re-enactment) and vocal technique (from amplified matter-of-fact delivery on the microphone to extranormal vocalization and singing in different languages). To an extent, the choices made related to the specific content of each episode but, more importantly, to the communicative context of its voicing. My preoccupation as dramaturg-performer became to treat each episode not as definite statement about voice but as a question and to disseminate it precisely as a question posed to those attending the performance—to instil into each narrative description, potentially perceived in the affirmative (*this is how it happened*), a disposition towards the interrogative (*is this how it happened? has anything similar happened to me?*).

(GENERAL) OUTLINE

OPENING (see Fig. 1)
Topic: how we present our voices, what constitutes a 'normal voice', a foreigner's multiple voices.
Vocality: Speaking in Greek (PowerPoint: simultaneous translation in English), Cavafy poem

PROLOGUE
Topic: Notions of vocal autobiography and autobiophony / vocal anecdote as methodology / contextualization of the piece within the broader *Listening Back* research project
Audience participation: Selected audience members become the 'voice of each quote' / audience is asked to write a list of 2-3 key episodes in their own vocal autobiography

VOCAL EPISODE 1
Synopsis: The 5-year-old I-voicer's first lesson in French, reciting well a French rhyme but failing a spelling test on the same text
Topic: Language vs Voice, Orality/Textuality, Bilingualism
Vocality: narration, re-enactment, French nursery rhyme

VOCAL EPISODE 2

Synopsis: The 25-year-old I-voicer opens a participatory performance with an 'uninvited song' in Ladino. At the end of one performance, an audience member responds with extended non-verbal sound-making as an expression of their pain as a cancer patient.

Topic: Unexpected singing, unexpected responses to singing, cancer/dying as vocalization

Vocality: re-enactment, singing in Ladino alongside recording of the self, extranormal vocalization

ONGOING CHORUS

Audience participation: Conducting the audience into impromptu vocalization / teaching the 5 instructions / live composing using the audiences' vocal memories

VOCAL EPISODE 3

Synopsis: The 15-year-old I-voicer attends a school party and, while dancing with a partner, sings along to Elvis. Their voice has not broken yet and is asked to stop singing.

Topic: Boyhood, vocal break

Vocality: lipsynching (Elvis), narration (megaphone), slippages between speaking chest voice and singing in head voice

VOCAL EPISODE 4

Synopsis: The 18-year-old I-voicer attends their first vocal lesson at the conservatoire with the intention of learning folk and contemporary singing. The instructor dismisses that and imposes classical signing lessons.

Topic: in/formal trainings of the voice, conservatoire training

Vocality: microphone narration, classical singing, folk singing, soundtrack (extracts from previous performances)

Audience participation: autobiographical writing (A voice is…. / A voice has … / A voice does…), then live composition (5 instructions)

VOCAL EPISODE 5

Synopsis: The 28-year-old I-voicer talks about Skyping with their spouse over a period of months and always hearing Balinese animals as part of their vocal assemblage.

Topic: material mediality of voice (e.g. Skype and phone calls), embeddedness of voice in its sonic environments (in this case: Balinese rooster during fieldwork)

Vocality: Skyping between phone and desktop/projector, finding the echoing spaces of the room or Skyping outside the room while the video call is still projected on the screen

VOCAL EPISODE 6

Synopsis: The current I-voicer presents their research on the vocal in-between

Topic: vocal materiality and intersubjectivity (through Calvino and Cavarero), notion of the vocal in-between

Vocality: artificial voice

Audience participation: thinking of moments in their vocal autobiography that materially changed the space between them and a listener or voicer, using scissors to cut paper sheets in the 'shape' of that vocal in-between, exchanging with other audience members without narrating their memory

VOCAL EPISODE 7

Synopsis: The 15-year-old I-voicer who grew up dysfluent receives a painful surgery to 'fix' one of their speech impediments.
Topic: dysfluency, speech impediment, ENT surgery
Vocality: live rhythmic soundscape created by the audience using the scissors

VOCAL EPISODE 8
Synopsis: The 30-to-33-year-old I-voicer is racially abused by a rail station officer repeatedly refusing to issue tickets for them.
Topic: sonic/audible racism, accent, vocal foreignness, the unwelcoming in-between
Vocality: amplified spoken word

VOCAL EPISODE 9
Synopsis: The I-voicer of the performance now listens to a looped recording of their deceased grandmother singing a song. At the same time, a recording of the I-voicer on their old tape recorder reflects on their family history as migrants.
Topic: voices lost, recordings, migratory voicings, sonic remembrances
Vocality: recording (grandmother lullaby through the laptop), the I-voicer's voice through a 1990s tape recorder

VOCAL EPISODE 10
Synopsis: As the piece comes to its end, the performance itself is proposed as a new addition to the string of vocal memories.
Topic: vocal autobiography-in-the-making

POST-SHOW (see Fig. 2)
7 (hypo)theses on autobiophony: a working manifesto

Figure 3: Outline of episodes and vocal techniques used in *A Voice Is. A Voice Has. A Voice Does*., 2019 version (University of Portsmouth).

