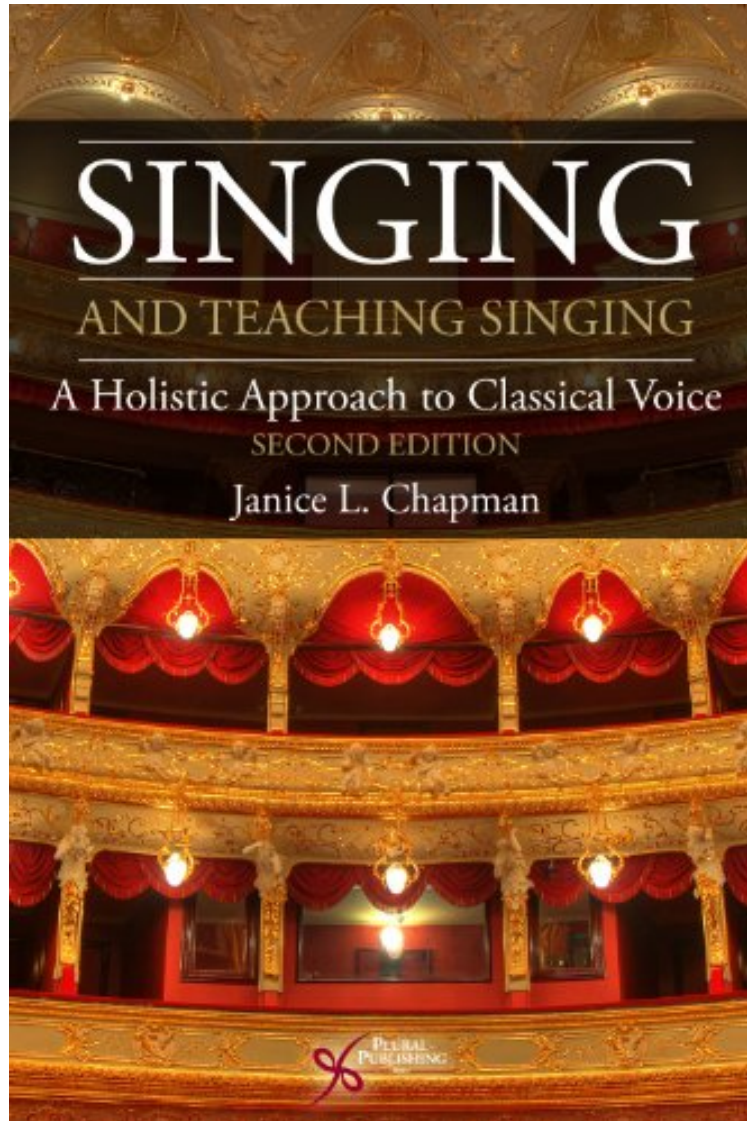


(Read free ebook) Singing and Teaching Singing, 2nd Ed.

Singing and Teaching Singing, 2nd Ed.

Janice Chapman

*ePub | *DOC | audiobook | ebooks | Download PDF*



 Download

 Read Online

2011-11-14Original language:EnglishPDF # 1 9.75 x 7.00 x .751, 1.40 #File Name: 1597564265368 pages |
File size: 16.Mb

Janice Chapman : Singing and Teaching Singing, 2nd Ed. before purchasing it in order to gage whether or not it would be worth my time, and all praised Singing and Teaching Singing, 2nd Ed.:

1 of 1 people found the following review helpful. Great book on Singing and Teaching SingingBy G. van ZelmA must for every voice teacher, this book by J. Chapman. Clear explanations and based on the latest new ideas, but based in the tradition of voice teaching, she speaks about many different subjects that concern voice teaching, to bring this to a higher level. The book gives many interesting practical tips and exercises.0 of 0 people found the following review helpful. At last! A ped book that is well written!By Dring FanGreat book, good sense teaching. Well written. Easy to

read! 3 of 3 people found the following review helpful. one of the best singing technique books By Anna Gandour I kept taking it out of the library but realized this is book needs time to study it. I am rebuilding my voice and this book has some great ideas.

