Locating the 'voice-as-object' and 'voice-as-subject' for the entry-level theatre voice teacher

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Abstract

In this article we argue that the entry-level theatre voice teacher is confronted in the theatre voice class with a 'dichotomised voice' in training, where the physiological and the socio-cultural interweave brain/mind/body to form a sense of a self-reflected whole, through and because of voice usage. In the theatre voice training process, the student's voice is subject to his or her embodied socio-cultural experience, which impacts on how the voice is produced and used in relation to the sense of self. Therefore the voice-in-training is intimately shaped by the body and embodiment. The student's voice as gestural routine becomes an auditory marker of his/her identity. The entry-level theatre voice teacher should develop skills to pedagogically and ethically facilitate the training of the 'dichotomised voice.'

Keywords: entry-level voice teacher; 'voice-as-object'; 'voice-as-subject'; gestural routine; socio-cultural.

Background

The theatre voice teacher, stepping into a class of expectant students, is confronted by a complex weave, a matrix of interwoven and interconnected dynamics in each student – a veritable multiple helix of markers. Each voice is 'housed' in a unique body that is also anatomically shaped but socio-culturally triggered, developed, nurtured, reinforced and presented as an identity – the vocal markers express identity. Thus the voice teacher is pincered between anatomical optimalization and the potential to 'undo' or challenge such socio-cultural vocal markers of identity. Furthermore, the voice teacher needs to negotiate between such socio-cultural acoustic identity markers and the demands of theatrical performance of expressivity. Such auditory markers are referenced and embodied specifically because of (and through) a diversity of languages (and the concomitant variety of first, second and third language overlays, for example), cultural, gender and class patternings (and confusions), authority and authoritarian embodiments, and age influences – in short, socio-cultural paradigms.

A preliminary investigation of the major and currently existing Western theatre voice approaches (Berry [1973; 1987; 1997; 2007], Fitzmaurice [1997; Morrison 2009], Hart [Pikes 1999], Linklater [1976; 1997; 2006], Lessac [1981; 1997; 1997] and Rodenburg [1992; 1997; 1997; 2008]), indicates that these approaches, acknowledge the socio-cultural paradigms in varying degrees, but none of them address directly or 'overtly' the unique problems around the interweaving of the physiological or anatomical (the physical) voice, and the socio-cultural voice in published[1] format. This article proceeds from the premise that it is significant for the voice teacher to consider and engage with the multi-dimensional mode of voice training in the vocal development[2] of the student actor's voice. Vocal development engages with the realisation of the trainable opportunities of the voice as physiological and anatomical construct. The development of the student's voice *in preparation for* performance or character work is, from our perspective, the first tier of theatre voice training. This is consistent with Stanislavski's notion of the actor initially 'working on himself' (Carnicke 2009:101). (The purpose of the training in the second tier and beyond engages with text for performance and characterisation, and these are not part of the consideration here). The purpose of this article, therefore, is to interrogate this interweave, specifically because we believe this should be a central concern of the theatre voice training process. This concern is manifest because the student needs to maintain a sense of his or her own socio-cultural position yet at the same time his or her voice should be prepared for the task of optimal performance.

Contextualisation

Shewell (2009:4) maintains that the voice is a "psychosomatic phenomenon." Voice culminates from the holistic interrelationship of two substrata: a) voice as physiological construct which is primarily responsible for the functional properties of the voice and b) the social-cultural voice which reflects and expresses the identity of the self. This interrelationship simultaneously presents voice as object and subject and acknowledges the tension between voice as mechanism or instrument, and voice as socio-cultural 'gestural routine'[3] within the theatre voice training situation. This implies that the theatre voice teacher has to take both substrata into consideration in the theatre voice training process. Due to the omnipresence of this holistic interrelationship, we hypothesize that 'what' the theatre voice teacher teaches is primarily driven by voice as object (thus the physiological function of the voice), and 'how' the theatre voice teacher facilitates the training process, is primarily driven by the voice reflecting and expressing the students' identities — thus the socio-cultural

gestural routines. One assumes that the experienced theatre voice teacher has the background, skills and insight to consider both these substrata simultaneously in theatre voice teaching and may indeed approach this tension intuitively or from a point of view of experience. It is the entry-level theatre voice teacher who *deliberately* has to acknowledge and consider these substrata in the teaching process. This article thus primarily takes the entry-level theatre voice teacher into consideration, engaging with the demands of the holistic interrelationship.