In the act of narrating the episodes of vocal autobiography, the voice sounding in the performance space borrows from the cinematic I-voices, which 'know all, remember all' and 'tell stories, provide commentary, or evoke the past' (Chion 1999: 49). While the I-voice on film 'speaks from a point where time is suspended', is 'acousmatic or bodiless' and is 'set into orbit in the peripheral acousmatic field' (Chion 1999: 49), the voice of performed autobiophony in the piece is inextricably embedded in a temporal horizon (at least, the shared temporality of the performance field) and has stronger, although not absolute, ties with the body that performs it. It assumes a certain omniscience and exits the temporal field of the performance now, because it narrates several spatiotemporal elsewheres (Fig. 3), but its direct

connection to its embodied voicer subjectivizes its capabilities. On the one hand, it gives credit to and imbues the stories within confessionary and confidential authenticity (see Lejeune 1989), because the I-narrator was there and then when/where the vocal episodes occurred, while, on the other hand, it frames the narration within a field of narrative 'failures' to which any embodied subject can succumb: misremembrance, misperformance, intentional or accidental distortion, or the desire for self-justification, among others. The embodied I-voice is (pefrormed as) both reliable and untrustworthy, authentic and self-fashioned, omnipresent in the narrative plane and subjectively localized—it emerges, in other words, as an I-voice*r*.

MULTIPLICITIES OF THE I-VOICER

Vocal acts

- The I-voicer that speaks
- The I-voicer that speaks written text (either visible to the audience or not)
- The I-voicer that speaks improvised text
- The I-voicer that speaks in Greek
- The I-voicer that speaks in French
- The I-voicer that speaks in English
- The I-voicer that sings in Ladino
- The I-voicer that sings in Greek
- The I-voicer of aesthetic extranormal vocalization
- The I-voicer of emergent paravocalic qualities
- The I-voicer that speaks in semi-quotidian text
- The I-voicer that speaks poetry (in Greek, in English and in French)
- The I-voicer that performs spoken word
- The I-voicer lipsynching (Elvis)
- The I-voicer that voices in a chest register
- The I-voicer that breaks into head voice
- The I-voicer that projects
- The I-voicer that belts
- The I-voicer that screams
- The I-voicer that whispers
- The I-voicer that pauses or stays silent

Temporalities

- The I-voicer of the performance now
- The I-voicer of the extended present of the voice
- The I-voicer of the general past
- The I-voicer at specific moments in the past
- The I-voicer of the extended now, visiting and inhabiting past vocal episodes
- The I-voicer of the past, aspiring to a vocal future, confirmed or denied in the extended now
- The I-voicer of the general future
- The I-voicer of pre-empted futures (for example, inviting contact and further discussion with the audience)
- The now I-voicer relegating the present to the past and seeking the potentiality of a future

Spatialities

- The I-voicer audible in the envoiced writing of the PowerPoint
- The I-voicer emanating from the present body
- The I-voicer amplified on the mic
- The I-voicer heard on the speakers, singing from an audio file
- The live I-voicer creating harmonies with the pre-recorded self on the speakers
- The I-voicer as sound on the megaphone
- The I-voicer Skyping with himself, audible both via the body and the sound system
- The I-voicer sounding from the tape recorder
- The audiovisual I-voicer (the live voice against/with projected images from the past)

Personae

- The I-voicer as a phenomenologically present, material sound event
- The I-voicer as the daily I-subject (Konstantinos)
- The I-voicer as the now-character (the persona 'Konstantinos' voicing the monologue)
- The I-voicer of each episode of the autobiophonic narration (eg. Konstantinos as a 5-year-old learning French, Konstantinos as a dysfluent 15-year-old getting surgery, Konstantinos as a racially abused 30-year-old)
- The I-voicer as academic lecturer
- The I-voicer as teacher
- The I-voicer as choral conductor
- The I-voicer as synthetic voice
- The I-voicer as direct interlocutor
- The I-voicer as constant listener of the voicing self
- The I-voicer as immediate listener of the others in the now
- The I-voicer as critical commentator of vocal pasts
- The I-voicer as potential listener
- The I-voicer as colleague, peer or friend
- The I-voicer as self-reflexive practitioner-scholar

- The I-voicer as storyteller (describing vocal pasts)
- The I-voicer as re-enactor (physicalizing and en-voicing vocal pasts)

Positionalities

- The white, European I-voicer
- The grandson of immigrants I-voicer
- The audible foreigner I-voicer
- The racially abused I-voicer
- The middle-class multilingual voicer
- The able-bodied I-voicer
- The dysfluent I-voicer (of the past)
- The male-sounding I-voicer
- The gendered break of the I-voicer's teenage years
- The perceived (by the audience) positionalities of the I-voicer
- The remaining, undisclosed (by the I-voicer) intersections of the I-voicer's identity

Figure 4: Multiplicities of the I-voicer in *A Voice Is. A Voice Has. A Voice Does*., 2017.

