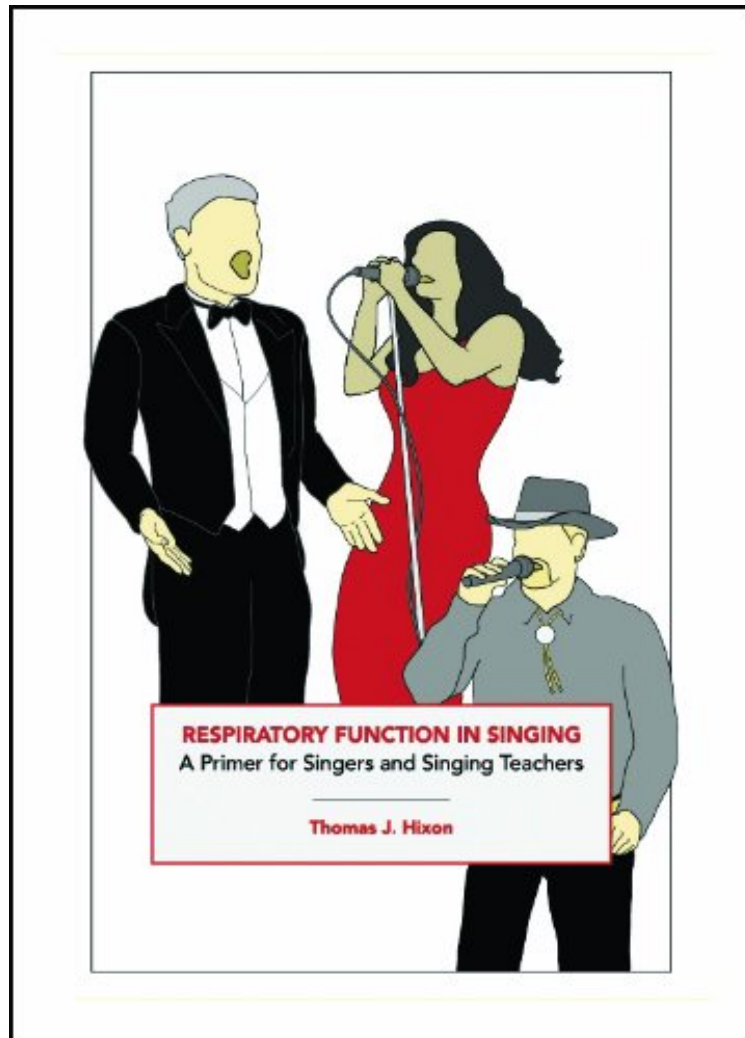


# Respiratory Function in Singing: A Primer for Singers And Singing Teachers

Thomas J. Hixon

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**Thomas J. Hixon : Respiratory Function in Singing: A Primer for Singers And Singing Teachers** before purchasing it in order to gage whether or not it would be worth my time, and all praised Respiratory Function in Singing: A Primer for Singers And Singing Teachers:

0 of 0 people found the following review helpful. The objectivity needed to provide a singer with a solid foundation.By Reg BoyleUpon opening this book it is immediately obvious the writer will be dealing with warm observations,as distinct from esoteric feelings. This is not to say he presents his information as complete and final. He'd have been the first to admit there is always something remaining to be discovered.All singers need to know why

they do one thing and not another, this is something we have learned from our first tentative footsteps so why should it be discarded when singing in favor of a mystical concept. T J Hixon provides for the intelligent reader, a clear description of the operation of relevant muscles without getting bogged down in excessive detail. There ARE contentious sections that for me simply stimulate more investigation and doubtless that is the way Mr Hixon would have wished it. One of the great quandaries for such writers is whether to scorn certain quaint singing concepts or whether to take all steps imaginable to consider the feeling of those so misled, thus dodging the duty of providing firm guidance. Mr Hixon does not dodge this duty. Unless such emphasis is provided, I believe some may stumble along fearing to question their teacher's peculiar assertions. The information in this book does not stand in isolation of the observations of the intelligent singer, in fact it provides direct guidance and confirmation of why for the individual singer, some things work and others don't. But is the diaphragm active right through the exhalation, or is it not? T J Hixon simply presents the observation he has encountered. I now think Lloyd H is right, and it is through using this book in combination with singing experimentation suggested by Lloyd that one may discover the interaction between the established rib cage and the diaphragm. It is the group reaction that moderates chest-cage establishment, resulting in the ability of the diaphragm to remain active beyond its initial act of inhalation. It is this load sharing or cooperation that moderates the whole process of singing and enables the artist to attend to vowel and legato. Well done, Thomas J Hixon your efforts are greatly appreciated.

0 of 0 people found the following review helpful. Great text from Hixon  
By IMGreat text from Hixon, as usual. It is more suited for singers or non-medical professionals. Experienced speech-language pathologists working with professional voice users will find this too introductory, however I still find it useful to give to my clients to read.

2 of 2 people found the following review helpful. A "must-have" for vocalists and vocal teachers everywhere  
By Midwest Book ReviewAuthor Thomas J. Hixon puts his more than 40 years of experience in singing and acting to the page in *Respiratory Function In Singing: A Primer for Singers And Singing Teachers*. *Respiratory Function In Singing* details precisely how to coordinate posture, muscular training, breathing techniques, and much more to optimize one's vocal talents. Of especial note are the popular myths of respiratory function in singing that Hixon denounces, such as the all-too-common suggestion to "breathe like a newborn" (newborns breathe lying down, which is fundamentally different from breathing while standing). Black-and-white diagrams and charts, sample breathing and singing exercises, and singularly valuable advice for singers of all experience levels from novice to professional make *Respiratory Function In Singing* a "must-have" for vocalists and vocal teachers everywhere.

*Respiratory Function in Singing* is a controversial topic, rich in folklore and conditioned by the personal preferences of teachers. This book provides a comprehensive journey into the role of respiratory function in singing and dispenses with the folklore surrounding this topic. You will learn:

- The importance of optimal respiratory function in singing
- How singers' beliefs about their respiratory adjustments are often incorrect, and why, despite popular belief, the breath does not carry the tone
- How lung volume influences the singing voice, and what the mechanical differences are between belly-in and belly-out singing
- How to design a customized exercise program that is based on the volume, pressure, and shape control variables actually used in singing

This book is designed primarily for singers and singing teachers. Speech-language pathologists who work with singers will also find it of value. This book provides readers with the best scientific information available on respiratory function in singing, and presents it in an easy-to-read format.

**About the Author** Thomas J. Hixon, Ph.D., CCC-SLP (1940-2009) received his Ph.D. from the University of Iowa and did postdoctoral work in physiology at Harvard University. He was Professor Emeritus of Speech, Language, and Hearing Sciences and Dean Emeritus of the Graduate College at the University of Arizona and had been Head of the Department of Speech, Language, and Hearing Sciences, Director of the National Center for Neurogenic Communication Disorders, Director of Graduate Interdisciplinary Programs, Director of the Movement Neuroscience Program, Research Integrity Officer, and Associate Vice President for Research at the same institution. Dr. Hixon was a Fellow of the American Speech-Language-Hearing Association and was awarded Honors of the Association, the Council of Editor's Award, two Journal Editor's Awards from the Association for the outstanding article of the year, and a Career Teaching Award from the University of Arizona. Dr. Hixon served as Editor of the *Journal of Speech and Hearing Research*, Speech Section Editor of the *Journal of Speech, Language, and Hearing Research*, and an editorial reviewer and/or Associate Editor to over a dozen other speech and voice journals. His research interests centered on normal and abnormal speech production and the biomechanics of singing.