Voice as object/mechanism/instrument

In order to gain perspective of, and insight into the comprehensive manifestation of voice, it is necessary for the entry-level theatre voice teacher to engage with the notion of voice as object or instrument determining a specific and perceivable acoustic output, otherwise known as an individual's voice. Voice is, at its root, a mechanism comprising of an interrelated network of anatomical and physiological properties. The primary biological purpose of many of these constructs is embedded in functions that uphold human life — thus survival (see Zemlin 2011; Seikel, King & Drumright 2010). The anatomical and physiological properties collectively constitute a construct that functions systematically and in specific relationship(s) to create voice and speech sounds in the communication act.

For the voice teacher, knowledge and insight into the anatomical and physiological constructs, as they pertain to realizing the trainable functional and expressive use of the voice in performance, is at worst only seen as beneficial but at best is seen as critically important. It is acknowledged that the primary aim of this article is not to provide a comprehensive engagement with the anatomy and physiology of the voice. Key concepts will however be highlighted as they demonstrate the importance of knowledge of the holistic interrelationship, for the entry-level theatre voice teacher.

The anatomical and physiological constructs of the human voice can be clustered into functions as they relate to the generating, vibrating, resonating and articulatory properties of voice production. It is foregrounded that these subdivisions (relative to voice) are artificial, as voice production is a synergistically interdependent process that produces an acoustic output commonly referred to as voice. Voice is holistically determined by the interrelated form and function of the respiratory system as generator, the larynx as vibrator and the vocal tract as resonator. Before the voice source is amplified acoustically, it exists as a frequency dependent on the output of subglottal air pressure (see Zemlin 2011: 198). Sundberg (1977: 106, parentheses in original) posits that

> ... the sound generated by the airstream chopped by the vocal folds is called the voice source. It is in effect the raw material for speech or song. It is a complex tone composed of a fundamental frequency (determined by the vibratory frequency of the vocal folds) and a large number of higher harmonic partials or overtones.

The acoustic amplification of sound is borne from a generated laryngeal sound (the culmination of airflow and vocal fold vibration) that is shaped and resonated or amplified acoustically and projected towards the external environment. As such, vocal tract morphology has a significant impact on the shaping of the sound. The vocal tract serves as a "mechanical acoustic filter" (Miller 1986: 48) that determines the specific acoustic output known as voice.

Relative to this, there exist morphological differences between male and female vocal folds that physiologically shape the fundamental frequency (F0) respectively, and by extension, inform a perceived pitch. Kent and Read (1992: 17) for example, note that vocal pitch frequencies are determined by the vibratory action of the vocal folds. Therefore, the bigger in size the vocal folds are, the lower the rate of vibration and thus the lower the pitch. Fundamental frequency (F0) is the main indicator of the perceived pitch of the voice (see Kent & Read 1992). The voice source that culminates from the oscillating vocal folds thus maintains multiple frequencies which shape in the vocal tract once vocal folds adduct and abduct — thus forming harmonics or a series of overtones (Miller 1994: 3). This process relates to the 'Source-Filter Theory of Speech'. The Source-Filter Theory of Speech production accounts for and describes how physical properties, and the active shaping thereof, inform voice quality and speech sounds (Kent and Read 1992: 18). Subsequent to this, the contributing sections of the vocal tract participating in resonance and articulation are distinguished into the pharyngeal, nasal, oral cavities[4]. The extent to which the vocal tract will resonate a particular voice source is dependent on the size, shape and length of the 'uniform tube-like' shape (Miller 1986; Kent & Read 1992; Kreiman & Sidtis 2011) of the vocal tract. The fluent, interactive and continuous shaping of the vocal tract determines the strengthening and dampening of the various frequencies also known as harmonics or overtones. This leads to formants where a specific frequency cluster has more energy (Miller 1994: 3).

The length of the vocal tract is responsible for producing higher or lower resonating formants in male and female voices. As indicated before, males therefore, for example, have a relatively larger vocal tract than females. Due to this difference, the resulting resonating frequencies will typically be lower in male than female voices, which in turn will lead to identity markers.

Shewell (2009: 145) offers that the conscious awareness of consistent shaping of the modifiable structures of the vocal tract for voice and speech is imperative for the theatre voice teacher. Vocal tract shaping produces particular vocal qualities (due to the higher formants) which determine an individual's unique voice quality. The adjustments to the size, the shape and the density in the changeable structures of the face, lips, jaw, tongue, soft palate, pharynx and the larynx influence the generated airflow for speech generation — thus articulation (Shewell 2009: 145). The shaping of the oral cavity provides shifts of the lower formants which are responsible for the production of various vowels.