This provided a particularly rich field of possibilities for staging the I-voicer. In Vocal Episode 1, the I-voicer remembers a lesson in French as a 5-year old and focuses on the discrepancy between their ability to orally perform a rhyme and their inability to spell it in writing. Because this was the opening scene, I dramaturged the interactions between voice, body and spatiality with the aim of establishing a 'contract' of autobiographic trustworthiness with the audience. I projected a photograph of the same time period on the screen, I mimed the arrangement of furniture in the original location of the narrated episode, I mainly deployed live vocal delivery and physically 'enacted' myself as a 5-year-old.

In subsequent scenes, however, I dramaturged the I-voicer to expose the seams and fissures of vocal (self-)identification. When re-enacting a performance memory in Vocal Episode 2 and playing an audio recording of a song I performed in that performance, I, as I-voicer, start signing along and harmonizing with the past self. In Vocal Episode 3, about my teenage voice break, I lipsynch to Elvis, narrate in chest voice using a megaphone and break into head voice in my live, non-amplified delivery. In Vocal Episode 5, the I-voicer leaves the room, Skypes in and appears on screen. Throughout the piece, the I-voicer speaks live, is

heard through an old tape recorder or as an artificial voice, performs through the speakers as pre-recorded audio, whispers on a microphone, voices from another space, and moves between a desk, the area of the microphone stand across the stage, the empty space in the middle, behind or among the audience (Fig. 4). This constant interplay between sounded voice, vocal body and sound source enacts a complex scenography of the voicing self (Fig. 5) and is intended as a playful reminder of the consistent effort that goes into making a voice appear as singular, of the tacit ideological and embodied labour that holds a voice(r) together.

Figure 5: Scenographic configurations of the I-voicer in *A Voice Is. A Voice Has. A Voice Does.* (left: University of Portsmouth, 2019, photo by Natalia Theodoridou; right: Norwegian Theatre Academy, 2018, photo by the author).

Such dramaturgies of 'rendering audible' originate in the fact that, as a migrant and formerly dysfluent speaker, I first decided to use shorter versions of these vocal episodes to root my work as academic speaker in an explicit acknowledgment of my intersectional positionality and to decentre embedded hegemonies in the voice studios in which I taught. In this sense, the piece emerged as a polemic against academic exnomination: I wanted to challenge myself, as the I-voicer, to locate my teaching and research in the specific stories

and positionalities out of which they emerged, and offer my audiences the opportunity to listen-in to the makings of this knowledge.[5]

The unambiguous *effort* of coming to a voice, and registering this process as an autobiographical concern of wider applicability, has particular resonance for authors and speakers positioned within vocal marginalities. As early as 1983, John Baugh prefaced his monograph on black street speech with a narration of how he used to listen to his mother changing speech register during telephone conversations depending on whether the interlocutor was black or white. Baugh explicitly stated that his book 'represents a culmination of those childhood observations' (1983: ix). bell hooks also found in voicing (and in talking about voicing) a radical possibility of becoming:

> It was in that world of woman talk (the men were often silent, often absent) that was born in me the craving to speak, to have a voice, and not just any voice but one that could be identified as belonging to me. To make my voice I had to speak, to hear myself talk - and talk I did. (1986: 123)

More recently, Fred Moten, in discussing 'the incoherence that we call race' and the limits of philosophy', extended such propositions by questioning voice as individuality and by paying attention to voicing as sounding-with and –amid:

> I always thought that 'the voice' was meant to indicate a kind of genuine, authentic, absolute individuation, which struck me as (a) undesirable and (b) impossible. […] Whereas a 'sound' was really within the midst of this intense engagement with everything: with all the noise that you've ever heard, you struggle somehow to make a difference, so to speak, within that noise. And that difference isn't necessarily about you as an

individual, it's much more simply about trying to augment and to differentiate what's around you. (Moten in Wallace 2018).

As an audible foreigner, the I-voicer in *A Voice Is. A Voice Has. A Voice Does.* dialogues with these accounts of vocal positionality and, within the opening scene of the piece, acknowledges them as significant points of reference. The two vocal episodes that explicitly delve into related memories come after a scene where the audience has moulded pieces of paper in the 'shape' of their vocal materiality, which they still hold in their hands. The I-voicer foregrounds the social imposition to 'fix' what can be considered as sonic divergence and narrates instances of racial abuse, directly inviting the audience to think of these vocal materials as intersectionally positioned and ideologically constituted and not as mere sound artifacts. In experimenting with the vocal dramaturgy of such episodes, the I-voicer addresses the I-voicer of the past in the third person and assumes pre-given forms of delivery (either rhythmic soundscaping or spoken word-inspired rhyming). This exposes the tension between socially established aestheticizations of vocality and individual autobiophony at the core of the episodes. Further, it offers a safe distance between the I-narrator and the I-experiencer of the trauma as a protective strategy for me as performer, while also revealing this very distancing between the I-voice as subject of the narration and the I-voice as object of its marginalization as an effect of the trauma.[6]

Such positional, temporal, spatial and physiovocal multiplicity partakes in the de-essentializing project of contemporary voice studies, its theoretical impetus against voice as immutable object and towards voice as event and process.[7] Despite the singularity suggested by the autobiographic character of the piece (*one subject-voicer narrates themselves as one subject)*, the I-voicer emerges and is dramaturged as a monophonic chorus, a vocal assemblage of multiple intra-actions and inter-actions. However, and this might be a praxical

point of wider applicability, what transpired as the key epistemic benefit of autobiophonic performance is that its dramaturgy is reliant on the synergies and antagonisms between the I-voicer as multiply and performatively constituted and the I-voicer as one given voice, as essence. The presupposition that one voice speaks its uniqueness (and singular story) is the enabling condition for performing the multivocal I, while the polyphony of constitutions temporarily collapses into the promise of one vocal self. In this sense, I-multiplicity is to be found and negotiated, contextually and circumstantially, in practice, without instituting *a priori* plurality as a precondition of all vocality, hence as another type of essence.

