

ACTING VOICE IN EXPERIMENTAL THEATRE

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Abstract

This modest study aims to touch upon the theoretical approach to Experimental Theatre (also known as Avant-garde Theatre), inspired largely by Wagner's theatological ideas of Gesamtkunstwerk, and illustrating these ideas with Albanian experimental theatre. This form of theatre began in Western theatre in the late 19th century with Alfred Jarry and his Ubu plays as a rejection of both the era in particular and, in general, of the prevailing ways of writing and producing plays. The concept has changed over time, while the mainstream theatre world has adopted many forms that were once considered radical.

Like other forms of avant-garde, it emerged as a response to a perceived general cultural crisis. Despite the different political and formal approaches, all avant-garde theatre opposes bourgeois theatre. He tries to introduce a different use of language and body to change the way viewers and fans of the theater scene perceive it and to create a new, more active relationship with the audience. Our study is based on the in-depth scientific study of the role of the actor's voice in experimental theater, writing about our experience as an actor in several roles in this type of theater in Kosovo.

Keywords: theater, actor, voice, stage, acting.

Theoretical approach to theater

Experimental theater also has an important part, namely the voice. Vocal exercises are numerous and methods are also strange. The importance of the voice is the same as in real naturalistic theater, the use is different in experimental theater, you can improvise during the process vocal skills, a correct pronunciation in a very deformed way of speaking. The use of the voice is done even without text, in a performance by world director Peter Brook he has pushed the actors to use an unknown form of language, improvised language. One of the experiments that I remember was saying a part of Hamlet with clenched teeth. Articulation, the form of speech, muscles, jaw, etc., unable to open to give a favor from a disfavor.

The exercises that are done in experimental theater, with the voice and the physical part, are also when it really feels tiring to do physical exercises, to run in place and say lyrics or occasionally to deliberately distort words.

A special way of speaking in experimental theater is to speak without a voice, to say the words with the same force that you use when speaking aloud, only in this case try to drown out the sound. The levels and strength of the voice help the actor to use the voice more and its many possibilities, in case the actor has a problem with the strength of the voice, technical exercises serve a lot to increase the capacity of the volume of the voice. In experimental theater, physical

form is also used to increase the vocal capacity, holding a chair in your hand and lowering it gradually affects the diaphragm to grow more, normally with continuous rehearsals. The division of the text and the way to place it in a technical form by making a kind of technical rhythm, in the case of Didam in the Shakespearean style. In a play we had used the John Cage style, he had said that everything we do is music, or silence is music.

We used this style to get into other vocal forms, one of the exercises was to say the text while speaking backwards, inhaling air and speaking. To open up and make the voice come out better and clearer both in sound and articulation, the exercises that help in this type of theater were with the pencil horizontally in the mouth and reading at different vocal levels, after a few minutes of practice, we noticed a kind of release of the jaw and the voice and articulation were richer.

Voice in real naturalistic theater

Naturalness, the color of the voice are required to be original. Unlike experimental theater, in this type of theater it always depends on the style of speech that affects articulation, in urban language your voice is more original, if we speak in a standard language, then it often seems to us that the voice or the color of our voice is changing. The use is as simple as possible and by not straining the voice, allowing it to go as far as your range allows. The use of the voice is part of the actor's skill, there is no bad or good voice, there is a way to use it, how you exercise it. Sometimes it makes actors love their voice, hear themselves speaking and thinking that their beautiful voice saves or covers them from acting, is a handicap that grows and the important part of the emotion that the voice carries is forgotten. Mozart said: "Music (sound) is not the note, but the silence between the notes." The various exercises in vocal capacity are similar to those of Grotowski.

The power of the actor's voice in experimental theater

In experimental theater, the process is more difficult, it is a strong test for an actor, initially the long process of rehearsals, psychological preparation for such a process, physical preparation, the duration of daily rehearsals. Unlike real naturalistic theater in the experimental style, the work process is 6 months to a year. The reasons are many: finding your physical skills, physical problems that need to be improved in the process, exercises and use of the voice, text analysis, its division, its fragmentation. As a process, first of all, time is different, in such a long process you get to know your character more.