Now in its second edition, *Singing and Teaching Singing: A Holistic Approach to Classical Voice* improves on a predecessor that has proven to be a resounding hit for singers and their teachers, speech-language pathologists, laryngologists, practitioners of Alexander, Yoga, Feldenkrais, and others, and, increasingly, as an adopted text for instructors and students in voice, singing, and performing arts courses. For this edition, all chapters have been revised and updated, with particular attention to the Accent Method of breathing as a highly effective remedial and training technique appropriate for all singers and students; new research on use of the transverse abdominis muscles in vocal support strategies; a complete revision and updating of the case studies; a new description of the "ultimate tongue release" exercise; and the addition of the "puffy cheeks" exercise. Eminently practical, with numerous case examples and two-color illustrations, Janice Chapman's book remains a highly personal and accessible approach to the world of the singer and the teacher. Aside from being an internationally renowned singing teacher, researcher, lecturer, and educator, she is able to draw on her experiences as a singer with some of the world's leading opera companies, to present a teaching technique specifically focusing on voice in the areas of classical and opera singing. Interspersed with the concepts and components of Chapman's methods are vignettes from her life and career, brought to life by her conversational and vibrant style to guide (and entertain) the reader through the book logically and in a step-by-step fashion. Chapman's philosophy of teaching combines three main facets: Holistic, Physiological, and Incremental. The Holistic segment emphasizes that the act of singing involves the whole person (that is, body, mind, spirit, emotion, and voice). The Physiological segment stresses teaching based on the anatomy, muscular function, and the effects of muscular interactions. Students and teachers alike can understand and visualize the functional workings of the torso, larynx, and the vocal tract and their impact on good singing practices. Finally, the Incremental section shows that singing can be broken down into manageable components, and that these components have a natural hierarchy which eventually interact and interlock. Chapman's teaching model provides a framework to master one element at a time, with the resulting effect of a complete and integrated mastery of technique. Chapman recommends this framework for rehabilitative work with the dysfunctional singer, for working with the developing singer, and for the ongoing development and maintenance of the technically able professional singer. Throughout, she stresses the importance of flexibility, partnership, and ongoing learning. Case studies, examples, and exercises and contributions from some of the world's best known voice professionals, further highlight her writing. CONTRIBUTING AUTHORS PAMELA DAVIS LACST, Ph.D. Kangaroo Valley, NSW, Australia ADRIAN FOURCIN, Ph.D. Emeritus Professor of Experimental Phonetics University College London MARILYN McCARTHY, M.Ed. (HRD); Grad Dip. Group W.k., Dip T. RON MORRIS B.Sp.Thy (Hons); M.Mus.Stud.(Voice), MSPAA, MASA (CC) Brisbane Speech and Hearing Clinic Brisbane, Australia Queensland Conservatorium of Music Griffith University, Australia JOHN S. RUBIN, M.D., F.A.C.S., F.R.C.S. Consultant Otolaryngologist Royal National Throat, Nose and Ear Hospital Lead Clinician in Voice Honorary Senior Lecturer University College London London, UK

About the Author Janice L. Chapman, A.U.A., O.A.M. was awarded the Medal of the Order of Australia for "service to music as an operatic singer and teacher of voice and as a contributor to research into human sound production and vocal health." Ms. Chapman has a background as an opera and concert singer, and is a member of the vocal faculties at the Royal Academy of Music and the Guildhall School of Music and Drama in London. She also maintains a busy private practice serving many international clients, and has been a pioneer in the multidisciplinary approach to voice in the U.K. She is internationally recognized as one of the leading teachers of singing. Her own career as a singer spanned over 35 years, with engagements as a principal soprano in all the major UK opera companies, including The Royal Opera Covent Garden, English National Opera, and in many European countries. In 1975 she combined her singing career with teaching when she was invited to join the faculty at the London College of Music where she worked for 8 years before leaving to concentrate on her private practice. She became a member of the founding committee of the Voice Research Society (now the British Voice Association) and has served as its Chair and as a committee member for many years. Many of her singing clients are internationally recognized opera and concert artists and she also works in close collaboration with Laryngologists and ENT Surgeons in the rehabilitation of damaged voices. She visits Australia regularly, collaborating on research at the National Voice Centre, University of Sydney. Her consultancy and workshop client include The London Symphony Chorus, The Royal Shakespeare Company, The B.B.C. Symphony Chorus, The British Federation of Young Choirs, The Friends of Covent Garden, The British Voice Association, The Association of British Choral Directors, and Opera Australia.