Whose autobiophony?

Coming to voice is continuously postponed: the subject of autobiophony is

voicing *rather than* (a) voice.

Autobiophony dramaturges the 'in-between' and asks: 'whose voice is it anyway'?

A further epistemic benefit of narrating the vocal self in such a way is that it not only pluralizes the constitution of the voicing subject *within* the vocal research-act, but that it, also and emphatically, unchains the I-voicer from any claim to being the sole (and solipsistic) object of narration. Literary modes of autobiography - covering an ever-broader spectrum of writings that 'must depend upon some notion of veracity and authenticity' (Marcus 2018: 16) - rely on the pact of a *retro*spection rendered *intro*spection. Be it confessionary, epiphanic or testimonial, auto-bio-writing is primarily concerned with a looking-back and its adjacent examination of the author's life.[8]

Although one predominant strand of the dramaturgical development of *A Voice Is. A Voice Has. A Voice Does.* was, by definition, the narration of the voice-that-is-the-self, by virtue of it being performed to, and with, a live audience, the piece situated the narrated voice

in between its performed production and in-performance reception. The voice was not only produced (spoken, sang, emitted) but was received (felt, experienced, interpreted, judged, reflected upon) by spectauditors in proximate and affective immediacy—in other words, it was continuously co-constituted as an in-between.

Vocal Anecdote 6 brought attention to this idea as well as to the fact that this understanding of the voice as in-between effected a paradigmatic shift in the study of voice and has been foundational to the new discipline of interdisciplinary voice studies. In the scene, a female-sounding artificial voice, heard through the speakers, reads out a quote by 'Konstantinos':

> Calvino says, 'a voice means this: there is a living person, throat, chest, feelings, who sends into the air this voice, different from all other voices'.[9] I think Calvino talks here about the unique, material qualities of each voice, the sound that distinguishes it from all other voices, more than any of the words it might say. And I think he's right. A voice is not only something that leaves a body but something that lands on another body. It is material, something that affects the air, that touches the listener and shapes their body towards eliciting a response. Because we are all-too-often preoccupied with production, in this case voice production, we only think of voice as something shaped by a person, something that reveals and expresses a person, but we do not really think about the active part of the listener in shaping that in-between that is a voice. Do they listen carefully? Do they misinterpret? Do they respond? Is the sound pleasing to them? Is it soothing? Caressing? Familiar and comfortable? Does it attack? Does it hurt? (Thomaidis 2017a)

This scene plays out the making of voice *through* listening by intensifying how the voice is heard through multiple inlays of such aural perception (the King in Calvino's story listening to a voice; Cavarero listening to Calvino; the I-voicer-as-deviser listening to Cavarero; the I-voicer-as-narrator/performer listening to the artificial voice; the audience listening to the artificial voice and to the I-voicer that listens). Anchoring the voicing-listening experience of this scene in a non-anthropocentrically material voice, also brings to the fore the question of how listening shapes the materiality of the voice: is the artificial voice commonplace to the ears of the audience? Is it other? How are its monotonous cadence and immovable pitch perceived? This scene is encountered in the middle of the piece; after having experienced some of the I-voicer's multiple voices, the audience is presented with the concept of the 'vocal in-between'. This dramaturgical choice offers the audience a self-reflexive way of unpicking how they have contributed to the making of voice of the I-voicer up to that point through their perception, and of listening, attentively and attentionally, to themselves listening to the I-voicer in the sections that follow. Directly placing the accent on vocal in-between-ness renders the I-voicer's first-person-hood osmotic and inclines it as a second-person persona in the audience's ears—the narrator-voice emerges as a you-voicer perceived by an I-listener.

Such an inclination is useful in exposing the directionality of the I-voice within the performance field, its preconceived and emergent intentionality that is not external to the voice but partakes in its making as something beyond the solipsistic circuit of (phenomenal or ideational) self-hearing. However, given that the in-between as the conceptual locus of contemporary voice studies is an idea widely circulated by now, I soon realized in the process of devising that a mere exposition of voice as in-between would not suffice in restoring voice to the dialogic plane.[10] In a way similar to the danger outlined in the previous section—that of essentializing the plurality of the voice at the level of discourse—, talking about in-

between-ness and positioning the audience as always-already engaged in the flux of voicing-listening could still reinstate voice as voice-in-the-abstract. A perception of voice operating as an in-between *by default* can be a new ontology but a generic ontology nonetheless. New tactics were required to listen-in to the dynamics of listening within the topographies of the in-between specifically produced by the piece. An attendant concern was that I originally devised the piece as a pedagogic tool and, therefore, was consistently preoccupied with prompting my students towards rethinking their own vocal autobiographies. This was never (exclusively) about voicing the makings of 'my' voice but was intended as an invitational gesture: *how would* you *narrate* your *voice?*[11]

