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Accepted manuscript for:

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Title: Space, shape and Physio-Vocal instrument

Journal: Journal of Interdisciplinary Voice Studies

ISSN: 2057-0341

Year: 2017

Volume: 2

Issue: 1

Pages: 57-65

Abstract: This article discusses ways in which the Physio-Vocal element of the performer can be trained through Laban's Shape Qualities and Effort Factors such as Weight, Space, Flow and Time using architecture as a major influence in both training and performance. How do we train performers in order for them to respond genuinely, and organically with (and to) the space around them? At times, a disconnection between voice and body (the Physio-Vocal) and space can be evident. The process should be instigated from the physical space using spatial and architectural language. Architecture and spatial relationships have long played an important role in actor training. Rudolf von Laban studied architecture, and developed an interest in the relationships between the body and the surrounding space. Elements such as Architecture, Spatial Relationships and Topography from Viewpoints also stem from this notion. Methods in which voice can integrate seamlessly with these Factors will be discussed, using it as a framework for voice, speech and text work. Voice and body are often practised separately; however, the language used in Laban Movement Analysis can be applied to voice work, and proves to be an effective way to consolidate the Physio-Vocal instrument. Persona Collective's physically and vocally demanding production of Patricia Cornelius's *Savages*, a dangerous, new Australian play examining the pack mentality of men, was performed at a car park as part of Tasmania's Junction Arts Festival in 2014. For the actors to be both a part of and from the public space, a rigorous training method was developed. A combination of Laban Movement Analysis was used alongside the Space elements borrowed from Overlie's Viewpoints in order to seamlessly merge bodies with space. A vocal texture was also developed using movement language. The result was a production that seamlessly merged architecture, body and voice.

DOI to published version: http://dx.doi.org/10.1386/jivs.2.1.57_1

Space, Shape and the Physio-Vocal Instrument

Dr Robert Lewis

The subject of voice studies is broad and it is increasing as practitioners, researchers and academics find new ways in which voice can interrelate with other disciplines. We examine vocal semantics and the voice being an interpreter of thoughts, feelings, ideas as well as the voice as a tool of communication. As technology advances, as knowledge increases around interdisciplinary, integrative voice practices, as theatrical modes and styles develop, so do the training methods and aesthetics of the voice in performance and performance training.

There is no doubt that conventional, contemporary voice practitioners work on unifying body, voice and imagination. Patsy Rodenburg stated that 'Proper voice work is very physical' (Rodenburg 1997, p.8). Arthur Lessac explained that 'voice and speech must become intrinsically enmeshed with all the life energies – with the emotional and physical energies of the individual' (Lessac 1967, p.xi). Kristin Linklater mentioned that 'the voice is generated by physical process' (Linklater 1976, p.2). Joan Melton stated that 'The voice is the body, in that (1) vocal production is a physical activity, and (2) physical position and movement directly affect the sound of the voice' (Melton 2003, p.135). These statements clearly depict an organic melding of body, voice, imagination and thought. Dichotomy in terms of body and voice, as well as cultural dichotomies, are very often neglected as a training tool in conventional Occidental voice practice, for example a free voice from a tense body, or a closed (I refrain from using the word 'tight' as it implies negative connotations and promotes unhealthy vocal practice) voice from a free body, or even intercultural aesthetics and methods that in theory, may not integrate due to cultural differences and significances, physical traits or semantics.

Integrative voice and movement practice has made a resurgence over the last few years, particularly in the practices of Joan Melton, author of *Once Voice* and Director of the One Voice Centre of Integrative Studies. Melton is a pioneer in the integration of voice, movement and singing and promotes 'communicating across boundaries, through research, integrative pedagogies, and practical training' (Joan Melton 2015) as part of her certification program. Experience Bryon from the Central School of Speech and Drama has also developed her own method, called Interdisciplinary Performance Practice and Michael Lugering from the University of Nevada, Las Vegas, created the Expressive Actor training method. These practitioners demonstrate thorough knowledge and practice of Physio-Vocal integration, but what is of interest overall is the use of movement terminology in voice training to enhance vocal dynamics and colour.

Voice in performance, although a highly significant instrument, has been a neglected concept overall until recent times. As a result of diminishing practical training and awareness of the voice in contemporary theatre, performers may have lost the instinctual Physio-Vocal connectivity. In a society where symbols, visual aesthetics, immediacy of technology and body language are more prominent or significant than verbal communication, less emphasis is placed on the use and practice of the voice. The result is the overall disassociation from the power, substance and significance of the voice when it comes to everyday communication and the demanding arena of live

performance. Kalo, Midderigh and Whiteside stated that ‘man has for many centuries failed to appreciate his voice; he has underestimated it and neglected it and allowed it to waist away; he has virtually strangled it, chained it up and confined it to a straitjacket’ (Kalo, Midderigh & Whiteside 1997, p. 185).

The voice is a necessary tool for daily communication, and yet, according to psycholinguist Willem Levelt, ‘speaking is one of man’s most complex skills’ (Levelt 1993, p.2). We highly underestimate the power of language and the role that the voice plays in our everyday lives; it is in danger of becoming a neglected aspect of communication and expression. There are various reasons why the voice is a neglected area, most of which are environmental and societal. Roy Hart claimed that ‘in our adulthood [we] sacrifice this boundless dream-kingdom [which is the ultimate vocal potential] for the dubious game of ‘literal reality’ (...And Man Had A Voice 1964). The literal reality Hart referred to is the logical, intellectual, and restricted voice brought on by these environmental and societal factors, as opposed to the natural, inhibited voice, which is ‘what we came into the world at birth’ (Rodenburg 1992, p.19). Hart continued to reiterate that our every-day voices are ‘cramped...[and] lifeless...[and is] man’s attempt to be objective, non emotional’ (Hart 1964). This is surprising, considering that these points of view were expressed over half a century ago.

