Cathy Berberian Pioneer Of Contemporary Vocality Pdf

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Interpreting Popular Music  David Brackett  1995 There is a well-developed vocabulary for discussing classical music, but when it comes to popular music, how do we analyze its effects and its meaning? This text demonstrates how listeners form opinions about popular songs, and how they come to attribute a rich variety of meaning to them.

Experimentalism Otherwise  Benjamin Piekut  2011-04-04 A book about the links between avant garde music and the art scene in New York City in the 1960s. John Cage and Iggy Pop, together at last.

Dumbstruck - A Cultural History of Ventriloquism  Steven Connor  2000-10-26 Why can none of us hear our own recorded voice without wincing? Why is the telephone still full of such spookiness and erotic possibility? Why does the metaphor of ventriloquism, the art of 'seeming to speak where one is not', speak so resonantly to our contemporary technological condition? These are the kind of questions which impel Steven Connor's wide-ranging, restless inquisitive history of ventriloquism and the disembodied voice. He tracks his subject from its first recorded beginnings in ancient Israel and Greece, through the fulminations of early Christian writers against the unholy (and, they believed, obscenely produced) practices of pagan divination, the aberrations of the voice in mysticism, witchcraft and possession, and the strange obsession with the vagrant figure of the ventriloquist, newly conceived as male rather than female, during the Enlightenment. He retrieves the stories of some of the most popular and versatile ventriloquists and polyphonists of the nineteenth century, and investigates the survival of ventriloquial delusions and desires in spiritualism and the 'vocalic uncanny' of technologies like telephone, radio, film, and internet. Learned but lucid, brimming with anecdote and insight, this is much more than an archaeology of one of the most regularly derided but tenaciously enduring of popular arts. It is also a series of virtuoso philosophical and psychological reflections on the problems and astonishments, the raptures and absurdities of the unhoused voice.


Open Access Musicology  Louis Epstein  2020-10-30 In the fall of 2015, a collection of faculty at liberal arts colleges began a conversation about the challenges we faced as instructors: Why were there so few course materials accessible to undergraduates and lay readers that reflected current scholarly debate? How can we convey the relevance of studying
music history to current and future generations of students? And how might we represent and reflect the myriad, often conflicting perspectives, positions, and identities that make up both music’s history and the writers of history? Here we offer one response to those questions. Open Access Musicology is a collection of essays, written in an accessible style and with a focus on modes of inquiry rather than content coverage. Our authors draw from their experience as scholars but also as teachers. They have been asked to describe why they became musicologists in the first place and how their individual paths led to the topics they explore and the questions they pose. Like most scholarly literature, the essays have all been reviewed by experts in the field. Unlike all scholarly literature, the essays have also been reviewed by students at a variety of institutions for clarity and relevance. These essays are intended for undergraduates, graduate students, and interested readers without any particular expertise. They can be incorporated into courses on a range of topics as standalone readings or used to supplement textbooks. The topics introduce and explore a variety of subjects, practices, and methods but, above all, seek to stimulate classroom discussion on music history’s relevance to performers, listeners, and citizens.

**The Latin American Art Song** Patricia Caicedo 2018-12-17 This study of the Latin American art song and its development in the context of musical nationalism shows how the song is a mirror in which the processes of conformation to Latin American national identity are reflected.

**The Technics of Bel Canto** Giovanni Battista Lamperti 1905

**Musicking** Christopher Small 2011-03-01 Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower. Using Gregory Bateson’s philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

**Intertextuality in Music** Violetta Kostka 2021-06-17 The concept of intertextuality – namely, the meaning generated by interrelations between different texts – was coined in the 1960s among literary theorists and has been widely applied since then to many other disciplines, including music. Intertextuality in Music: Dialogic Composition provides a systematic investigation of musical intertextuality not only as a general principle of musical creativity but also as a diverse set of devices and techniques that have been consciously developed and applied by many composers in the pursuit of various artistic and aesthetic goals. Intertextual techniques, as this collection reveals, have borne a wide range of results, such as parody, paraphrase, collage and dialogues with and between the past and present. In the age of sampling and remix culture, the very notion of intertextuality seems to have gained increased momentum and visibility, even though the principle of creating new music on the basis of pre-existing music has a long history both inside and outside the Western tradition. The book provides a general survey of musical intertextuality, with a special focus on music from the second half of the twentieth century, but also including examples ranging from the nineteenth century to the second decade of the twenty-first century. The volume is intended to inspire and stimulate new work in intertextual studies in music.