A series of dramaturgical devices were tactically developed in response. Throughout the piece, for example, I invite chosen attendees to read out-loud all quotations projected onto the screen. This does not merely add to the plurivocal (Cavarero et al. 2018: 84) texture of the piece. As the deviser/instructor, I balance carefully between selecting voices that could be deemed successful matches for the theorists invoked and 'improbable' con-joinings of the theorists' vocalic bodies with audience vocal bodies. In this way, such recitations by audience-participants are intended to problematize how voice, identity and embodied materiality are paired by voicers and listeners alike, both in specific and more generalizable terms.

Additionally, at the end of each vocal episode, I use the microphone to present the audience with questions relating to the content of each memory. For instance, Vocal Episode 2 narrates a performance piece which began with me pretending I am a member of the audience and suddenly appearing on stage with an 'uninvited' song in Ladino. This specific memory is of an audience member in Poland who, during the closing interactive sequence, asked me to hold him in my arms, then gave back to me a guttural vocalization of their pain as a cancer patient. The microphone-amplified questions that conclude this section are:

> Was my song, is any song an invitation? To whom? For what? What if the materiality that the song announces is too self-conscious of its own material properties, like decay? What does the unpredictable excess of a song given without due notice or permission bring back to the voicer? (Thomaidis 2017a)

The use of questions that are listed, directly addressed to the audience and never fully answered is a technique inspired, from a theoretical perspective, by Derridean aporetics (1994).[12] The point is not to arrive at a resolution but to expose the antagonistic fields of answers that claim each aporia as well as the conditions under which questions come to receive singular answers. In this sense, the questions are not epimythic conclusions derived from each episode of my autobiophony but linger on the friction between my answer (as presented in the episode) and the alternative answers generated by each audience member's vocal memories. This is simultaneously an invitation to hear themselves as I-listeners of my I-voice (now posited as you-voice) and a chance to consider their answers as I-voicers of their autobiophony. In the words of Greek director Mikhail Marmarinos, 'every question is a gentle form of violence' because it implicates, somatically, the listener as a respondent.[13]

Further, the piece is framed with the audience's own memories and they are repeatedly prompted into participating in compositional tasks interspersed between the episodes. The primary purpose of such engagement is to make it not a response *to* (the I-voicer asking the questions) but response *with* (knowledge emerging from their autobiophony as it colludes with the I-voicer's narration). After the opening scene (Fig. 1), in the Prologue where I outline the intentions of the piece and the broader research project, I invite audience members to write on a piece of paper the two or three key episodes from their own autobiophony that they would choose to present were they to be the I-voicers in a

performance-lecture of their own making. While attendees engage in the task, the PowerPoint presents my contact details (academic email and Twitter account) in case any of them wishes to share privately or publicly.[14] After the second vocal episode, I introduce a workshop element. Acting as a conductor, I use five hand signals (Fig. 6) to engage in live choral composition based on the vocal episodes selected by the audience.[15]