The vocal tract, the pharynx and the nasal cavity enable voice sound to have a vibratory sensory effect on the chest, the neck and the head (vocal resonance) (Thurman & Welch 2000: 449). This effect could more accurately be described as bone-conducted tone (Sundberg 1987; Lessac 1997). The sensory awareness of bone conduction influences the modification of the vocal tract and oral cavity which, in turn, will influence the vocal resonance/sound projected (Thurman & Welch 2000: 450; Shewell 2009: 145). The projected sound, as released from the lips of a speaker, guides the perception for the listener with regards to the pitch, volume, tonal quality (timbre) of an individual voice (Shewell 2009: 145-147). Thus the quality and unique characteristics associated with an individual voice are shaped, and significantly controlled by, the functional interrelationship by the various anatomical sub-divisions of voice.

Critically for the theatre voice teacher, it is evident that voice as an acoustic phenomenon results from the culmination of the various constructs tangentially referred to above. Understanding how vocal production is constituted assists the voice teacher in facilitating the student's optimal vocal production from a pedagogical perspective. This knowledge of voice as instrument supports the voice teacher's knowledge and necessary skills to facilitate the training process towards the unique optimal and effective vocal development of each student.

Nair (1999: 13-14) maintains that vocal pedagogy involves a process of "behaviour modification." Nair (1999: 13) argues that the combination of verbal and aural feedback from the voice teacher, with a continuous awareness from the teacher on developing ability, will invite and guide students to gradually develop "neuro-muscular skills" necessary for optimal and effective theatre voice creation.

Critically, from the above description, the following areas of concern for the entry level voice teacher are foregrounded. In the first place, the unique potential of each voice is recognised. This implies that the voice teacher has to develop pedagogical tools that will 'coax' the

optimal voice usage from the particular anatomical and physiological construct. In short, the teacher cannot work from a perceived 'best sound' position. This implies that the voice teacher should refrain, in working with the individual student's voice, from drawing on the teacher's own perspective of an aesthetic or socio-culturally determined 'best sound perception' or of what he/she thinks is most optimal, suitable or appropriate. As such, it is problematic for the student's vocal development to have students imitate or emulate a particular preferred vocal sound. Secondly, the teacher needs to be aware of both the potential and the potential 'outer' parameters that the particular physical construct offers, thus fostering the unique optimal development of the voice in a healthy way and for healthy voice usage. Thirdly the teacher needs to be aware that, should the voice not function optimally within the anatomical and physiological frame presented by the individual, there may be two reasons for this: either there is physiological damage in the instrument, or there are obstacles that have arisen due to the socio-cultural manifestations of the individual. This latter position includes personal traumas and individual circumstances as part of individual psychosomatic manifestations. Such obstacles are either learned in the formation of identity, or are 'used' by the student to maintain a particular identity.

The relationship that each individual has with his own vocal sound is influenced and filtered by his unique socio-cultural perspective. This phenomenological perspective has direct bearing on the physiological actions and thus on the acoustic output of the voice as instrument. For example, socio-cultural preferences may influence the shaping of the vocal tract and as such have an impact on the individual's sound quality as well as speech emission (see also Shewell 2009: 144-146). This implies that the pliability of voice (as far as functionality and expressivity are concerned) may, as a result of the socio-cultural impact, be affected. Voice is thus always more or less, but never just, object or instrument.

Voice as socio-cultural gestural routine

Socio-cultural expectations shape the functional and expressive vocal capabilities. As indicated above, voice is an auditory product of the physiological and anatomical (that is to say 'bodily') processes. But body is more than object, instrument or mechanism. Body can be perceived as an anatomical and physiological construct or a corporeal structure capturing the manifestations and embodied experiences of an individual (see Merleau-Ponty 1962: 121-124; Munro & Coetzee 2007: 99). An embodied experience relates to an indeterminate outline to which the individual perceptual experience attributes a presence that summarizes or reflects an engagement with the world (see Merleau-Ponty 1962; Johnson 1987: xiv-xv;

Csordas 1993: 135). Embodiment refers to a "dynamic of self-affection inflected by social patterning and thus impossible to theorize without reference to gestural routines" (Noland[5] 2009: Chapter 2). An embodied presence is thus constantly modulated and is, therefore, indicative of an individual as an occupant of, and participant in, a social environment (Johnson 1987: 20-43). The body thus assumes a dualistic presence as it engages simultaneously with internal and external environments. The body can therefore not be considered as a stable biological entity but rather as responsive to, or in a state of flux in relation to, shifting realities of socio-cultural activity and interaction (see Simon 2004). As such the relationship between the functional and expressive qualities of the human voice, and by extension then the actor's voice, is culturally shaped.

