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£150 for the 3 days / £60 per day.
Students: £75 for 3 days / £30 per day.

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Musician's Union or BECTU:
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Heiner Goebbels Concert - £6.25

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For further information
tel: +44 (0)20 7449 1571
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THE CENTRAL SCHOOL OF
SPEECH AND DRAMA
University of London
Eton Avenue
Swiss Cottage
London NW3 3HY
www.cssd.ac.uk

Theatre Noise Conference

The Central School of Speech and Drama
WEDNESDAY 22 APRIL TO FRIDAY 24 APRIL 2009

Three days of [Performances](#), [Installations](#), [Residencies](#), [Round Table Discussions](#), [Presentations](#) and [Workshops](#).

More than an academic conference, Theatre Noise is a diverse collection of events exploring the sound of theatre from performance to the spaces inbetween.

Featuring [keynote presentations](#), artists in residence, electroacoustic, percussive and digital [performances](#), [industry workshops](#) and [installations](#), Theatre Noise is an immersive journey into sound.

To find out what's happening in the conference
[VIEW THE FULL LISTINGS](#)

KEYNOTES

CICELY BERRY

Voice director of the Royal Shakespeare Company

HEINER GOEBBELS

Keynote address from the Grammy-nominated composer and director

JOHN COLLINS

Artistic Director of New York's Elevator Repair Service, former sound designer for The Wooster Group

Find out more about the [keynote speakers](#)

LISTENING ROOM

In the [Listening Room](#) Sound Design Showcase you can find examples of Performance Sound Design from around the World

PAPERS

- [Voice, space, concrete: notes from a car park](#)
- [Electrical sound and the concept of mediatic resistance in theatre](#)
- [The acoustic DNA of Mumbai and Antartica](#)

These are just a small sample of the papers being presented, read the [full list of Papers](#).

ROUND TABLES

- [Sonification](#)
- [Musicals, Brands and the Noise of Celebrity](#)
- [Is amplification over-used In the theatre?](#)
- [Noise in the actor's voice](#)

QUICK LINKS

- ▶ [What's on](#)
- ▶ [Biographies](#)
- ▶ [Listening room](#)
- ▶ [Booking](#)



EVENTS AND CONTRIBUTORS

- [INDUSTRY WORKSHOP: OMNISPHERE](#)
- [LANCASHIRE CLOG DANCING](#)
- [INDUSTRY WORKSHOP: ABLETON LIVE 8.0](#)
- [POLISH POLYPHONIC SINGING](#)
- [INDUSTRY WORKSHOP: SFX 6.0](#)
- [RORSCHACH AUDIO](#)
- [FALK HÜBNER & CRAIG VEAR](#)

INSTALLATIONS & RESIDENCIES

- [Sensor Suit / Speaker Suit](#)
- DANIEL PLOEGER
- [The Atrium Soundblog Project](#)
- GREGG FISHER & DONATO WHARTON
- [Live and recorded voice](#)
- YVON BONENFANT
- [Machines for Singing](#)
- ROWENA EASTON
- [P.A.T. \(a telephonic computer voice actor\)](#)
- CHRIS NEWELL & ALISTAIR EDWARDS
- [The Aurality of Objects](#)
- DOT YOUNG
- [The Sound Garden Social Space](#)
- CSSD STUDENTS AND GUEST ARTISTS

Explore the [SoundPods](#) on which delegates can play keyboards that trigger a variety of sounds or the [PhonePods](#) which are clusters of headphones enticing conferees with binaurally-recorded ambient soundscapes.





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What's on

Timetable 22th April

Timetable 23th April

Timetable 24th April

Summary (pdf)



PERFORMANCE & INSTALLATIONS

HEINER GOEBBELS' SAMPLER SUITE

(from *Surrogate Cities*) and *Songs of Wars I Have Seen*, presented by the London Sinfonietta & Orchestra of the Age of Enlightenment at the Queen Elizabeth Hall, South Bank.

FUTURISM UPDATED

A series of specially commissioned works developing the themes of Futurism, presented by Central in association with the Estorick Collection and [Derek Shiel](#) on the evening prior to the conference.

PERFORMANCE

- [Lancashire clog dancing as early noise](#) - Sarah Angliss and Caroline Radcliffe
- [Body – Media – Space Superfield \(Mumbai\)](#) - Falk Hubner & Craig Vear

INSTALLATIONS

- [Listening Room](#) - Performance sound design from around the world
- [The Atrium Soundblog Project](#) Gregg Fisher & Donato Wharton
- [Machines for Singing](#) Rowena Easton & Mike Blow
- [P.A.T. \(a telephonic computer voice actor\)](#) Chris Newell & Alistair Edwards
- [The Aurality of Objects](#) Dot Young
- [Sound Garden](#) - Various Artists



ROUND TABLES & PAPERS

ROUND TABLES

- [Round Table 1](#) - Sonification
- [Round Table 2](#) - Musicals, Brands and the Noise of Celebrity
- [Round Table 3](#) - Is Amplification Over - Used In The Theatre
- [Round Table 4](#) - Some Noise Within

PAPERS

- [Papers 1](#) - Vocality and Sound
- [Papers 2](#) - Noise and Performance
- [Papers 3](#) - Vocalisation and (non-linguistic) utterance
- [Papers 4](#) - Elements for a history of listening
- [Papers 5](#) - Auditory Space, Installation and Interaction
- [Papers 6](#) - Integrations and extrusions in sound performance
- [Papers 7](#) - Latent Noise / Latent Musicality
- [Papers 8](#) - Contemporary theatre practice through sound
- [Papers 9](#) - Performance as sound event
- [Papers 10](#) - Body/Presence/Noise
- [Papers 11](#) - Sound effects and listening conventions
- [Papers 12](#) - Other Noises, Immanent Sounds
- [Papers 13](#) - Sound and Silence
- [Papers 14](#) - Musicalities of (postdramatic) theatre



RESIDENCIES & WORKSHOPS

RESPONDENT

- [Respondent](#) - Looking back - or perhaps we should say listening back – on each day's events

RESIDENCIES

- [Live and recorded voice](#) Yvon Bonenfant
- [The Discourse on Noise and Voice](#) Eva Maria Gauss
- [Sensor Suit / Speaker Suit](#) Daniël Ploeger
- [Sounds, bodies and thresholds](#) [SEL] Live, standnotamazed

WORKSHOPS

- [Industry workshop & training 1](#) Omnisphere
- [Industry workshop & training 2](#) Ableton Live 8.0
- [Industry workshop & training 3](#) SFX 6.0
- [Workshop 1](#) - Archetypal Voices
- [Workshop 2](#) - Futurism Updated: working with sound sculptures
- [Workshop 3](#) - Rorschach Audio and the Theatre of Noise
- [Workshop 4](#) - Introductory workshop to Roy Hart
- [Workshop 5](#) - Ear Bodies
- [Workshop 6](#) - Psychoacoustics and Perception - An Audiences' Experience



KEYNOTE LECTURES

John Collins

Theatrical Sound Design – A Binary Paradigm

Cicely Berry

Shakespeare and the Aural Expectations of the Audience

Heiner Goebbels

The Thing Seen / The Thing Heard - voices in Stiffers Dinge

SOUND DESIGN SHOWCASE

WED - FRI | Room D

Examples of Performance Sound Design from around the World

On continuous loop throughout the Theatre Noise conference, The Listening Room features the very best new performance sound design from around the world.

Featuring music and sounds from contributors to the Theatre Noise conference, as well as clips from numerous sound designers who can't be with us, and sound design submissions from the **Prague Quadrennial** and the **Toronto World Stage Design exhibitions**, The Listening Room is an aural snapshot of what is going on in the world of theatre sound design today.

The Listening Room is curated by The Central School of Speech and Drama's Senior Lecturer in Theatre Sound Design, [Gregg Fisher](#).

SOUND DESIGNER

Excerpt from 'Sarajevo Story'
Sound Designer/Composer: [Gregg Fisher](#)
Company: Lightwork
Lyric Hammersmith Studio, 2008
Director: [Andrew Lavender](#)



HAMLETMACHINE BY HEINER MULLER


Director: Geoff Colman
Soundscore: [Donato Wharton](#)
Set & Costume: [Lise Marker](#)
Lighting: Jacob P. Bennett
Venue: The Embassy Studio, recorded on May 31, 2006.



SCENE TRANSITION: THE SOUND OF AUTUMN RAIN, FROM SARA KANE'S 'BLASTED'

Graeae, Soho Theatre and UK Tour
Sound Designer/Composer: [Gregg Fisher](#)
Director: Jenny Sealey





CONTRIBUTORS

- **Keynotes**
- Performance & Installations
- Residencies & Workshops
- Round Table
- Paper Panels
- Biographies

QUICK LINKS

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- ▶ Contributors
- ▶ Listening room
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JOHN COLLINS

Theatrical Sound Design – A Binary Paradigm

Keynote Address

13.45 WEDNESDAY 22 APRIL | EMBASSY THEATRE

In his Theatre Noise keynote address, John Collins will discuss his design techniques through an analogy to stage acting. Proposing that the theatrical performance space is itself an actor, he will use two terms borrowed from acting technique – psychological realism and character alienation to explain his binary paradigm for theatrical sound design. The discussion will begin from the premise that sound design is unique among theatrical design disciplines in its capacity to create illusions. Collins will describe some aspects of his sound design that correspond to psychological realism – where the audience suspends disbelief and accepts the performance as reality – and others that correspond to character alienation – where the performance draws attention to its own artificiality. Using examples from his work with Elevator Repair Service and with The Wooster Group, he will discuss various cases of a sound designer's ability to manipulate not simply an audience's imagination, but their immediate sensation of their own physical reality.

www.elevator.org

The facilitator for this keynote will be Andy Lavender

A graduate of Yale University's theatre studies programme, John Collins founded Elevator Repair Service (ERS) in 1991 and has been its Artistic Director ever since. Between 1993 and 2006, he was also resident sound designer for The Wooster Group. In his work for these groups John has developed a unique and recognisable approach to sound in live theatre performance. This approach combines the manipulation of ambient sounds and the re-association of pre-recorded sounds with live actions on stage. John's designs have received multiple Drama Desk nominations, multiple Bessie awards and his work as a director and designer has been seen across the United States, Europe and Australia. This year, John received the 2009 Foundation for Contemporary Arts award.



CICELY BERRY

Shakespeare and the Aural Expectations of the Audience

Keynote Address

14.30 FRIDAY 24 APRIL | EMBASSY THEATRE

For over thirty years Cicely Berry, Voice Director for the Royal Shakespeare Company, has helped shape the way its audiences listen to Shakespeare. In her 1987 publication, *The Actor and the Text*, she addressed audience aural expectations when she commented on the shifts in 1950s British theatre. From her experience,

Not only did the actor have to make choices regarding the presentation of language, those who went to listen also had to make choices: the audience was divided in that some people went to the theatre wanting to hear the play the way it used to be/sound—others began to want to hear something new. How do today's RSC audiences want to listen to Shakespeare and does the new thrust configuration at Stratford signal another shift in the audiences' aural expectations for the new millennium?

Ms. Berry's keynote will share some of her experiences working with actors and Shakespeare's language across the different acoustic spaces at the RSC. She will address some of the challenges for both actor and audience in the act of listening to ensure "the physicality of the language is reaching everywhere". (From *Word to Play*).

www.rsc.org.uk

The facilitator for this keynote will be Tara McAllister-Viel

The world-renowned voice and text coach, Cicely Berry, taught for many years here at The Central School of Speech and Drama. She has published many books on voice including the influential *Voice and the Actor* and *The Actor and the Text*. Awarded an OBE for her services to theatre in 1985, Berry has been bestowed with numerous other awards including three honorary doctorates and, in 2000, the Sam Wanamaker Prize for pioneering work in theatre. In 2005 she was the subject of the documentary film *Where Words Prevail*, made for WGBH Boston, in which her work is discussed by Adrian Noble, Jatinda Verma, Helen Hunt, Edward Bond, Neil Kinnock and Sam West, among others.



HEINER GOEBBELS

The Thing Seen / The Thing Heard - voices in Stifterns Dinge

Receipt of Honorary Fellowship | Keynote Address

10.00 FRIDAY 24 APRIL | EMBASSY THEATRE

The separation of the performance into a visual and an acoustic stage is a defining characteristic of the music theatre of Heiner Goebbels, the renowned German composer and director. This division was demonstrated most starkly in his recent work *Stifterns Dinge*, performed in London in 2008. In this piece disembodied voices were heard but never seen. With no performers on stage, no actors to be seen, the absence became a creative alternate to the classical celebration of presence and intensity in theatre and opera. It proves his thesis, that "a theatre, which is essentially defined through listening and which can separate what is heard from what is seen, allows significant free spaces for the perceptions of every individual, every audience member". In this keynote address, which will be illustrated with video extracts, Heiner Goebbels will discuss his theories with reference to his recent work.

www.heinergoebbels.com

The keynote will be introduced by Gavin Henderson.

The citation for his honorary fellowship will be delivered by Rose Fenton.

Born in 1952 in Neustadt, Germany, Heiner Goebbels has lived in Frankfurt since 1972. After studying sociology and music in his adopted city, he worked as a performer, theatre director and recording artist, forming the avantgarde rock group *Cassiber*, with Henry Cow's Chris Cutler in 1982. As a composer he has released a number of works on the prestigious ECM label and his music theatre works have been performed throughout Europe, the USA, Australia and Asia. His first opera *Landshaft mit entfernten Verwandten* premiered in 2002 and, the following year, his orchestra piece *From A Diary* was commissioned by Berlin Philharmonics conductor Sir Simon Rattle. Since 1999 he has been professor at the Institute for Applied Theatre Studies at the Justus Liebig University in Giessen, Germany.

[Top](#)



RESEARCH EVENTS

Central hosts a series of research conferences, expositions, symposia, round tables and seminars that feature national and international participants. Research projects (including practice-led research) address innovations and developments in the fields of theatre and performance, and disseminate to peers within both the academic and the creative industries.

Research events are normally free and open to the public. Please book in advance by contacting the Research Office on +44 (0)20 7449 1572. For details of the research interests and publications/productions of academic staff see www.cssd.ac.uk

Research

Research at Central takes different forms across the broad fields of drama, theatre and performance.

INDUSTRY AND EDUCATION

Academic staff publish books and articles and undertake practice-based research. A number explore developments in theatre through their own practice in public and professional contexts, usually working with professional companies, venues and other organisations. Central staff members are involved in industry and professional organisations, including the [International Federation for Theatre Research](#), the [International Organisation of Scenographers, Theatre Architects and Technicians](#) and the [Theatre and Performance Research Association](#). Projects that explore theatre and performance practices have been undertaken with partners including **Complicite**, **English National Opera**, **Graeae**, **the Institute of Contemporary Arts** and the **National Theatre**. Industry partners for technical and design exploration include **d&b audiotechnik**, **White Light** and **Yamaha**.

Theatre continues to change as a discipline. Innovations in performance concern the nature of acting, performance spaces and indeed artistic creation. Mainstream production is affected by developments in technology and the means by which entertainment is fashioned. Meanwhile, the British government encourages an ever-closer liaison between higher education institutions and the industries in which their students will work. Given its specialist staff, high-spec resources and extensive liaison with partners, Central is especially well placed to undertake research in this environment.

OUR PERFORMANCE

In the Research Assessment Exercise (RAE) 2008, 55% of Central's submission was judged either world-leading or internationally excellent. Central is the highest-placed drama institution in the rankings of specialist single subject institutions.

In its report on Central's submission, the RAE 2008 sub-panel for Drama, Dance and Performing Arts noted:

The sub-panel is struck by the emergence of a new kind of research institution in the performing arts, bridging the creative industries and the academy, and producing a range of outputs relating to performance practices, many through PaR [practice as research].

STUDENT RESEARCH

Students at Central undertake research through a variety of means that relate to their own areas of study. Central also has a busy Research Degrees programme, with a number of students studying for PhDs. Their study normally includes practice-based research components, and students share their work in an annual postgraduate conference and, separately, at an annual festival of experimental or exploratory practice outputs.