**Voice Studies** Konstantinos Thomaidis 2015-05-22 Voice Studies brings together leading international scholars and practitioners, to re-examine what voice is, what voice does, and what we mean by “voice studies” in the process and experience of performance. This dynamic and interdisciplinary publication draws on a broad range of approaches, from composing and voice teaching through to psychoanalysis and philosophy, including: voice training from the Alexander Technique to practice-as-research; operatic and extended voices in early baroque and contemporary underwater singing; voices across cultures, from site-specific choral performance in Kentish mines and Australian sound art, to the laments of Kraho Indians,
Korean pansori and Javanese wayang; voice, embodiment and gender in Robertson's 1798 production of Phantasmagoria, Cathy Berberian radio show, and Romeo Castellucci’s theatre; perceiving voice as a composer, listener, or as eavesdropper; voice, technology and mobile apps. With contributions spanning six continents, the volume considers the processes of teaching or writing for voice, the performance of voice in theatre, live art, music, and on recordings, and the experience of voice in acoustic perception and research. It concludes with a multifaceted series of short provocations that simply revisit the core question of the whole volume: what is voice studies?

Theatre Noise Lynne Kendrick 2012-01-24 This book is a timely contribution to the emerging field of the aurality of theatre and looks in particular at the interrogation and problematisation of theatre sound(s). Both approaches are represented in the idea of ‘noise’ which we understand both as a concrete sonic entity and a metaphor or theoretical (sometimes even ideological) thrust. Theatre provides a unique habitat for noise. It is a place where friction can be thematised, explored playfully, even indulged in: friction between signal and receiver, between sound and meaning, between eye and ear, between silence and utterance, between hearing and listening. In an aesthetic world dominated by aesthetic redundancy and ‘aerodynamic’ signs, theatre noise recalls the aesthetic and political power of the grain of performance. ‘Theatre noise’ is a new term which captures a contemporary, agitatory acoustic aesthetic. It expresses the innate theatricality of sound design and performance, articulates the reach of auditory spaces, the art of vocality, the complexity of acts of audience, the political in produced noises. Indeed, one of the key contentions of this book is that noise, in most cases, is to be understood as a plural, as a composite of different noises, as layers or waves of noises. Facing a plethora of possible noises in performance and theatre we sought to collocate a wide range of notions of and approaches to ‘noise’ in this book – by no means an exhaustive list of possible readings and understandings, but a starting point from which scholarship, like sound, could travel in many directions.

Loading the Silence: Australian Sound Art in the Post-Digital Age Linda Ioanna Kouvaras 2016-05-13 The experimentalist phenomenon of ‘noise’ as constituting ‘art’ in much twentieth-century music (paradoxically) reached its zenith in Cage’s (‘silent’ piece) 4’33 . But much post-1970s musical endeavour with an experimentalist telos, collectively known as ‘sound art’, has displayed a postmodern need to ‘load’ modernism’s ‘degree zero’. After contextualizing experimentalism from its inception in the early twentieth century, Dr Linda Kouvaras’s Loading the Silence: Australian Sound Art in the Post-Digital Age explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local, national, gendered and historical environments. Taking Australian music as its primary - but not sole - focus, the book not only covers discussions of technological advancement, but also engages with aesthetic standpoints, through numerous interviews, theoretical developments, analysis and cultural milieux for a contemporary Australian, and wider postmodern, context. Developing new methodologies for synergies between musicology and cultural studies, the book uncovers a new post-postmodern aesthetic trajectory, which Kouvaras locates as developing over the past two decades - the altermodern. Australian sound art is here put firmly on the map of international debates about contemporary music, providing a standard reference and valuable resource for practitioners in the artform, music critics, scholars and educators.

Between the Tracks Miller Puckette 2020-09-01 A collection that goes beyond the canon to analyze influential yet under-examined works of electronic music. This collection of writings on electronic music goes outside the canon to analyze influential works by under-recognized musicians. The contributors, many of whom are composers and performers themselves, offer their unsung musical heroes the sort of in-depth examinations usually reserved for more well-known composers and works. They analyze music from around the world and across genders, race, nationality, and age, discussing works that range from soundscapes of rushing water and resonating pipes to compositions by algorithm.