Voice, owing to cultural and societal expectations, reflects a normative notion of appropriateness of vocal sound and usage within a specific paradigm. This paradigm includes socio-cultural norms as well as personal uniqueness. Voice, in a cultural and societal paradigm, is thus both subject and connected to a social identity (Karpf 2006: 121). Accordingly, social roles are adapted, and these roles are inevitably 'imposed upon' most individuals within a specific cultural paradigm. The inclination to conform to a societal normative could potentially be viewed as a simple, yet defining, factor that impacts on individual perception and identity (Karpf 2006: 119-121). Identity, according to Calvino (as cited in Cavarero 2005: 2), reflects in and on the uniqueness of the voice. The voice becomes a pivotal reflection of a person's identity and persona. Furthermore, such vocal usage confirms for the individual his or her place in a particular identity space. Thus, by using voice in particular way, the student confirms his or her identity, because that identity or socio-cultural manifestation 'demands' that type of voice usage — voice creates/reinforces identity, and identity creates/reinforces voice.

In short, anatomy and physiology are subsumed and submerged into an almost 'codified entity', in which case optimal physiological function and expression possibilities may be limited. We offer that the socio-cultural voice possibly uses a limited part of what the voice as physical entity can accomplish (Cavarero 2005: 19). The provisional considerations within a socio-cultural paradigm pose remarkable challenges, as the discipline of theatre necessitates the shaping and portraying of multiple embodied and envoiced characters as a crucial facet of an actor's craft. (This necessity often is seen to run counter to the self-identity of the actor, but it may not be so).

In order to discuss and understand voice as a socio-cultural gestural routine it is imperative to define the self and identity with regards to voice.

Voice referencing the self

Given the above it can be argued that the voice is the culmination of, and reflects the conglomerated manifestation of, an individual's experiences in and of himself and his environment. Correspondingly, an individual voice provides a referential indication of the person's holistic lived experience and how the person's individual voice is constructed by him/herself and perceived by others. Voice references the self (Cavarero 2005: 7; Linklater 2006: 6; Rees 2007: 3). The construction of the self implies that the experience of the self relates to, and is self-evident in, a dynamic and symbiotic interrelationship between the body, mind[6] and voice (Damasio 2010).

Voice as identity

Vocal expression manifests and makes apparent a person's thoughts, emotion, attitudes, personality and purposes (Marshall 2001: 72-74; Martin 1991: 4; Titze 1994: xx-xxi), thus revealing, empowering and elucidating the identity of an individual.[7] Voice, as auditory manifestation then, is subject to the body's orientation to and engagement with time and space.

Voice therefore equals identity, as identity can be viewed as the expression of the self (Herrero 2009: 24-25). For Simon (2004: 2-3), identity is a multi-faceted phenomenon in which the comprehension of human experiences and behaviours are mediated from an interaction *with* the social world that in turn facilitates interaction *in* the social world. Debates engaging with the concept of identity generally centre around essentialist and social constructionist arguments. McLaren (2002: 120-122) argues that the basic difference between these two positions is that essentialist thinking positions identity as an unchanging 'core' or 'essence' outside historical, cultural or social factors. Social constructionists maintain that nothing is located outside of culture, history or society.

For the purpose of this article identity is defined as an attribute that manifests and shapes individuality in relation to a cultural context, with specific reference to voice. In other words, this article argues about identity from a social constructionist position, yet at the same time accepting the essentialist anatomical and physiological construct of voice making. The concept of identity presupposes experience relating and shaping permutations of the function and structure of the self in an environment. The concept of the self cannot be conceived (or conceived of) on its own, as a sense of identity arises from a social process. Self is thus