QUICK LINKS

- ▶ What's on
- ▶ Biographies
- ▶ Listening room
- ▶ Booking



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GENERAL INFO

- [MAP](#)
- [Local Hotels](#)
- [Local Restaurants](#)

CATERING

Tea, coffee and water will be available in the Sound Garden, Café or Canteen throughout the conference. There are breaks for lunch on Thursday at 1330-1430 and on Friday at 13.15-14.15.

USHERS

Ushers are in many of the rooms being used for the conference and will also be stationed in reception from Wednesday to Friday. Please speak to one of them if you have a problem and they will contact one of the conference organisers if necessary.

CLOAKROOM

There is a cloakroom off the foyer where coats and bags may be left. This is open and staffed from Wednesday to Friday. Please check closing times with the attendant.

GETTING HERE

As parking is limited we recommend you travel to the Central School of Speech and Drama on public transport:

UNDERGROUND

Central is on the other side of the road from the Jubilee Line- Swiss Cottage (exit 2) or approximately 8 mins walk from the Metropolitan Line Finchley Road tube station.

RAIL

Central is approximately 10 mins walk from the Silverlink Metro Finchley Road & Frognal rail station.

BUSES

The following bus routes stop near Central:
13, 187, 268, C11, 31, 46, 82, 113

BICYCLE

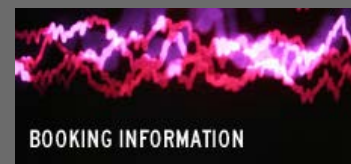
The nearest bicycle racks are next to Swiss Cottage tube station (exit 2)

ACCESSIBILITY

Visitors with disabilities are advised to call prior to their visit to ask Central for help in securing special parking and make any other arrangements should they need to.

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BOOKING INFORMATION

BADGES

You will be given your conference badge when you register. Please wear your badge at all times during the conference as this gives you access to the refreshments and the many events at Central, and is necessary for security.

NOTICEBOARD

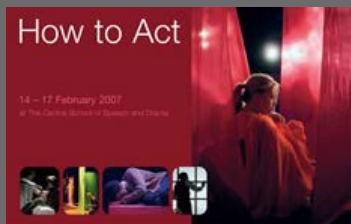
The conference noticeboard is located in the foyer outside the Embassy Theatre. Delegates should consult the board for any updates to the programme on a day-to-day basis and may also post their own messages here.

TIMETABLE

At the time of going to press all times, rooms and contributors are accurate but due to the availability of contributors some timetable changes may occur. Updates to the timetable will be posted on the noticeboard.



Theatre Materials,
Material Theatres Conference 2008



How to Act - Conference 2007



Feminist Neo Burlesque



Kinetica

About CETT

The Centre for Excellence in Training for Theatre (CETT) is about developing the best possible vocational training for theatre through activities within the School and sector-wide collaborative activities between universities and colleges and their professional counterparts in the performance arts. The story so far... Since January 2005, when in acknowledgment of its status as a specialist drama school of internationally recognised excellence, The Central School of Speech and Drama was delighted to be the only whole-school award for the prestigious Centre for Excellence in Teaching and Learning nationwide.

The award has enabled the School to invest 2 million pounds in state-of-the-art provision for teaching spaces, and annual funding for the development and sharing of innovative practice of which this conference has now become an annual fixture.

Central's CETT work addresses three areas:

INCUBATE: THE BEST VOCATIONAL TRAINING

Through schemes such as curriculum projects, graduate residencies, staff research secondments and student professional placement opportunities, CETT ensure that students receive the highest quality and experience in ground-breaking and contemporary working practices which feed directly back into their own advancement as practitioners, and allows the staff who teach to continue to flourish in their individual specialisms, thus enhancing their students' education and development. Collaborations to date include with **Complicite, Handspring, Victoria and Albert Museum, Growtowski Institute, Graeae** and events such as the **International Student Puppet Festival** and **Kleinkuntz** at the Roundhouse. Resources developed to enhance this provision include state-of-the-art equipped rehearsal spaces and innovative design studio spaces.

INTERFACE: WHERE INDUSTRY AND EDUCATION MEET

Embedded into the curriculum at The Central School of Speech and Drama, CETT provides opportunities for students to benefit from a unique interface with industry professionals and ensures increased opportunities to train within cutting-edge theatre practices and technologies.

These projects are designed to allow freedom and experimentation within the students' studies, whilst staying directly in touch with the movements of the current performance industry. Partners to date include; **d&b audiotechnik, remarkable productions, stage technologies, Arcola theatre**. Resources developed to enhance this provision include a proscenium arch theatre space with the cutting edge sound and lighting equipment, indeed the space is used for industry to beta-test and profile new developments!

INNOVATE: A LABORATORY FOR ACADEMIC EXPLORATION

Pioneering conferences, research-based fellowships and the publication of academic studies make the CETL's work available and accessible to external audiences and participants. CETT provides a platform for delving into and challenging these academic notions. We are proud of the impact that CETT has made to Central's research culture and our contribution to the debate in theatre training.

QUICK LINKS

- ▶ What's on
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[MAP](#)

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CONTRIBUTORS

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- **Performance & Installations**
- Residencies & Workshops
- Round Table
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Performance & Installations

PERFORMANCE 1 - LANCASHIRE CLOG DANCING AS EARLY NOISE

THUR 23 14.30-16.00 | Performance Studio 1

[Sarah Angliss](#) and [Caroline Radcliffe](#) Facilitator: [Paul Barker](#)

Birmingham University's Caroline Radcliffe has long held a passion for Lancashire clog dancing. With musician and evolutionary roboticist, Sarah Angliss, she will be presenting an exemplary performance of Lancashire clog dancing as early noise music – the industrial revolution's forerunner Kraftwerk's robotic pop or thrash metal.

PERFORMANCES 2 - BODY – MEDIA – SPACE SUPERFIELD [MUMBAI]

THUR 23 14.30-16.00 | Performance Studio 2

Facilitator: [Andy Lavender](#)

Discovering the intermedial identity of the performer in an aural space, [Falk Hubner's](#) piece is a kind of playback performance on the borders of music, choreography and installation. The different medial layers of the performer's body – movement (the live body), sound (loudspeakers/electronics) and sculpture (video) – are used them as separate entities and elements in the performance. The performer is not allowed to make any sound at all during the performance – every sound is pre-recorded and comes out of four loudspeakers located in the stage space. The video contains shots and recordings from the performer's body and provides the light as it is projected directly on the live performer.

[Craig Vear's](#) Superfield is a sound theatre piece constructed from the various aural landscapes encountered on a recent trip to Mumbai – a living dream in hallucinogenic clarity.

INSTALLATIONS 1 - MEET THE ARTISTS

THUR 23 16.00 | Atrium

[Rowena Easton](#), [Gregg Fisher](#) & [Donato Wharton](#), [Lise Marker](#)

INSTALLATIONS 2 - MEET THE ARTISTS

THUR 23 16.00 | Object Studio

[Chris Newell](#) & [Alistair Edwards](#), [Dot Young](#)

INSTALLATIONS 1 - THE ATRIUM SOUNDBLOG PROJECT

WED - THUR | Atrium

[Gregg Fisher](#) & [Donato Wharton](#)

The Atrium Soundblog Project aims to consider the noise of the Theatre Noise conference itself. Live recordings of conference proceedings, and from the three BlogPods stationed around the site, will be used as the compositional base for the ambient soundtrack of Theatre Noise itself, played back in The Central School of Speech and Drama atrium, and the Embassy Theatre entranceway.

Collected sounds will be digitally relayed to composers Gregg Fisher and Donato Wharton located at the Atrium Soundblog WorkStation. They will manipulate this digital data in real-time using hardware and software and then feed it back into the designated spaces. The two BlogPods, located in the hallway outside the Embassy Theatre and on the Ground Floor of the West Block, are designed to allow Theatre Noise participants easily to record their comments, observations, reactions – and noises – which will be collected as part of the project.

INSTALLATIONS 2 - MACHINES FOR SINGING

WED - THUR | Experimental Lighting Studio

[Rowena Easton](#), Mike Blow



Heiner Goebbels

SAMPLER SUITE (FROM SURROGATE CITIES); SONGS OF WARS I HAVE SEEN

FRI 24 19.30 | Queen Elizabeth Hall, South Bank

The London Sinfonietta and the Orchestra of the Age of Enlightenment revive [Heiner Goebbels's](#) theatrical portrait of domestic life during World War Two. The work combines texts from Gertrude Stein (spoken by the female members of the ensemble), with type-writer like ostinati, a crackling electronic soundtrack and extracts from baroque composer Matthew Locke.

[Book tickets.](#)

LISTENING ROOM

WED - FRI | Room D

Examples of Performance Sound Design from around the World

Find out more in the [Listening Room](#)

MUSICAL INTERLUDES

WED 19.00 | Sound Garden and Atrium

[The Runners Company](#) and [Stephen Heath](#)

We end Wednesday's proceedings in the Sound Garden, Theatre Noise's social space, with a reception and musical interludes.

Performing Polish polyphonic singing, we have third year students from the collaborative and devised theatre pathway of our BA in acting. Their devised production *The Runners* was inspired by Pushkin's poem *Feast in Time of Plague* and interwove text with traditional folk songs from Poland, Russia and Latvia. This project emerged from our ongoing relationship with The Grotowski Institute in Wroclaw.

We will also be treated to a recital of

Machines for Singing is an architectural sound installation which plugs in to a building to record the subsonic and supersonic life of its fabric. Real time audio streams are processed to create a symphony out of the dynamic interplay of environmental forces with structural elements, and experienced live as the building's own music.

By exploring our relationship with the places we inhabit, and transforming our experience of space, Machines for Singing invites us to think about the built environment in new ways.

The project was inspired by Embassy Court, the 1930s Brighton apartment block – designed in the international style by Wells Coates – where Easton lived. The block's advanced state of disrepair made her very aware of her environment, there was a heightened sense of the physical. Buildings are not static and she wanted to make audible that which we would not otherwise hear, and encourage people to experience the architecture around them as living structures.

the digeridoo performed by Stephen Heath.

INSTALLATIONS 3 - P.A.T. (A TELEPHONIC COMPUTER VOICE ACTOR)

WED - THUR | Object Studio

[Chris Newell](#) & Alistair Edwards

Place, Authenticity and Time (P.A.T.) is a framework for designers of computer voice actors. It addresses the notions of "the willing suspension of disbelief" (Coleridge, 1817), Liveness (Auslander, 1999) and The Uncanny Valley (Mori, 1970) in the context of computer synthesised voices. It reconfigures computer voices as actors within aural settings (audible back-stories) with unique expressive potential. It draws upon renaissance verse speaking and theories of spontaneous speech and opera. It offers an alternative to the predominant drive for realism in development of computerised speech solutions.

Just like human performers, computer voice actors are aurally embodied in time. Using simple techniques such as the manipulation of computer generated silences in the synthetic speech stream, we suggest that it may be possible to build an illusion of intelligent interaction that has liveness. In addition we claim that by adding an audible noise back-story, the character of the computer voice is enriched without the need for greater anthropomorphism. The audience would be able to test the credibility of these claims by experiencing the telephonic performance for themselves.

INSTALLATIONS 4 THE AURALITY OF OBJECTS: RESIDUAL MATTER 1

WED - THUR | Studio 1

[Dot Young](#)

Residual Matter concerns itself with the tracking and preservation of the aural coming into being, or birth, of an object.

It explores the expended raw noise that is produced when making an object, which is not specifically acknowledged, captured, quantified or evaluated, and how this raw noise might affect our understanding of the object.

Working with Justin Bennett, digital sound artist in The Hague, the raw noises expended in the fabrication of the object have been chronologically collected for recycling. These creation sounds have been used to compose a birth symphony specific to that object.

The work asks: what if we could develop the ability to hear the creation noise of objects? How would this affect our understanding of them and the world around us?

SENSOR SUIT / SPEAKER SUIT

WED - THUR | RR8

[Daniël Ploeger](#)

[See Residencies 3](#)

INSTALLATIONS 5 - THE SOUND GARDEN SOCIAL SPACE

WED - THUR | Sound Garden

CSSD students and guest artists

For Theatre Noise the conference bar has been transformed into the Sound Garden and Social Space, with set design by Lise Marker. It's a place for delegates to have a drink and socialise.

Many of the sound installation elements have been created by Central students.

These installation elements include SoundPods on which delegates can play keyboards that trigger a variety of sounds, PhonePods which are clusters of headphones enticing conferees with binaurally-recorded ambient soundscapes from Brighton Pier to Regents' Park; and SoundBoxes into which brave participants are

invited to stick their heads and experience... something mysterious.

Visual projections onto the circular grand table are provided by visual artist Piotr Hektor Kowalski.

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Industry Workshops

INDUSTRY WORKSHOP & TRAINING 1 OMNISPHERE – SPECTRASONICS' NEW FLAGSHIP VIRTUAL INSTRUMENT

WED 22 14.45-17.45 | RR7

Time + Space, UK

Several years in development, Spectrasonics' Omnisphere has redefined the virtual analogue synthesiser since its release in 2008.

In this industry workshop, composer and sound designer [Gregg Fisher](#), Central's Senior Lecturer in theatre sound design joins Ian McKenzie from Time and Space, Omnisphere's UK distributor, for an extensive demonstration of, and practical training in, this powerful sound-designer's tool.

INDUSTRY WORKSHOP & TRAINING 2 ABLETON LIVE 8.0: DEMO AND INTRODUCTION

THUR 23 9.30-11.30 | RR7

ABLETON LIVE 8.0: ADVANCED TECHNIQUES (CONT)

14.30-16.00 | RR7

[Martin Delaney](#)

Ableton Live is a professional loop-based software music sequencer for Mac OS and Windows. The latest major release of Live, Version 8, was released in April 2009.

Martin Delaney is a Certified Ableton Live Trainer and has been using and teaching it since version 1.5. During that time he's taught Live to musicians, DJs, primary school kids, teenagers, prisoners, and psychiatric patients. Martin writes the Ableton Live Tips & Tricks series of books for PC Publishing, produces the popular Ableton Live 101 training movies for MacProVideo, and writes the monthly Live tutorials for the magazine Future Music.

Most recently Martin has been to Norway, running a short Live course for music students at the University Of Agder, in Kristiansand. Martin specialises in helping artists prepare for live shows and is a performer and VJ in his own right, channelling this performance experience into his training work.

INDUSTRY WORKSHOP & TRAINING 3 SFX 6.0

FRI 24 11.45-16.30 | RR7

Stage Research USA

SFX is the leading live entertainment sound playback software application. The typical venue for SFX is theatre but it is also used by theme parks, magicians, and other related venues that require the playback of music and sound effects. SFX puts the art back into sound design: instead of worrying about technological limitations, you can now create rich sound designs that can be reliably played

Residencies

RESPONDENT

WED 22 18.10 | Embassy Theatre

THUR 23 17.40 | Embassy Theatre

FRI 24 17.00 | Embassy Theatre

Bruce R. Smith; Facilitator: [Ross Brown](#)

Looking back - or perhaps we should say listening back - on each day's events we are pleased to welcome Bruce R. Smith.

Dean's Professor of English at the University of Southern California (USC), Smith is also Professor in USC's School of Theatre. He is the author of five books on Shakespeare and early modern culture, most recently Phenomenal Shakespeare, published by Wiley-Blackwell.

Smith advises his students not to overthink Shakespeare and to respond to the text with the body as well as the mind.

He is sure to bring his fascinating insight to the diverse activities that come together to make Theatre Noise.

MEET THE ARTISTS 1

FRI 24 15.10 | Experimental Lighting Studio

[Rowena Easton](#), [SEL] Live, standnotamazed

Facilitator: [Lynne Kendrick](#)

Join resident alumni companies [SEL] Live and standnotamazed for a discussion of their residencies and meet [Eva Maria Gauss](#) who has been recording The Discourse, an acoustic-performative composition about Theatre Noise.

MEET THE ARTISTS 2

FRI 24 15.10 | Movement Room

Live and recorded voice - [Yvon Bonenfant](#)

Yvon Bonenfant will be explaining his Live and recorded voice residency while [Daniël Ploeger](#) will be on hand to discuss his work Sensor Suit / Speaker Suit.

