

## XXIV Pacific Voice Conference: Lublin, Poland

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Feature presentation: 12:35 – 13:05 BRANKA ZEI-POLLERMAN PhD.

Abstract:

### **The emotional voice: artistic applications**

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*Purpose:* To present current models of interrelations between three dimensions of artistic vocal performances: (1) felt emotion, (2) expressed emotion and (3) perceived emotion.

*Content:* A successful performance is often brought about by strong emotional involvement enabling the singer to forcefully portray the protagonist's emotional state. While technical prowess and beauty of the voice are important factors, they are rarely sufficient to move the audience to tears or to standing ovations.

Currently, emotions are conceptualised as psycho-somatic states (including action tendencies and subjective feelings). They are inherent to artistic vocal performances. They pervade many if not all aspects of the performer's sensori-motor behaviour: (1) the three systems involved in voice production: respiratory, phonatory and articulatory, (2) the posture, (3) the gaze and (4) the gestures.

Emotions are visible and audible. The questions addressed in the talk are:

- (a) Which acoustic features are related to the expression of emotions (tempo, dynamics, timing, voice perturbations etc.)
- (b) Do different performers use the same acoustic features to express the similar emotions?
- (c) Do listeners decode / perceive the intended expressions of emotions?
- (d) Are there performance rules independent of musical style, performer or listener?

Other aspects such as: how much freedom does the artist have for personal emotional interpretation of a role (particularly in the lyric arts) and should the singer's emotional involvement be genuine or can it be simulated.