



**ELIZABETH L. BLADES**

# **A SPECTRUM of VOICES**

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**Prominent American Voice Teachers  
Discuss the Teaching of Singing**

**SECOND EDITION**

# Spectrum Of Voices Prominent American Voice Teachers Discuss The Teaching Of Singing

**Elizabeth L. Blades**



## **Spectrum Of Voices Prominent American Voice Teachers Discuss The Teaching Of Singing:**

**A Spectrum of Voices** Elizabeth Blades-Zeller, 2002-01-01 Now in Paperback Teaching voice and vocal performance is by nature a subjective pursuit This is the first book in the field of vocal pedagogy that draws on the brilliance and combined experience represented by an elite group of exemplary voice teachers This research study and resulting book does not promote one teacher s perspective nor does it promote one particular approach but instead distills the best from the best presenting nearly 30 quoted interviews from teachers of note How do the nation s most outstanding voice teachers teach The end result is the first book of its kind based on solid qualitative research design and methodology written in a lively understandable and user friendly way that provides a fascinating survey of comparative pedagogy Each chapter is arranged in a question and answer format presenting the question first then listing the response of each vocal instructor interviewed Voice teachers offer valuable insight into their teaching philosophies the kinds of auxiliary training they recommend to their students and how they structure their lessons Astute quotes and strategies about posture breathing tonal resonance diction registration and tension are based on years of professional teaching A glossary containing definitions voice performance and pedagogy terminology and idioms characteristic of the profession is also included A quick and handy reference for the studio teacher this book would also serve as a text for vocal pedagogy courses or a supplement for physiology and vocal mechanics For teachers and students of singing music educators musical theatre performers and anyone who aspires to be an outstanding teacher

**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

*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 *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 **So You Want to Sing with Awareness** Matthew Hoch,2020-04-10 Yoga Alexander Technique Feldenkrais Method Pilates Body Mapping These techniques all promote optimum vocal performance through mind body awareness but where should a singer begin So You Want to Sing with Awareness welcomes singers into all of these methods allowing them to explore each option s history and application to singing and determine which methods may best meet their needs as performers With this unique volume in the So You Want to Sing series editor Matthew Hoch brings together renowned expert practitioners to explore mind body awareness systems and introduce cutting edge research in cognitive neuroscience and motor learning Carefully curated for singers unique needs the book also includes essential discussions of anatomy and physiology and vocal health The So You Want to Sing series is produced in partnership with the National Association of Teachers of Singing Like all books in the series So You Want to Sing with Awareness features online supplemental material on the NATS website Please visit [www.nats.org](http://www.nats.org) to access style specific exercises audio and video files and additional resources *The Solo Singer in the Choral*

*Setting* Margaret Olson,2010-11-04 While there are many similarities between solo and choral singing they are not the same discipline and it is important to realize the different approaches necessary for each In *The Solo Singer in the Choral Setting A Handbook for Achieving Vocal Health* Olson presents the unique perspective of choral singing from a soloist's viewpoint providing a clear outline of several issues facing the solo singer in the choral setting She discusses concepts as diverse as body position in rehearsal and acoustic sound production and she offers practical ideas for solving these challenges Teaching examples and case studies help illustrate the problems and offer potential solutions for handling the challenges of the choral environment After a general overview of vocal technique the chapters address the physiological psychological pedagogical acoustic and interpretive issues facing the solo singer in the choral setting Concepts such as phonation resonance and timbre approaches to diction voice classification choral blend interpreting emotion relationships among choral conductor singer and teacher of singing and the use of vibrato are examined in detail Concluding with a conversation with two choral conductors as well as a glossary bibliography and index this volume is beneficial to singers teachers and conductors alike *The Essentials of CoreSinging* Meribeth Dayme,2022-04-14 *The Essentials of CoreSinging A Joyful Approach to Singing and Voice Pedagogy* presents an innovative outlook by one of the most important voice pedagogues in modern times *CoreSinging* developed by Meribeth Dayme offers a universal approach applicable and complementary to any style system or level of singing the ultimate result transforms fear into joy and ease For the first time Cynthia Vaughn and Matthew Hoch have compiled and edited this culminating work of Meribeth Dayme *CoreSinging* is formed on five elements present in all stages of singing from beginner to professional energy awareness imagination practice and performance Concepts of energy physical metaphysical mental emotional psychological psychic and spiritual help singers transform themselves their sound and performance into an experience of healing Contributors offer case studies and targeted strategies for further implementation and select writings of Dayme are also included **Voice Secrets** Matthew Hoch,Linda Lister,2016-05-31 In *Voice Secrets 100 Performance Strategies for the Advanced Singer* Matthew Hoch and Linda Lister create order out of the chaotic world of singing They examine all aspects of singing including nontechnical matters such as auditioning performance anxiety score preparation practice performance tips business etiquette and many other important topics for the advanced singer *Voice Secrets* provides singers with a quick and efficient path to significant improvement both technically and musically It is the perfect resource for advanced students of singing professional performers music educators and avid amateur musicians *The Music Secrets for the Advanced Musician* series is designed for instrumentalists singers conductors composers and other instructors and professionals seeking a quick set of pointers to improve their work as performers and producers of music Easy to use and intended for the advanced musician contributions to *Music Secrets* fill a niche for those who have moved beyond what beginners and intermediate practitioners need *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