[danielploeger.org](#)
[yvonbonenfant.com](#)

RESIDENCY 1 LIVE AND RECORDED EXTENDED VOICE

WED-FRI various times | Movement Room

[Yvon Bonenfant](#)

Yvon brings a version of his work-in-progress piece Beacons, developed into a live installation-style piece for Theatre Noise. Using video projection, about 150 motorway cone lights, recorded extended voice media, and live extended voice performance, Yvon will explore the conversion of materials from performance documentation into a living installation environment with a final live-component showing.

This will both feed into the further development of the

back during each performance!

In this hands-on workshop and training session, professionals from Stage Research, the company behind SFX will guide you through the features and functionality of the latest 6.0 release.

With SFX, you can playback multiple sound effects at the same time and can even send them to many different outputs: imagine playing a train cue that steams across the stage from stage right to stage left while also playing rain in the back of the house and then at some point also playing a telephone ringing that was based off an actor's cue – all cues overlap, are independent, easy to setup and even simpler to playback.

Workshops

WORKSHOP 1 - ARCHETYPAL VOICES

WED 22 16.30-18.00 | Performance Studio 1

[Eran Natan](#)

Influenced by voice practitioners including Frankie Armstrong, Guy Datnell (Voice-Motion) and Margaret Pikes (following the Roy Hart approach), Eric Natan will be leading Wednesday's participatory workshop on voice exploration.

Natan is a qualified dramatherapist who runs many voice workshops across London including the Sesame dramatherapy seasonal school, a guest workshop on Central's MA dramatherapy program and monthly open Voice Laboratory workshops.

As this is a participatory workshop, do ensure that you are wearing loose clothing that is comfortable and suitable for movement.

WORKSHOP 2 - FUTURISM UPDATED: WORKING WITH SOUND SCULPTURES

THUR 23 9.30-11.30 | Embassy Theatre

[Derek Shiel](#)

Following the Futurism 100 exhibition that celebrates the centenary of Italian Futurism, which took place between January and April at the Estorick Collection in Highbury, sculptor Derek Shiel leads this workshop on working with sound sculptures.

He is the maker of the sound sculptures and Artistic Director of his ensemble Sculpted Sound, performing at art galleries, music festivals, theatres and on UK radio and television.

He is currently developing several of his sound sculptures to be exhibited in the sculpture garden at the Monnow Valley Arts Centre, Herefordshire.
www.sculptedsound.com

WORKSHOP 3 - RORSCHACH AUDIO AND THE THEATRE OF NOISE

THUR 23 9.30-11.30 Performance Studio 1

[Joe Banks](#)

In December 2008, Joe Banks and Mark Pilkington prepared a number of showcase acoustic experiments for Disinformation as part of an exhibition at The Gallery, part of Goldsmiths, University of London's Student Union, Rorschach Audio.

A work-in-progress devoted to exploring the psychology of hearing, Rorschach Audio uncovered (amongst other findings) an anomaly in the history of art revealing how, within the fractured sound-worlds of military radio communications, wartime intelligence work with sound

theatrical version of the piece and provide fodder for artistic and scholarly debate about the roles sound – and in this particular case, extended (and sometimes aesthetically confrontational, or noisome sound) – might sketch out for new forms of sound-based, membrane stimulating, sensory architectural dramaturgies.

RESIDENCY 2 - THE DISCOURSE ON NOISE AND VOICE

WED-FRI various times | Sound Studio

Eva Maria Gauss

As observer, listener and participant of the conference, Gauss will collect voices and statements about the voice and noise in theatre. She is interested in the crossing of narrative structures of theatre and argumentation structures in theoretical discourse and experimenting with this in an aesthetic format.

The scenography will be a panel, the discussion will be visualised, presented in a metaphor and audible from dictaphones. Gauss will make a short piece about whose voices were raised, who spoke, what theorems appeared, which views were present. In a physical choreography and a composition of voices, words and sentences, this will be her compendium of the conference. Playing with theoretical positions she will present in choreography, what linguists might analyse in conversation as a process of turn-taking – silence and hidden words might be present – and also the pauses we use when we need to find words to express our thoughts or our non-linguistical sounds in communication.

RESIDENCY 3 - SENSOR SUIT / SPEAKER SUIT

WED-FRI various times | RR8

Daniël Ploeger

The project Sensor Suit / Speaker Suit is concerned with finding ways to stimulate an observer's experience of digital mediation through the use of different methods of sound recording, processing and projection in a theatrical context. For this purpose, a transparent plastic suit equipped with humidity and temperature sensors and a loudspeaker has been developed.

The main objective of the project is to develop a new way to use sound to thematise the physicality of the human body in relation to digital technologies.

The insulating suit will cause rapid physical exhaustion in the performer. This will facilitate the perception of physical change of the body over a relatively short period of (performance) time and improve the conditions for the sensors to measure data on the body's condition. Thus, the relative fragility of the human body in relation to the applied technological devices is thematised in context of digital sensory prosthetics.

During this residency, Ploeger intends to experiment with different approaches to sonic presentation of physical properties registered by the sensors inside the suit.

Every day participants will be asked to give feedback on their experience. Thus, a practice-based research process that develops in response to feedback from a critical audience will be established.

RESIDENCIES 4 & 5 SEL] LIVE / STANDNOTAMAZED

Check notice board for venue and times

Alumni companies [SEL] Live and standnotamazad have been awarded residencies with the CETT (Centre for Excellence in Training for Theatre) in 2009-10. This is part of an initiative to incubate and support emergent innovative companies. Both present bespoke work at Theatre Noise.

influenced arguably the most important work of visual art theory ever published – Gombrich's Art and Illusion.

Rather than trying to reproduce existing psychoacoustics experiments, Banks' showcases attempt to explore something closer to the aesthetics or to non-objective and perceptually impressionistic representations of these auditory landscapes.

[SEL] Live and standnotamazed will be discussing their work in the Experimental Lighting Studio on Friday at 15.10.

WORKSHOP 4 - INTRODUCTORY WORKSHOP TO ROY HART

THUR 23 9.30-11.30 | Performance Studio 2

[John Wild](#)

An introduction to the voice work explored and developed by Roy Hart. The work of the Roy Hart Theatre is based on the pioneering research of Alfred Wolfsohn, who became an innovative and radical voice teacher after World War I. Wolfsohn believed we only use a fraction of our vocal powers. He developed an approach to liberating the voice, based on exploring its physical and emotional roots. Roy Hart, Wolfsohn's pupil, continued his work and researches, forming an experimental theatre group in France.

This workshop aims to introduce exercises that explore the whole range of the voice and the interdisciplinary links between this voice work and body work, acting skills and musical sensibility.

Participants will work as a group, in pairs and on an individual basis; and should wear loose clothing and be prepared to work barefoot.

WORKSHOP 5 - EAR BODIES

THUR 23 12.00-13.30 New Studio

[Fabrizio Manco](#)

The workshop will explore aspects of awareness bearing upon the finding and experiencing of different senses of immersive dwelling. Acoustics and the ear body have an incommensurable multitude of ways of interacting with our embodiment, processes reliant upon perception. Yet, the sonic environment, its affecting and transversing of our bodies, is always active in spite of our awareness – like solar wind, sound pervades our bodies, as both an autonomous phenomenon and as a result of ecological interrelations between environments.

This experimental workshop will enable an insight into sonic perceptual and ecological relationships. Exercises will focus attention on body orientation and movement trajectories guided by the soundscape and walking. Through different tasks, parameters and meditational exercises the workshop will explore site-specific sonic space environments within Central, a sharper concentration and focus, listening embodied movement; and stillness and the use of drawing in spatial-auditory terms.

WORKSHOP 6 - PSYCHOACOUSTICS AND PERCEPTION - AN AUDIENCES' EXPERIENCE

FRI 24 11.45-13.15 | New Studio

[Gareth Fry](#) & [Carolyn Downing](#)

Sound Designers Gareth Fry and Carolyn Downing look at the practical applications of discoveries in neuroscience and psychology, looking at how we hear the world and how this can be exploited in sound design. And if neuroscience isn't enough for you, this workshop also features magic tricks. How's about that then?

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Round Table

ROUND TABLE 1 - SONIFICATION

WED 22 14.45-16.00 | Clean Rehearsal Room

Michael Bull, John Levack Drever, Atau Tanaka; Chair: Ross Brown

In Oslo airport there are listening points, where one can step out of the ambience of departures and into a noise-cancelled zone where one hears the gurgles of babies, whispering voices and tumbling surf. The theatrical sound effect seems to have escaped captivity and adapted to daily life. The post-industrial soundscape is no longer simply divided into signal and noise, but has been infiltrated by sonic tricks, illusions and puns. Ringtones have become a form of sonic jewellery. What will the ecological consequences be? The processes of inferring from effect have become less straightforward. A mechanical shutter sound is now more likely to signify the presence of a mobile phone than a camera. A dog bark might be a door bell. Birthday cards play digital samples and the act of remotely unlocking a car involves more waveform synthesis and than Kraftwerk could afford onstage in 1979. Sonification has gone way beyond user-interface functionality. Digital phones that sound like old-fashioned analogue ones but with a built in reverb effect to make them sound like they are ringing in a different, more sonically luxurious world. This panel will try to answer the question what does it all mean?

ROUND TABLE 2 - MUSICALS, BRANDS AND THE NOISE OF CELEBRITY

WED 22 14.45-16.00 | Rehearsal Rooms 1&2

John Rigby, Debbie O'Brien; Chair: Dan Rebellato

Joining Dan Rebellato on this panel discussion will be musical director John Rigby, (Carmen Jones, RFH and Marguerite, Theatre Royal Haymarket), casting director Debbie O'Brien (Grease, Piccadilly Theatre and Saturday Night Fever, Apollo Victoria) and another panellist who has yet to be confirmed at the time of going to press.

ROUND TABLE 3 - IS AMPLIFICATION OVER-USED IN THE THEATRE?

THUR 23 14.45-16.00 | Clean Rehearsal Room

Paul Gillieron, Paul Groothuis, Neil McArthur, Jeanette Nelson; Chair: Wendy Gadian

Is it imperative to provide contemporary theatre audiences with amplified sound as a matter of course; irrespective genre, cast size and theatre capacity?

Four industry practitioners: Jeannette Nelson (Head of Voice at Royal National Theatre), Paul Groothuis (Sound Designer Royal National Theatre), Paul Gillieron (Theatre Acoustician), Neil McArthur (Musical Director and Composer) will debate issues of natural sound, natural acoustics, sound effects and sound design, projection of the actor's voice, orchestral positioning and the juxtaposition of singing and the spoken word in musicals.

ROUND TABLE 4 - SOME NOISE WITHIN

THUR 23 14.45-16.00 | Rehearsal Rooms 1&2

Catherine Fitzmaurice, Betsy Allen, Roger Smart; Chair: Tara McAllister-Viel

Voice rumbles out of the body, upsetting breathing rhythms, throwing the vocal folds into chaos, requiring gesticulations of the throat and mouth, perturbing the body into vibratory chaos, disturbing emotions and throwing out random imaginings. Accidental grunts and squeaks and other unforeseen noises occasionally accompany whatever logic this series of behaviours is intended to convey. Any individual speaking requires a high degree of tolerance for the unforeseen. To be taught to do it right is in itself a paradox.

With an anti-Apollonian aesthetic with regard to teaching voice for the actor,

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Fitzmaurice does not only permit, but actively demands a fearless leap into chaos, where a unique order will emerge from silence as an unrepeatabe event in this present moment.

A big bang of creative noise ... sounds both strange and exciting ... surprise!

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Paper Panels

PAPERS 1 - VOCALITY AND SOUND

WED 22 14.45-16.00 | RR4

Chair: [Katerina Moraitis](#)

- *Numb and standing – voice on stage and the phenomenology of interruption* [Eduardo Abrantes](#)
- *Voice, space, concrete: notes from a car park* [Jill Dowse](#)
- *Between sound and silence – reflections on the acoustic resonance and implicit ethicality of human voice* [Alice Lagaay](#)

[Full Text 1\(pdf\)](#)

PAPERS 2 - NOISE AND PERFORMANCE

WED 22 16.30-18.00 | RR3

Chair: [Ross Brown](#)

- *The employment of sounds and vocals in the Tainaner Ensemble's Shakespeare Unplugged 3 – Macbeth* [Yilin Chen](#)
- *From portrait to landscape: noise and meaning* [Adam Collis](#)
- *Articulating noise and the breakdown of the interpretative order* [Mike McInerney](#)

[Full Text 2\(pdf\)](#)

PAPERS 3 - VOCALISATION AND (NON-LINGUISTIC) UTTERANCE

WED 22 16.30-18.00 | RR4

Chair: [Tara McAllister-Viel](#)

- *A theatre of corporeality: hearing mine in Pauline Oliveros's Sound Patterns* [Zeynep Bulut](#)
- *When the voice itself is image* [Liz Mills](#)
- *Emotive utterance as moving image – representation, interpretation and perception* [Frank Millward](#)

[Full Text 3\(pdf\)](#)

PAPERS 4 - ELEMENTS FOR A HISTORY OF LISTENING

WED 22 16.30-18.00 | RR5

Chair: [Paul Barker](#)

- *Listening differently: how the transformation of audition at the end of the 19th Century changed French theatre* [Melissa Van Drie](#)
- *Electrical sound and the concept of mediatic resistance in theatre* [Jean-Marc Larrue](#)
- *Sound in space-time: how technology has changed sound practices* [Éric Vautrin](#)

[Full Text 4\(pdf\)](#)

PAPERS 5 - AUDITORY SPACE, INSTALLATION AND INTERACTION

WED 22 16.30-18.00 | RR6

Chair: [Philip Stanier](#)

- *A search for renoise, how feedback shapes performances* [Cathy Van Eck](#)
- *Sharing an earpoint: the voicing of place in conversive wayfinding* [Misha Myers](#)
- *The theatre of recorded sound: the vacated theatre of Michael Curran's What Have They Done To My Song* [Marco Pustianaz](#)

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PAPERS 6 - INTEGRATIONS AND EXTRUSIONS IN SOUND PERFORMANCE

THUR 23 10.00-11.30 | RR4

Chair: [Barry Edwards](#)

- *The acoustic DNA of Mumbai and Antartica* [Craig Vear](#)
- *Breaking the Sound Barrier: Aurality, Motion and Performance* [P. A. Skantze](#)

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PAPERS 7 - LATENT NOISE / LATENT MUSICALITY

THUR 23 12.00-13.30 | RR3

Chair: [David Roesner](#)

- *Cruel vibrations: sounding out Antonin Artaud's production of The Cenci* [Adrian Curtin](#)
- *Silence and noise – the performative limits of order* [George Sampatakakis](#)
- *Noises on* [Gareth White](#)

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PAPERS 8 - CONTEMPORARY THEATRE PRACTICE THROUGH SOUND

THUR 23 12.00-13.30 | RR4

Chair: [Ross Brown](#)

- *Hearing the scene* [John Downie](#)
- *Theatre making and real-time sound composition* [Barry Edwards](#)
- *There's something out there! The transposition of visual style into sonic stimuli for a stage adaptation of The Evil Dead* [Robert Dean](#), [Rob Smith](#) and [Ben Challis](#)

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PAPERS 9 - PERFORMANCE AS SOUND EVENT

THUR 23 12.00-13.30 | RR5

Chair: [John Levack Drever](#)

- *All around the place: sound immersion and frontality* [Jeanne Bovet](#)
- *Staging sound: a matter of dissociation* [Daniel Deshays](#)
- *Distant noises. The sound of hearing* [Marie-Madeleine Mervant-Roux](#)

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PAPERS 10 - BODY/PRESENCE/NOISE

THUR 23 12.00-13.30 | RR6

Chair: [Alice Lagaay](#)

- *Text please: the problem of utterance* [Lynne Kendrick](#)
- *Vocal improvisation in Dwelling* [Nichola Scrutton](#)
- *Repeat after me: theatre, complicity and the participating voice* [Philip Stanier](#)

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PAPERS 11 - SOUND EFFECTS AND LISTENING CONVENTIONS

FRI 24 11.45-13.15 | RR3

Chair: [Misha Myers](#)

- *The vagaries of sound fx: supposed sounding and listening through the history of recorded sound* [John Levack Drever](#)
- *Aural acts: theatre and the performance of listening* [George Home-Cook](#)
- *Between platform and pit – the noise of Partch* [Tim White](#)

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PAPERS 12 - OTHER NOISES, IMMANENT SOUNDS

FRI 24 11.45-13.15 | RR4

Chair: [John Downie](#)

- *Lying the synthetic real – simulating a performance in Woodwork* [Mikael Eriksson](#)
- *Slippage and disorientation in The Master and the Margarita* [Laura Purcell Gates](#)
- *Intrusive noises: the performative power of theatre sounds* [Katharina Rost](#)

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PAPERS 13 - SOUND AND SILENCE

FRI 24 11.45-13.15 | RR5

Chair: [Gareth White](#)

- *Loie Fuller: a silence bristling with Chinese crepe* [Cecile Guedon](#)
- *Play and re:play, musical echoes of Beckett's stage poetry* [Danijela Kulezic-Wilson](#)
- *Sounding Mallarmé's invisible theatre* [Danae Stefanou](#), [Themelis Glynatsis](#) and [Ioannis Kotsonis](#)

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PAPERS 14 - MUSICALITIES OF (POSTDRAMATIC) THEATRE

FRI 24 11.45-13.15 | RR6

Chair: [Paul Barker](#)

- *If Music Be the Food of Love: intercultural acoustemologies and Ong Keng Sen's Awakening* [Marcus Cheng Chye Tan](#)
- *Melodic intentions: speaking text in postdramatic multimedia dance theatre* [Zachary Dunbar](#)
- *Collaboration, notation, authorship and dramaturgy in the creation of composed theatre* [David Roesner](#) and [Matthias Rebstock](#)

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Biographies

B C D E F G H K L M N O P R S T V W Y

EDUARDO ABRANTES

Eduardo concluded the Gulbenkian Deutsche Film und Fernsehakademie, Berlin directing course in 2007 and he is preparing his joint PhD candidacy to FCSH UNL/KHiO Oslo Academy of Fine Art in the fields of philosophy and film in the context of artistic practice.

