

HISTORICAL
VOCAL PEDAGOGY
CLASSICS

BERTON COFFIN

Historical Vocal Pedagogy Classics

Rockford Sansom



Historical Vocal Pedagogy Classics:

Historical Vocal Pedagogy Classics Berton Coffin, 1989-01-01 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 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 *Historical Vocal Pedagogy Classics* Berton Coffin, 2002 This paperbound reprint of a 1989 work for teachers of singing performing singers and vocal pedagogy students presents the insights of great teachers from the past insights that have been lost or diluted over the years and which the author believes to be important to the art of teaching In 18 chapters Berton emeritus music Colorado College discusses the writings of Tosi Garcia Stockhausen Sedie Seiler Lamperti Shakespeare Witherspoon Lilli Lehmann Byers and Johnstone Douglas Annotation copyrighted by Book News Inc Portland OR The Disciplines of Vocal Pedagogy: Towards an Holistic Approach Karen Sell, 2017-07-05 If classical singers and vocal pedagogues are to be prepared adequately for performance teaching and co operation in inter professional relations then an holistic education entailing multi disciplinary study is essential In this important new book Karen Sell examines the disciplines pertinent to vocal pedagogy tracing the lineage of views from the ancient world to the present day In the process important diverse roots are exposed yielding differing and even conflicting tonal ideals which have a bearing on the consideration of different singing methods and the interpretation of songs and arias Ethics and psychology are identified as central to the entire pedagogical process along with the scientific basis of singing encompassing acoustics anatomy and physiology with special reference to the bearing of the latter two upon vocal health and hygiene A detailed consideration of singing technique is the centrepiece of the book and an understanding of good technique and scientific awareness is shown to be fundamental to good vocal pedagogical practice This leads to a discussion on performance and aesthetics contributing to the education of the fully equipped singer No study to date has demonstrated the inter relationships between all these individual disciplines and the ways in which they influence singing pedagogy Sell's holistic multi disciplinary approach will be of particular benefit to singers and voice teachers and will also appeal to music educationalists and professionals in cognate disciplines **The History of Voice Pedagogy** Rockford Sansom, 2020-06-09 This ambitious publication draws from the knowledge and expertise of leading international figures in voice training in order to examine the history of the voice from an interdisciplinary perspective The book explores the historical arc of various voice training disciplines and highlights significant people and events within the field It is written by voice specialists from a variety of backgrounds including singing actor training public speaking and voice science These contributors explore how voice pedagogy came to be how it has organized itself as a profession how it has dealt with challenges and how it can develop still Covering a variety of voice training disciplines this book will be of interest to those studying voice and speech as well as researchers from the fields of rhetoric music and performance This book was originally

published as a special issue of the Voice and Speech Review journal **Giovanni Battista Rubini and the Bel Canto Tenors** Dan H. Marek, 2013-06-06 Giovanni Battista Rubini 1794 1854 was a legendary tenor and the first 19th century non castrati male singer to become an international star of opera The previous two centuries had been the era of the castrati with tenors and basses relegated to character and supporting roles in the operas of their time Rubini stood apart because he not only matched the castrati in coloratura and pathos but he also had an extraordinarily high voice With Rubini's rise and in his wake several tenors came to sing roles written specifically for them by Rossini Bellini Donizetti and many other lesser known bel canto composers Signaling the end of the dominance of castrati on stage this period would last some forty years until the advent of grand opera Wagner and Verdi and the appearance of the first so called High C from the chest by Gilbert Louis Duprez in 1837 Since then the accepted tenor sound has followed the tradition epitomized by Enrico Caruso and in our own era Luciano Pavarotti and Plácido Domingo Many composers conductors and performers would come to regard bel canto dramatic operas as decorative and vapid until Maria Callas and Tulio Serafin demonstrated the heights this genre of opera could reach However opera directors and opera performers of late who have expressed an interest in reviving selected masterpieces from the bel canto tradition have found themselves confronted with the problem of locating tenors versed in the vocal techniques necessary to carry the high tessituras In *Giovanni Battista Rubini and the Bel Canto Tenors History and Technique* Dan H Marek explores the extraordinary life of Rubini in order to frame this special period in the history of opera and connect the technique of the castrati who were among Rubini's instructors Drawing on the work of Berton Coffin Marek offers long sought answers to the challenges presented by high tessitura of bel canto operas for tenors To further assist working singers *Giovanni Battista Rubini and the Bel Canto Tenors* includes over sixty pages of exercises written by Rubini himself before 1840 which Marek for the first time ever has adapted to acoustical phonetics Professional singers teachers and their students vocal coaches and opera conductors will find this work indispensable as the only English language work on high tessitura for tenor and soprano singing *The Vocal Instrument* Radionoff, Sharon L., 2008-06-01 Within the body lie all the elements anatomy physiology and the connection between the mind and body which are needed to produce sound Every instrument has a frame The unique thing about the human vocal instrument is that the body skeleton is the frame The purpose of this book is to help the voice professional understand this instrument and know how to take care of it This book defines common problems and discusses how to fix these problems based on the specialization of the voice professional