Dragonfly Nymphs of North America Kenneth J. Tennessen 2019-03-11 This monograph is the
of its kind devoted entirely to the dragonfly nymphs of North America north of Mexico, the focus being accurate identification of the 330 species of Anisoptera that occur in the region. Nymphal external morphology is described and illustrated in detail, and all terms needed to navigate the dichotomous keys are defined. Species are tabulated with references that provide the most detailed, accurate descriptions for each; species that are inadequately described are so indicated. The key separating the seven families in the region contains several new characters. The families are then covered separately: Aeshnidae (13 genera), Gomphidae (17 genera), Petaluridae (2 genera), Cordulegastridae (2 genera), Macromiidae (2 genera), Corduliidae (7 genera), and Libellulidae (29 genera). Each family is further characterized, followed by a generic key. A drawing of the habitus and diagnostic details for each genus are provided, along with additional diagnostic remarks and notes on habitat and life cycle; for each genus, a map shows its geographic distribution in North America. Full-grown nymphs of all known species of each genus are keyed and diagnosed; characters that apply to earlier instars are noted. Morphological variation in character states was analyzed in order to assess the reliability of previously utilized characters and to discover new characters. Most of the characters used to distinguish all levels of taxa are illustrated; a total of 702 figures, comprising 1,800 original drawings, along with selected photographs where necessary for clarity, accompany the keys. Measurements of total length, head width, and other variables for each species are provided in tables. Difficulties with past keys and descriptions, including errors, omissions and other shortcomings, are addressed. The importance of nymph characters in helping solve generic and specific distinctions and their role in phylogenetic studies is emphasized. Methods for collecting, rearing, and preserving dragonfly nymphs and exuviae are presented. The final chapter discusses research opportunities on North American Anisoptera nymphs, including taxonomic needs, studies on structure and function, life history and microhabitat, water quality indices and conservation efforts. The habitus drawings of all genera are arranged according to family in five plates (Appendix I); although the book is intended as a lab manual, these plates conveniently allow for comparison based on nymph shape making field identification to genus possible in many cases. Appendix II contains a brief history of dragonfly nymph studies in North America. A glossary and an index to scientific names are included.

**Vocal Authority** John Potter 2006-11-02 A fascinating history of singing styles from the ancient world to the present.

**Text and Act** Richard Taruskin 1995-09-07 Over the last dozen years, the writings of Richard Taruskin have transformed the debate about "early music" and "authenticity." Text and Act collects for the first time the most important of Taruskin's essays and reviews from this period, many of which now classics in the field. Taking a wide-ranging cultural view of the phenomenon, he shows that the movement, far from reviving ancient traditions, in fact represents the only truly modern style of performance being offered today. He goes on to contend that the movement is therefore far more valuable and even authentic than the historical verisimilitude for which it ostensibly strives could ever be. These essays cast fresh light on many aspects of contemporary music-making and music-thinking, mixing lighthearted debunking with impassioned argumentation. Taruskin ranges from theoretical speculation to practical criticism, and covers a repertory spanning from Bach to Stravinsky. Including a newly written introduction, Text and Act collects the very best of one of our most incisive musical thinkers.

**Voice as a Technology of Selfhood** Nina Sun Eidsheim 2008 In this dissertation I examine the production of race through sound in general and vocal timbre in particular, and investigate how the construction of the black voice—against the backdrop of the normative white—in opera, spirituals, and popular music reflects deeply-held American ideas about race. Which processes have contributed to the racialized perception and reification of timbre? What are some of the social and political processes embedded in the cultural capital possessed by certain vocal timbres in specific cultural contexts and various historical periods? I trace modern vocal pedagogy to its origin in colonial ideology, and the concept of a classical African-American vocal timbre from
Marian Anderson to the spiritual in the abolitionist era. Investigating the vocal synthesis software Vocaloid, I uncover the macro politics of race and gender as they are materialized in the micro politics of sound: dominant race and gender relations are reproduced through electronic music products and tools. My study of the ways in which producers have framed the African-American jazz and ballad singer Jimmy Scott—as, most saliently, a woman, and as symbolizing death—offers insights into how nonconforming African-American masculinities are desired and consumed. This dissertation ultimately investigates the performative and corporeal aspects of the singing voice, considering these phenomena in terms which involve both performers and audiences. As a consequence, I have shifted the focus of inquiry from the sound of singing—which I term timbre sonic—to the physical act of forming that sound—timbre corporeal—and proposed an investigation of the choreography of vocal timbre.

The Composer's Voice Edward T. Cone 1982-01-01 A music professor discusses the nature of musical expression and the role of the composer

Against Theatre Alan Ackerman, Jr. 2007-11-15 Against Theatre shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it. Together with designers, composers and film makers, they plotted to destroy all existing theatres. But from their destruction emerged the most astonishing innovations of modernist theatre.