BETSY ALLEN

A Certified Associate Teacher of Fitzmaurice Voicework, Betsy fuses this technique with improvisational singing. She teaches at London Metropolitan University, Millennium Dance, Kingston College and The Actors Centre. She is also a certified and practising Pilates instructor.

SARAH ANGLISS

Trained in electroacoustics, music and evolutionary robotics, Sarah specialises in creating sound installations, exhibits and live performances that mix sonic arts and robotics with little-known stories from the history of science.

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JOE BANKS

A sound installation artist, writer, lecturer, and AHRC-funded Research Fellow in the creative and performing arts at Goldsmiths College, University of London, Joe Banks is the founder of the sound art project Disinformation.

PAUL BARKER

Paul Barker is Central's Professor of Music Theatre and the composer of several operas and theatre works. Current commissions include work for COMA Choir for 2009 and a new opera/music theatre work for Teatro de Ciertos Habitantes, to be premiered in 2009 in Mexico.

YVON BONENFANT

Yvon is Senior Lecturer in performing arts at the University of Winchester. He has held residencies in France, Canada and Portugal and is an overseas research associate of the IDEAT Inter-Arts Research Centre of the University of Paris 1 Pantheon-Sorbonne.
yvonbonenfant.com

JEANNE BOVET

Bovet is Associate Professor in French literature and language at University of Montreal, where she teaches the history and aesthetics of theatre. She is interested in the aesthetics of voice and is conducting research into the oratorical inscription of déclamation in 17th Century French drama.

JESSICA BOWLES

Jessica Bowles worked as a set and costume designer for RSC, Young Vic and many others. She is Principal Lecturer and Course Leader in theatre practice at Central. She is head of the Centre for Excellence in Training for Theatre and is co-director of Theatre Noise.

ROSS BROWN

Ross is Central's Dean of Studies, and as a Reader in Sound researches theatre sound and aurality – recently completing the AHRC-funded Noise Memory Gesture, studying the aural theatre of the minute's silence. His Reader in Theatre Sound is published by Palgrave later this year.

MICHAEL BULL

ZEYNEP BULUT

Bulut studied sociology, opera, and visual arts in Istanbul. She is currently a PhD candidate at UC San Diego, with an emphasis on experimental practices in music. Her essay The Problem of Archiving Sound Works is published in UCLA's Pacific Review of Ethnomusicology.

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BEN CHALLIS

Ben is a musician and technologist with specific interests in human/computer interaction, the accessibility of instruments and music performance. He is a Senior Lecturer in popular music at the Cardiff School of Creative and Cultural Industries, University of Glamorgan.

YILIN CHEN

Yilin obtained a PhD in the stage history of Twelfth Night from the drama and theatre department at Royal Holloway, University of London. She is presently an Assistant Professor of English language, literature and linguistics at Providence University in Taiwan.

MARCUS CHENG CHYE TAN

Currently pursuing a PhD at Trinity College, Dublin, Marcus's research interest lies in interculturalism with specific regard to the performativity of sound in intercultural performance. Published in several academic journals, he has taught at the National University of Singapore.

ADAM COLLIS

Liverpool-born Adam worked extensively in SE Asia as a lecturer in music and music technology. He received his MA in digital music technology from the University of Keele and is currently a Senior Lecturer in music technology and e-music at Coventry University.

ADRIAN CURTIN

Adrian is a doctoral candidate in the PhD programme in theatre and drama at Northwestern University, Illinois. His dissertation Soundscapes of the European Theatrical Avant-Garde tracks the use of experimental sound in the modernist theatrical avant-garde.

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ROBERT DEAN

Robert is a Lecturer in drama and popular music at the University of Glamorgan. His thesis focused upon the parallel functions of musical material in late nineteenth-century theatre and twentieth-century sound film. He has recently worked on a stage adaptation of The Evil Dead.

MARTIN DELANEY

Martin Delaney is a certified Ableton Live Trainer, and has been using and teaching it since version 1.5. He writes the Ableton Live Tips & Tricks series of books, produces the popular Ableton Live 101 training movies for MacProVideo and writes the monthly Live tutorials for Future Music.

DANIEL DESHAYS

Deshays has produced and recorded more than 250 records, conceived and worked on museographic sound spaces and participated in the 1789 Bicentennial. He is head of the teaching of sound at the ENSATT (École nationale des arts et techniques du théâtre, Lyon).

JOHN DOWNIE

Head of sound at the École Nationale des Arts du Théâtre, Lyons, Desays' paper *Staging Sound: A Matter of Dissociation* considers the choice made in the listening act to allocate our attention span according to what we wish to hear.

CAROLINE DOWNING

Carolyn is a sound designer whose credits include After Dido (ENO at Young Vic), Flight Path (Out Of Joint), Moonshed (Royal Exchange, Manchester), Alaska (Royal Court, Jerwood Theatre Upstairs) and Blood Wedding (Almeida). Carolyn trained at The Central School of Speech and Drama.

JILL DOWSE

Jill is a theatre, music and voice practitioner, and co-artistic director of The Bone Ensemble. She is a Lecturer in drama at the University of Hull, with research interests in voice, site-specific performance, devising and performer training.

JOHN LEVACK DREVER

John is a soundscape researcher and sonic artist focusing on environmental sound and human utterance. He is a Lecturer in composition and head of the Unit for Sound Practice Research at Goldsmiths, University of London. In 2001 he was awarded a PhD from Dartington College of Arts.

ZACHARY DUNBAR

A writer, director and composer, Dunbar's career began as a concert pianist. He teaches on the MA Performance Practices and Research at Central. His PhD thesis at Royal Holloway (University of London) consisted of an interdisciplinary approach to the singing of tragic chorus.

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ROWENA EASTON & MIKE BLOW

Machines for Singing is a collaboration between Brighton artist Rowena Easton and electronic engineer Mike Blow. Blow is studying for a PhD in human-robot interaction at the University of Hertfordshire and lectures in digital arts at the University of Brighton.

BARRY EDWARDS

As a director and theatre maker Edwards has toured internationally for over 30 years. He holds a Readership in the Centre for Contemporary and Digital Performance at Brunel University. He is currently the director of the performance group Optik.

MIKAEL ERIKSSON

Helsinki-born Mikael is a doctoral student at the Department of Lighting and Sound Design of the Theatre Academy of Finland. His text-sound work *Death Demands* premiered at the Florida Electroacoustic Music Festival in 2007.

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ROSE FENTON

An arts producer and advisor, Rose co-founded the London International Festival of Theatre and co-directed it for 25 years. Her recent arts policy work includes the Cultural Olympiad and arts strategy for the London Olympic Park. She was awarded an OBE for services to drama in 2005.

GREGG FISHER

Gregg is Senior Lecturer in theatre sound design at Central. His composition and sound design for *Terrorism* was shortlisted for an award at the Toronto 2005 World Stage Design Festival. Gregg was co-ordinator of the SoundPark Exhibition at the 2006 Prague Quadrennial.

CATHERINE FITZMAURICE

A student of Barbara Bunch and Cicely Berry, Catherine returned to teach voice at Central before emigrating to the USA, where she completed an MA at the University of Michigan. She has taught at the Juilliard school, Yale School of Drama, Harvard and NYU.

GARETH FRY

Sound designer Gareth Fry received the Laurence Olivier Award in 2007 for *Waves*, and again in 2009 for *Black Watch*, which also received the Helpmann Award (Australia) in 2008. Gareth trained at The Central School of Speech & Drama in theatre design.

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WENDY GADIAN

Senior Lecturer in music theatre at Central, Wendy studied piano and cello at Chetham's School of Music, Manchester and as a postgraduate at the Royal Northern College of Music. She has worked extensively as a musical director and musical arranger in London and throughout the UK.

EVA MARIA GAUSS

Eva, also known as Petra Lum, is a performer in experimental theatre based in Halle, Germany. She holds an MA in philosophy and theatre studies from the University of Leipzig and is studying a five-year degree in voice, speech and phonetics at Halle University.

PAUL GILLIERON

THEMELIS GLYNATSIS

Themelis completed his PhD on the significance of language in Artaud's theatre of cruelty (University of London, 2004). He taught drama and theatre at Queen Mary (University of London) and has since given invited lectures at the Universities of Athens and Thessaloniki.

PAUL GROOTHUIS

An award-winning sound designer with a prolific career, Paul was born in Holland and studied stage management at Central. He has designed sound for over 120 productions at the NT and has been visiting lecturer at the Hong Kong Academy of Performing Arts.

CÉCILE GUÉDON

Cecile is a PhD candidate at Birkbeck College, London, holding a DEA in comparative literature from La Sorbonne-Paris-IV and an MA in European culture from UCL. She is a member of the Association for the Study of Comparative Theory and History of Literature.

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STEPHEN HEATH

Stephen is a workshop technician here at The Central School of Speech and Drama. He will be entertaining the Theatre Noise conference with a recital of the Australian Aboriginal didgeridoo during Wednesday evening's reception.

GAVIN HENDERSON

Gavin established the Wilde Theatre in Bracknell before developing the South Hill Park Arts Centre. In 1984, he became Artistic Director of the Brighton Festival. He has numerous honorary degrees and fellowships, a CBE, and is Principal of The Central School of Speech and Drama.

GEORGE HOME-COOK

Since 2006 George has been working towards a PhD in drama at Queen Mary, University of London with research centering on the phenomenology of speech-as-sound in drama in particular the phenomenal experience of listening in performance and auditory perception.

FALK HUBNER

Recently Falk has developed his own concept of (music-)theatre on the boundaries between music, installation and performance in the context of his PhD research project *Identities in between* at the University of Leiden (Netherlands) and the Orpheus Institute Gent/DocARTES (Belgium).

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LYNNE KENDRICK

Lynne lectures in drama and is a CETT fellow at Central. She is a founder member and director of Camden People's Theatre and is a researcher at Goldsmiths, London in ludic performance practices. She has recently documented the work of John Wright and Philippe Gaulier.

IOANNIS KOTSONIS

Ioannis is a PhD candidate in film studies (University of Swansea) investigating tragic forms in European cinema. He has composed electronic music for theatre, film and dance and released his debut album Manichope Sessions 01 on Post Digital records in 2005.

DANIJELA KULEZIC-WILSON

Danijela studied musicology at the University of Belgrade and obtained her PhD at the University of Ulster. Her thesis investigated analogies between film and music as autonomous arts. Her present research explores film as a musical medium and the musicality of silence in film.

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ALICE LAGAAY

Lagaay studied philosophy and literature at the University of Edinburgh and Freie Universität, Berlin. A research fellow in philosophy at the collaborative research centre Cultures of the Performative in Berlin, her research focuses on the performativity of silence and secrets.

JEAN-MARC LARRUE

Jean-Marc Larrue is co-director of the Research Center on Intermediality at Université de Montréal (Canada). As Professor of theatre history and theory, his research mainly focuses on theatre in Quebec. And he is the author or co-author of several works on this topic.

ANDY LAVENDER

Andy Lavender is Professor in Contemporary Theatre at Central and its Dean of Research. He is the Artistic Director of the theatre/performance company Lightwork and has devised a number of mixed-media productions for venues including ICA, BAC and Lyric Hammersmith.

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FABRIZIO MANCO

Fabrizio is an interdisciplinary artist whose practice includes visual, performance/live art, drawing and video. He has trained in art in Italy and London (Slade School, UCL) and has also trained in Butoh and performance in Italy, England and Japan.

LISE MARKER

TARA MCALLISTER-VIEL

Lecturer in voice at Central, Tara has worked as an actor, voice coach and director in the USA and abroad for 17 years. She received her PhD in voice from the University of Exeter and was also Visiting Professor, Voice, at the Korean National University of the Arts, Seoul.

NEIL MCARTHUR

Neil is a music director, arranger and actor. His credits as a music director include Tutti Frutti (King's Theatre, Glasgow) and The Villains' Opera (National Theatre). He has worked as an arranger on A Streetcar Named Desire at the National and Bad Girls (West Yorkshire Playhouse).

MIKE MCINERNEY

McInerney is lecturer in music at the University of Plymouth. He plays the Japanese shakuhachi flute as an interface for live technology. His work combines musical performance with live sound. In the past three years, he has presented his work at new music festivals throughout Europe.

MARIE-MADELEINE MERVANT-ROUX

French coordinator of the project Sound Technologies and the Theater, Mervant-Roux is a researcher at the CNRS (ARIAS) and she is Associate Professor at Université de Paris III – Sorbonne Nouvelle. Her research is concerned with audiences and various living forms of theatre.

LIZ MILLS

Mills is a senior lecturer in drama at the University of Cape Town where she teaches theatre voice, acting and directing. She runs the Drama Residency, a programme that brings professional theatre practitioners and students together to work on creative projects.

FRANK MILLWARD

Millward lectures in digital media art, multimedia composition and performance at Kingston University, London. Since 1982 he has composed and performed for film, television and theatre, crossing genres of audio art, sound design, jazz, electroacoustic and orchestral music.

KATARINA MORAITIS

Katerina is Lecturer in Voice at Central. She is the only Certified Lessac Specialist in the UK. Head of Voice at Northumbria University from 1998 to 2004, during that time she worked with leading North-East theatre companies, such as Northern Stage and Live Theatre.

MISHA MYERS

Trained in dance and anthropology, Myers is a live artist and lecturer who creates dialogic events that invite an active, embodied and self-determined participation. Her recent work has been shown in Spacex Gallery's Homeland exhibition and Millais Gallery's Art in the Age of Terrorism.

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ERAN NATAN

Eran is a graduate of the Sesame MA drama and movement therapy programme and a qualified special needs and drama teacher. Trained as an actor at the Room Theatre in Israel, he works as a dramatherapist, focusing on voice exploration and facilitates guest workshops here at Central.

JEANETTE NELSON

Jeannette Nelson is Head of Voice at the National Theatre. She has worked extensively as a voice and dialect coach in theatre, film and TV.

CHRIS NEWELL

After a distinguished career in opera, assisting Trevor Nunn and Peter Hall (and teaching at many prestigious music colleges), Newell retrained in digital media and now lectures in this at the University of Hull while completing his PhD in computer science at the University of York.

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DEBBIE O'BRIEN

Debbie O'Brien is a casting director who has worked extensively in London's West End and on national and international touring productions. Her credits include Chitty Chitty Bang Bang (Criterion), Grease (Piccadilly), Saturday Night Fever (Apollo Victoria) and Rent (Shaftesbury).