The Vocal Athlete, Second Edition Wendy D. LeBorgne, Marci Daniels Rosenberg, 2019-08-31 *The Vocal Athlete* Second Edition and the companion book *The Vocal Athlete Application and Technique for the Hybrid Singer* Second Edition are written and designed to bridge the gap between the art of contemporary commercial music CCM singing and the science behind voice production in this ever growing popular vocal style This textbook is a must have for vocal pedagogy courses and speech language pathologists singing voice specialists and voice teachers Heavily referenced this text is ripe with current

research on singing science as it relates to the CCM voice In addition to general singing science The Vocal Athlete is the first book of its kind to address the unique vocal and physiologic demands of commercial singing from a sound scientific and pedagogical standpoint Historical review of classical vocal pedagogy is interwoven and transitioned to current pedagogy of CCM Anyone who trains singers will gain insight into the current research and trends regarding the commercial music artist The text distinguishes itself from other pedagogy texts by incorporating current peer reviewed literature in the area of CCM and its studio application Also unique to this text are chapters on body alignment traditional and holistic medicine the lifecycle of the voice and the physiology of belting New to the Second Edition New medical chapter on Common Pathologies in Vocal Athletes New comprehensive chapter on Perception Aesthetics and Registration in the Commercial Vocal Athlete Extended sections in Motor Learning and Exercise Physiology chapters Updated references throughout Disclaimer Please note that ancillary content such as documents audio and video etc may not be included as published in the original print version of this book

Manuel García (1775-1832) James Radomski, 2000 This is the first comprehensive biography of one of opera history's most important personalities Renowned Spanish tenor successful singing teacher prolific composer and significant popularizer of Rossini and Mozart roles García was an influential figure in the international operatic scene of his time García's life is chronicled from his earliest operatic role years in Seville until his death in Paris in 1832 with substantial reference to previously undiscovered reviews and letters

A Dictionary for the Modern Singer Matthew Hoch, 2014-04-28 Titles in the Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class as well as the workings of musicians in areas from conducting to composing Each dictionary covers topics from instrument parts to technique major works to key figures a must have for any musician's personal library *A Dictionary for the Modern Singer* is an indispensable guide for students of singing voice pedagogues and lovers of the art of singing In addition to classical singing genres and styles musical theatre and popular and global styles are addressed With an emphasis on contemporary practice this work includes terms and figures that influenced modern singing styles Topics include voice pedagogy voice science vocal health styles genres performers diction and other relevant topics The dictionary will help students to more fully understand the concepts articulated by their teachers Matthew Hoch's book fills a gap in the singer's library as the only one volume general reference geared toward today's student of singing An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth Illustrations and charts further illuminate particular concepts while appendixes address stage fright tips on practicing repertoire selection audio technology and contemporary commercial music styles *A Dictionary for the Modern Singer* will appeal to students of singing at all levels For professionals it will serve as a quick and handy reference guide useful in the high school or college library and the home teaching studio alike students and amateurs will find it accessible and full of fascinating information about the world of the singing

Jazz Singing Tish Oney, 2022-02-15

Tish Oney merges the worlds of jazz and classical singing in a comprehensive guide for those teaching and singing jazz. Legendary jazz singers' performance strategies are discussed, providing unique insights. Jazz singing combines jazz stylization and improvisational techniques with classic voice pedagogy to outline a method that builds the jazz voice upon a strong foundation of proper alignment, efficient breathing, healthy phonation, a clear understanding of vocal anatomy, and the physics of singing. Various strategies to enhance improvisation and artistry are presented, and mindful coordination of all aspects is emphasized to create authentic, healthy jazz singing in this groundbreaking book. **Blues Mamas and Broadway Belters**