Mawrdew Czgowchwz James McCourt 2012-05-09 Diva Mawrdew Czgowchwz (pronounced “Mardu Gorgeous”) bursts like the most brilliant of comets onto the international opera scene, only to confront the deadly malice and black magic of her rivals. Outrageous and uproarious, flamboyant and serious as only the most perfect frivolity can be, James McCourt’s entrancing send-up of the world of opera has been a cult classic for more than a quarter-century. This comic tribute to the love of art is a triumph of art and love by a contemporary American master.

Camera Obscura, Camera Lucida Richard B. Allen 2003 In honor of Michelson's unique legacy

Women, Music, Culture Julie C. Dunbar 2015-12-17 Women, Music, Culture: An Introduction, Second Edition is the first undergraduate textbook on the history and contribution of women in a variety of musical genres and professions, ideal for students in courses in both music and women's studies. A compelling narrative, accompanied by over 50 guided listening examples, brings the world of women in music to life, examining a community of female musicians, including composers, producers, consumers, performers, technicians, mothers, and educators in art music and popular music. The book features a wide array of pedagogical aids, including a running glossary and a comprehensive companion website with streamed audio tracks, that help to reinforce key figures and terms. This new edition includes a major revision of the Women in World Music chapter, a new chapter in Western Classical "Work" in the Enlightenment, and a revised chapter on 19th Century Romanticism: Parlor Songs to Opera. 20th Century Art Music.

Queer Voices F. Jarman-Ivens 2011-06-20 This book argues that there are some important implications of the role the voice plays in popular music when thinking about processes of identification. The central thesis is that the voice in popular music is potentially uncanny (Freud's unheimlich), and that this may invite or guard against identification by the listener.

Expanding the Horizon of Electroacoustic Music Analysis Simon Emmerson 2016-04-07 Innovations in music technology bring with them a new set of challenges for describing and understanding the electroacoustic repertoire. This edited collection presents a state-of-the-art overview of analysis methods for electroacoustic music in this rapidly developing field. The first part of the book explains the needs of differing electroacoustic genres and puts forward a template for the analysis of electroacoustic music. Part II discusses the latest ideas in the field and the challenges associated with new technologies, while Part III explores how analyses have harnessed the new forces of multimedia, and includes an introduction to new software programme EAnalysis, which was created by the editors as the result of an Arts and Humanities Research Council grant. The final part of the book demonstrates these new methods in action, with analyses of key electroacoustic works from a wide range of genres and sources.
Transformations of Musical Modernism Erling E. Guldbrandsen 2015-10-26 This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

Technology and the Diva Karen Henson 2016-09-12 In Technology and the Diva, Karen Henson brings together an interdisciplinary group of scholars to explore the neglected subject of opera and technology. Their essays focus on the operatic soprano and her relationships with technology from the heyday of Romanticism in the 1820s and 1830s to the twenty-first-century digital age. The authors pay particular attention to the soprano in her larger than life form, as the 'diva', and they consider how her voice and allure have been created by technologies and media including stagecraft and theatrical lighting, journalism, the telephone, sound recording, and visual media from the painted portrait to the high definition simulcast. In doing so, the authors experiment with new approaches to the female singer, to opera in the modern - and post-modern - eras, and to the often controversial subject of opera's involvement with technology and technological innovation.

Classical Music Duncan Clark 2001 Sketches of classical composers and CD reviews.

Cathy Berberian and Music's Muses Jennifer Paull 2007 This richly illustrated anthology (containing more than 120 photographs and images) heralds the 25th anniversary of the demise of Cathy Berberian. The celebrated mezzo-soprano, composer, polyhistor and artistic non-conformist died in March 1983 at the age of 57. Jennifer Paull paints her close friend's portrait with perceptive detail and personal reminiscences analysing Berberian's unique standpoint. Paull applies Berberian's comparativist perspective to exploring a miscellany of Music's fascinating facts, stimulating surprises and other musicians who are quintessentially 'different'. The role of the woman, the lack of division between the Arts; dance, design, fashion, imagination, humour, languages, theatre and wit: these, her eclectic components, shaped the borderless artistic landscape of Cathy Berberian into an ingenious philosophy herein elucidated, illustrated and applied. Cathy Berberian's due stature in the History of Music has yet to be fully recognised and sufficiently appreciated.