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DANIËL PLOEGER

Daniël is a Dutch musician, performer and multimedia artist. He is associate tutor for experimental music theatre at the University of Sussex music department. He is also active as a trombonist with the Kammerensemble Neue Musik group, Berlin. danielploeger.org

LAURA PURCELL GATES

Laura is a physical theatre practitioner, teacher and scholar who recently relocated to the UK. She is currently completing her PhD in theatre arts at the University of Minnesota, writing her doctoral thesis on the (re)construction of the body in physical theatre pedagogy.

MARCO PUSTIANAZ

Pustianaz is Associate Professor of English literature and theatre at Università del Piemonte Orientale, Vercelli (Italy). He has co-edited two collections of queer/gender studies: *Generi di traverso* (Queer Genders, 2000) and *Maschilità decadenti* (Decadent Masculinities, 2004).

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CAROLINE RADCLIFFE

Caroline trained as a musician at the Royal College of Music. She also trained as an actor, and teaches drama and theatre studies, at Birmingham University. Caroline wrote her PhD on the Victorian clog dancer Dan Leno and has held a long-standing passion for this Lancastrian art.

DAN REBELLATO

Dan is Professor of Contemporary Theatre at Royal Holloway, London. His books include *1956 and All That* and the Routledge Companion to European Theatre Directors. His performance art piece *Theatremorphosis* is currently on display at the Centre for Contemporary Arts in Glasgow.

MATTHIAS REBSTOCK

Professor of Scenic Music at the University of Hildesheim, Germany, Rebstock is also a director of contemporary music theatre, with works shown at a number of major festivals. He is the author of *Composition between Music and Theatre – The Instrumental Theatre of Mauricio Kagel*.

JOHN RIGBY

DAVID ROESNER

David is the author of *Theatre as Music* (Tübingen 2003). He has taught at Hildesheim, Bern and Mainz and is currently a Senior Lecturer in drama at Exeter University. Examples of his practical work can be seen at spa.ex.ac.uk

KATHARINA ROST

Currently working as a research assistant in the DFG-project *Kulturen des Performativen* – www.sfb-performativ.de – in the project group *Voices as Paradigms of the Performative* at Freie Universität, Berlin, Katharina is also working on a dissertation on auditive attention in theatre.

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GEORGE SAMPATAKAKIS

George is Lecturer at the Department of Theatre Studies, University of Patras, Greece and Special Consultant on theatre of the Greek National Centre for Theatre and Dance. He specialises in Greek theatre and its reception, as well as in theatre and performance theory.

NICHOLA SCRUTTON

A composer/performer pursuing a PhD in electro-acoustic composition at Glasgow University, Nichola's recent works have been performed in Glasgow and worldwide. Her projects investigate the relationship between improvisational vocal performance and studio composition.

DEREK SHIEL

Derek is a painter, sculptor and writer interested in developing links between the visual arts and music. He is Artistic Director of the ensemble Sculpted Sound, performing at art galleries, music festivals, theatres and on UK radio and television.
www.sculptedsound.com

P.A. SKANTZE

Skantze is Reader in the Drama, Theatre and Performance Studies Department at Roehampton University, London. She has been teaching across the disciplines of theatre history, theatre practice, writing and performance since her postgraduate experience at Columbia University.

ROGER SMART

Assistant Professor of Theatre at Millikin University, Oklahoma, Smart has directed extensively in North Carolina and Chicago and has taught voice, dialects, and acting. He has trained in voice with Catherine Fitzmaurice, Dudley Knight, Patsy Rodenburg and at the Roy Hart Centre in France.

ROB SMITH

Rob is a composer, performer and improviser, as well as being Senior Lecturer in popular music at ATRiuM, University of Glamorgan. He has composed scores for films, television and theatre, in addition to working with BBC Radio 3, Moving Being, Hijinx and Dance Wales.

PHILIP STANIER

Philip is Programme Leader for performing arts at the University of Winchester. He is also Artistic Director of the Strange Names Collective, whose recent *The Gratitude of Monsters* is touring nationally. Information on the group can be found at strangenamescollective.co.uk

DANAE STEFANO

Danae is a Lecturer at the Department of Music Studies, Aristotle University of Thessaloniki. She studied musicology and piano performance (PhD, University of London) and has performed widely as a soloist. In 2008 she launched *La Situation Conga* an improvisational collective.

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ATAU TANAKA

Tanaka holds degrees in physical sciences from Harvard University, and a doctorate in computer music composition from Stanford University. He joined Newcastle University in October 2007 and holds the Chair in Digital Media. In 2009 he was named Acting Director of Culture Lab.

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MELISSA VAN DRIE

A PhD candidate at the Institute of Theatre Studies at the Université Paris 3 - New Sorbonne, Melissa's doctoral work considers how the mediatised listening that developed from sound reproduction technologies impacted French theatre in conception, performance and reception.

CATHY VAN ECK

Cathy studied composition and electronic music at the Royal Conservatory, The Hague and the University of the Arts, Berlin. Her work includes compositions for instruments, live-electronics and self-made sound objects. She teaches at the University of the Arts in Bern, Switzerland.

ÉRIC VAUTRIN

Vautrin is Associate Professor (*maître de conférences*) at the University of Caen Basse-Normandie and member of ARIAS, CNRS laboratory on intermediality and the performing arts. He is also the artistic director of a poetry and performance festival *La Poésie/Nuit*.

CRAIG VEAR

Vear is a composer and musician. Since the early 1990s he has worked in electroacoustic, improvised, contemporary and popular music. He has composed for theatre and film, creates sound installations and sound art; and was drummer for the critically-acclaimed band *Cousteau*.

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DONATO WHARTON

Currently Sound Manager for the Robert Lepage/Ex Machina production Le Dragon Bleu, London-based musician and designer Wharton has released three albums on the City Centre Offices label. He trained in sound design for theatre at The Central School of Speech and Drama.

GARETH WHITE

Lecturer in community performance and applied theatre at Central, Gareth was an actor and director specialising in work with community groups. His analysis of The Red Room's Unstated will be published in Smart and Mermikides' Devising in Process (Palgrave) later this year.

TIM WHITE

Associate Professor in theatre, performance and cultural policy studies at the University of Warwick, Tim was co-editor of Design for Performance: Diaghilev to the Pet Shop Boys. His research interests include new technology in performance; and the internet and virtual identity.

JOHN WILD

John has worked as an actor, director and voice teacher for 28 years. He is currently Head of Voice at the Academy of Live and Recorded Arts. John is a recognised Roy Hart voice teacher, offering workshops both in London and at the Roy Hart Centre in the south of France.

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DOT YOUNG

Dot is Lecturer in prop-making at Central. She trained at Sheffield University in Fine Art and went on to collaborate on performance art-based projects and also to develop photographic collage time-based work. Her current developing research is focused on objects, sound and text.

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What's on	Timetable 22th April			Timetable 23th April	Timetable 24th April			Timetable (pdf)		
Room	12:00	13:30	13:45	14:45	16:00	16:30	17:45	18:00	18:10	19:00
Foyer	Registration				Break					
Embassy Theatre		Welcome	Keynote address: John Collins						Respondent	
Clean Rehearsal Room				Round Table 1 Sonification						
Rehearsal Rooms 1&2				Round Table 2 Musicals, Brands and the Noise of Celebrity						
RR4				Papers 1 Vocality and Sound						
RR7				Industry workshop & training 1 Omnisphere						
Sound Garden / Café / Canteen										Reception & brief interludes (Polyphonic Polish Singing; Didgeridoo)
RR3						Papers 2 Noise and Performance				
RR4						Papers 3 Vocalisation and (non-linguistic) utterance				
RR5						Papers 4 Elements for a history of listening				
RR6						Papers 5 Auditory Space, Installation and Interaction				
Performance Studio 1						Workshop 1 Archetypal Voices				
RR8	Sensor Suit / Speaker Suit - Daniël Ploeger									
Object Studio	P.A.T. (a telephonic computer voice actor) Chris Newell & Alistair Edwards									
Movement Room	Live and recorded voice - Yvon Bonenfant									
Sound Studio A	The Discourse on Noise and Voice - Eva Maria Gauss									
Studio One	The Aurality of Objects - Dot Young									
Experimental Lighting Room	Machines for Singing - Rowena Easton									
Sound Garden	CSSD ALUMNI									
Atrium	The Atrium Soundblog Project									

What's on	Timetable 22th April		Timetable 23th April			Timetable 24th April			Timetable (pdf)					
Room	9:30	10:00	11:30	12:00	13:30	14:30	14:45	16:00	16:30	17:00	17:30	17:40	18:00	19:30
Embassy Theatre	Workshop 2 Futurism Updated: working with sound sculptures		Break		Lunch			Break				Respondent		
Performance Studio 1	Workshop 3 Rorschach Audio and the Theatre of Noise			Workshop 5 Ear Bodies		Performance 1 Lancashire clog dancing as early noise								
Clean Rehearsal Room						Round Table 3 Is Amplification Over - Used In The Theatre								
Performance Studio 2	Workshop 4 Introductory workshop to Roy Hart					Performances 2 Body – Media – Space Superfield [Mumbai]								
RR7	Industry workshop & training 2 Ableton Live 8.0: Demo and Introduction					Industry Workshop and Training 2 Ableton Live 8.0: Advanced Techniques								
RR4		Papers 6 Integrations and extrusions in sound performance		Papers 8 Contemporary theatre practice through sound										
RR3				Papers 7 Latent Noise / Latent Musicality										
RR5				Papers 9 Performance as sound event										
RR6				Papers 10 Body/Presence/Noise										
Rehearsal Rooms 1&2						Round Table 4 Some Noise Within								
Atrium									Installations 1 Rowena Easton, Gregg Fisher & Donato Wharton, Lise Marker					
Object Studio									Installations 2 Chris Newell & Alistair Edwards, Dot Young					
														Conference dinner and musical entertainment Performer: Frances M. Lynch
RR8	Sensor Suit / Speaker Suit													

Object Studio	P.A.T. (a telephonic computer voice actor)																		
Movement Room	Live and recorded voice																		
Sound Studio A	The Discourse on Noise and Voice																		
Studio One	The Aurality of Objects																		
Experimental Lighting Room	Machines for Singing																		
Sound Garden	CSSD ALUMNI																		
Atrium	The Atrium Soundblog Project																		

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What's on	Timetable 22th April		Timetable 23th April		Timetable 24th April			Timetable (pdf)			
Room	10:00	11:15	11:45	13:15	14:30	15:10	16:30	17:00	17:30	19:30	21:30
Embassy Theatre	Presentation of Honorary Fellowship Keynote address Heiner Goebbels	Break		Lunch	Keynote address Cicely Berry		Break	Respondent	Close		
Queen Elizabeth Hall, South Bank										London Sinfonietta & Orchestra of the Age of Enlightenment Heiner Goebbels	Party
RR3			Papers 11 Sound effects and listening conventions								
RR4			Papers 12 Other Noises, Immanent Sounds								
RR5			Papers 13 Sound and Silence								
RR6			Papers 14 Musicalities of (postdramatic) theatre								
New studio			Workshop 6 Psychoacoustics and Perception - An Audiences' Experience								
RR7			Industry workshop & training 3 SFX 6.0								
Experimental Lighting Studio					Meet the Artists 1						
Movement Room					Meet the Artists 2						
RR8	Sensor Suit / Speaker Suit										
Object Studio	P.A.T. (a telephonic computer voice actor)										
Movement Room	Live and recorded voice										
Sound Studio A	The Discourse on Noise and Voice										
Studio One	The Aurality of Objects										
Experimental Lighting Room	Machines for Singing										
Sound Garden	CSSD ALUMNI										
Atrium	The Atrium Soundblog Project										

TIMETABLE - AT A GLANCE

Theatre Noise

TIMETABLE AT A GLANCE

WEDNESDAY 22 APRIL

- 12.00 – 13.30 REGISTRATION in the foyer
- 13.30 – 13.45 Welcome in Embassy Theatre
- 13.45 – 14.45 **KEYNOTE ADDRESS - John Collins**
- 14.45 – 16.00 Round Table 1 – Sonification
Round Table 2 – Noise of celebrity
Papers 1 – Vocality and sound
- 14.45 – 17.45 Industry workshop & training –
Omnisphere – Spectrasonics
- 16.00 – 16.30 BREAK – Sound Garden / Café / Canteen
- 16.30 – 18.00 Papers 2 – Noise and performance
Papers 3 – Vocalisation and utterance
Papers 4 – A history of listening
Papers 5 – Auditory space
Workshop 1 – Archetypal voices
- 18.10 – 19.00 **RESPONDENT – Bruce R. Smith**
- 19.00 Reception

THURSDAY 23 APRIL

- 09.00 – 09.30 REGISTRATION in the foyer
- 09.30 – 11.30 Workshop 2 – Working with sound sculptures
Workshop 3 – Rorschach audio
Workshop 4 – Roy Hart
- 09.30 – 11.30 Industry workshop & training – Ableton Live 8.0
- 10.00 – 11.30 Papers 6 – Integrations and extrusions
- 11.30 BREAK – Sound Garden / Café / Canteen
- 12.00 – 13.30 Papers 7 – Latent noise / latent musicality
Papers 8 – Theatre practice through sound
Papers 9 – Performance as sound event
Papers 10 – Body/presence/noise
Workshop 5 – Ear bodies
- 13.30 – 14.30 LUNCH – Sound Garden / Café / Canteen
- 14.30 – 16.00 Industry workshop and training – Ableton Live 8.0
- 14.45 – 16.00 Round Table 3 – Amplification
Round Table 4 – Some noise within
- 14.30 – 16.00 Performances 1 – Lancashire clog dancing
Performances 2 – Body / Superfield
- 16.00 – 16.30 BREAK – Sound Garden / Café / Canteen
- 16.30 – 17.30 Installations – Meet the artists
- 17.40-18.00 **RESPONDENT – Bruce R. Smith**
- 19.30 Conference dinner

FRIDAY 24 APRIL

- 09.00 – 09.15 REGISTRATION in the foyer
- 10.00 – 11.15 **KEYNOTE ADDRESS - Heiner Goebbels**
- 11.15 – 11.45 BREAK – Sound Garden / Café / Canteen
- 11.45 – 13.15 Papers 11 – Sound effects
Papers 12 – Other noises
Papers 13 – Sound and silence
Papers 14 – Musicalities of (postdramatic) theatre
Workshop 6 – Psychoacoustics
- 11.45 - 16.30 Industry workshop and training – SFX 6.0
- 13.15 – 14.15 LUNCH – Sound Garden / Café / Canteen
- 14.30 – 15.10 **KEYNOTE ADDRESS - Cicely Berry**
- 15.10 – 16.30 Meet the artists in residence
- 16.30 – 17.00 BREAK – Sound Garden / Café / Canteen
- 17.00 – 17.30 **RESPONDENT – Bruce R. Smith**
- 17.30 CLOSE
- 19.30 – 21.30 London Sinfonietta plays Heiner Goebbels'
Sampler Suite and *Songs of Wars I Have Seen*
at the Queen Elizabeth Hall, Southbank Centre
- 21.30 Closing reception

