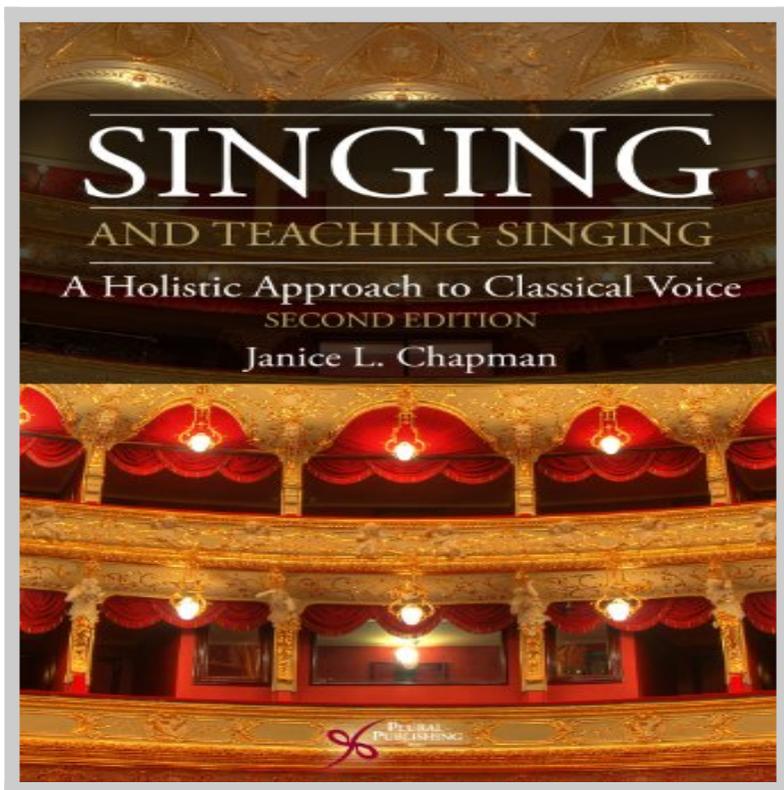


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Singing Teaching 2nd Ed Book Preview

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.

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