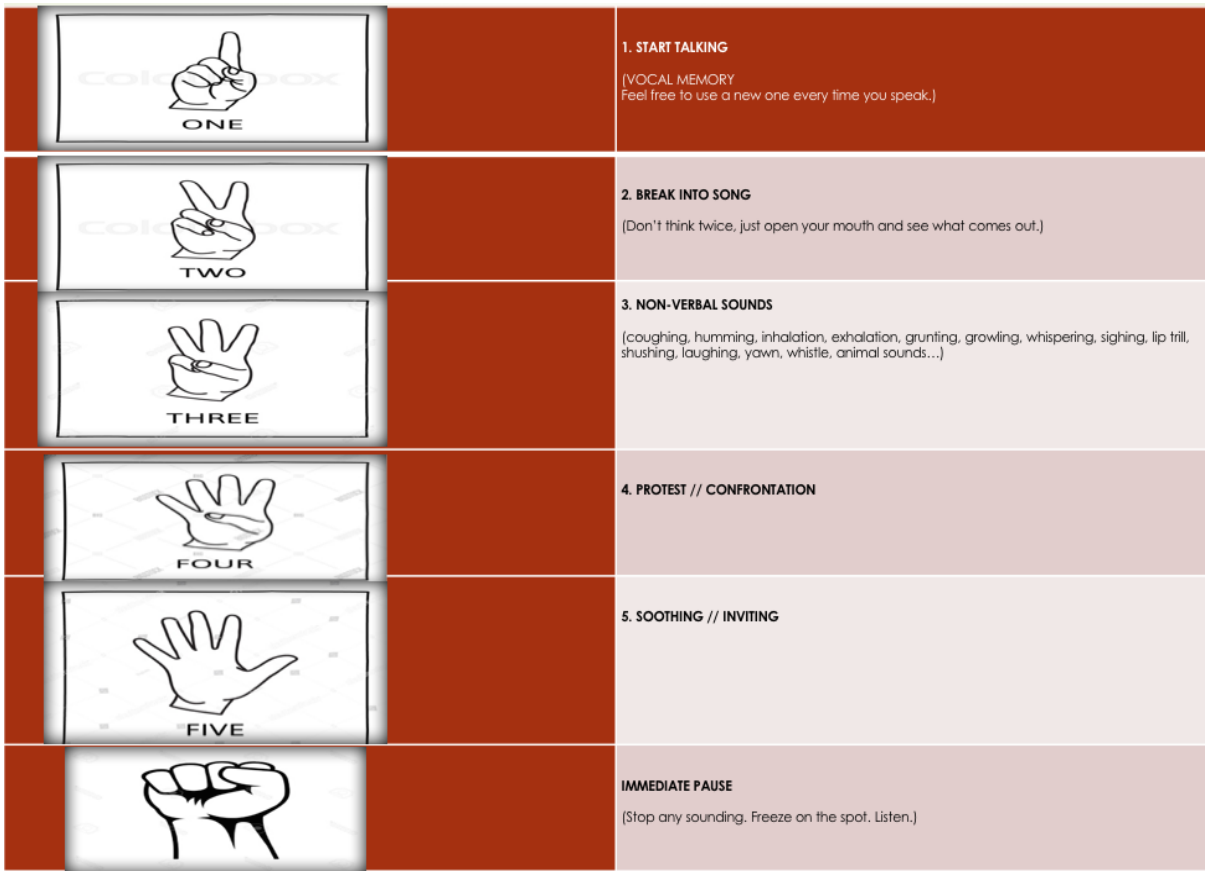


Figure 6: Instructions for live composition (Thomaidis 2017a).

These can be voiced in speaking, singing (either an improvisational rendition of the text of their narration or a song of their choosing that somehow relates to the vocal memory) or extended vocalization and voicescaping (the chosen paralinguistic material, again, is loosely connected to their autobiophony). Additional qualities are generated as reactions to hand signals that indicate pauses and can render any vocal act confrontational/protest-like or soothing/calming/caressing. After the fifth vocal episode, a new interactive task prompts the

audience to compile lists by completing the sentences ‘A voice is ...’, ‘A voice has ...’ and ‘A voice does ...’ through short bursts of stream-of-consciousness writing.[16] Using the previously rehearsed hand signals, we co-create a new composed piece, this time moving between full choral arrangements and individual voicing—and everything in between. Time permitting, audience members are also invited to take my place as the conductor and direct their own live-compositions.[17]

While in autobiographic writing the reader may relate, or not, to the author’s narrative and entertain authoring (in writing or imagination) their own autobiography as a future possibility, such dramaturgical devices en-voice—in musicologist Carolyn Abbate’s sense (1993)—audience members as I-voicers of their own autobiophony in the unfolding present of performed autobiophony. The PaR piece is not only an exemplar for further contemplation—on how the personalized narration of one’s voice(s) can take place were the audience member to pursue such an endeavour. The lecture also provides diverse opportunities for the audience to become autobiophonic I-voicers in the immediate now of the performance encounter. More specifically, the use of lists as material for live composition points to Umberto Eco’s recognition of the two functions of the list: namely, to be comprehensive, all-encompassing inventories (pragmatic lists/catalogues) and to gesture towards the infinity of what is not yet captured in the list (poetic lists) (Eco 2009: 15-57). In this case, the strict parameters imposed on the devising (selection of 2-3 episodes, quick-fire automatic writing, immediate reaction to a small number of guidelines) enable the participation of the audience as I-voicers because they supply them with easy-to-handle catalogues as the springboard of their devising. Yet, precisely because of the limitations imposed, this live dramaturgy nods to the fact that much has been left un-narrated, that the audience I-voicers—not unlike the performer I-voicer—could, under other circumstances, extend their engagement with the task *ad infinitum*. Some memories do happen to enter the

intersubjective sphere of the vocal performance as acoustic events, but the primary function of the list that rendered them performative in the first place is to 'suggest an "etcetera", as if to admit that the limits of the frame oblige it to say nothing about an immense number of other' vocal moments (Eco 2009: 7). Listing, and voicing the lists compositionally, dramaturges the audience as I-voicers in conceivable perpetuity.

Autobiophonic futures

Teaching autobiophony simultaneously en-places and dis-places; these disjunctures and conjunctures can be reclaimed as pedagogically generative.

All engagement with voicing is autobiographical.

After Vocal Episode 6, the one introducing voice as materiality and an in-between, a different task is undertaken. Before the piece begins and while the audience enters, I have given each audience member the option to select a piece of paper in a colour of their choosing. Now, I invite spectators to close their eyes and think of another vocal memory, one which, for them, markedly reshaped the materiality of their vocal in-between (for example, a vocal tone that induced particular proximity or, if it is safe to recall, a vocal exchange that verged on aggression). On the basis of this recollection, I ask audiences to hold the paper in their hands and treat it as a material manifestation of that specific in-between by moulding it with their hands (they can, for example, fold parts of it, make it more compact, or tear it partly or in its entirety). Following this, each audience member turns to someone next to them and exchange their 'sculpted' piece of paper without any verbal justification of its reshaping. The person that now holds another's paper is prompted to imagine what could have been the vocal episode that produced this material in-between.