Maps of Local Hotels

Langorf Hotel ****

20 Frognal
London
NW3 6AG
T: 020 7794 4483
F: 020 7435 9055
Web: www.langorfhotel.com/uk

Quality Hotel Hampstead ***

5 Frognal
London
NW3 6AL
T: 020 7794 0101
Email: quality-h@lth-hotels.com

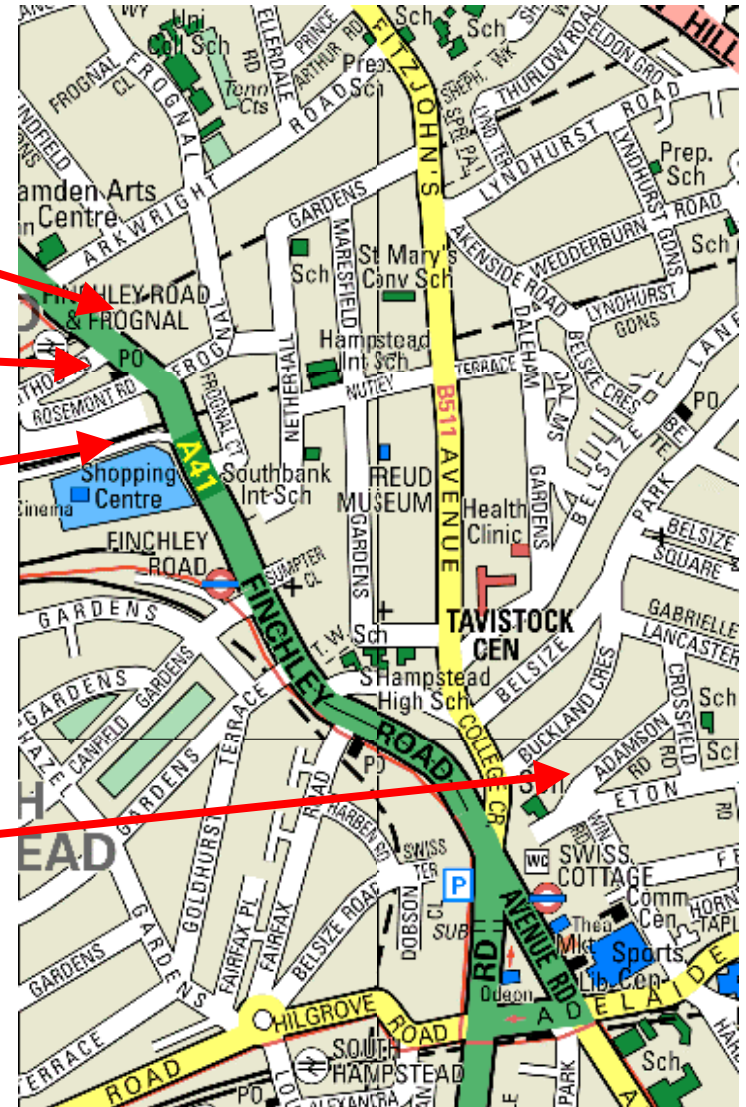
Express by Holiday Inn ***

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NW3 5HS
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Fax: 020 7433 6667
Email: reservations@expressbyholidayinnsc.com

Best Western Swiss Cottage Hotel ***

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Swiss Cottage
London
NW3 3HP
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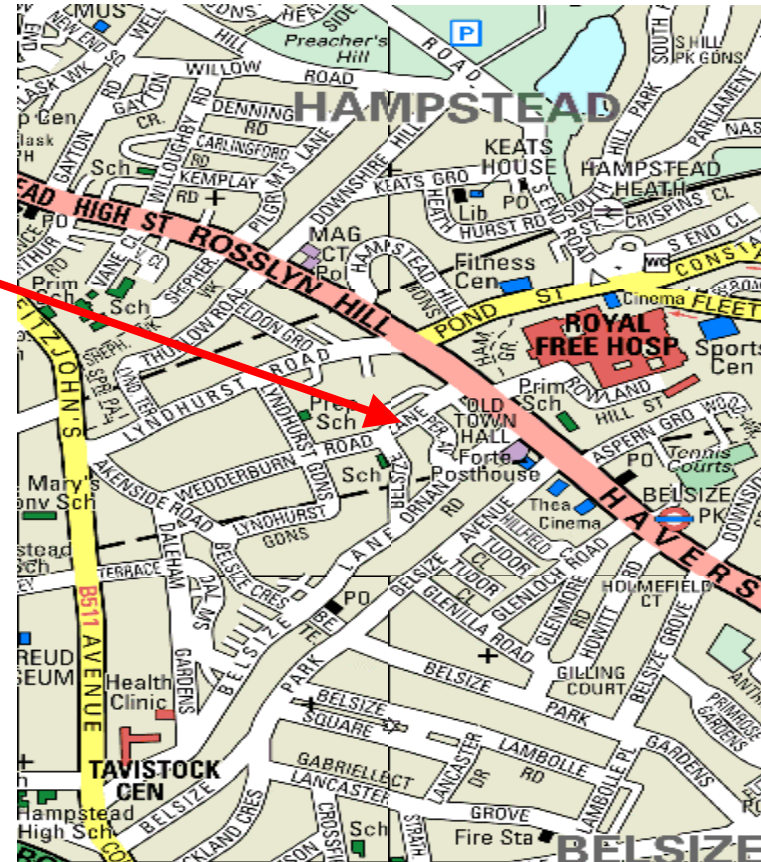
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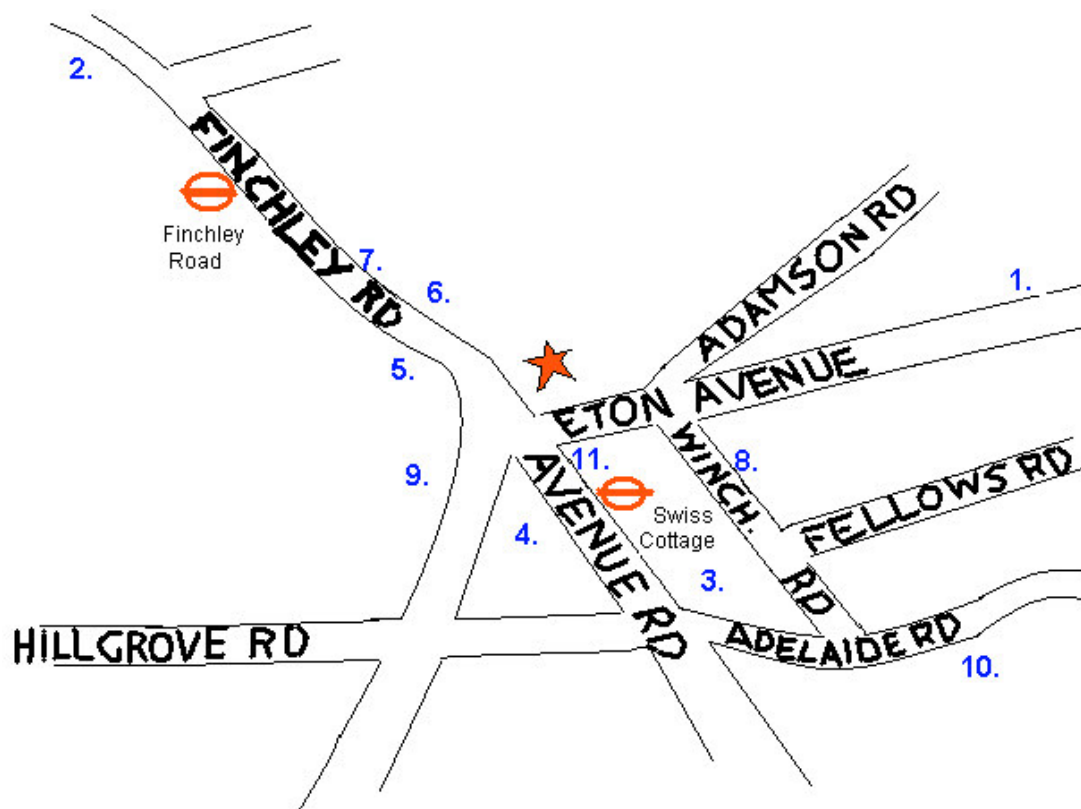
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Delicatessen and European café / restaurant.
Good quality.
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Traditional pub. Doesn't play music. Very
inexpensive. Serves "pub grub"
Finchley Road

5: Establishment Nightclub

Plays club classics, R'n'B, Hip Hop
Finchley Road

6: Eriki Indian Restaurant

Indian restaurant. Very good quality.
Finchley Road

7: The North Star

Traditional pub. Shows most big football matches.
Serves "pub grub".
Finchley Road

8: Arabesque

Lebanese restaurant. Inexpensive, good quality
and value.
Winchester Road

9: New Delhi Balti Hut

Indian restaurant. Inexpensive, good value.
Finchley Road

10: The Adelaide

Comfortable and friendly gastropub. Serves good
selection of food
Elsworthy Road

11: Globe Restaurant Bar

European, good quality food.
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PAPERS 1 Vocality and sound

Chair – Katerina Moraitis
WED 1445-1600 | RR4

Numb and standing – voice on stage and the phenomenology of interruption

Eduardo Abrantes

One of the most common forms of stage-fright is glossophobia, the inability to speak before a live audience. This is surely any actor's greatest fear, and a fear that any performer must overcome.

In his 1848 essay *The Crisis and a Crisis in the Life of an Actress*, Kierkegaard discusses the change of pressure and weight felt by an actor off- and on-stage. In a successful performance the growing tension off-stage should translate into elevating lightness and grace on.

Similarly, if we consider the acoustic flow of a performance in a proscenium theatre, we find unwanted noise usually comes from backstage or audience. The proscenium arch itself is a sound gate, from which sounds are projected and reverberated towards the audience. In acoustic terms, the fourth wall has always been broken.

What are the aesthetic consequences of an interruption in acoustic flow?

Voice, space, concrete: notes from a car park

Jill Dowse

In our visual, logocentric culture, how do we get to that which might be sounded and that which might be heard? How do we counter our visual prejudices?

In Aarhus, Denmark, Dowse created a site-specific performance which included an inspiring encounter with a car park. Returning to the UK, she found a multi-storey with which to pursue her fixation. The result was *Car Park Show No.1*.

When working with a site, how might we ventriloquise it? Approached intimately, is the car park really silent? What are the dramaturgical implications for theatre practitioners seeking to engage with the full use of the voice – and in particular the use of non-verbal sound and vocal musicalities in creating performance?

Between sound and silence – reflections on the acoustic resonance and implicit ethicality of human voice

Alice Lagaay

There has been a surge in philosophical inquiry into vocality: the physical, performative resonance of language (distinct from the semantic content of a given utterance). This performative quality is often conceived as something that defies semiotic capture. It is assigned the kind of original ethicality of the call-and-response pre-linguistic voice.

While much current voice theory is focussed on the outer, resonant, phenomenally-actualised, positive voice, the idea that there is something intrinsically ethical about the very sound of a human voice would seem to (re)inject a degree of interiority to the phenomenon. This brings us to reflect upon the silent, negative – yet still resonant – inner voice, and to ponder on its theatrical or musical characteristic. Whilst there is something essentially silent about the noise-dimension of human voice, is there something uncannily rhythmical (and thus sensual) about the inner voice – in its very non-sounding yet ultimately commanding moral authority? This paper explores this chiasmic structure and its relevance for contemporary performance.

PAPERS 2 Noise and performance

Chair –Ross Brown
WED 16.30-18.00 | RR3

The employment of sounds and vocals in the Tainaner Ensemble's Shakespeare Unplugged 3 – Macbeth
Yilin Chen

The Tainaner Ensemble's adaptation of Macbeth related musical sounds to the psychological states of each character and offered a new appreciation of Hoklo, one of Taiwan's native languages. The production presented the psychological journey of a couple whose ambition led to murder. Piano sounds suggested their inner struggle, triangles and chimes represented the witches. The music complemented the characters' underlying emotional shifts.

The phonological rhythm of Shakespeare's poetry has a strong musicality and this adaptation attempted to preserve this meter in the Hoklo translation. The production set a milestone for Shakespearean performance in Taiwan, which has primarily been in Mandarin Chinese, which has been the official language since 1949.

Did the choice of music and language alienate audiences? Music facilitates the audiences' ability to absorb the moods of the characters in the performance, but did unfamiliarity with Hoklo (because of its political repression) hinder the audiences' appreciation of the performance?

From portrait to landscape: noise and meaning

Adam Collis

What is the relationship between noise, information and meaning? Collis explores this through his own work as a sound artist with Sound Container, and through a historical overview of noise in music practice.

Charting the progressive emancipation of noise in music from Louis Armstrong to Ryoji Ikeda – with reference to the writings of Attali (1985), Cascone (2000) and others – Collis discusses the value of noise in the establishment and clarification of meaning. This will be demonstrated by considering language communication and, mathematically, through a discussion of dither in audio engineering.

Just as the defined tone from a trumpet emerges from an initial blast of noise, humans have the ability to interpolate patterns of meaning from complex sources as is shown by apophenia-related phenomena. So while noise is often perceived as an unwanted distraction from a given communication, it can and does enhance communication.

Articulating noise and the breakdown of the interpretative order

Mike McInerney

McInerney discusses the limitations of musical notation. Noise lies outside prescriptive notation. The composer who wishes to work with sound in all its richness must either use recorded sound or re-consider the roles of composer, interpreter and score.

Taking analytical cues from Derrida, Gadamer and CS Pierce, it is possible to re-evaluate the work of Anestis Logothetis as a response to the problems of notation.

Over a period of more than 40 years Logothetis developed a system of notation and interpretation which enlarged the sphere of permitted sound. His work reveals an expansion of the sonic vocabulary which retains faithful reading, whilst encouraging a greater stress upon the autonomy and independence of the performer.

This paper attempts to explain the relevance of Logothetis' work to contemporary anxieties and curiosity about noise and identity. It draws on McInerney's own experience of the work as an interpreting performer, and continuing research into – and translation from – his theoretical writings on music.

PAPERS 3 Vocalisation and (non-linguistic) utterance

Chair – Tara McAllister-Viel
WED 16.30-18.00 | RR4

A theatre of corporeality: hearing mine in Pauline Oliveros's Sound Patterns

Zeynep Bulut

A contemporary of Penderecki, Ligeti, and Stockhausen, Oliveros applied the procedures of new vocalism – whistling, sucking, kissing, clucking, laughing – to a theatre of corporeality. Resonating on our skin and in our mouth, the assemblage of vocal effects enters our body, and delivers an act of imagination. Seeing the performing bodies on stage and listening to the bodily sounds, we mentally repeat the same gestures, remake the assemblage and eventually open the linguistic voice to a set of imaginary sounds. Based on a theatre of corporeality mobilised by sound, this paper suggests sound as one's own corporeal extension and material imagination. To further this point, Bulut will follow Jean Luc Nancy's analysis of listening as existential crisis. The fragmented nature of sound does not automatically deliver a meaningful scenario to the audience. Listening thus demands a relation of self to the other. Sound Patterns asserts the idea of non-linguistic voice as a singularity related to other sonic fragments.

When the voice itself is image

Liz Mills

How does human sound operate as image? How does the actor approach the vocalisation of landscapes, textscapes, soundscapes? How is the actor encouraged to imagine vocalisation? What is possible when notions of time and space are used to structure vocalisation? How is vocal image composed?

A number of works, from Lehmann to Fuchs, theorise the structural and aesthetic shifts in dramatic texts in the post modern period. Through this paper Mills responds to these shifts from the perspective of voice practice, and acknowledges that voice practice must learn from these innovations. If these shifts do not insist on or find new approaches to vocalisation in and for performance, then the shifts must at least impact on the voice practitioner's dialogue about vocalisation in and for theatre that prefers landscapes and commentary to character and situation.

Emotive utterance as moving image – representation, interpretation and perception

Frank Millward

The Visual Voice is an ongoing collaborative research project between Frank Millward and John Rubin. The work seeks to represent emotive vocal utterances as abstracted 3D moving images and seeks to understand how we interpret complex emotive interactive exchanges between human and machine, sound and image, vocal quality and perceived emotive intent.

The research has spawned many performance works. The most recent *From Anger To Sadness* is an exploration of wordless, emotive utterances – seen as nasendoscopy, spectrographic and abstracted moving images – and how these images influence our perception of them.

Is there a relationship between emotive utterance, vocal quality and perceived emotive intent?

Using examples found in *From Anger To Sadness* this paper examines how these issues have been addressed in a performance context and seeks to theorise and understand how we interpret complex emotive interactive exchange.

PAPERS 4 Elements for a history of listening

Chair – Paul Barker
WED 16.30-18.00 | RR5

Listening differently: how the transformation of audition at the end of the 19th Century changed French theatre

Melissa Van Drie

Understanding the process of how sound was received and processed was an important preoccupation of science in the 19th Century, one that changed the conception of listening, and led ultimately to the development of phonograph, microphone and telephone.

A new listening experience was introduced into mainstream culture. Mediatized listening is constituted of encounters with disembodied voices and purely audible communication. While literary, music and cinema studies have recognised the impact of these sound techniques on artistic creation and perception, they have largely been ignored in theatre studies.

This reflection will not focus on the immediate – and sometimes banal – incorporation of sound machines onstage or in the wings. Rather, it's how the powerful imaginary and technical experiments of these early technologies altered the very concept of and forms of theatre (modes of representation and theatre-going).