related to mind and is "fundamentally social and interactive" (Simon 2004: 20). Turner (2004: xii) adds that, self cannot be "a fixed thing; it is a complex social psychological process defined above all by a functional rather than a structural property, that is, reflexivity." Callero (2003: 119) supports this assertion by maintaining that the reflexive process centres on notions of human capacities to become an object to oneself, and to possess the ability to shift between a subject and object self. The process of the self is indispensable in attributing and identifying a person in a particular context or social structure, or in a particular role. The self in a social process thus individuates and attributes a personal identity and thus an awareness of the 'inner' in relation to the 'outer'. Hackney (2002: 214) posits that the connection between "inner connectivity" and "outer expressivity" is the awareness of the "lively interplay" in a particular circumstance that shifts the relationships of experience for any person at a particular moment in time and space. Identity is continuously shifting and reinventing the self (and thus contradicting the idea of a unified, core self), due to the continuous active interaction with the environment. Furthermore, the self, by extension, has the 'ability' to reinvent identity. It is this fluidity and potential that needs to be ethically nurtured by the voice teacher: in as much as the teacher needs to be aware of the necessity of identity, the teacher can also guide the self (through the physiological explorations) to realign, redefine, and, potentially, change identity.

Identity and gestural routines

Identity is expressed and manifested through specific 'gestural routines' (Noland 2009) to foster a legible communication with or within the body (also see Merleau-Ponty 1962: 102 - 110) over time. The notion of a 'gestural routine' forms one of the basic tenets of our argument. According to Noland (2009)

> … gestures are a type of inscription, a parsing of the body into signifying or operational units; they can thereby be seen to reveal the submission of a shared human anatomy to a set of bodily practices specific to one culture. At the same time gestures clearly belong to the domain of movement; they provide kinesthetic sensations that remain in excess of what the gestures themselves might signify or accomplish within that culture.

Gestural routines and further behavioural attitudes and self-perception become markers that are repeated in and over time (and thus are, or become, habitual but are, simultaneously, continuously shifting) in order to construct a "socially legible" body (Noland 2009: Chapter two). These routines take place in and through the body and therefore, voice. The interrelationship between body (and thus voice) and identity is indivisible during any act of communication. The self is manifested, reflected and communicated through voice. The

relationship between the self, identity and voice is thus processually coordinated in relation to the cultural context within which it functions. Put another way, the employing of a particular set of gestural routines defines the cultural context, yet, at the same time, being in that cultural context necessitates the use of those gestural routines.

As socio-cultural beings (which implies that humans are consistently culturally situated) the self and relationships between the self and context(s) often manifest in diverse and frequently hegemonically coded patterns of behaviours. Cultural and societal existences are manifested within patterned dichotomies in order to enable human beings to identify themselves in relation to other individuals, and to substantiate a sense of belonging in a specific social paradigm (Johnson 1987: 101; Merleau-Ponty 1962: 96-101, 404- 425). As such, the individual voice, as an expressive modality, reflects social and cultural expectations. As hinted at before, these expectations can pose limitations on the functional and expressive capabilities of the physiological voice if such expectations exclude certain physiologically organic capabilities. Cultural and societal expectations can potentially encourage superfluous tension (for example) to accumulate, and if this is upheld in a person's body and voice, it may lead to diminishing the efficiency of the physical body and voice as a physiological construct. It is therefore vital for the theatre voice teacher to acknowledge how the physiological (functional) abilities of the voice are entrenched socially and culturally and vice versa.

The awareness and facilitation of the holistic interrelationship of the two substrata, outlined above, are crucial in the initial stages of theatre voice training where vocal development is focussed on. This article argues for the entry-level theatre voice teacher's awareness of the holistic interrelationship of the two substrata mentioned above, specifically when training the first tier. It also argues for the development of sensitive and ethically sound pedagogical strategies that engage with the two substrata effectively. The notion towards highlighting a 'sensitive' and 'ethically sound' pedagogical teaching environment for the entry-level voice teacher, would raise his/her awareness towards encouraging the student's full commitment and participation in the process of developing the student's voice. This is cardinal as the student's own socio-cultural identity should not be countered in and through this process. As such, a 'sensitive' and ethically sound environment should encourage and foster healthy vocal development in which case the student's self-identity is enhanced. In time, the focus of the theatre voice teaching process shifts to the student mastering the socio-cultural gestural routines of the theatrical performance or character's demands. This can be viewed as a second tier of theatre voice training and falls outside the scope of this argument. However, and not withstanding that vocal development and or enhancement should be continued at

second tier level. The facilitation of second tier training will focus on continuing the exploration of voice as a sound-producing entity (first tier) towards applying text (as part of the gestural routine) of a specific character constructionLocating the 'voice-as-object' and 'voice-as subject' suggests that the theatre voice teacher should continuously recognise and simultaneously facilitate this holistic interrelationship within the theatre voice class, as student's progress towards working on characterisation and performance.

