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THE SUNG: INTABULATION; FROM POLYPHONIST TO SOLOIST: THE RISE OF THE VIRTUOSO; REVELATION VERSUS ROULADES: VIRTUOSITY AND THE PRIMACY OF TEXT; ITALIAN SINGING EXPORTED; CHAPTER 4 The age of the virtuoso; CASTRATO: AN ARTIFICIAL VOICE FOR VOCAL ARTIFICE; TRAINING AND PEDAGOGY: THE LONG TAIL OF RENAISSANCE TECHNIQUES; FROM PRIMO UOMO TO PRIMA DONNA TOSI'S EUROPEAN REACH THE COMPOSER AS SINGER; CHAPTER 5 The nineteenth-century revolution; THE RISING MALE; NEW TIMES, NEW TEACHING: GARCIA AND THE CONSERVATOIRE; TECHNIQUE AND STYLE POST-GARCIA; WAGNER'S VOCAL VISION; NEW SINGING, ANCIENT TRADITION; PART III Recorded voices; CHAPTER 6 A Great Tradition: singing through history - history through singing; APOLOGIA; CARRIERS OF TRADITION; ORIGINS AND PRIORITIES; CARNATIC MUSIC; BIMUSICALITY: WESTERN MUSICIANS CAN MASTER INDIAN MUSIC; HINDUSTANI MUSIC: DHRUPAD; KHYAL; SINGING AND MODERN TECHNOLOGY; GENDER SINGING WITH THE HANDS AND THROUGH THE INSTRUMENTS' HOW SINGING IS ACCOMPANIED; TOWARDS VOCAL AND INSTRUMENTAL PARITY; CHAPTER 7 Classical singing in the twentieth century: recording and retrenchment; THE GRAMOPHONE AND THE END OF INNOCENCE; THE SONG REPERTOIRE AND THE CREATION OF ART SONG; INTERPRETING THE FIRST RECORDINGS; PORTAMENTO AS A DEFINING CRITERION OF GOOD SINGING; THE WAR YEARS AND AFTER: 'STANDCHEN' AS A BAROMETER OF TASTE; PORTAMENTO AND CURRENT PERFORMANCE PRACTICE; FROM PARADIGM TO PERFORMANCE: PERFORMERS, TEACHERS AND THEIR MODELS CHAPTER 8 Post-classical: beyond the mainstream STYLISTIC FRAGMENTATION AND DIVERGENCE; THE EARLY MUSIC MOVEMENT; THE VOCAL AVANT-GARDE; CHAPTER 9 The emancipation of the popular voice; POPULAR CLASSICAL: ASPIRATIONAL IMITATION; THE MICROPHONE AND THE INTERNATIONAL PROJECTION OF INTIMACY; CROONING; VIRTUOSITY, IMPROVISATION AND THE LIMITS OF JAZZ; THE END OF AN ERA; ELVIS PRESLEY AND STYLISTIC SYNTHESIS; THE SINGER RECLAIMS THE SONG; HIP-HOP: A GLOBAL SUBCULTURE; THE END OF THE ANGLOPHONE ERA?; CHAPTER 10 Sung and unsung: singers and songs of the non-English-speaking world; GERMANY AND CABARET FRANCE AND THE CHANSON TRADITION

Sommario/riassunto

Why do we sing and what first drove early humans to sing? How might they have sung and how might those styles have survived to the present day? This history addresses these questions and many more, examining singing as a historical and cross-cultural phenomenon. It explores the evolution of singing in a global context - from Neanderthal Man to Auto-tune via the infinite varieties of world music from Orient to Occident, classical music from medieval music to the avant-garde and popular music from vaudeville to rock and beyond. Considering singing as a universal human activity, the book provides an in-depth perspective on singing from many cultures and periods: Western and non-Western, prehistoric to present. Written in a lively and entertaining style, the history contains a comprehensive reference section for those who wish to explore the topic further and will appeal to an international readership of singers, students and scholars.
