



Assessing acoustic parameters in Early Music and Western Operatic singing

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ABSTRACT

Classical singing is not a homogenous basket. After two centuries of silence, since 1950s has made a comeback on the stages all over the world Early Music, comprising repertoires from the VI to half of the XVIII century. The so-called historically informed performance, which aims at playing a given piece of music as faithfully as possible to the approach and manner of the musical era in which a work was originally conceived, has developed a style of singing Early Music which has gradually differentiated it from the way we now intend the more common Western Operatic singing style. Perceptual differences when comparing Early Music and Western Operatic singing regard contrasts in intelligibility, flexibility, sound power, timbre, approach to passages of register, and vibrato features. This study focuses on differences in vibrato acoustics and formant analysis in Renaissance (1500-1600) and Western Operatic (1800) singing styles, by comparing acoustic recordings acquired from professionally trained singers specialized in the two repertoires. Possible differences will regard a less precise characterization of vowel in Western Operatic singing, resulting in an overall decrease in intelligibility, and a less pronounced singer's formant and vibrato extent in Early Music singers.

