

15 THESES ON CREAK

CREAK IS ANOTHER VOICE.

IT IS ABOUT DEEPENING THE VOICE'S BODY, ABOUT A FALSIFICATION OF THE VOCAL CORDS.

CAVERNOUSNESS (FATHOMLESSNESS, SOUNDLESSNESS) HAS A METAPHORICAL ROLE AND INCREASES THE "DEPTH" OF THE CREAKY VOICE, BY BRINGING IT TO THE LITERARY LEVEL.

PULSE PHONATION IS AN ITERATED AND DIPLOPHONIC VOCAL SOUND: THE VOICE PLACED HALFWAY BETWEEN SPECTRUM AND TIME.

CREAK GENERATES GRANULAR SEQUENCES SLOWED TO A POINT WHERE ATTACKS ARE DISCERNIBLE, OR WHERE THE AIRFLOW RATE IS SLOW ENOUGH TO STOP BEING PERCEIVABLE AS FLATUS VOCIS.

PULSE PHONATION CHALLENGES THE SEPARATION BETWEEN VOICE AS WIND INSTRUMENT AND VOICE AS PERCUSSIVE INSTRUMENT.

VOCAL FRY SINGING IS PERFORMED ALMOST IN A STATE OF APNEA.

WITH CREAK, THE VOICE RECESSES INTO AN INTIMATE INTERMITTENCE (ABOUT 560Hz); THE INTIMACY OF A GENDER-LESS OSCILLATION.

CREAK RESISTS CONTROL AND CAN ONLY EXIST WITHIN THE CONTEXT OF COMPOSED IMPROVISATION.

IN THE ABILITY TO STIMULATE DEEP LISTENING AND AT THE SAME TIME TO CREATE GREAT FREEDOM OF ANALOGY WITH ELECTRONICS IS THE HYBRID AND DIALECTIC NATURE OF THE CREAKY VOICE.

THIS UNIQUE MODE OF ITERATED PRODUCTION GENERATES

GLITCHES.

RHYTHMIC LOGICS ARISING SPONTANEOUSLY FROM THE GRANULARITY KEEP THE CREAKY VOICE IN THE MIDDLE OF A GREAT SENSE OF THE MATERIAL—OF THE BODY—AND A SENSE OF DEMATERIALIZATION, OF DATA LOST DURING AN A/D/A CONVERSION.

THE DIGITAL, WITHIN CREAK, HAS THE PARALLEL MEANINGS OF ELECTRONIC AND TACTILE.

PULSE PHONATION IS THE PLACE FOR A CORPORAL AND ARCHAIZING, YET DEMATERIALIZED AND FUTURISTIC ENCOUNTER.

CREAK IS THE DEFAMILIARISED VOICE; A QUEER VOCAL SOUND; THE VOICE AS ANACHRONY.

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