As a result of this superiority and primacy of literal reality, performers have lost the instinct of connecting voice to body. The ability to commit fully to the primeval, primordial sounds that we expressed at birth has vanished. These literal realities have repressed our vocal potential and inhibited us to explore, develop and control our extra-daily voices. This is why for centuries, the human voice, shrouded in mystery, has been the centre for many debates. It is a voice in Crisis, and it is this Crisis that this investigation aims to explore; a human voice that has been buried under layers of intellect, ignorance and cautiousness, a voice that ultimately illustrates the inner mechanism of the performers psyche. In order to achieve this, the performer needs to locate and train this interiority, an interiority that some Occidental directors and voice practitioners fail to recognise as an important means of unearthing the human voice in crisis. By merging East and West, a deeper, profound method of vocal training and practice will emerge. Some major figures in 20th Century theatre have already explored this notion.

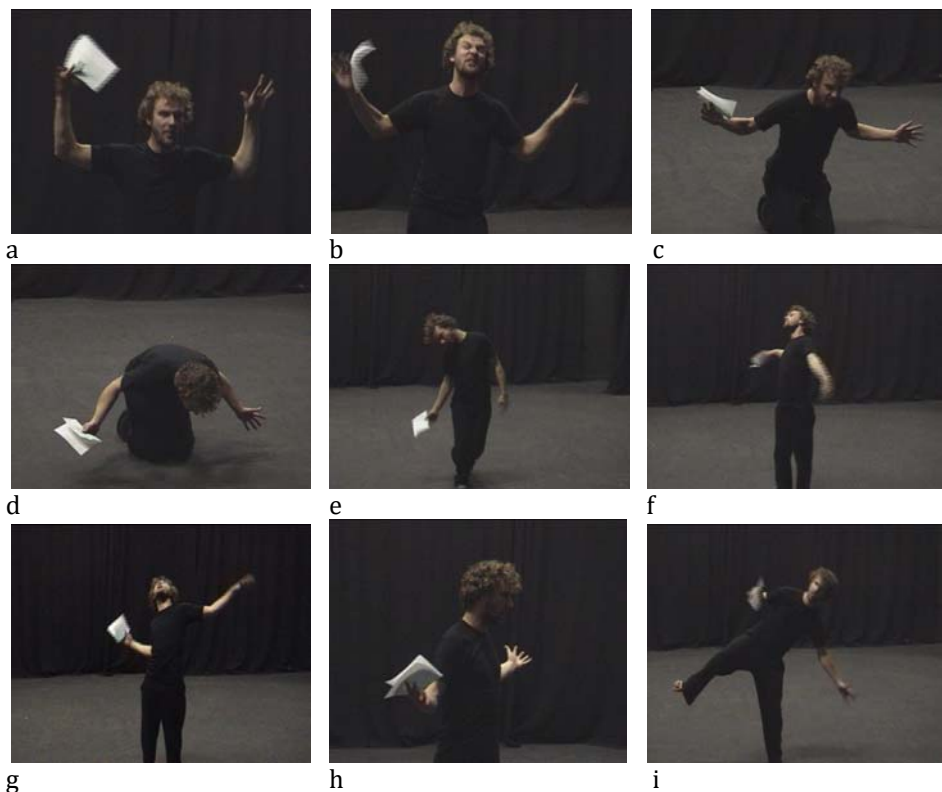
The Voice Theatre Lab, and its evolution, Persona Collective, established at the Tasmanian College of the Arts, has focused on the notion of ‘Crisis’ and it’s affect on the voice since its inception in 2006. Now, Persona Collective’s ongoing investigation is to explore the synthesis of movement, voice and space through Physio-Vocal explorations, media and visual arts to create new and reimagined theatrical works in theatrical and non-theatrical spaces. The company aims to ‘release the cramped and lifeless voice’ (Hart 1964) that Roy Hart described by initially applying physical applications inspired by Butoh dance and Physical Crisis inspired by the Suzuki Actor Training Method. The philosophies behind the training that underpins Butoh aesthetic coupled with specific Occidental performance training methods have proven very useful when training the performer to respond vocally to various non-theatrical spaces.

The work explores intercultural, interdisciplinary and transdisciplinary practices in order to create unique training and performances in order to 'discover' an alternate to the multifaceted area of the voice in performance pertaining to the notion of 'Crisis'.

Throughout our investigations, training, performance practice and research, we came to the conclusion our work was categorised into three forms of 'Crisis': physical crisis, conceptual crisis and vocal crisis.

Physical crisis is a situation where the body is engaged in a challenging position, for example, it may be off balance in a moving or static state, moving dynamically through the space or placed in a position where the abdominal muscles are engaged to keep the body in a stable position. Through these physical states, the performer must engage in various voice work. Conceptual crisis is a term and practice that is largely influenced by the philosophies and practice of Butoh dance, for example, exploring the illogical and absurd with the underpinning notion of 'revolting' against the convention. Of course, Butoh means one thing to one practitioner, and another thing to the other. It is also not considered a method. Vocal crisis is a term given to when the use and semantics of the voice is extended, amplified and distorted to depict the primordial, preverbal and representational significance of the inner contained imagery expressed through sound.

One example focusing on Vocal Crisis is Persona Collective's core company member Chris Jackson's performance during a company workshop. Jackson's text was the first section from Tablet 1 of *Gilgamesh*, translated by Maureen Gallery Kovacs. Jackson only chose to work with the first verse, which was transcribed from his original working script. These four lines contained a considerable amount of physical and vocal abstraction, which at times contributed to the unclear textual narrative. Figure 1, shown below, depicts Jackson's journey throughout thirteen frames. The midpoint of the entire piece is located in frame 1g, which was visually and aurally the most fascinating out of the entire piece.