This is not solely another tactic of immersing participants in their vocal autobiography. Significantly, it further unshackles voice as narrative material from an economy of exclusionary belonging and ownership (*my vocal memory can be gifted to someone else and belong both to me and them* / *someone else's imaginary vocal episode will be inscribed on the material archive of my 'original' memory*). This encapsulates the intention of this PaR piece as deliberately open-ended, co-devised with its audience and assigning agency to them to become autobiophonic voicers within the affective immediacy of the performance. It also gestures towards its future, its potential adaptation, repurposing and transplantation elsewhere.

Figure 7: Set-up for *A Voice Is. A Voice Has. A Voice Does.* as opening lectures for students, 'Voice Theatres' module, University of Exeter (left: photo by Francesco Bentivegna, 2017; right: photo by the author, 2018).

As a strand of performance-making, the autobiophony proposed here is nascent but, in recognition of its emergent character, the piece offers concrete strategies and tools to its audiences, so that they can cultivate their own approach to voicing the history of their voice—while it also points to the incompleteness of the proposed list of autobiophonic devices.[18] As a pedagogic tool designed to help me eschew academic exnomination when teaching, I have performed *A Voice is. A Voice Has. A Voice Does.* at the opening session of

undergraduate studio modules on contemporary voice-centred devising and as an introduction of vocal artistic research for incoming PaR Ph.D. candidates. Its pedagogic potential has been embraced by colleagues in fresh ways. For example, after the piece was performed at the Norwegian Theatre Academy in 2018, voice professors Electa Behrens (who chaired the seminar) and Øystein Elle developed the performance-lecture *You and Me—As Vocal Material—Listening to the Space Between* (Behrens and Elle 2019). In this instance, the diphonic nature of two teachers exchanging experiences, techniques and sources of inspiration foregrounds autobiophonic listening—not only between the I-voicer and their listeners but also between the two intra-acting I-voicers—as a decisive refutal of the anthropocentric 'personal' and a move towards 'radical empathy' and 'the material and processual' (Behrens and Elle 2019). Senior Lecturer in Musical Theatre Ben Macpherson, after the presentation of *A Voice is. A Voice Has. A Voice Does*. as external research seminar at the University of Portsmouth attended by voice undergraduates in 2019, devised an autobiophonic lecture for the opening session of a specialist module on voice (Macpherson 2020). Further, he assigned autobiophonic tasks to the students, to be presented weekly in class throughout the term. A certain diphonic quality is experimented with in this case, too. The students encountered both their tutor's and an invited researcher's autobiophony as prompts, although the interlocution between the two I-voicers is not spatiotemporally co-present, as in the first example. The trainees' longer-term engagement with multiple autobiophonies devised by their peers is an opportunity to test the techniques more fully and, crucially, create a new autobiophonic toolkit beyond that concocted by the lecturers.[19]

As a research methodology, autobiophony as praxis is already present in *A Voice is. A Voice Has. A Voice Does.* and the autobiophonic lectures that are in dialogue with it, but it can also be generatively extrapolated as a model of performance analysis. Recent performances and talks by voicers exploring aspects of their biography through voice—

Voicing Space, Sensing Speech by Victoria Hanna (2015; see also Stuart 2019) or pieces by Jaume Ferrete—can be investigated for their autobiophonic qualities (or *as autobiophonies*). The sets of interests, areas of concern, methods and tools presented above can act as interpretative springboards for a gradually expanding hermeneutics of autobiophony. To this end, I conclude this Voicing with a set of questions (Fig. 8), the same that I present to the audience of *A Voice Is. A Voice Has. A Voice Does.* in the Q/A, with the hope that you can use these in your autobiophonic practice—as voicing performers, pedagogues, researchers, practitioner-scholars and everyday voicers of your unravelling vocal autobiographies.

If you were to tell the story of your voice, where would you begin?

Which moments would you include in the narration?

If your voice were a role in each chosen episode, who would it be?

And how would it sound?

What is the connection between you as the current voicer and each 'voicer' in the autobiophonic episodes you selected?

Where would you place each one in relation to you as a voicer now?

If you were to voice each episode, how would you stage each vocal moment?

Which voices and devices would you use?

Is there a specific person whose autobiophony you'd like to hear?

Which conditions would you create for them to narrate their voice to you?

How much would you engage in reciprocal sharing?

Which adaptable strategies would you deploy to encourage autobiophony within different contexts?

How would you devise your own autobiophony?

How would you teach your autobiophony and in what pedagogic context?

How would you research your autobiophony?

That of other voicers?

This one presented here?

How would you treat autobiophony as knowledge-making?

Figure 8: Questions/Prompts for further autobiophonic engagement.

Figure 9: For vocal selves yet to be envoiced.