Masi Asare, 2024-09-20. In *Blues Mamas and Broadway Belters*, songwriter, scholar, and dramatist Masi Asare explores the singing practice of black women singers in US musical theatre between 1900 and 1970. Asare shows how a vanguard of black women singers, including Gertrude Ma Rainey, Bessie Smith, Ethel Waters, Pearl Bailey, Juanita Hall, Lena Horne, Eartha Kitt, Dihann Carroll, and Leslie Uggams, created a lineage of highly trained and effective voice teachers whose sound and vocal techniques continue to be heard today. Challenging pervasive narratives that these and other black women possessed untrained voices, Asare theorizes singing as a form of sonic citational practice: how the sound of the teacher's voice lives on in the student's singing. From vaudeville blues shouters, black torch singers, and character actresses to nightclub vocalists and Broadway glamour girls, Asare locates black women of the musical stage in the context of historical voice pedagogy. She invites readers not only to study these singers but to study with them, taking seriously what they and their contemporaries have taught about the voice. Ultimately, Asare speaks to the need to feel and hear the racial history in contemporary musical theatre. Voicing Girlhood in Popular Music, Jacqueline Warwick, Allison Adrian, 2016-06-10. This interdisciplinary volume explores the girl's voice and the construction of girlhood in contemporary popular music, visiting girls as musicians, activists, and performers through topics that range from female vocal development during adolescence to girls' online media culture. While girls' voices are more prominent than ever in popular music culture, the specific sonic character of the young female voice is routinely denied authority. Decades-old clichés of girls as frivolous, silly, and deserving of contempt prevail in mainstream popular image and sound. Nevertheless, girls find ways to raise their voices and make themselves heard. This volume explores the contemporary girl's voice to illuminate the way ideals of girlhood are historically specific and the way adults frame and construct girlhood to both valorize and vilify girls and women. Interrogating popular music, childhood, and gender, it analyzes the history of the all-girl band from the Runaways to the present, the changing anatomy of a girl's voice throughout adolescence, girl's participatory culture via YouTube and rock camps, and representations of the girl's voice in other media like audiobooks, film, and television. Essays consider girl performers like Jackie Evancho and Lorde, and all-girl bands like Sleater-Kinney, The Slits, and Warpaint, as well as performative girliness in the voices of female vocalists like Joni Mitchell, Beyoncé, Miley Cyrus, Taylor Swift, Kathleen Hanna, and Rebecca Black. Participating in girl studies within and beyond the field of music, this book unites scholarly perspectives from disciplines such as musicology, ethnomusicology, comparative

literature women s and gender studies media studies and education to investigate the importance of girls voices in popular music and to help unravel the complexities bound up in music and girlhood in the contemporary contexts of North America and the United Kingdom *Solutions for Singers* Richard Miller,2004-01-08 While many texts and courses on the art of singing offer comprehensive overviews of technique and performance few have time to delve into the specific questions they spawn *Solutions for Singers* explores these unanswered questions filling in gaps that professional performers students of singing and voice teachers have long sought to close Fielding over 200 questions distinguished teacher and performer Richard Miller tackles problems raised during hundreds of his master classes and pedagogy courses He deliberately avoids abstract generalities concentrating instead on specific recurring questions What are some good exercises to loosen or relax tension in the back of the tongue Do you apply the same principles regarding breathing to a younger student that you do to older students What is meant by voiced and unvoiced consonants Is there a female falsetto Through such specialized questions Miller probes the very essence of artistic expression The questions are organized under ten broad topics which Miller considers from various angles He couples traditional and modern philosophies to present the most relevant and precise solutions The result is an invaluable handbook for singers which read either sequentially or selectively provides a unique and pragmatic approach to vocal artistry and technique **Vocal Technique** Jan E. Bickel,2016-12-31 *Vocal Technique A Physiologic Approach* Second Edition builds upon the premise firmly established in its first edition a singer who understands how his or her body functions when speaking and singing will necessarily be a better singer and teacher of singing As such it is the ideal text for voice classes and lessons at the university level as well as for voice lessons in the independent studio Because it is so comprehensive including anatomy posture breath management physiology of tone production achieving resonance the International Phonetic Alphabet IPA classification of voices health care for singers a logical method for learning repertoire stage deportment and technology in the voice studio it is also an excellent book for teaching vocal pedagogy This text provides the essential information regarding anatomic and physiologic functions connected with the speaking and singing process so that singers will learn to develop their technique fully and thus maintain optimal technical skill and vocal health throughout a long singing and or teaching career The technical aspects of singing are discussed in detail giving the singer the tools to apply this technique to a wide variety of repertoire and languages The author provides a thorough introduction to the IPA and its application to the English Italian French German and Castilian Spanish languages New to this edition A new chapter on Science and Technology in the Voice Studio including links to sites providing equipment and software for the voice studioUpdated illustrations detailing anatomy and physiologic functionEvery chapter has been updated to improve comprehensibility especially the chapter covering the use of the IPASignificantly updated information on health and nutrition to reflect recent research in the fieldA list of recommended sources where singers and teachers can download free and or inexpensive music for use in the voice class or studio *A Spectrum of Voices* Elizabeth

L. Blades, 2017-12-15 Since the publication of the first edition of *A Spectrum of Voices* there have been significant advances in voice studies. Prominent members of the new generation of voice teachers join their voices with now canonized teachings. Asking questions about technology, pedagogy and stylistic changes within the field, Elizabeth L. Blades brings the wisdom from the past and present to voice students at all levels. *A Spectrum of Voices* draws from the brilliance and combined experience of an elite group of exemplary voice teachers, presenting interviews from more than twenty-five notable teachers, six of them new to this second edition. Voice teachers offer valuable insight into their teaching philosophies, the types of auxiliary training they recommend to their students and how they structure their lessons. This second edition also addresses significant technological advances of the past twenty years, especially the impact on vocal performance and pedagogy. A quick and handy reference for the studio teacher, this book also serves as a text for vocal pedagogy courses and as an essential supplement for physiology and vocal mechanics teachers and students of singing, music educators and musical theater performers.