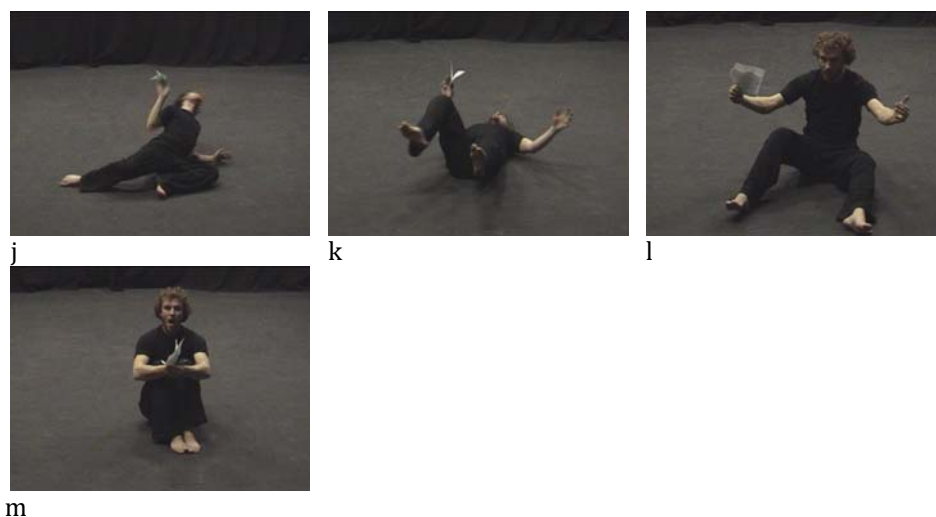


Plate 1: Chris Jackson's chronological depiction of images.

Frame 1a, illustrating the image of Summer Rain, shows Jackson fragmenting the spoken word through fractured vocal sounds as he flicked his fingers, physically portraying falling rain. The fragmented sounds increase and physical tension became present in frame 1b, the images being 'Breathy Chicks'. Through the lines 'he saw the Secret', Jackson stooped down while screeching the lines in both high and low pitched tones, through inward breath whilst embodying and voicing the image of looking back at the bottom of the ocean followed by the bubbling champagne that 'popped' and 'fizzed' at the final 'bow' at frame 1d. Jackson soon rose, and became a sloshing bucket of water on the lines 'he brought information of (the time)', again, delivering his lines in an inaudible and abstract manner through sloshing sounds, which intensified as he became the 'Windswept tree on a desert sand dune' (frame 1f) which finally climaxed in the midway point, frame 1g, on the image of blizzards covering footsteps. This moment depicted Jackson uncontrollably thrusting his arms outwards on each syllable, delivered with a breathy, raspy quality, on the lines 'before the Flood'. The frantic actions dissipated on frame 4h (image of a 'Glowing Key') as arms were spread wide and pace protracted, exaggerating consonants, and speaking in a lower pitch. Jackson then balanced on one leg, kicking the other leg towards his side as he droned on 'distant journey' (frame 1i). On the lines, 'pushing himself', Jackson pounded his way to the ground merging into the 'Viced Mouse' image (frame 1j) which melded gentle voice with frantic kicking in the air. Frame 4l shows Jackson rolling his torso up, while keeping his legs flat to the ground, speaking '...to exhaustion' smoothly on a high register. In this position, Jackson beat his hands together expressing the image of 'Squashed Charcoal' on the lines '...but then was...' which ended in a moment of stillness (frame 1m) with an intense, whispered '...brought to peace.'

The training that comes from the above categories of 'Crisis' can be quite physically and vocally demanding, however, this is not uncommon in contemporary performance training. The Suzuki Actor Training Method as an example of a method that is truly challenging. As Suzuki's training method is rigorous and 'plagued' with physical crisis, there is a risk, according to Paul Allain, that these physical tensions may 'exacerbate vocal stress.' (Allain 2002, p.127). This is in a sense the crux of the enquiry, and is a factor that is in need of investigation: the dichotomy of the instruments: free, unhindered voice from a body that is in a state of 'Crisis'. What is meant by 'Crisis' is

not a counteractive, painful and harmful intensity that is damaging to the voice and body; it is a heightened level of physical, muscular energy not present in every day life. The inspiration behind this notion were these four thoughts: The performer must be able to speak or sing in any position; they need to train at a higher level than the actual performance itself; they need to experience a certain level of contradiction in order to balance opposing elements; they need to understand tension (or intensity) before they can understand freedom. In addition to the aforementioned four points, I would add that a performer must be able to vocalise freely and clearly in any theatrical and non-theatrical, site-specific spaces.

The definition of site-specific performance is precarious. Nick Kaye's classification of site-specific are is 'articulate exchanges between the work of art and the places in which its meanings are defined (Kaye 2000, p.1). Mike Pearson (2010) states that Kaye 'resists distinguishing common features within a putative genre, focusing upon process rather than object, and upon the relationship between an "object" or "event" and a position it occupies' (Pearson 2010, p.7). In site-specific performances, the landscape itself becomes the natural architecture. In architecture, people, and not the environment (natural or artificial) should be the departure point from which to create the right space. It is in this space that integrative practice training should be practiced.

Site-specific performances are conceived for, and conditioned by, the particulars of found spaces, site of play, and also site of worship. Jen Harvie, professor of contemporary theatre and performance at Queen Mary University London, states that the potential of site-specific performance is to 'explore special and material histories and to meditate the complex identities these histories remember and produce' (Harvie 2005, p.44). How does the performer train to successfully bridge the gap between space, architecture and the body?

To align the performance attributes to the space, the performer can draw from many influences, sources and practices. The first is conceptual, that is, understanding the reasons and objectives behind staging a performance in that space. The second is the performers psychological and attitudinal frame of mind, as in their mental state and psychological preparation for performance in that space. The third (and perhaps this also aligns with the fourth) is the physical, as in training specifically for that space and the physiological connections the performer must develop in order to connect space and architecture to body. The fourth, voice, would mean the obvious: projection. There is of course other vocal factors that are just as important such as sonorous connections to the space and architecture. How does the architecture and overall spaces affect the voice, and how does the voice draw from the space and architecture? What training can be developed specifically from the space and architecture of site-specific performance to develop a holistic performer?