Electrical sound and the concept of mediatic resistance in theatre

Jean-Marc Larrue

Although the microphone, phonograph and incandescent light were invented at the same time, it took 60 years before electrical amplification was accepted in the theatre. Yet electrical lighting invaded stages and auditoria all over the world in just a decade. Why did theatre resist sonic technology?

Theatre artists, who were reluctant to use a microphone on stage, would happily do so for radio or phonographic recording. The short but fascinating Théâtrophone story also shows that the presence of microphones on stage was acceptable as long as the mediatized sound was heard only outside the theatre venue.

This paper explores the concept of mediatic resistance to explain why and how electrical and mediatized sound was considered a major threat to the fundamental characteristics of the theatre. And how, 60 years later, amplified and pre-recorded sound gained acceptance.

Sound in space-time: how technology has changed sound practices

Éric Vautrin

In the past sound was merely illustrative or served to reveal off-stage action. But as technology developed, sound became a tool of dramatic construction.

Today's we can control sound to the tiniest parameter. We are witnessing sound production techniques becoming their own sound material.

Now that composition and diffusion have become linked, the gestures of the sound engineer resemble those of an improvising musician. The sound engineer is evolving from technician to performer/composer.

Can these new composition practices induce new ways of listening in performance spaces, opening the possibility for new theatre forms?

What precisely are we listening to when we listen to sound material and not just sound? And what can we make of the declaration of French composers Guionnet and La Casa who, when attempting to define this place of undifferentiation, where sound is opposed to sound matter, said: "Listening to sound matter is a form of deafness"?

PAPERS 5 Auditory space, installation and interaction

Chair – Philip Stanier
WED 16.30-18.00 | RR4

A search for renoise, how feedback shapes performances

Cathy Van Eck

Feedback, the whistling sound when a microphone is held close to a loudspeaker, is usually seen as an unwanted noise. But many artists have embraced this phenomenon. Van Eck's own work *Wings*, in which large shields control and redirect feedback, is a search for renoise.

In this paper she examines the use of feedback on stage as a performative and compositional tool, referring to work by David Tudor (who used objects to design feedback frequencies), Hugh Davies (who created a composition by moving microphones in front of loudspeakers) and Steve Reich whose *Pendulum Music* was composed for three or four microphones suspended above loudspeakers.

In all these pieces, the main focus is not only sound but the theatrical aspects: the movement of performers, the objects on stage and the placement of the microphones are fundamental elements of these performances. so they are able to control the feedback.

Sharing an earpoint: the voicing of place in conversive wayfinding

Misha Myers

Guided walks create an auditory space whether through the voicing of place in live spoken narrative or through recorded and mediated voicings and soundscapes. Graeme Miller's guided walk *Linked* and Platform's operatic audio walk *And While London Burns* each employ various strategies to conduct a convivial way of interacting with and knowing place: attunement through kinaesthetic, synesthetic and sonesthetic perception; sharing earpoints and viewpoints with another through intimate or conversational conviviality; use of present tense and the tension between the real time present and a past present; and the use of particular rhythmic structures of narrative paces and paths to encourage experiential, creative and critical states of witness appropriate to the content and context of the walks.

In these works places are perceived by foot and ear as much as by eye, by earpoints as much as viewpoints. The tactile, sonic and visual senses are drawn upon, and coordinated with, the motion of walking.

The theatre of recorded sound: the vacated theatre of Michael Curran's What Have They Done To My Song

Marco Pustianaz

Michael Curran's recent installation was a kind of vacated theatre, a left-over space bearing witness to the technology of sound recording. Recorded sound is always a vacated theatre of a kind, even when used in actual theatre performances: it is past liveness carried on in the temporality of the live present. Curran's installation invites the visitor into its theatre of ruins, where in a previous session a group of musicians and a singer have rehearsed, played and recorded behind closed doors three songs that have haunted the artist.

Pustianaz considers Curran's space and reflects on the power of music this it addresses: temporal, spatial and psychic relations that are central to any consideration of theatre as a testing ground for the performative constitution of subjectivity. The layers of remnants artfully displayed (visual, aural, sculptural, technological, textual) lay bare the processes of memory-making and charge the scene with a potential for subsequent identifications, after the event.

PAPERS 6 Integrations and extrusions in sound performance

Chair – Barry Edwards
THUR 10.00-11.30 | RR4

The acoustic DNA of Mumbai and Antartica

Craig Vear

In January 2009, Craig Vear will travelled to Mumbai on a commission from Bradford Mala Festival (UK) and Mumbai Festival (India). The purpose of his visit was to record the sounds of Mumbai: to collect a unique library of field recordings of people and places, traffic and city life, street music, nightscapes, underwater sounds, weather, environs, countryside.

This library will hold a sample of acoustic 'DNA' of the magnificent city. But how do we listen to it? How do we unpick these recordings and evoke a sense of Mumbai? How do we take the audience on a journey through their imagination?

Vear will explain how he composed a 30 minute sound theatre piece from the library – a living dream of hallucinogenic clarity. The resulting piece Superfield [Mumbai] will be performed at 15.00.

Breaking the Sound Barrier: Aurality, Motion and Performance

P. A. Skantze

Skantze's talk explores sound, theatricality and Shakespeare, with an emphasis on the alchemical process of sound, motion and the performing body. She suggests how the performance becomes the argument in and through sound; how in fact Shakespeare's peculiar capaciousness, as Wes Folkerth suggests, manifests itself in the performing body as a kind of perpetual improvisation, words primed to become themselves again in performance, again and again and again. Within the exploration of early modern notions of sound are also discussions of contemporary practice / production with the use of microphones and the effect on spectator reception / cognition in The Wooster Group's Hamlet and the Royal Shakespeare Company's Antony and Cleopatra

PAPERS 7 Latent noise / latent musicality

Chair – David Roesner
THUR 12.00-13.30 | RR3

Cruel vibrations: sounding out Antonin Artaud's production of The Cenci

Adrian Curtin

In an act of historiographical listening, Curtin performs a critical exhumation of Artaud's theatrical legacy by examining how he used sound in his 1935 production *The Cenci*, and attempting to listen back to this production to interpret it anew. By attending to Artaud's use of sound, we may better understand his theatrical aesthetic and philosophy, the interpretive cruxes that his work engenders, as well as his problematic placement in theatre history.

Curtin's methodology for reconstruction involves a close reading of the dramatic text, an audio analysis of an extant recording of music and sound cues composed for the play; and an examination of secondary materials – such as Artaud's director's notebook, press interviews, correspondence, theory – and newspaper reviews of the production. How did Artaud conceive of the theatrical soundscape of *The Cenci* and what relation does sound have to his philosophy of a theatre of cruelty? And what was the effect of the sound design of this production in performance?

Silence and noise – the performative limits of order

George Sampatakakis

If classicists were obsessed with the creation of order on every level (dramaturgical, theatrical, aural, visual), were the avant-gardes of 20th Century theatre and drama determined by an attitude towards silence or noise?

One could argue that silence and noise were traditionally considered anti-theatrical per se, and thus unacceptable in theatre until the first decades of the twentieth century. The synthetic performances of Futurists used noise and incomprehensibility as theatrical prerequisites, while Robert Wilson invented silent operas. Harold Pinter's pauses were considered a dramaturgical revolution, at the same time revolutionary performance groups made aurally-chaotic environments a performative cliché. Accordingly, this paper will attempt to provide an answer to the question of why noise has historically been avoided in classical theatre, or rather, if our cultural expectations lean towards normal sounds in theatre.

Noises on

Gareth White

Coughs, snores, rustling sweet wrappers and ringtones are the unwelcome noises on the dark side of the theatre's divide. But some companies have encouraged and invited these extraneous noises into the frame of performance. They encourage spectators to take notice of themselves, allowing audience behaviour to interfere in what might otherwise be thought of as the performance proper.

In productions by Shunt and others, the audience become liberated investigators of the performance. Is this a gimmick, or mere flattery? Certainly what many fringe sensations have in common is a knack for turning formal experiment into unchallenging performances and box-office gold.

Yet it is the formal experiment that investigates presence, liveness and the real that has dominated so much of the post-modern and the post-dramatic. The encouragement of the noises of the crowd is both a sign of the accommodation of these impulses into the expectations of contemporary audiences, and that they may retain their potential to provoke the 'irruption' of a content that revives the theatre event, rather than trivialises it.

PAPERS 8 Contemporary theatre practice through sound

Chair – Ross Brown
THUR 12.00-13.30 | RR4

Hearing the scene John Downie

As a theatre maker, working between live and mediated performance, John Downie is particularly stimulated by the scenographic energy provided by aurality as a central principle within dramaturgical structure, within a context of sustained narrative /montage. His interest is in dense and extended verbal text and how it tests and dilates performers, and perpetually shifts representational performance towards the rhetorical and the cinematic.

This paper will be illustrated with reference to three or four pieces generated from a New Zealand/Pacific context: Fire, an extended image of the burning of the New Zealand bush by European settlement in the 1880s; Innocence of Light, which follows the experience of silent film-makers encountering the Pacific in the 1920s and The Fifth Voyage of Gulliver, a scrambled, mobile voice of the ageing voyager, confronted by a suicidal society of giant flightless birds, on which Downie worked with composer Dugal McKinnon on how to retain the coherence of narrative within a disintegrating vocal and environmental experience.

Theatre making and real-time sound composition Barry Edwards

An account of Edwards' experiments in making theatre performance that works with a sound score composed in real-time.

A key principle that underpins the rules of engagement for this collaboration between sound and theatre is that all the sound to be used in the composition and the processing must be sourced during the performance itself. The performance (and that includes the sound) takes place in a diegetic world, in which there are the sounds of the performance itself but also a thick texture of non-performance noise.

Edwards recounts his early experiments with the granular synthesiser Granulab through to the more sophisticated possibilities offered by MaxMSP and explains how sound came to be used in more and more complex ways (percussive, pitch, harmonics). He will illustrate this with video examples from some of his recent performances, showing how this approach to theatre sound composition has worked with traffic noise, with virtuoso musicians, with voice and with words.

There's something out there! The transposition of visual style into sonic stimuli for a stage adaptation of The Evil Dead Robert Dean, Rob Smith and Ben Challis

In February 2009 the Atrium Theatre in Cardiff presented a stage adaptation of Sam Raimi's cult horror film The Evil Dead in which an evil presence – represented through a series of demon's-eye-view low dolly shots – approaches and withdraws from its unwitting victims. This visual motif, combined with rapid edits, innovative camera angles and frenetic tilt-panning created a disorienting rollercoaster ride for the audience.

The challenge for adapting these films for theatre was developing alternative means of generating the atmosphere by creating a sonic atmosphere consisting of live sound effects, a 'deadite' choir, and a semi-improvised musical score employing a variety of electronic instruments and sound generators. This paper discusses the sonic techniques the team developed to transpose the sensations of tension, movement, relentlessness, menace and danger into a live performance.

PAPERS 9 Performance as sound event

Chair – John Levack Drever
THUR 12.00-13.30 | RR5

All around the place: sound immersion and frontality

Jeanne Bovet

Being a listening place as well as a seeing place, the theatre is a place where sound and images coexist and interact. Although in Western theatre both sound and image are mostly frontal phenomena due to the use of the frontal stage, other combinations have occurred throughout history, and have been made seemingly boundless with the technological and digital development of stage and sound design.

Focusing on the concept of immersion, a brief recall of historical means of both visual and aural immersion will be followed by an analysis of internationally-renowned Québécois stage director Denis Marleau's use of sound immersion processes in his staged plays as well as in his three technological fantasmagories (Maurice Maeterlinck's *Les Aveugles*, Beckett's *Comédie*, Jon Fosse's *Dors mon petit enfant*), in order to underline the sensorial and perceptual shifts induced by these processes in the theatrical relation between the visual and the aural.

Staging sound: a matter of dissociation

Daniel Deshays

Every listening act imposes its own duration. The work unfolds in front of us. It offers itself in the elusiveness of the listening moment, by appearing and disappearing, and ending in oblivion.

There are always choices to be made regarding what is being offered to us. However the proliferation of choices is not in itself a guarantee to a better and more enjoyable experience.

In terms of sound, everything appears to come into play in the way we create a dissociation from the real world. In fact, what seems crucial in the simulation of reality is not so much the ability to faithfully reproduce sounds but to keep the freedom to choose what we want to listen to from all that is being offered to us; and to be able to allocate our attention span according to what we wish to hear.

Distant noises. The sound of hearing

Marie-Madeleine Mervant-Roux

If in the theatre the spectator remains invisible, unseen apart from exceptions or transgressions, s/he is permanently audible, producing coughs, laughs, murmurs, movement, breath, and silence. These phenomena are often evoked as anecdotal, pleasant or even solemnly magical.

The study that Mervant-Roux conducted on multiple performance runs of the same scenic productions – placing her multidirectional microphone in the heart of the audience – illustrated the structural character of what constitutes a literal acoustical modulation of the scenic action, a modulation of acoustics. In theatre eyes are heard, and this phenomenon works directly a tempo on the production. This aspect is fundamental for the differentiation between the media of theatre and cinema (a theatre piece is retransmitted on television with ambient audience noise included. This never occurs for the retransmission of a film on television, even if it does make a difference for the film spectator whether the movie theatre is packed or empty).

PAPERS 10 Body/presence/noise

Chair – Alice Lagaay
THUR 12.00-13.30 | RR6

Text please: the problem of utterance

Lynne Kendrick

Text Please, or sometimes just a bellowed text!, is Philippe Gaulier's demand for the physical performer to speak. Whether the performer is presenting clown, bouffon or a character this instruction is often met with an incredulous silence, why doesn't the text emerge?

Physical performance has a notorious relationship with language. Increasingly characters do not speak, or when they do they resort to use of the third person. Action is narrated, commented on, recorded and played back but speaking is rarely embodied.

This paper will examine the tension between physical performance and utterance. Using Caillois's ludic theory, Kendrick will argue that we need to incorporate the voice in physical training not only as a skill but as a performative act. She proposes that we need a physical attitude to utterance; whatever the text is.

Vocal improvisation in Dwelling

Nichola Scrutton

Scrutton reflects upon extended-technique vocal improvisation, electroacoustic composition and live performance. Through this practice she developing a series of works under the umbrella title Dwelling.

In these works the umbrella concept of 'dwelling' arose from her wish, as composer/performer, to inhabit the work, confronting several fundamental aesthetic questions.

First, the particular qualities of the voice, in its most expansive sonorous potential, seems to give focus to bodily experience not only through the experience of producing sound, but also in the associations it triggers and the embodied experience of the audience (for whom the performers have "theatrical" presence). She also explores the sense that the interaction between live/'pre-composed' vocal material occasionally results in ambiguous audio-visual experiences. What might this say about the relationship between the most humanly intimate sonorous material, and the electroacoustic technology through which it is experienced?

Repeat after me: theatre, complicity and the participating voice

Philip Stanier

From pantomime to political oratory, theatre and performance have had a history of prompting audience noise. Audience responses, from applause to heckling, challenge or reinforce ideologies and practices, on the stage and in everyday life.

As part of a performance triptych, The Strange Names Collective recently made Repeat After Me, a performance consisting entirely of a call-and-response game with the audience. They were asked to repeat a variety of texts spoken by the performers, including performative language, statements of values and recognisable texts such as the national anthem; all implicating the audience in existing power structures, unless they chose not to repeat the phrase. The performance explored the audience's speaking role in theatre and how complicity and resistance are expressed through the spoken word and silence.

This paper discusses the role of audience noise in the completion of theatre acts. This will be achieved through a discussion of Repeat After Me in relation to the history of audience noise in the theatre.

PAPERS 11 Sound effects and listening conventions

Chair – Misha Myers
FRI 11.45-13.15 | RR3

The vagaries of sound fx: supposed sounding and listening through the history of recorded sound

John Levack Drever

The first documented use of recorded sound in the theatre was in 1890, an off-stage sound resembling that of a baby's cry in Arthur Law's *The Judge On*. With the burgeoning of the record industry in the 1940s, the application of recorded sound became common practice. Sound fx records were commercially released for use in performance and production.

