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### **Voice-Based Discrimination in Contemporary Vocal Music**

This paper examines voice-based discrimination in vocal music since 1966, exploring how vocal qualities such as range, volume, vibrato, and timbre have underpinned exclusionary practices in musical compositions and performances. Drawing on Nina Sun Eidsheim's concept of the voice as "intermaterial vibration" (2015), the study connects these vocal characteristics to broader socio-cultural mechanisms of exclusion tied to race, gender, and age. The year 1966 serves as a pivotal moment, marked by Cathy Berberian's manifesto, *The New Vocality in Contemporary Music*, which championed extended vocal techniques and challenged traditional voice classifications based on gender and conventional singing norms. This postmodern shift expanded vocal expression but also revealed persistent stereotypes and biases in the aesthetics of vocal sound within contemporary music.

The presented research outcomes are addressing three key questions: (1) How have evolving vocal techniques contributed to new forms of discrimination? (2) What roles do gender, ethnicity, and physical attributes play in voice-based exclusion? (3) How have these innovative vocal forms been received by the musical community and critics? Through discourse analysis and case studies of texts, compositions, performance instructions, and interviews with composers and performers, the study uncovers how discriminatory practices are perpetuated or contested. By integrating perspectives from creators, performers, and audiences, the goal is to highlight the interplay between vocal innovation and exclusionary dynamics. It underscores the need for greater scholarly focus on voice-based discrimination, an area often overlooked in studies of gender, race, or socio-cultural exclusion in music. Ultimately, this interdisciplinary approach positions musical creativity as a lens to examine the evolving relationship between voice and discrimination, advocating for a more inclusive understanding of vocal aesthetics in contemporary music.

**Barbara Kinga Majewska** (b. 1982, Warsaw) is a classically trained musician, composer, and creator of sound installations, specializing in contemporary vocal music. Her intermedia practice explores the human voice through live performance, sounding sculptures, and text, emphasizing non-musical contexts of singing within Western music traditions. A graduate of Detmold Academy of Music, Royal Academy of Music in Stockholm, and Fryderyk Chopin University of Music in Warsaw, she has performed at venues like the Museum of Modern Art in Warsaw, National Opera, and Polish Radio Studios, and festivals including Donaueschinger Musiktage, Warsaw Autumn, Unsound, and Sacrum Profanum.