It is important for the performer to initially observe the space with a specific frame of mind. Butoh dancer and Bodyweather founder Min Tanaka claimed that he does 'not dance in the place; but [he is] the place' (Messon-Sekine & Viala 1988, p.158). This psychological attitude is imperative to achieve a total embodiment between the performer and the surrounding architecture. Performers may focus their attention to the space itself creating and action/reaction with the body, voice and the materials that constitute the space, however, the 'living architecture' which are essentially the body and its movements, work in a continuum with the physical architecture. To emphasise

the link between the physical and structural architecture, Carol-Lynne Moore, author of *The Harmonic Structure of Movement, Music, and Dance According to Rudolf Laban* and Certified Laban Movement Analyst, stated that '[l]ike a building, the human form must balance compression and tensile forces to remain standing' (Moore 2009, p.115). Although very different in aesthetic, nature and rationale, Butoh and Laban Movement System (LMS) can work together to assist the performer in site-specific environments.

Butoh has influenced Occidental theatre practitioners such as Robert Wilson, Peter Brook and Martha Graham at one point in their careers. In the article *Twenty Years Ago We Were Crazy, Dirty and Mad* (1986), Bonnie Sue Stein classified Butoh as being 'shocking, provocative, physical, spiritual, erotic, grotesque, violent, cosmic, nihilistic, cathartic, [and] mysterious' (Stein 1986, p.5). Perhaps this is why the West is so interested; it is exciting, ambiguous and metamorphic. Butoh is a dangerous, exotic and mystifying art form that tampers with forbidden themes; themes that seem dangerous even for the contemporary Occidental stage. It is evident that some prominent contemporary Occidental theatre practitioners were influenced by it and used it in an attempt to shock, entertain and find new ways of interpreting Occidental theatre. Butoh may have been utilised as a stylistic means, but these physical applications certainly affect the voice, and furthermore, the philosophies and practice of it allow the performer to obtain a deeper connection to space in site-specific performance.

Some practitioners argue that Butoh and voice cannot be integrated in both training and performance. To some, Butoh is primarily a silent art form; the beauty or ugliness permeates only through the dancers body and that any vocalisations would hinder the core message and imagery of the dance. Kazuo Ohno, one of the founders of Butoh, stated that at one point he danced with his mouth open, as in a silent scream reminiscent in Brecht's *Mother Courage and Her Children* because the soul was released from the mouth. Surely, a sound from the open mouth would expose the inner most depths of the dancers world; a sound that is truly connected to the extreme physicality in the state of 'Crisis'. The resultant sound would be far from 'beautiful', which in itself is an interesting concept. Lorna Marshal states that:

'[The] Japanese concept of 'beautiful voice' is...slightly different to Western ideals. It is not liquid purity, nor melodious tones, they are highly valued; rather the ability to suggest and heighten a range of emotions, moods and atmospheres' (Marshal & Oida 1997, p.98).

By adapting selected philosophies and practices of Butoh with voice work will the performer be anchored to their deeper impulses and make contact with their inner (self) and outer (space/architectural) world? After all, Ohno claimed that the illogical is liberating, and it is this illogical element, this abstraction that exposes the dark side of the human soul.

The definition of Butoh may vary among Butoh dancers, but this seems to cover the basic ideas of Butoh. One of the interesting things above is that Butoh has an aspect of 'body archaeology', digging out something buried deep in the body, which seems unique compared to the other dance styles. Toshiharu Kasai describes some of other notable aspects of Butoh, they are:

‘1) Butoh dancers don't pursue high jumping or fast spinning as seen in ballet, 2) they cover the mirrors with cloths in the lesson room when they practice Butoh dance so as to avoid visual understanding of the body, 3) they pay much attention to their breathing and so influenced bodily or visceral subtle reactions, 4) they have employed some exercises of Noguchi Taiso for their basic training. Although Butoh is a dance, it is not confined by the ordinary definition of dance, especially by the western images of dancing with rhythmical and physically dynamic movements. Butoh allows the dancer to keep standing fixedly or rolling on the ground if there is a mind-body necessity for the dancer to do so’ (Kasai 1999, p.309).

The mind-body and body-space connectivity is best described and practiced through Bodyweather, a broad-based training that proposes a practical strategy to the mind and to the body in relation to the environment. Drawing from both Occidental and Oriental dance, sports training, martial arts and theatre practice, it is a training that develops a conscious relation devoid of any specific aesthetic. Tanaka would argue however, that Bodyweather is not a ‘technique’, a style of dance or a ‘system’ of training. Bodyweather, as opposed to Butoh, which was developed as a specifically Japanese aesthetic, purports to be a more open-ended training for expanding the body’s capacity for any movement.

Another element of Tanaka’s work focuses upon the sensory body. Some examples of this training are blindfolded explorations; following stimulations directed by a partner’s touch moving one’s body parts in specific directions with varied degrees of energy; or emulating the wind’s influence upon the body. In the early stages of Voice Theatre Lab’s training, these exercises were conducted with vocal integration in various environments. The following exercises were inspired by the work Hijikata undertook with Tanaka and Yoko Ashikawa; the performers were fed a variety of words that made no logical sense. Throughout the exercise, participants were not allowed to provide form, but to provide the inspiration. While moving through the space, the instructor delivered a variety of colours, shapes and abstract imagery and the participant vocalised a reaction to those images. The sequence moved as follows: actors moving through space (external or internal), or they may be still; the leader calls out an image; the actor stops moving (or remains still if standing); the actor breathes in the external image; the actor vocalises the internal image while remaining still, and; the actor moves around the space (or remains still) awaiting the next image from the leader. In fact, an infinite amount of images can be explored.

