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#### Voice and Technique/Technology in Contemporary Music<sup>1</sup>

The subject of this doctoral dissertation  
is the relationship between the voice in

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<sup>1</sup> The dissertation theme was approved in 2019, with Dr. Vesna Mikić (1967–2019) and Dr. Biljana Leković as supervisors. The dissertation was supervised by Dr. Biljana Leković, assistant professor at the Faculty of Music, University of Arts in Belgrade. The defence took place on March 17 2022, with the following committee: Dr. Dragana Stojanović-Novičić, full professor at the Faculty of Music, Dr. Ivana Miladinović Prica, assistant professor at the Faculty of Music, Dr. Miodrag Šuvaković, full professor at the Faculty for Media and Communication, Singidunum University, Dr. Ivana Medić, senior research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts, and Dr. Biljana Leković, supervisor.

The dissertation has 331 pages in total with 802 footnotes. It is also equipped with 35 figures, 5 of which are tables, 15 of which are scores and the remaining 15 are illustrations. The reference list contains 326 units in the Serbian, Croatian, English, German and French languages, aside from which we also have the score list (17 in total), unpublished interviews list (4) and webography (27 URLs).

contemporary music and the vocal technique and recording, processing and manipulating sound technology. By focusing on the performing voice in contemporary art, popular and *crossover* music, I opted to demonstrate the influence and imprint of specific, i.e., extended vocal techniques and new technology in the field of current vocal musical production. My basic hypothesis is based on the idea that the *otherness* of voice, which was based on the usage of extended techniques and technological possibilities for storing and processing sound, is challenged in the music created since the 1970s. Thus, the division between the First (conventional, 'normal', usual) and the Other (unconventional, 'not-normal', unusual) voices is mitigated and the lines between them gradually faded.

Having in mind the types of vocal behaviors I studied, my attention was focused on avant-garde art music and non-commercial/underground popular music (more precisely, extreme metal music), as well as examples of interdisciplinary vocal performing works. Music practices covered by this research are chosen based on several criteria. Those are: (1) introduction of a new definition, as well as a theoretical and pedagogical explication of new and extended vocal techniques, (2) an innovative approach to sound recording and manipulation technology, (3) an interchangeable and dynamic relation between composer and performer figures in theory and practice.

The goals of this dissertation are to examine the relevant sources in musicology and the humanities in order to evaluate the place of voice in the existing literature and establish a theory of (musi-

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cal) voice, to contribute to the scholarship on extended vocal techniques while creating a platform for studying this subject from an interdisciplinary musicological perspective, to contribute to the research of the Other voice in contemporary music, and to determine the nature of the relation between the contemporary (musical) voice and new technologies.

The dissertation is structured in a way that follows the ‘sequence’ of the keywords from the title. That way, the chapters after the Introduction deal with voice, technique and technology, and their positioning in contemporary music. In the introductory chapter, the subject, hypothesis, goals and methodology are outlined. Furthermore, the Introduction contains two more subchapters that present the definitions of voice, technique, technology and contemporary music, as well as the synopsis of the dissertation content and structure.

The chapter titled “In Focus: Voice” brings about a critical view of the literature and the establishment of a theoretical base for voice research in music. This is done through the familiarization with the studies from the humanities dated back to the second half of the 20<sup>th</sup> century that influenced the turn in the understanding of voice, and through a review of the musicological studies that deal with voice, with special attention given to contemporary contributions that deal with the Other voice.

The following chapter, “In Focus: Voice and Technique/Technology”, is

dedicated to the historical overview of vocal technique and voice pedagogy of the First voice of the Western world in the first part. In the second section of the chapter, I dealt with various types of relationships between voice and technology, expressed through the history of possibilities of the storing, amplification, modification and synthesis of voice.

The chapter “Voice in Contemporary Music I – the Other Voice in the 20<sup>th</sup> century” symbolically opens the second part of the dissertation and is dedicated to the development of the Other voice in the contexts of avant-garde, neo-avant-garde and experimental currents in the music of the last century. The two subsequent chapters “Voice in Contemporary Music II – the Extreme Voice” and “Voice in Contemporary Music III – Cyborgs, Avatars and researching the Posthuman” present the *extreme* and *technological* voice, which ensued from the Other voice, but work with postulates of *otherness* in a specific way inherent to the expression that emerged in the last several decades.

Taking into consideration the vocal practices that stand out with their seemingly *extreme* and *unconventional* use of vocal technique and technology, this dissertation comprises but an initial step in a process of researching the voice and understanding its potential in contemporary music.