

PROJET VEAR is a research mission.

Project VEAR is an exploration.

Project VEAR is searching for new ways to harness the power of the collective voice.

Project VEAR is looking to Hull's strong independent voice to find answers.

Initially activated in the 1930's by a secret research subdivision of Rediffusion, project VEAR has laid dormant for the last 31 years. Now the recently formed Re-Rediffusion have breathed new life into the project and, with assistance from the LOGG fellowship are inviting us to help them in their search for the 'Essence de Voix'.

Inspired by Aristotle's definition of voice as 'sound which has soul', Project VEAR aims to harvest and re-diffuse the 'essence of Hull voice'.

more info here:

<http://www.greenginger.org>

<https://www.facebook.com/greengingerfellowship/>

Role:

Your role is as a VEARO [Voice Extraction and Rediffusion Operative] for Re-Rediffusion who have recently formed to bring Project VEAR to life.

This will involve:

Mobile walkabout [VEARO MODE]

Visiting pre-organised community groups, schools and social clubs around

the City and/or public spaces to encourage people to contribute their voices to Project VEAR.

You will be working with a team of 2 x Hull17 Volunteers who will be in role as Re-Rediffusion trainees and who, on your instructions, will help to operate the VEARA [Voice Extraction and Rediffusion Apparatus.]

1) What you are collecting:

- *Vocal components from individuals, small groups or large groups of people.*
- *These are 'given' whilst channeling a powerful moment that they have experienced.*
- *We are trying to collect the part of the voice which is beyond pure sound or utterance, that which Aristotle calls 'sound which has soul'.*
- *We are collecting voices in order to make a Super Voice for Hull.*
- *We are collecting components from people all across the city and bringing them together to create one 'voice' that is more powerful than any of its individual components.*
- *It has never been done before.*
- *We are in the process of inventing and experimenting with ways to hold such a powerful amount of Hulls voice and how we can tenable people to safely explore and experience it.*

2) What are 7 vocal components and how do you create them:

PLOSIVES

P B K G T D

Description: a consonant produced by stopping the flow of air at some point & suddenly releasing it.

VOWELS

A E I O U

Description: a vowel is a sound pronounced with an open vocal tract, so that the tongue does not touch the lips, teeth, or roof of the mouth.

FRICATIVES

F V FZ S Z

Description: Fricatives are consonants produced by forcing air through a narrow channel made by placing two articulators close together.

NASALS

M N NG

Description: Nasal speech sounds are formed when the airstream passes through the nose as a result of the lowering of the soft palate (velum) at the back of the mouth.

APPROXIMANTS

W R J

Description: An approximant consonant is a consonant that sounds in some ways like a vowel.

GLOTTAL

H

Description: The voiceless glottal fricative [or voiceless vowel] is a type of sound that often lacks the usual phonetic characteristics of a consonant.

LATERAL

L

Description: a consonant sound produced by raising the tip of the tongue against the roof of the mouth so that the airstream flows past one or both sides of the tongue. In the case of nasal consonants, such as English *m*, *n*, and *ng* (the final sound in “sing”), the mouth is occluded at some point by the lips or tongue and the airstream is expelled entirely through the nose

3) Why is Hull's voice so unique/powerful?

- The accent of the city of Hull is extremely distinctive.
- This is due to a combination of vocal influences in the area, its geographical positioning, historical lack of social mobility + tight knit communities that are fiercely loyal and resistant to change. This has preserved Hull's Voice and renders it highly recognisable.

External vocal Influences

- *Vikings and Scandinavian*

When the Vikings invaded England in the 9th century they divided what we now know as Yorkshire into three parts. These later became known as the North, East and West Ridings.

Scandinavian influences leftover from the Viking invasion can still be seen in the Hull dialect.

- *Old Norse*

Old Norse is the name of the language spoken, in several dialects, by the Vikings who terrorised the east coast of England and set up a Danish Kingdom of England (under Sveyn Forkbeard (1013) and then Canute "the Great", 1016-1035) .

Old Norse was the common language of Scandinavia. It is a member of the North Germanic language family, and is the ancestor of modern Danish, Faroese, Icelandic, Norwegian and Swedish.

- *Celtic Influence*

Most families in the modern city are not descended from ancient stock but instead from a multitude of different white migrants who settled in the port town during the last two centuries.

The influence of Celtic migrants – the Irish fleeing the potato famine, the Scottish medics and Herring lassies, the industrial migrants from the Welsh valleys and the Cornish fisherman - collectively revolutionised the economic, political and social make up of Hull.