A further development of the exercise is when the performer chooses certain images from the environment, and subsequently improvises from an inner space allowing involuntary movements to happen. In the true Butoh sense, there are no wrong decisions; whatever ‘felt’ true to the impulse and image was always truthful. The performers were encouraged to vocalise their own interpretation according to the various images and to remain in stillness, not allowing the body get involved, as the purpose of the exercise was to express the image only through sound. After they were fully engaged in the sense of the sound, the participants were encouraged to add movement. These images evoked from a deeper subconscious and the external environment were expressed through the voice to make the performer more aware of their inner place, therefore shifting the notion from “I [sound]”, to “I am [sounded]” (Whitehouse 1999, p. 82).

Performers then explored different surfaces and different textures, both natural and artificial, indoors and outdoors, to allow a deeper connection between the body, voice and the environment. In another early Voice Theatre Lab exercise, participants arranged themselves in pairs, one participant was blindfolded and the other guided them around the space encouraging them to feel the different surfaces of various objects either with hands or other parts of the body. The blindfolded partner reacted physically in that space. As each object evoked certain physical images, sound was released in reaction to these objects. In some instances, participants talked to the objects. The blindfold was removed after some time, then, the participant explored the object while examining its physical, physiological and symbolic nature through the voice and body.

The initial intention of a dancer locating the dance is to become as physically present as possible in the site or place they, or the choreographer has chosen. Performers work towards becoming present via a multi-sensory listening. Using perception tasks, some of which were derived from Bodyweather and their sensory awareness is heightened. These tasks include: following environmental sounds and rhythms with particular body parts, moving extremely slowly, embodying specific features or qualities of that place or space via invented ‘imagery’ and working blindfolded with focus upon the haptic experience of sensations.

While undertaking these introductory exercises, the body and voice unraveled its tensions and released any cognitive or emotional surface layers until they were actually present enough to *this* moment, *this* place: to listen to it, let it affect them, to respond. Observing surroundings visually, aurally, kinesthetically, texturally and vocally, the body awakens to the place they are in; they have begun to merge. This gathering of sensory information leads into an improvisation. Gradually the gap between the perception of an aspect of the place and the response to it reduces, until eventually they fold into each other. Performers let go of mental decision-making and they are simply *moved by* the surrounding elements.

The practice of Bodyweather and Butoh inspired image exercises with vocal integration, are beneficial to the performers sense of orientation in space: the awareness of the interrelation of body parts, the bodies relationship to the ground and the voice and bodies relationship to the environment. The rigorous interior focus also extends outside of the body, via the interface of the senses including the voice, so that the performer becomes hyper-aware of the multi-faceted space and place environment they inhabit.

If it is one aspect of vocal training that is necessary in contemporary performance, it’s the ability to be highly flexible, agile and responsive to the performance environment. With the rise and popularity of site-specific, immersive and non-theatrical space oriented performances over the past several decades; it is obvious that performers need to have a deeper understanding of not only their own instrument, but also the performance space. In addition to that knowledge, performers must be able to connect physically and vocally to these environments. The term ‘site-specific’ is fluid. Patrice Pavis, professor of Theatre Studies at Kent University, stated that:

‘[a] large part of the work has to do with researching a place...an airplane hanger, unused factory, city neighborhood, house or apartment...This new

context provides a new situation or enunciation...and gives the performance an unusual setting of great charm and power' (Pavis 1998, pp.337-338).

Pavis's observations, albeit relating to theatre specifically, clearly focuses on the histographic and architectural aspects of the performance spaces. What is lacking to the most part is the connection between the performer and the architecture; the link being specifically tailored performance training methods designed to assist the performer in connecting site to body and voice.

Philosopher Michel de Certeau makes a distinction between place and space. Place 'implies an indication of stability [whereas a space is distinguished by consideration of] vectors, velocities and time variables....composed of intersections of mobile elements' (de Certeau 1984, p.117). De Certeau likens space to the word when it is spoken, 'that is, when caught in the ambiguity of an actualization...[walking is therefore] a spatial acting-out of the place' (de Certeau 1984, p.98). If place then implies stability and order, the experience of lacking a place, according to performance theorist Nick Kaye, suggests space or site to be characterised by mobility or movement. The term 'landscape' is also misleading and fails to account for the multi-sensorial experientialism that Bodyweather practitioner, Frank van de Ven's work entails. His response was that he needs 'to call it something' and wanted to differentiate 'natural' environments from urban spaces. Working mainly in European environments has influenced changes in van de Ven's practice and its outcomes since his work in Japan.

The psychological aspects of Bodyweather training are very significant. The 'self' disappears and becomes one with the environment itself. In a sense, the body, the person, returns back to its natural existence, back to the earth it came from. Participants therefore reconnect with the earth, rather than the earth reconnecting with participants as people. The concept of developing and expressing certain imagery from within, manifesting through the voice and body in response to the external environment, seems to be affective. Performers, however, are in danger of only expressing what is evident in their own imaginations at that time, and that can be problematic. Habitual idiosyncrasies can show themselves quite easily.

Contrary to Butoh and Bodyweather, the Laban Movement System (LMS), as the name suggests, is a method of language for describing, analysing and documenting human movement. Originating from the work of Rudolf Laban, the System was developed and extended by the work of Warren Lamb, Lisa Ullmann and Irmgard Bartenieff, to name a few. The Physio-Vocal element of the performer can be trained by integrating Laban's Effort Factors such as Weight, Space, Flow and Time with the surrounding architecture. These are pragmatic ways in which the body and voice connect to the environment. With the additional inclusion of training inspired by Butoh and Bodyweather, performers can couple abstract imagery, imagination and the subconscious with logical approaches to Physio-Vocal and architectural connectivity. This in itself is a contradiction. As an actor training tool, dichotomies and contradictions may assist the performer in further exploring their physical and vocal potential by increasing stamina, developing control and increasing overall concentration.

