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Respiratory system structure and function Passage of air into the lungs. Air enters the body and is warmed as it travels through the mouth and nose.

For the beginning or intermediate student, in class or individual study, this book provides a fresh and thorough introduction to vocal technique and repertoire relevant to today's student. Its anthology contains 15 folk songs, 15 art songs, and 15 songs from the musical theatre. Illustrations and a glossary accompany the text, whith features chapter discussions on practicing vocalizing, breathing, learning a song, the theatrics of singing, and music reading.

Training Soprano Voices provides a complete and reliable system for training each type of soprano voice. Designed as a practical program for singers, teachers, and voice professionals, it couples historic vocal pedagogy with the latest research on the singing voice, emphasizing the special nature of the soprano voice and the proper physiological functioning for vocal proficiency. Renowned singing teacher Richard Miller supplies a detailed description for each of the nine categories of soprano voices. For each category he then surveys the appropriate literature and provides an effective system for voice building, including techniques for breath management, vibratory response, resonance balancing, language articulation, vocal agility, sostenuto, proper vocal registration, and dynamic control. The book concludes with a daily regimen of vocal development for healthy singing and artistic performance. It also features dozens of technical exercises, vocalization material taken from the performance literature, and numerous anatomical illustrations. Unique in its focus on a single voice, Training Soprano Voices is likely to set the standard in voice training for years to come.

Performance demands on the tenor exceed those of every other vocal category, often necessitating more vocal stamina and greater dramatic subtlety. Moreover, teaching the several categories of the tenor voice presents teachers of singing with a series of problems not encountered with any other voice type. The tenor voice remains, in short, a mystery to most audiences and teachers alike. Training Tenor Voices presents a unique combination of historical and pedagogical information on how tenors sing. Designed as a practical program for singers, teachers, and voice professionals, the book places emphasis on the special nature of the tenor voice and the proper physiological functioning that leads to the establishment of vocal proficiency. It supplies practical information on instruction for each category of the tenor voice; recommends the kinds of literature to sing and to avoid; and provides an effective system for voice building, including registration factors, techniques for breath coordination, vowel

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modification ("covering"), resonance balancing, range extension, the development of vocal agility, and maintaining the high tessitura and sostenuto. The book also includes dozens of technical exercises; numerous anatomical illustrations; musical examples; the International Phonetic Alphabet (IPA) symbols; unique spectrographic analyses of such famous tenors as Jussi Bjoerling, Franco Corelli, Placido Domingo and Luciano Pavarotti; a glossary of terms; and a bibliography.

A collection of essays looks at all aspects of the art of singing, from the physiology and acoustics of the singing voice to career building.

The first thorough and comprehensive treatment of low male voices, this book draws on techniques and practical advice from Miller's years of professional experience as a performer and pedagogue. Focussing on securing the technical stability of the male voice, the book offers practical advice to students, their teachers, and professional performers, through numerous practical exercises and repertoire suggestions appropriate to various stages of development. Miller synthesizes historic vocal pedagogy with the latest research on the singing voice, always emphasizing the special nature of the male voice and the proper physiological functioning for vocal proficiency.

The late Berton Coffin's considerable research in areas related to the art of singing has resulted in these reviews, with interpretations of vocal pedagogy classics in the light of contemporary observations and findings. This volume contains a series of eighteen book reviews of the master singing teachers from Tosi (1723) to L. Lehmann (1914). Paperback edition available 2002.

Internationally recognized master teacher Richard Miller offers solutions to more than 200 significant questions on voice technique and performance, culled from hundreds of masterclasses and pedagogy courses. In this pragmatic guide for securing technique and artistry, Miller deals directly with problems faced by established professional performers, studio teachers, and students of singing, avoiding abstract generalities. The question-and-answer pairs are organized under 10 broad topic headings that constitute singers' most important concerns.

This book is written in the belief that the essential basic principles underlying good singing are in themselves rather few, and very simple, but that their application is amazingly varied in light of the individual's needs. It is not intended as a manual of voice production, and does not concern itself with medical matters, nor directly with anatomy, physiology, and acoustics. While not belittling the value of appropriate scientific investigation, Hemsley believes that modern methods of training have gone too far in the direction of the materialistic approach; that singing in all its aspects and at all times should be guided by the imagination, the feelings, and the intuition; that we have become so pre-occupied by voice per se and the vocal function since the advent of vocal science, that we too easily forget that singing is not voice, but modification of voice - 'not only a language through which we understand the emotions of others, but also a means of exciting our sympathy with such emotions.' (H. Spencer). This book can be seen as an attempt to redress the balance. Quote from reader's report by Professor David Galliver: "Here is a comprehensive and well-ordered philosophy of the art of singing; one which integrates both technical and interpretative aspects. While the technical principles of the classical tradition of singing as expounded by the late Lucie Manen lie at its basis, what is put forward here is very much an extension and development, illumined by Thomas Hemsley's long and exceptionally wide experience as a professional singer and teacher, as well as by a wealth of historical evidence. The second part of the book applies these principles, emphasising the fundamental role played by artistic imagination and understanding. The picture which emerges is essentially comprehensive, and offers a holistic approach to the art of singing. "The book is addressed to those 'with a gift for singing who would like to understand better how to approach putting that gift to use'. It will appeal to a wide range of singers, professional and others, and will challenge those pedagogues who rely heavily on the so-called 'scientific' approach at the expense of fundamental human and artistic considerations. Hemsley's own scientific qualifications give additional authority to his hard-hitting arguments. The book is engagingly written, with many personal examples and anecdotes; it certainly makes good reading."

Describes the anatomy and physiology of breathing and phonation and examines the acoustical laws necessary for an understanding of resonance. Extensive bibliography.

A comprehensive update of a 1977 study of historical and current techniques practiced in four major Western European schools of vocalism, investigating which techniques within the national schools are common to them all and which idiosyncratic regional tendencies remain. Contains chapters on breath management techniques, techniques of vowel formation, vibrato and national tendencies, vocal registration and national attitudes, the different types of voices, and international tonal ideals. Also discusses the North American singer and the national schools. Annotation copyrighted by Book News, Inc., Portland, OR

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