Embodying Voice Margaret Medlyn, 2018-11-16 *Embodying Voice: Singing Verdi, Singing Wagner* articulates the process of developing an operatic voice, explaining how and why the training of such a voice is as complex and sophisticated as it is mysterious. This book illustrates how putting together a voice, embodying a sound and creating a character are vital to an audience's emotional involvement and enjoyment. Moreover, it addresses an imbalance of power between the opera director and the orchestra conductor; ultimately, it is the communicative power of the singer's voice that brings life to an opera, a fact well known by Verdi and Wagner. *Embodying Voice* highlights the singer's creative agency to be co-creator of the composer's music. It explores the ways in which vocal performance is constructed and controlled, connecting layers of mind and bodily engagement that allow operatic singers to achieve expression beyond the text itself. Further reading, listening and performance lists are provided at the end of each chapter, complemented by musical examples throughout. **The**

Functional Unity of the Singing Voice Barbara M. Doscher, 2023-04-04 An understanding of how the singing voice functions should be a prerequisite for all those who wish to teach singing. And fundamental to any safe and efficient teaching method is the recognition that the singing voice is a functional unit. Consequently, this second edition, like the first, describes the anatomy and physiology of breathing and phonation and examines the acoustical laws necessary for an understanding of resonance. It is designed primarily as a textbook for college vocal pedagogy courses. The updated edition includes more detailed illustrations and an expansion of the appendix on vocal misuse and abuse, including data on subglottic air pressure, air flow ratios, the phonatory mode known as belting and the aging voice, especially as it is affected by hormonal changes in the body. With extensive bibliography. *The Routledge Companion to Interdisciplinary Studies in Singing, Volume II: Education* Helga R. Gudmundsdottir, Carol Beynon, Karen Ludke, Annabel J. Cohen, 2020-05-19 *The Routledge Companion to Interdisciplinary Studies in Singing, Volume II: Education* examines the many methods and motivations for vocal pedagogy, promoting singing not just as an art form arising from the musical instrument found within every individual but also as a

means of communication with social psychological and didactic functions Presenting research from myriad fields of study beyond music including psychology education sociology computer science linguistics physiology and neuroscience the contributors address singing in three parts Learning to Sing Naturally Formal Teaching of Singing Using Singing to Teach In 2009 the Social Sciences and Humanities Research Council of Canada funded a seven year major collaborative research initiative known as Advancing Interdisciplinary Research in Singing AIRS Together global researchers from a broad range of disciplines addressed three challenging questions How does singing develop in every human being How should singing be taught and used to teach How does singing impact wellbeing Across three volumes The Routledge Companion to Interdisciplinary Studies in Singing consolidates the findings of each of these three questions defining the current state of theory and research in the field Volume II Education focuses on the second question and offers an invaluable resource for anyone who identifies as a singer wishes to become a singer works with singers or is interested in the application of singing for the purposes of education [The Cambridge Companion to Singing](#) John Potter, 2000-04-13 Ranging from medieval music to Madonna and beyond this book covers in detail the many aspects of the voice The volume is divided into four broad areas Popular Traditions begins with an overview of singing traditions in world music and continues with aspects of rock rap and jazz The Voice in the Theatre includes both opera singing from the beginnings to the present day and twentieth century stage and screen entertainers Choral Music and Song features a history of the art song essential hints on singing in a larger choir the English cathedral tradition and a history of the choral movement in the United States The final substantial section on performance practices ranges from the voice in the Middle Ages and the interpretation of early singing treatises to contemporary vocal techniques ensemble singing the teaching of singing children s choirs and a comprehensive exposition of vocal acoustics **Opera Acts** Karen Henson, 2015-01-15 Opera Acts explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer In detailed case studies of four figures the late Verdi baritone Victor Maurel Bizet s first Carmen C lestinie Galli Mari Massenet s muse of the 1880s and 1890s Sibyl Sanderson and the early Wagner star Jean de Reszke Karen Henson argues that singers in the late nineteenth century continued to be important but in ways that were not conventionally vocal Instead they enjoyed a freedom and creativity based on their ability to express text act and communicate physically and exploit the era s media By these and other means singers played a crucial role in the creation of opera up to the end of the nineteenth century

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