Traditionally, voice, body and their relationship to space is practiced separately with no reference or relation to architecture. Integration of voice and the LMS have been investigated in the past. For example, Barbara Adrian (2008) has addressed the fact that

the language of the LMS can be incorporated with voice work and has published on the subject. To further emphasise this point, the training and rehearsal methods of Persona Collective's production of *Savages* (2014) will be discussed, as the actors were trained to respond genuinely, and organically with (and to) the physical (performance space and architecture) and personal (their own bodies) space around them. The underlying training, however, was inspired by the philosophies and practice of Butoh.

Laban, who 'came into the field of dance from the visual arts, where he had studied anatomy and proportion' (Moore 2009, p.126), studied architecture, and developed an interest in the relationships between the body and the surrounding space. The body and all its movements were viewed by Laban as 'a kind of "living architecture"' (Laban 1974, p.94). The architecture that Laban referred to is represented in several layers: firstly, the practical nature of the human body and how this relates to the concept and nature of architecture, meaning the human body must be balanced; secondly, the performer must acknowledge that the form and shape of their bodies follow a coherent pattern that is evident in architectural forms; lastly, the body must acknowledge that the architecture around them works as a continuum within (and from) their own bodies.

These layers are also prominent in Butoh training, but in addition, it is useful in exercising topography and spatial relationships in terms of connecting actors to the immediate space around them, and to respond to *everything* in their immediate environment. However, this should not be restricted to bodies alone; the voice must also respond to these elements. In a sense, Butoh is useful in heightening the interplay beyond perception and movement and vocalisations through time and space. As both an aesthetic and philosophy, Butoh allows a conscious ongoing negotiation among these definitions. Movement in Butoh is very difficult to define, as each practitioner will have a different opinion, and a different approach, however the common thread is the emerging relationship among bodies and objects in space and time.

On the other hand, the LMS is far more prescriptive as it divides physical experience into four categories: Body, Effort, Shape and Space (BESS) rather than relying on experiential and abstract imagery. Each of these categories is divided into sub-categories in order for movement to be examined accurately. The stimulus behind the LMS contrasts drastically to Butoh, as it is meant to 'articulate and differentiate the ingredients of movement expression that [are] organised into patterns of movement in infinitely varied ways in work actions, behaviors, and dance styles' (Groff 1995, p.28).

The interplay between time and space in Butoh are experiential, and not as specific as the categorised in the LMS; they are broader elements created to allow the performer to discover ways to negotiate themselves through movement itself. Although these two ideas differ slightly in terms of specificity, the LMS can be implemented during Butoh inspired training in order to vary the dynamic of the body through impulse. What is interesting, though, is the exploration of the voice and the resultant sound while engaging in the work. This can be seen as a fundamental method of connecting voice, body and architecture: an integrative performance practice that connects the entire self to the environment.

Actors often use Laban's eight Action Drives such as punch, dab, press, float, glide, wring, slash and flick in training. Yat Malmgren incorporated Action Drives with Stanislavski's System by means of attaching a 'psychological action' (an action verb)

with a ‘physical action’ (Laban’s Action Drive). While these can provide a solid and rather detailed expression of each thought or phrase, it can be very hard to sustain. The result would be an actor performing each line with a different psychological and physical action, which may lead to a fragmented and disjointed delivery. The LMS encompasses more than the Action Drives, which are only a fragment of the entire System.

One of the multiple challenges for a performer is to understand and practically transfer movement language to the voice. Before architecture and architectural elements can be explored incorporating the LMS, performers need to be aware of their own bodies in relation to the expressive aspects of Efforts (demonstrated in Figure 1), which in itself creates awareness of the immediate, intrinsic architecture that is the body.

Factor	Element (Indulging)	Element (Condensing)
Time	Sustained	Sudden/Quick
Weight	Light	Strong
Space	Indirect	Direct
Flow	Free	Bound

Figure 1: Laban Movement System Effort Factors.

One way to integrate Efforts with voice is to simply integrate the Elements directly, for example, vocalising in a sustained, light and direct way but this can be explored in a more deconstructed way. Effort Factors and voice integration was used in the initial stages of *Savages* by looking at the physiological aspect of voice production. Below (Figure 2) is the Effort Factor table that incorporates the voice and vocal elements.

Factor	Vocal Factor	Element (Indulging)	Element (Condensing)
Time	Length of sound	Sustained (indulging in vowels, long sounds)	Sudden/Quick (condensing vowels, sharp consonants)
Weight	Resonance/Breath	Light (head focus, breathy)	Strong (chest focus, centred, resonant)
Space	Modulation	Indirect (modulating inflections, pitch going up and down, sliding)	Direct (monotone, on one level)
Flow	Musculature	Free (unrestricted, open)	Bound (restricted, tight)

Figure 2: Laban Movement System Effort Factors and Vocal Factors.

The conversation between the self, living architecture and spatial architecture work in a continuum which results in a cohesive mis-en-scène where all the elements of the space and bodies become one. The self is defined as the architectural form of the body through the ongoing sense of self in relation to the environment over time. Taking this concept into consideration, the Efforts represent an ongoing (Flow) sense of self (Weight) in relation to the environment (Space) over time (Time). The voice is produced by the ongoing (Flow) control of breath (Weight) that creates a sound when the larynx is activated creating either a modulated/inflected or leveled tone (Space) that is expressed by indulged or condensed vowels and consonants (Time). The performer does not only exist in the space, they a part of the space itself.

