

A Tone or Two

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<https://vimeo.com/lydgalleriet/vibrational>

scan the code or click the link to listen to the sound work

A Tone or Two, stereo, 10:00

text in blue = say it aloud, find your rhythm.

text in black = whisper it.

text in italics = *sing it.*

{space} = make a pause, feel it, breath it.

and in general, think:

velocity – not going too fast – word and body correspondence – voice
and emotion in connection– someone saying this to you – you saying this to
someone

Low pitch
Quick fix
Liberation?

I've gone a tone or two down in six months.
A softening is happening to my vocal cords and range,
expansion of scope I'd say.

Low pitch
No fix
Liberation

It's been shown that female voices have lowered 23 hertz in the last five or six decades,
going hand in hand with the growing equality of the labour market.

An upward movement,
moving up on the groove of lowering tunes.

Do you hear the two lines crossing?

Tuning in.

To the voice of authority?

Employability?

My vocal range as circular imitation.

Or?

Political effectiveness in tone and how it breaks,
it's claimed.

Vocal range and power ranking.

Closely related.

The lower pitch opening the door to elective office.

Really?

Expertise and decision-making.

A question of pitch?

This pitch.

Representational of what?

Who is listening?

How are you listening?

And what do you hear

when I go from d to cis to c to h to b?

Courage or cowardice,
I hear someone say.

Ssssssshhh silence
Sssshhhh
Listen
Listen to the gendering of democratic communication
Sssshhhhhh

Aiming for softness.
Tenderness.
To stroke and hold.
To stroke and see.
To stroke and reckon the depth.
Make the skin, your surface, vibrate.

Wanting to make the elasticity of the most rigid, rational thought and deed visible.
Not out of reach,
but exposed to the world.
To us.

Receptive, though the reading of the texture and surface is taught toughly.

Do you feel the range stretching?

How contradictory:

To gain range,
while simultaneously embarking on the market of paid labour.

Incorporation.

Market, money, labour, larynx

Market, money, labour, larynx

Market, money, labour, larynx

Market, money, labour, larynx

A tone or two.

A question of hertz.

And now as this happens, this lowering,
the question of whether I was striving for an unbalanced pitch to start out with, hits me.
Unbalanced appearance going against this body, this mind?

Whose voice have I learned to utter?

Manifest

Manifest

By lowering the voice, altering the before comfort zone of my frequency,
am I letting go of a too tense use of instrument?

A tension which seems to be a societal consequence,
where the high pitch has been assigned to my biology
and where a normative reading of potential dominates.

Deviation or devotion

Deviation or devotion.

A tone or two

down,

and as I feel the bowel,

I wonder if you will recognise me.

Will this frequency caress you,

as already internalised and agreed?

I feel softer.

Deeper.

Confident of this elastic emotional register.

Allowing it to resonate,

to consonate.

This agreement in tones.

If you yell, I'll hum

If you yell, I'll hum

Vitality

Yes, it is vital, this

So here we are,

on a journey of hertz.

And what could seem like a political quest.
But no, those terms just show themselves inevitable.
What's happening here is an active nurturing of this specific location.
Here
where body and mind entwine.
Free from hertz-hierarchies and predefined measurements of scope.

A tone or two

And this feeling of
liberation.

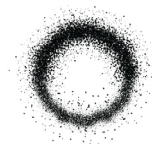
series editor and designer Samuel Brzeski

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published by Lydgalleriet

Bergen

2023



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Vibrational Semantics explores the voice's ability to shift seamlessly between signification and sonority, from speech sound to noise. Questions of linguistic ambiguity, embodied voicing and feeling/meaning are investigated in relation to the place and presence of the performed voice.

The project is part of Samuel Brzeski's ongoing artistic engagement with Lydgalleriet, involving several newly commissioned text works curated by Samuel and commissioned by Lydgalleriet.

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