Noland (2009: Chapter 2) asserts that an "individual's motor repertory is not limitless, but it is certainly richer than any culture can encode. We are each of a self-disclosing motility, the parameters of which undoubtedly exist but remain unknown." The functional and expressive possibilities of the physiological body and therefore the voice are thus substantive, as the possibilities for optimizing potential is embedded within the physiological processes.

Summary

Voice teaching is considered an all-inclusive process or as being "transformative" (see Madill 2011: 275) in nature, as it does not simply address the vocal skills of an individual but holistically addresses all aspects interrelated to an individual — thus his bodymind (see also Wither-Wilson 1993: 108). Peart-Reid (in Madill 2011: 275) maintains that five dimensions of experience and transformation are impacted on through the process of vocal training. These include "an individual's sense of self, knowledge of skills and understanding, emotions and feelings (emotional expressiveness), sensorimotor perceptions, and behaviour and intentions" (Madill 2011: 275). As such, working closely on developing the physiological voice 'beyond' the confines of the socio-cultural voice implies that an individual will/might begin to question his sense of self as well as his survival strategies. Reactions to this process are occasionally or often filtered in accordance to the four different fear responses that escalate as a function of proximity or danger to being threatened. These include Freeze, Flight, Fight, Fright (see Bracha 2004 for extensive overview). Critically, all four of these trigger the potential dynamics that would hinder the freeing and the development of the voice to reach optimal performance capacity.

Vocal training as process involves learning a "motor skill" (Madill 2011: 277). This is a behaviour that would enable an individual to voluntarily control the muscles of respiration, the larynx as well as manipulating the vocal tract to produce optimal sound in accordance with an individual's personal, unique, physiological and anatomical attributes. The theatre voice teacher's task is to develop sensitivity towards each student's own process in training. Furthermore the theatre voice teacher needs to be aware of, and identify, particular markers

or codes that develop and enhance a potential socio-cultural attitude or identity as it is perceived experienced or practised by a student (as part of his or her gestural routines). Critically, therefore, the theatre voice teacher needs to triangulate the theatre voice process. Within the first tier (when, in our opinion, the actor should be working on his or her own voice) one aspect of the training involves developing the physiological mechanism to perform optimally, a second aspect engages with the identity construct of the actor in training (both in terms of affirmation but also in challenging the restrictions that such a construct might bring to the vocal development, as argued above). In the second tier (when the voice training process moves to engaging with character and text demands) a third aspect draws on the theatrical demands as presented by the character. It is our contention that the first tier training should be effective before the challenges of the second tier training is undertaken.

Conclusion

Ultimately, the relationship between the socio-cultural and the physiological voice should be developed or trained synergistically, to assist the student actor in portraying characters incongruent to his own socio-cultural identity. It is the pedagogically and ethically sound manipulation of the holistic interrelationship of both substrata of the voice as a "psychosomatic phenomenon" that should be the initial focus of the entry-level voice teacher.

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[1] It is feasible to note that these matters might indeed be addressed in the workshops that these experts run. The beginning voice teachers are often primarily reliant on the published works.

[2] It is significant to note that various theatre voice teachers insert or start the vocal pedagogical process at different sites. We argue in this article that when a program engages with vocal development, the voice as anatomical/physiological and socio-cultural construct has to be engaged with as a holistic entity.

[3] A 'gestural routine' for the purposes of this paper is defined as a behavioural attitude that leads to a series of regular events that are integral to the construction and embodiment of an individual's identity. This will be expanded upon and acknowledged, below.

[4] From the field of voice science the cavities in the head add to the acoustic output of the voice. Head resonance is experienced and dependent on a subjective awareness of bone conduction (see for example, Sundberg 160-161).

[5] This source was directly cited from a Kindle; page numbers could not be provided due to the constant change in location; instead the chapter was provided as a reference.

[6] 'Mind,' for the purposes of this article, is defined as a cluster of psychological dynamics that is dependent upon, interrelated with, and interactive in the social processes of an individual.

[7] Essentially, voice as body interprets information which is transcendent beyond a linguistic representation, although socio-cultural experiences may influence linguistic expression (also see Noland 2009: Chapter 9).

[8] A part of this reference is loaded onto the internet and the bibliographic information is fragmentary. It was also out of print and not available at the time this article was prepared and submitted. However, all information pertaining to bibliographic reference was indicated as completely as possible.