There is a direct connection between architectural and choreographic design, and the symmetrical patterns that are underlined by symmetry. The one element that architecture in the traditional sense does not obtain but is evident in performance is time

and rhythm. However, according to Raskin, ‘rhythm has a lot to do with the emotional response that a building evokes’ (Moore 2009, p.202). In *Savages*, both the actors and the audience had an emotional response to the performance space; this is because the human mind can translate ‘a pattern that is perceived *visually* into a rhythm, that is felt though it were being *heard*’ (Moore 2009, p.202).

Linking symmetry of the body and its relationship to the living architecture creates unity. Living Architecture signifies the movement in the immediate kinesphere surrounding the body through Efforts and spatial architecture implies the Weight, Space, Flow and Time of the space and its substances consisting of objects, structures and their associated colour, texture, light and mass. Laban refers to ideals in the visual arts in which symmetry is correlated with proportion and eurythmy. Unity, coupled with form, constitutes a holistic experience for the actor in space.

The performance space for *Savages* was Elizabeth Street car park in Launceston, Tasmania, unified performers, audience and space (Plate 2, below). The rationale for choosing such a performance space was to amplify the dangerous nature of the play by immersing audiences in a potentially unsafe environment, that being a car park at nighttime. The other reason was to give the actors an opportunity to explore the LMS in an open, architecturally interesting space. The performance, that was part of the 2014 Junction Arts Festival, was immersive in nature, obscuring the audience and performer boundaries and relationships throughout. *Savages* was set on a cruise ship, and the car park was transformed into the ship itself. Both the actors and audience were passengers cruising collectively on the ship, being taken from one location to the next in a promenade style of performance. Various sections of the car park were designated areas of the ship, for example, the lower level was transformed to a nightclub, and various corners and hidden spaces used as cabins and a bar, while the upper level was the deck and the gymnasium. The car park, with its brutalist design, sharp edges, concrete textures and geometric structures was the primary focus in determining spatial relationships, topography and audience/performer relationships.

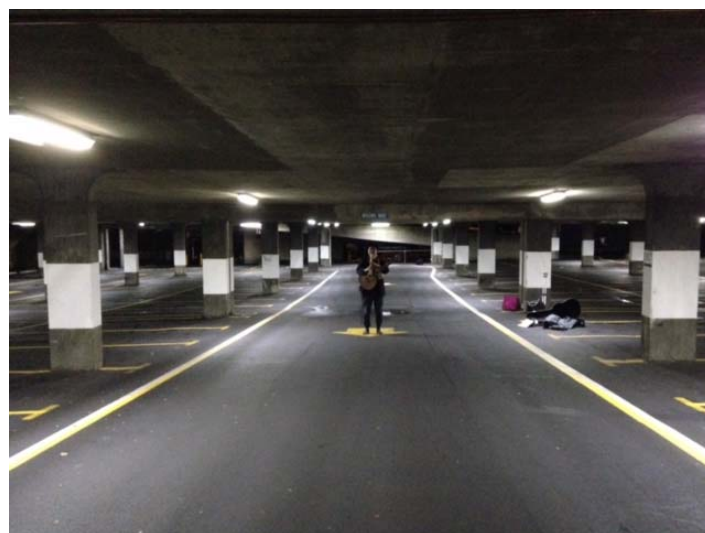


Plate 2: Musician and composer, Yyan Ng during a sound test. Elizabeth St Car Park, Launceston.
Photo: Robert Lewis, 2014.

Savages, written by one of Australia’s most celebrated playwrights, Patricia Cornelius,

explored the themes of masculinity and misogyny amongst a pack of ordinary young men who don't really know themselves or what they can become. It was an investigation of experiences of architecture through the body and of the body through architecture. Based on the story of Dianne Brimble who died on a P&O cruise ship after it set sail in 2002, the play had no apparent victim. Audiences were taken on a physical and sensory journey as they followed these four actors as they prepared for 'the journey of a lifetime' (Cornelius 2013, p.9). The four men: Rabbit, Runt, George and Craze, all around 40 years of age, were likeable larrikins who turned savage throughout the journey. Their heightened language that was juxtaposed with the animalistic and brutal nature of these four men reflected the emotional response to the performance space, as well as its architectural elements. The text was visceral yet poetic, much like the car park: straight edges and smooth concrete textures coupled with the poetic curves of the line markings. The conversational banter eventually turns into free-form rhyming verse that overlaps and interjects.

Melbourne based Laban Movement Analyst and movement dramaturge for *Savages*, Lucy Angell, prepared for rehearsals and training without having seen the space, therefore the script was the primary influence on movement dramaturgy choices. Once Angell witnessed the car park during her first visit, she was influenced by the architecture, which then informed her choices:

'[T]he lines, boundaries and patterns of shadow added further suggestions from the LMA system. For example, the opening scene suggested a Dream State and Spell Drive, so we used all the potential configurations within these to improvise and create a mood for the physicality of the scene that was communal but not connected' (L Angell 2015, pers. comm., 12 May).

Angell conducted initial training sessions with some of the cast after seeing the car park and generating ideas on how to approach the LMS work throughout the process taking into account the architecture and intimate actor/audience relationship. These series of workshops formed the framework of the personal architecture, especially the forms and shapes that the body makes in space, and the way in which they inhabit it. As the majority of the rehearsals were conducted in a studio, the actors needed to be aware of the vastness of the performance space, and the LMS equipped the actors in being vulnerable and open to various stimuli in order to prepare them for whatever space they would enter.

The car park was a space that, although desolate and intimidating at night, came alive as the attention and focus on the lines, boundaries and light, which 'added further suggestions from the LMS system...[and was interested in how the performers could] 'depict boundaries, and then play with their permeability' (L Angell 2015, pers. comm., 12 May) giving life to a barren, lifeless space.

The Space category of the LMS is referred to as revealing the body's approach to kinesphere. The juxtaposed locations (the physical space of the car park and the plays setting: a cruise ship) coupled with the geography of the play (the flow of action from place to place, such as the deck, cabins, nightclub and gym), were mapped using Space language. Angell was interested in:

‘how the performers could depict boundaries, and play with their permeability...and one way [to reveal the body’s approach to kinesphere] is with a peripheral approach: always revealing your own periphery, as if to keep yourself contained, or others out’ (L Angell 2015, pers. comm., 12 May).