- *Hull's Fishing Industry*

Hull's fishing industry has its very beginnings in the 12th century, with the monks of Meaux Abbey. The monks owned and looked after 'Wyke-upon-Hull' as Hull was called then. In 1160 a 'charter' (special document) was granted to the monks by King Henry II, allowing them to fish in the Humber estuary, or just outside in the open sea.

Project VEAR - Performer Notes and background for VEAROS [Aswarm 2017]

Hull's trawling industry started in Victorian times (1837-1901)

Hull's fishing industry took off and between 1854 and 1887 over a thousand 'Smacks' (a type of fishing boat) were registered at Hull. Many 'Smackmen' from the south east of England came to live and work in Hull.

Hull's fishing trade carried on for centuries and fishermen moved further and further out to catch their fish - to Norway and Russia as well as Iceland. Ships from Hull also went whaling in the Arctic.

The trawlermen and people who worked on the docks and in the factories along the docks all tended to live in the Hessle Road area of Hull. This is also called the epicentre of Hull's accent. Because life was so hard for the trawlermen and their families, Hull's fishing community had a real 'community spirit'. There was a caring and friendly atmosphere and people helped their neighbours.

- *Geographical location*

Hull is historically a city of limited social and geographical mobility. Out-migration exceeds in-migration and a combination of related factors including high unemployment, poverty and poor educational

achievement in the local schools means that both geographical and social mobility are severely curtailed.

In addition, its geographical position 400 kilometres north of London on the extreme eastern seaboard, cut off from the south by the River Humber and remote from other large conurbations, means that it has few commuters.

- *Close knit communities preserving the old dialect of Hull*

Hull speakers have strong local ties and the kind of networks that reinforce local norms. Childrens', teenagers' and their parents' networks are often dense and multiplex and anchored very firmly in a specific place in Hull.

Historically the middle classes tend to live outside the city in the surrounding villages. Thus, there is little or no social mix in many of the schools within the city and consequently little opportunity for the children to interact regularly with a range of social groups. In addition, the remote location of the housing estates, built on the very outskirts of the city, combined with the strong tendency for families to remain on the estate for several generations, means that in their early years children have little experience of coming into contact with speakers of different varieties.

4) Some distinctive features of Hull's Accent

- **GOAT Fronting**

Looking at the vowel used in the words go, no and in the phrase how many o's in that. This phenomenon is known among linguists as GOAT-fronting - a reference to the fact that the vowel in words such as goat is articulated with the main body of the tongue pushed further forward in the mouth than is the case with a more traditional Yorkshire pronunciation.

GOAT-fronting is a fascinating phenomenon specifically because it illustrates that although English accents are changing, they are not all changing in the same direction or at the same pace. In fact, all languages and dialects change over time and vary across space. Some changes are national and tend to result from pressure towards standardisation and conformity, but against this there is a resistance to abandoning speech patterns that reinforce local identity and even, as here, a pressure to adopt new localised linguistic forms.

- **H Dropping**

Further evidence of the strength of local linguistic norms in Hull can be seen in the distribution of /h/ in lexical words, as in house, home, hand. In Hull adolescents match the older speakers in their use of H

Dropping, it is not specific to an older generation. In such a close-knit, territorially bounded community as a Hull estate, use of the standard form is perceived as 'posh' (see Kerswill & Williams 1997b) and there is strong pressure to avoid it.

5) Conversation in Hull about accent, dialect and attitudes to language

<http://sounds.bl.uk/Accents-and-dialects/BBC-Voices/021M-C1190X0016XX-0401V0>

Sources for reference:

Incidents of Breath by Steven Connor
as found in

Articulate Objects - Voice, Sculpture and Performance
Edited by Aura Satz and Jon Wood

Does Accent Matter - The Pygmalion Factor
John Honey - English Linguistic Consultant
Faber and Faber

Accents of English - An Introduction
J.C.Wells - Phonetics lecturer , University College London
Cambridge University Press

Dialect Levelling: Change and Continuity in Milton Keynes, Reading
and Hull
PHD Thesis by Paul Kerswill
University of York

Northern English Dialects: A Perceptual Approach
PHD paper by Christopher Montgomery
University of Sheffield

Beyond Words: Sobs, Hums, Stutters and other Vocalizations
by Prof. Steven Connor

Listening and Voice: Phenomenologies of Sound
by Don Ihde

For More than One Voice: Toward a Philosophy of Vocal Expression
by Adriana Cavarero