Investigating Musical Performance Gianmario Borio 2020-05-21 Investigating Musical Performance considers the wide range of perspectives on musical performance made tangible by the cross-disciplinary studies of the last decades and encourages a comparison and revision of theoretical and analytical paradigms. The chapters present different approaches to this multi-layered phenomenon, including the results of significant research projects. The complex nature of musical performance is revealed within each section which either suggests aspects of dialogue and contiguity or discusses divergences between theoretical models and perspectives. Part I elaborates on the history, current trends and crucial aspects of the study of musical performance; Part II is devoted to the development of theoretical models, highlighting sharply distinguished positions; Part III explores the relationship between sign and sound in score-based performances; finally, the focus of Part IV centres on gesture considered within different traditions of musicmaking. Three extra chapters by the editors complement Parts I and III and can be accessed via the online Routledge Music Research Portal. The volume shows actual and possible connections between topics, problems, analytical methods and theories, thereby reflecting the wealth of stimuli offered by research on the musical cultures of our times.

A Guide to the Latin American Art Song Repertoire Maya Hoover 2010-04-29 A reference guide to the vast array of art song literature and composers from Latin America, this book introduces the music of Latin America from a singer's perspective and provides a basis for research into the songs of this richly musical area of the world. The book is divided by country into 22 chapters, with each chapter containing an introductory essay on the music of the region, a catalog of art songs for that country, and a list of publishers. Some chapters include information on additional sources. Singers and teachers may use descriptive annotations (language, poet) or pedagogical annotations (range, tessitura) to determine which pieces are appropriate for their voices or programming needs, or those of their students. The guide will be a valuable resource for vocalists and researchers, however familiar they may be with this glorious repertoire.

Multivocality Katherine Meisel PhD 2020-01-02
Multivocality frames vocality as a way to investigate the voice in music, as a concept encompassing all the implications with which voice is inscribed—the negotiation of sound and Self, individual and culture, medium and meaning, ontology and embodiment. Like identity, vocality is fluid and constructed continually; even the most iconic of singers do not simply exercise a static voice throughout a lifetime. As 21st century singers habitually perform across styles, genres, cultural contexts, histories, and identities, the author suggests that they are not only performing in multiple vocalities, but more critically, they are performing multivocality-creating and recreating identity through the process of singing with many voices. Multivocality constitutes an effort toward a fuller understanding of how the singing voice figures in the negotiation of identity. Author Katherine Meizel recovers the idea of multivocality from its previously abstract treatment, and re-embodies it in the lived experiences of singers who work on and across the fluid borders of identity. Highlighting singers in vocal motion, Multivocality focuses on their transitions and transgressions across genre and gender boundaries, cultural borders, the lines between body and technology, between religious contexts, between found voices and lost ones. 

**Changing the Score** Hilary Poriss 2009-08-26

This study seeks to explore the role and significance of aria insertion, the practice that allowed singers to introduce music of their own choice into productions of Italian operas. Each chapter investigates the art of aria insertion during the nineteenth century from varying perspectives, beginning with an overview of the changing fortunes of the practice, followed by explorations of individual prima donnas and their relationship with particular insertion arias: Carolina Ungher’s difficulties in finding a “perfect” aria to introduce into Donizetti’s Marino Faliero; Guiditta Pasta’s performance of an aria from Pacini’s Niobe in a variety of operas, and the subsequent fortunes of that particular aria; Maria Malibran’s interpolation of Vaccai’s final scene from Giulietta e Romeo in place of Bellini’s original setting in his I Capuleti e i Montecchi; and Adelina Patti’s “mini-concerts” in the lesson scene of Il barbiere di Siviglia. The final chapter provides a treatment of a short story, “Memoir of a Song,” narrated by none other than an insertion aria itself, and the volume concludes with an appendix containing the first modern edition of this short story, a narrative that has lain utterly forgotten since its publication in 1849. This book covers a wide variety of material that will be of interest to opera scholars and opera lovers alike, touching on the fluidity of the operatic work, on the reception of the singers, and on the shifting and hardening aesthetics of music criticism through the period.

**Singing in Style** Martha Elliott 2006-01-01

Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden. **Modern Music and After** Paul Griffiths 2011-02-16

Over three decades, Paul Griffiths’s survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes Modern Music and After as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez’s radical reformation of compositional technique and in John Cage’s development of zen music; in Milton Babbitt’s settling of the serial system and in Dmitry Shostakovitch’s unsettling symphonies; in Karlheinz Stockhausen’s development of electronic music and in Luigi Nono’s pursuit of the universally human, in Iannis Xenakis’s view of music as sounding mathematics and in Luciano Berio’s consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven’t yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths’s study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of Modern Music and After discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its
breadth, wealth of detail, and characteristic wit and clarity, the third edition of Modern Music and After is required reading for the student and the enquiring listener.