The image below (Plate 3) shows one of the performers, Travis Hennessey, running in, out and through the performance space paying particular attention to the topography on the ground. The line markings and textures on the ground played a major role in determining the physical choices, particularly in terms of actor/ground connectivity. Not only was the ground an important factor in determining the traversing of the space, but the entire body and how that body was affected by various images.

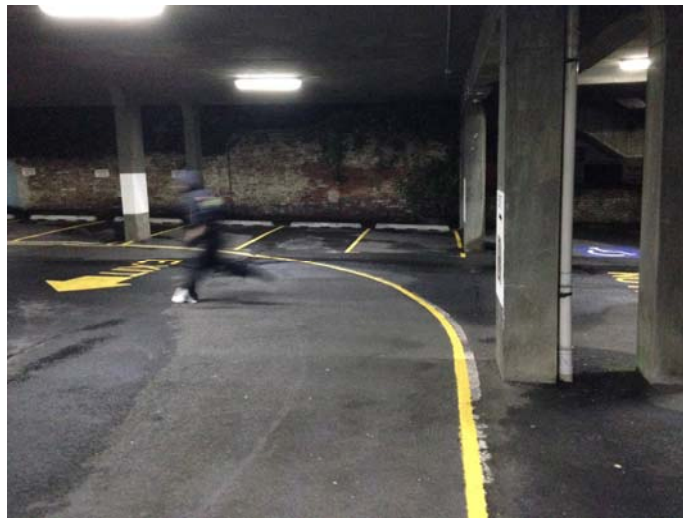


Plate 3: Travis Hennessey rehearsing in the performance space. Elizabeth St Car Park, Launceston.
Photo: Robert Lewis, 2014.

As an LMS practitioner, Angell believes that the architecture of the performance, rehearsal or training space can influence the performers body. She stated that the LMS:

‘provides a language for deconstructing the elements of human movement, both from our own experience and observing others. By increasing our vocabulary we also increase our somatic awareness, both to the internal landscape and the environment. LMA offers huge scope for improvisational scores that can incorporate aspects of the physical environment’ (L Angell 2015, pers. comm., 12 May).

Bogart and Landau also discuss the integration of voice and architecture in *The Viewpoints Book* through Vocal Viewpoints. Bogart and Landau state that Vocal Viewpoints ‘addresses sound in the same way that Physical Viewpoints addresses movement, i.e., by increasing an awareness of pure sound separate from psychological or linguistic meaning’ (Bogart & Landau p. 105, 2004). It is therefore important to note that performers are not only *in* the space, but are a *part of* the space. Actor preparedness is the crucial aspect of disintegrating the barrier between performer and space. Pre-acting skills and their elements, such as the body and the voice, must be exercised initially, without discussion of character, motivation and objectives in order to eliminate any intellectualisation.

The voice is not a reaction to the physical elements of the space, nor is it a synergetic fusion from the elements of the architecture; rather, it is an exploration, acknowledgement and understanding of sound that is reverberated from various textures and objects in the space. Architecture and performance have very much in common. Both are three dimensional, for their designs in both body and object create patterns not only in space, but also in time. For this reason, author of architecture, Eugene Raskin suggested that architecture could benefit from the study of music and dance, as ‘these being the art forms in which rhythm is must closely tied to expression’ (Raskin 2000, p.60). Interestingly, Laban reversed Raskin’s advice, as he studied architecture before turning to dance. He drew metaphoric parallels between architecture and movement as well as more literal connections. For example, Laban referred to movement as “‘living architecture” made up of pathways tracing shapes in space’ (Moore 2009, pp. 202, 203).

Architectural elements, as well as objects and their textures in both the rehearsal and performance space can have a profound affect on performers bodies, voices and imagination. The Space category is concerned with the mapping of the space and all the endless potential pathways the body can take in that space. Laban looked for intrinsic relationships in the qualities of lines and shapes, and both rhythmic and spatial elements in his examination of the affinities of spatial form and effort qualities. Therefore, performers need to take creative license and explore inanimate objects’ kinesphere, and Angell used this approach to develop theatrical work from object play. As Angell stated:

‘[A]n umbrella has a very particular Kinesphere, and moves through space in very particular ways, that [she] can then use LMA language to transcribe, and then interpret with [her] own body. Because LMA is a language, it is available for interpretation, and can be used to write poetry as much as it can write instructions!’ (L Angell 2015, pers. comm., 12 May).

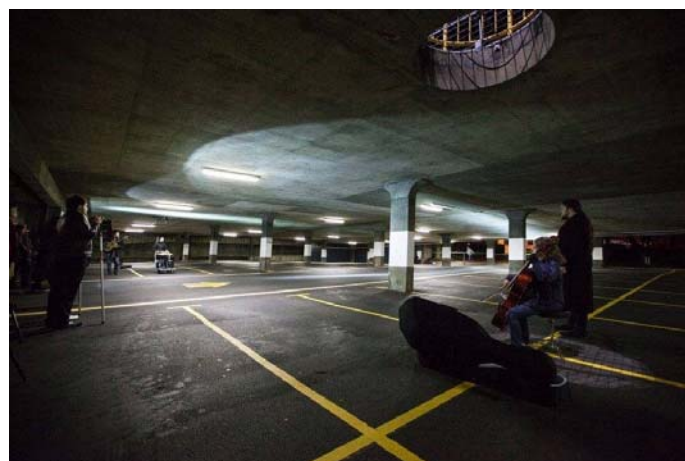


Plate 4: Elizabeth St Car Park. Audiences, musicians and technical crew during pre-show. Photo courtesy of Junction Arts Festival, 2014.

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