The discoveries made in this theater take a lot of time, the preparation of each exercise goes first with the individual part. Each actor has the task of presenting an exercise or etude given by the director to the accompaniment of music or sometimes even without music. If any exercise is creative, then the entire group of actors participates in the same exercise and the directorial discovery begins to expand through the actor. The connection between the actors, the atmosphere becomes closer, it becomes like a family where you don't hide any of your problems.

In such processes, the presence of the third eye is somewhat superfluous, in the experimental process the actors and the director make a connection together where there are no walls like in the Stanislavski system, communication with the audience allows you to break the wall and go beyond. It is known as a type of poor theater that uses several elements to create an experimental performance. The director assigns tasks and the actors implement them. The experiment is based on Grotowski's system, where the actor is the most important part without

sets, scenography, or costumes. The actor can perform the entire play naked, because the costume or his body is the costume itself.

Physical skills go beyond the natural formal part, if actors are asked to play on their fingertips, they must practice and play in that form. The long process has the benefits of forming the actor's physical and psychological condition. Experimental theater influences the actor to strip himself of the masks and formality of interpretation, of the fear of privacy. In this style of theater, the atmosphere is important before doing the exercise, it helps you understand what atmosphere you are in and what state you are in and so you will instinctively react. It puts you in a world where communication with music is greater, sensitivity increases more.

The relationship with the props is in a completely different dimension, if a waiter uses the pan only in its natural form, in experimental theater he spins, throws it up and while spinning throws it to the partner on the stage. It helps you to be addressed with a gaze not in vain lost in space. In Grotsky's system, actors are required to step out of their everyday artificiality masks, formality requires coming out into your real skin. If in a real case a prostitute would be dressed in a clichéd way with torn socks, with a cigarette in her hand and a bottle of whiskey, in this type of theater you can play the same role in a more figurative form, touching the body with only one finger from the eye to the neck.

Daily rehearsals and private or personal reflection affect you to be much more creative, the director uses every kind of your personal state to get something real from you, this makes the actor want to bring out on stage his love, his bitterness, his anger, his hatred, and someday even his calmness. On one of the rehearsals, it was a monotonous day, I remember I had done a very slow and calm exercise while combing my hair, and this comes into play when, after a very chaotic atmosphere, you can make a very calm decision that speaks more inside than it appears.

Poetics is highly developed, music the atmosphere, emotion, rhythm, dynamics, gradation, movement and connection, the energy that connects with partners on stage. Creative exercises in the inability to have something real in hand, imagination develops in etudes, physical exercises, try to play some music and imagine, dance as if a ball is first on your watch, then throw it up, hold it around your neck with flowing movements, carry it throughout your body and notice that the sensation is greater and confidence increases more. Playing with props is a very difficult part to create a relationship with them, to play with them, to manage them.

In many cases, props are used in a conventional form and no longer serve any purpose; in experimental theater, props are used and interesting discoveries are made with them. One of the plays by director Peter Brook, an interesting discovery in one of his plays, he knew what kind of carpet to put on the stage, after much research he made a discovery that the carpet was made of sand, so that there was no directorial metaphor.

Experimental theater wants to break clichés, to go beyond logic, one of the plays by director PB was Hamlet, despite the usual directorial vision where Hamlet is interpreted by some actor with white hair and a white face, he decided that Hamlet should be played by an actor of color. Or in my experience when I played Hamlet, Gertrude, Hamlet's mother, was played by a man LR. The director justified it by saying that Gertrude, with her actions, could be a woman with long hair, a thin body and hair on her face.

Conclusion

In the end, we can say that in experimental theater the process is more difficult, it is a strong test for an actor, initially the long process of rehearsals, psychological preparation for such a process, physical preparation, the duration of daily rehearsals. Experimental theater allows you to experiment, explore, change and bring new strange and interesting forms to the theater, not resembling any other style seen before. The process in real naturalistic theater is

faster, approximately the performances in our time are prepared for about 2 or 3 months. Naturalness is the most difficult part you have to be natural but not private.

In real naturalistic chamber theater, you can't stand to play nervous or crying, the audience feels the strain, the audience has to believe 100 percent in your situation, in the Stanislavsky system, a part that is mentioned is "when you believe, everyone will believe you". In this type of theater you have to be vigilant in the text, a single word helps you discover your character. It is important to listen to what your partners say about your role. To share relationships from the beginning, the relationship with your wife, child, friends. The actor of experience is an actor of thought and originality.

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