**Cathy Berberian: Pioneer of Contemporary Vocality** Pamela Karantonis 2016-04-08

Cathy Berberian (1925-1983) was a vocal performance artist, singer and composer who pioneered a way of composing with the voice in the musical worlds of Europe, North America and beyond. As a modernist muse for many avant-garde composers, Cathy Berberian went on to embody the principles of postmodern thinking in her work, through vocality. She re-defined the limits of composition and challenged theories of the authorship of the musical score. This volume celebrates her unorthodox path through musical landscapes, including her approach to performance practice, gender performativity, vocal pedagogy and the culturally-determined borders of art music, the concert stage, the popular LP and the opera industry of her times. The collection features primary documentation—some published in English for the first time—of Berberian’s engagement with the philosophy of voice, new music, early music, pop, jazz, vocal experimentation and technology that has come to influence the next generation of singers such as Theo Bleckmann, Susan Botti, Joan La Barbara, Rinde Eckert Meredith Monk, Carol Plantamura, Candace Smith and Pamela Z. Hence, this timely anthology marks an end to the long period of silence about Cathy Berberian’s championing of a radical rethinking of the musical past through a reclaiming of the voice as a multifaceted phenomenon. With a Foreword by Susan McClary.

**The Study of Temperament** Robert Plomin 2013-08-21 First Published in 1986. The modern history of temperament research began in the late 1950s with the New York Longitudinal Study. Twenty-five years later, temperament has become a major focus of research on early developing emotional and social traits. The impetus for this growth in temperament research stems from the merging of several shifts in child development research: from a view of the child as passive to a model of the child as an active, transacting partner with the environment; increasing interest in individual differences in development; an expansion of research on emotional and social development; and a clear change from an exclusive reliance on environmental explanations of developmental differences to a more balanced perspective that recognizes the possibility of biological as well as environmental influences. Most stimulating is the multidisciplinary flavor of temperament research—clinicians, infancy researchers, cultural anthropologists, and behavioral geneticists have, each for their own reasons, been drawn to the study of temperament. Each of these fields is represented in the present volume, which provides the first overview of the growing field of temperament.

**E-Voting Case Law** Ardita Driza Maurer
2016-03-09 E-voting is the use of electronic means in the casting of the vote at political elections or referendums. This book provides an overview of e-voting related case-law worldwide and explains how judicial decisions impact e-voting development. With contributions by renowned experts on thirteen countries, the authors discuss e-voting both from controlled environments, such as voting machines in polling stations, and uncontrolled ones, including internet voting. Each chapter examines a group of country-specific leading judicial decisions on e-voting and their likely impact on its future development. Reference is made to emerging standards on e-voting such as the Recommendation Rec(2004)11 of the Council of Europe, the only international instrument on e-voting regulation, and to other countries' case-law. The work provides a broader, informative and easily accessible perspective on the historical, political and legal aspects of an otherwise very technical subject, and contributes to a better understanding of the significance of case law and its impact in shaping e-voting's future development. The book will be significantly useful to anyone with an interest in e-voting, in particular decision makers and officials, researchers and academia, as well as NGOs and providers of e-voting solutions.

Postopera: Reinventing the Voice-Body Jelena Novak 2016-03-09 Both in opera studies and in most operatic works, the singing body is often taken for granted. In Postopera: Reinventing the Voice-Body, Jelena Novak reintroduces an awareness of the physicality of the singing body to opera studies. Arguing that the voice-body relationship itself is a producer of meaning, she furthermore posits this relationship as one of the major driving forces in recent opera. She takes as her focus six contemporary operas - La Belle et la Bête (Philip Glass), Writing to Vermeer (Louis Andriessen, Peter Greenaway), Three Tales (Steve Reich, Beryl Korot), One (Michel van der Aa), Homeland (Laurie Anderson), and La Commedia (Louis Andriessen, Hal Hartley) - which she terms 'postoperas'. These pieces are sites for creative exploration, where the boundaries of the opera world are stretched. Central to this is the impact of new media, a desynchronization between image and sound, or a redefinition of body-voice-gender relationships. Novak dissects the singing body as a set of rules, protocols, effects, and strategies. That dissection shows how the singing body acts within the world of opera, what interventions it makes, and how it constitutes opera’s meanings.