Some sounds have been handed down from generation to generation, from production to production, jumping genre from, say, radio drama to pantomime (dare we mention the BBC seagulls?). Through re-use they become genericised as reliant, efficient and unambiguous sonic conveyor of a supposed cause or atmosphere. Whilst other less successful sound fx are cast only once, consigned to the archive. They are non-transferable, unable to transcend the context and time of their initial airing.

With the aid of audio examples spanning more than 70s years of its practice, this talk will explore the vagaries of the commercial sound effect, and what it has to tell us about sounding and listening in theatre and beyond.

Aural acts: theatre and the performance of listening

George Home-Cook

Drawing on the work of Don Ihde, Murray Schafer, and Jean-Francois Augoyard, this talk develops the notion that listening-in-the-theatre, resembles and embodies a unique mode of performance. Conducting a phenomenological investigation of Robert Lepage's *Lipsynch* and Tim Supple's *Midsummer Night's Dream* (both pieces foreground theatre as soundscape and, consequently, adumbrate the aural as a mode of sensory/experiential engagement), Home-Cook explores the performance of listening on three levels. Firstly, drawing on the work of Alva Noe and Tim Ingold, arguing that listening is enactive; in order to perceive sound we must do something. Secondly aural acts, in the heterosonic world of theatre, require varying degrees of effort: etymologically, to listen means to pay attention. Yet, although attention is key to both concept and experience of theatrical performance, Home-Cook suggests that to attend the theatre is to experience the complexities and variations of being distracted. Rather than dismiss theatre noise as unintended sound, offering a broader usage of the term by setting it in dialectical relation to the phenomenon of attention.

Between platform and pit – the noise of Partch

Tim White

Partch's *Delusion of the Fury – A Ritual of Dream and Delusion* (1965-6) challenges the expectations of music theatre by dispensing with a libretto and instead employing dancers and mimes. It is an expression of what Partch termed 'corporeal music', involving the whole body, howsoever deployed. This paper considers Harry Partch's 'theatre noise' as it challenges both the eye and the ear.

Harry Partch might equally be termed a constructor as a composer; when instruments failed to create the sounds he desired, he built his own. Dissatisfied with the rigidity of the twelve-note scale he devised a 43 tone alternative and, considering the appearance of the performance to be at least as important as the sound, produced the manual on the maintenance and repair of some putative musical instrument which set out performance conventions.

Consequently, his works generate too much visual disturbance to sit discretely with "tight coats and tight shoes" on the Western concert platform yet frequently evince a ritual formality that renders them equally ill-suited to being heard and not seen in the pit of the theatre.

PAPERS 12 Other noises, immanent sounds

Chair – John Downie
FRI 11.45-13.15 | RR4

Lying the synthetic real – simulating a performance in Woodwork

Mikael Eriksson

Woodwork is a 30-minute tape piece, the first of two works that will form a large part of Eriksson's artistic PhD at the Theatre Academy of Finland. The piece uses sound synthesis to create the illusion of being a recording of a live musical performance.

The main element in Woodwork is the synthesised sound of two short, split logs banged together. This sound of wood being struck is based on a digital model that can be gradually altered and slowly changed to make the sound completely different. Eriksson's concept is to then create a composition using this bare and simple sound. This musical layer will be accompanied by another layer, which consists of the characteristic sounds of a recording. The idea is to use subtle sonic cues - such as the noise of a microphone; localisation and spatialisation; the foley sounds that the imagined performers make - to make the listener believe that s/he is listening to an authentic recording of a real live performance.

Do noises – in the sense of sounds that are not part of a composition – make a recording real? How can these noises be utilised to create the feeling of a performance?

Slippage and disorientation in The Master and the Margarita

Laura Purcell Gates

Gates's site-specific adaptation of The Master and Margarita took its audiences moving through an imagistic and aural landscape, a spatial mapping that contributed to the evocation of themes central to Bulgakov's novel including paranoia, and the slippage between sanity and insanity.

Gates is interested in this moment of slippage, of disorientation; the moment when the theatre artist, loses moorings to the familiar. Within traditionally-structured play-creation processes, unexpected events are positioned as noise, as static, existing in the gaps between moments that map themselves onto a pre-established, teleological terrain of intentionality. Noise can only exist as (meaningful) sound; on the periphery is static, pushed out of conscious awareness. What happens when as theatre artists we listen to the static, when we allow these ruptures in intention to inform artistic practice? I engage with these issues by moving through the rehearsal process of The Master and Margarita encountering the moments when static was foregrounded, asking what discourses and practices made these moments possible.

Intrusive noises: the performative power of theatre sounds

Katharina Rost

Acoustic elements have always been present in theatre practice. But today their specific constitution and materiality is being given particular emphasis. Through voice, music, sound and noise, certain atmospheres and rhythms are created that have specific effects on the audience.

Rost's paper focuses on how this shift can be observed in the acoustic dimensions of performances and ponders how we might describe and classify these processes which she places in two distinct categories:

The non-musical phenomena, unserved by a traditional notation system. Only during the last decade have sound researchers begun to develop categories for the multitude of noises and their impact on the listener. How helpful are these categories when applied to the analysis of theatre performances?

Intrusive noises which have the power to affect the audience intensely. As the traditional model of understanding theatre is challenged by the practice of theatre as a laboratory for experiences, intruding noises force the spectator to develop new ways of coping with the unfamiliar.

PAPERS 13 Sound and silence

Chair – Gareth White
FRI 11.45-13.15 | RR5

Loïe Fuller: a silence bristling with Chinese crepe
Cecile Guedon

At the turn of the last century, Loïe Fuller entranced audiences with her free dance, combining burlesque and vaudeville, wearing radical silk costumes illuminated by complex electric lighting.

Here Guedon explores the sound of movement itself, as it was performed by Fuller. In complete silence, the sound was produced by the cloth, as the absent music became a mobile piece of tissue; and this reversal made audible the movement itself, Fuller's circling gestures, through the displacement of air caused by the shifting veils. Abstraction of shape, setting, and sound gives a fully legible representation of the movement, wiped out of any specific contingency: it is made integrally general.

Play and re:play, musical echoes of Beckett's stage poetry
Danijela Kulezic-Wilson

Kulezic-Wilson looks at Anthony Minghella's film of Beckett's *Play* and Ian Wilson's *re:play* a musical piece that it inspired.

Minghella did not try to set Beckett's words to music – he instead made sure they were performed and perceived as such. He brought to the fore musical aspects of the Beckett text (the musical density and sonority of the words and the silences between them, their rich rhythms delivered *parlando* at breakneck tempo) but also, by overcoming the limitations of live theatrical performance with film technology, allowed Beckett's vision of performative audio-visual counterpoint to achieve its fully controlled, perfected stage. This inspired another piece of music – Ian Wilson's *re:play* (2007) for improvising saxophonist, string quartet, piano and double bass, which uses the melodically and rhythmically transcribed opening lines of each of *Play*'s three characters as the motivic nuclei for the piece. Which ultimately leads to the question: how is musicality defined and perceived in a “non-musical” context?

Sounding Mallarmé's invisible theatre
Danae Stefanou, Themelis Glynatsis and Ioannis Kotsonis

Stéphane Mallarmé's experiments with the musicality of language have often been considered as essentially inward and anti-theatrical. Yet for all the complexities and diversions of its vocabulary, Mallarmé's writing also evokes a theatre of latent noise and silence, perpetually mediated and constrained through linguistic articulation, and thus raising a performative challenge: the necessity to provide an appropriate real, physical and spatial utterance for figures that are immaterial, latent and invisible.

This paper explores these ideas in practice, following the development of the first ever theatre production of Mallarmé's *Igitur* in 2009, directed by Themelis Glynatsis. The project is a collaborative, sonic *mise-en-scène*, whereby the visual action of silent performers on stage is combined with pre-recorded readings of variant editions from Mallarmé's text fragments, and with pre-composed, real-time electronic, and collectively improvised music by three different musicians. The fundamental concept of the performance is the (re)presentation of the fragmented body in fragmented spaces, the juxtaposition of bodiless voices with voiceless bodies.

PAPERS 14 Musicalities of (postdramatic theatre)

Chair – Paul Barker
FRI 11.45-13.15 | RR6

If Music Be the Food of Love: intercultural acoustemologies and Ong Keng Sen's Awakening

Marcus Cheng Chye Tan

Interculturalism is often conceived in terms of visual metaphors and an epistemology based on the ocular sense has always been privileged. The acoustic dimensions and the sonic qualities of an intercultural performance have rarely been considered and much less the hermeneutics of this hybridised soundscape that certainly interrogates the ways in which cultures are understood aurally.

Staged as an attempt to fuse Shakespeare and Tang Xian Zu's classical Kunqu opera, The Peony Pavilion, Awakening is Singapore director Ong Keng Sen's most recent and prominent attempt at engaging issues of the intercultural through music and sound.

Through a study of the musicalities and sonic expressions of Awakening, the paper seeks to explore the implications of such cultural-musical juxtapositions. It will engage, specifically, the problematics and possibilities of music as a 'universal language' and will further consider the politics of an intercultural soundscape and the acoustemologies of such an acoustic interculturalism.

Melodic intentions: speaking text in postdramatic multimedia dance theatre

Zachary Dunbar

The Cows Come Home was a multimedia dance theatre work performed in the UK and Denmark. Its postdramatic approach to the tragic chorus evoked acts of dying through a choreography suggesting both choral-like collectivity and individuality.

The nested media provided cohesion of heterogenous meanings but the use of live-spoken words in the media scrum presented unique challenges to the performer, and to aspects of vocalisation. Within a media-dense postdramatic environment, the intervention of spoken text necessitated a precise timbre, rhythm, pitch and cadence in the delivery of the words in order to fit within the non-narrative style of the piece. The dichotomy of the semantic and phonetic inflection of the text in particular became problematic, so that one had to negotiate both meaning and sound without privileging either. In short, the speaking performer was compelled to supply a kind of melody in the heterophony of media.

Collaboration, notation, authorship and dramaturgy in the creation of composed theatre

David Roesner and Matthias Rebstock

Since the beginning of the 20th Century it has been an ongoing interest of composers like Schönberg and Goebbels to approach the theatrical stage and its means of expression (voice, gesture, movement, light, sound, image, design) as musical material. The idea re-flourished amongst composers, directors and theatre collectives during recent developments towards postdramatic forms, which de-emphasised text, narrative and fictional characters, sought alternative dramaturgies (visual, spatial, temporal, musical), and focussed on the sonic and visual materialities of the stage and the performativity of their use. The interests in the musicality of the theatrical performance and vice versa the theatricality of the musical performance have given rise to a wide range of forms of literally and explicitly composed theatre.

Roesner and Rebstock ask questions about forms of collaboration, notation, authorship and dramaturgy in the creation of composed theatre based on preliminary findings arising from the first of a series of workshops.

WEDNESDAY

TIMETABLE

	09.00	09.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30	21.00	21.30
Embassy Theatre										Keynotes	JOHN COLLINS								Respondent	BRUCE R. SMITH						
Sound Garden							Residencies / Installations	CSSD ALUMNI							Break								Reception / Party / Break	RECEPTION & BRIEF INTERLUDES		
Atrium							Residencies / Installations	THE ATRIUM SOUNDBLOG PROJECT															Reception / Party / Break	RECEPTION & BRIEF INTERLUDES		
Clean Rehearsal Room												Workshops	SONIFICATION													
Experimental Lighting Room							Residencies / Installations	MACHINES FOR SINGING																		
Studio One							Residencies / Installations	THE AURALITY OF OBJECTS																		
New Studio																										
Sound Studio A							Residencies / Installations	THE DISCOURSE... CONFERENCE AS ACOUSTICPERFORMATIVE COMPOSITION																		
Movement Room							Residencies / Installations	LIVE AND RECORDED VOICE																		
Object Studio							Residencies / Installations	P.A.T. (A TELEPHONIC COMPUTER VOICE ACTOR)																		
Performance Studio 1																	Workshops									
Performance Studio 2																										
Room D											Workshops	THE LISTENING ROOM														
Rehearsal Room 1 & 2													Round Tables													
Rehearsal Room 3																										
Rehearsal Room 4												Papers	VOCALITY & SOUND													
Rehearsal Room 5																										
Rehearsal Room 6																										
Rehearsal Room 7													Industry workshops	OMNISPHERE – SPECTRASONICS												
Rehearsal room 8							Residencies / Installations	SENSOR SUIT / SPEAKER SUIT																		

EVENT KEY



Registration (foyer)



Workshops



Keynotes



Round Tables



Respondent



Papers



Industry workshops



Residencies / Installations



Performances & Presentations



Reception / Party / Break

THURSDAY

TIMETABLE

	09.00	09.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30	21.00	21.30
Embassy Theatre		WORKING WITH SOUND SCULPTURES																	BRUCE R. SMITH							
Sound Garden		CSSD STUDENTS			BREAK					LUNCH						BREAK / PERFORMANCE										
Atrium		THE ATRIUM SOUNDBLOG PROJECT															INSTALLATIONS 1 – MEET THE ARTISTS									
Clean Rehearsal Room												AMPLIFICATION														
Experimental Lighting Room		MACHINES FOR SINGING																								
Studio One		THE AURALITY OF OBJECTS																								
New Studio						EAR BODIES																				
Sound Studio A		THE DISCOURSE... CONFERENCE AS ACOUSTICPERFORMATIVE COMPOSITION																								
Movement Room		LIVE AND RECORDED VOICE																								
Object Studio		P.A.T. (A TELEPHONIC COMPUTER VOICE ACTOR)																INSTALLATIONS 2 – MEET THE ARTISTS								
Performance Studio 1		RORSCHACH AUDIO																								
Performance Studio 2		ROY HART																								
Room D		THE LISTENING ROOM																								
Rehearsal Room 1 & 2																										
Rehearsal Room 3																										
Rehearsal Room 4			INTEGRATIONS & EXTRUSIONS																							
Rehearsal Room 5																										
Rehearsal Room 6																										
Rehearsal Room 7		ABLETON LIVE 8.0													ABLETON LIVE 8.0											
Rehearsal Room 8		SENSOR SUIT / SPEAKER SUIT																								
Del'Aziz *																										CONFERENCE DINNER

* Off-site

EVENT KEY

- Registration (foyer)
- Workshops
- Keynotes
- Round Tables
- Respondent
- Papers
- Industry workshops
- Residencies / Installations
- Performances & Presentations
- Reception / Party / Break

FRIDAY

TIMETABLE

	09.00	09.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30	21.00	21.30
Embassy Theatre			HEINER GOEBBELS									CICELY BERRY						BRUCE R. SMITH								
Sound Garden		CSSD STUDENTS		BREAK				LUNCH								BREAK										
Atrium		THE ATRIUM SOUNDBLOG PROJECT																								
Clean Rehearsal Room																										
Experimental Lighting Room		MACHINES FOR SINGING												MEET THE ARTISTS IN RESIDENCE												
Studio One		THE AURALITY OF OBJECTS																								
New Studio						WORKSHOP 7																				
Sound Studio A		THE DISCOURSE... CONFERENCE AS ACOUSTICPERFORMATIVE COMPOSITION																								
Movement Room		LIVE AND RECORDED VOICE												MEET THE ARTISTS IN RESIDENCE												
Object Studio		P.A.T. (A TELEPHONIC COMPUTER VOICE ACTOR)																								
Performance Studio 1		DOT YOUNG																								
Performance Studio 2																										
Room D		THE LISTENING ROOM																								
Rehearsal Room 1 & 2																										
Rehearsal Room 3						SOUND EFFECTS																				
Rehearsal Room 4						OTHER NOISES																				
Rehearsal Room 5						SOUND & SILENCE																				
Rehearsal Room 6						MUSICALITIES OF (POSTDRAMATIC) THEATRE																				
Rehearsal Room 7						INDUSTRY WORKSHOP & TRAINING SFX 6.0																				
Rehearsal room 8		SENSOR SUIT / SPEAKER SUIT																								
Queen Elizabeth Hall, Southbank Centre *						LONDON SINFONIETTA PLAYS HEINER GOEBBELS 'SAMPLER SUITE' AND 'SONGS OF WARS I HAVE SEEN'																		CLOSING RECEPTION		

* Off-site

EVENT KEY

- Registration (foyer)
- Keynotes
- Respondent
- Industry workshops
- Performances & Presentations
- Workshops
- Round Tables
- Papers
- Residencies / Intallations
- Reception / Break