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1 For previous work and writing by AdriftPM, see Thomaidis and Theodoridou 2016.
2 For the retrospective-ness of autobiography, I reference its definition by Phillippe Lejeune as '[r]etrospective prose written by a real person concerning his [sic] own existence, where the focus is his individual life, in particular the story of his personality' (1989: 4). For the notion of 'expansive temporalities', see Thomaidis, with Evans and Worth 2019.
3 Other questions are explored in different exegetical outputs of this PaR (see Thomaidis 2019, 2020). The question of when voices happen underpins a larger research project I am currently undertaking, titled *Listening Back*, which has two strands: autobiophony (concerned with the immediate, lived past of the voicer) and vocal archaeology (developing methodologies for accessing and reconstructing voices considered irretrievably lost).
4 Over the last three years, I have collated data and responses from audiences but the audiencing of the performance will be analyzed in a separate essay. Here, I speak about audiences from the perspective of dramaturgy—of invitations, cues and prompts staged by the performance-lecture for its attendees.
5 Barthes is concerned with the exnominating operations that sustain bourgeoisie as 'the class that does not want to be named' (2000: 118). I am extrapolating his thinking here to examine academic fields of knowledge-production that, by virtue of occupying a hegemonic status, forgo naming themselves precisely as hegemonic. I am particularly grateful to Vicky Kelly and Evan Adams, First Nations practitioners and researchers, who always frame their talks within their positionality. Our ongoing collaboration as part of the 'Culture, Creativity, Health and Well-being' Research Excellence Cluster has been an honour and their agreement that I should keep 'naming my place' was significant in revisiting the piece in 2019.
6 Depending on the context of its narration, this dramaturgy can foster an activist stance (when, for instance, I returned to one site where such foreignizing abuse took place to share the story) and result in the temporary formation of allegiances (for example, the only black student attending one rendition of the piece talked at length about similar experiences in the Q/A).
7 I have previously summarized this conceptual move as one from voice to voicing (see Thomaidis 2017b: 72-74). Other examples of anti-essentialist work in the field can be found in Eidsheim 2015 and Stoever 2016.
8 Professor of English and specialist in autobiography Laura Marcus identified three permeating models in autobiographical narratives: confession (sharing of intimate details, akin to religious acknowledgment of sin), conversion (which centres on a pivotal moment/turning-point) and testimony (which has ethico-political purposes and acts a historical account) (2018: 9-28).

[9] In Cavarero 2005: 1.
[10] Although the voice as an in-between was presented in these precise terms as a method for new analysis and an intervention in voice studies in Thomaidis and Macpherson (2015: 3-7), other foundational works in voice studies made similar conceptual moves. Read, for example, Neumark's discussion of voice as embodiment *and* alterity (2010: xvi-xx) or Kreiman and Sidtis's turn from voice to voice quality (2013: 5-10).
[11] Such an intention does not escape a certain genealogy within autobiography as a genre: 'Prefaces, or opening statements, frequently anticipate the charges of vanity, egotism, self-distortion (or self-promotion), and narcissism that might be levelled against the author who talks about him or herself, answering them in advance by suggesting more edifying or altruistic autobiographical motives' (Marcus 2018: 4-5). See also Gass 1994.
[12] To add to the use of questions, either in seminar or teaching settings, the piece is always followed by a Q/A session. The strategic use of questions also aligns with the way Theodoridou deployed questions as anti-hermeneutic tactic in her analysis of Balinese audiencing (2014).
[13] From personal notes at a workshop with Marmarinos (Greek Drama Lab, National Theatre of Greece, Delphi 2017).
[14] This invitation has been taken up by several audience members, primarily via email.
[15] The use of hand signals is a staple of contemporary live vocal composition, and I have directly experienced it in Phil Minton's practice as a participant to his Feral Choir. Polish theatre company Gardzienice use hand gestures both as accompaniment to singing (*cheironomia*) and to guide trainees when teaching songs. Greek director Mikhail Marmarinos, too, developed a complex system of gestural instructions as dramaturgical tools. My conducting practice, although different and developed over the years primarily as a teaching tool, is indebted to this lineage.
[16] In some cases, the piece has been performed alongside a workshop that allows for longer periods of devising around the 'A voice is…', 'A voice has…' and 'A voice does…' lists, and I have used this exercise for 2-hour workshops with my DRA3091: Voice Theatres module at the University of Exeter since 2017. With Adrift Performance Makers, I developed a full-length interactive installation, *The Ongoing Choir*, using these instructions in September 2018 (Drama 50th Anniversary, Exeter).
[17] Using similar techniques, the audience is encouraged to underscore Vocal Episode 7 with a soundscape of extra-normal vocalizations in the soothing/caressing/calming modality.
[18] 'Voice Theatres' students at the University of Exeter deploy autobiophony as dramaturgy in their performance assessments. In 2017, a group drew on personal accounts of gender positionality to devise an immersive installation. In 2018, students devised *Mind Your Tongue*, a participatory exploration of their experience as neurodiverse voicers and *Be Soft / Be Powerful*, a gig-like autobiographical sounding-out of femininities.
[19] These examples are recent and further interrogation of autobiophony as pedagogy will be conducted for future publications within the *Listening Back* project.