Exposing the Chasms in Voice Pedagogy Dale Cox,2024-02-13 This concise book critically examines the intersection of power privilege and classical music in higher education through an extensive study of the experiences training and background of teachers of musical theatre singing Mapping the divides within the voice pedagogy field it shows how despite the growth of non classical programmes the teaching of vocal music in the United States continues to be structurally dominated by Western classical music Drawing on extensive fieldwork and observations of practicing instructors the author argues that current voice pedagogy training s classical centred approach fails to prepare instructors to teach the range of vocal styles needed in the contemporary musical theatre profession Combining a critical review of existing practices with proposals for change this book sheds light on a key problem in voice pedagogy today Based on field research and drawing on both Shulman s signature pedagogies theory and Bourdieu s concepts of habitus capitals practice and field this book will be useful for scholars researchers and practitioners of voice pedagogy higher music education performance education cultural studies music musical theatre and theatre studies      **Choral Pedagogy, Third Edition** Brenda Smith,Robert T.

Sataloff,2013-05-15 Choral Pedagogy Third Edition is the ideal text for voice teachers choral conductors church musicians and professional and amateur singers who wish to develop strategies for lifelong singing It concisely and clearly presents the principles of voice pedagogy from the perspective of both conducting and voice science in a user friendly fashion including helpful charts and simple anatomic diagrams In addition it offers teaching methods from history and philosophy medical and voice science and pedagogical concepts from active musical experts Special attention is given to the needs of amateur singers and conductors Topics covered include choral diction posture and seating rehearsal practices and matters of vocal health For the third edition the authors have completely revised the text updating the medical information and expanding the exercises They have also added three new chapters A chapter entitled Singing in the 21st Century that considers the vocal choral demands of the choral repertoire being written in this century A chapter on teaching young boys to sing written by Vic Oakes the conductor of the Chattanooga Boys Choir A chapter entitled The Value of Lifelong Singing With its updates and additions Choral Pedagogy Third Edition is a valuable resource for students of choral conducting music education church music and choral singing      **TIPS** Maria Runfola,Joanne Rutkowski,2010-07-16 This second edition of TIPS The Child Voice was prepared in response to demand for an updated and expanded version of the highly successful 1997 edition This edition

takes into account the broadening base of information regarding the nature of the singing voice Now with strategies for the voice in transition during early adolescence as well as strategies games and activities to nurture the voice in early childhood you ll find more suggestions for selecting materials and more recommended sources and resources Also new are sample materials and activities but you ll still find TIPS to use in student portfolios These ideas culled from scholars and experienced teachers should prove useful to not only music educators but also early childhood specialists middle school teachers and everyone working with students during those critical times of development of our natural instrument the singing voice

**Wholehearted Voice Pedagogy** David Sisco,2025-07-01 Wholehearted Voice Pedagogy An Integrative Approach to Training Vocal Artists investigates how to develop healthy equitable student teacher relationships in both applied and independent voice lessons Knitting together research from cognitive science education mindfulness and sports psychology the book promotes a student centered approach to teaching that gives singers agency over their vocal expression and buoys teacher well being Divided into two parts the book begins by examining the student teacher relationship It explores the history of this relationship analyses contemporary opportunities and challenges impacting students and teachers reflects on four holistic pillars of teaching and offers recommendations for developing healthy boundaries and clear communication with students The second part focuses on fostering a singer s artistry covering such topics as selecting repertoire with the student examining motor skill learning and various practice modalities cultivating vibrant performances through artistic research and creating an equitable rubric for assessment Throughout the book research is supported by anecdotes and insights from a diverse roster of Western classical musical theatre and CCM voice teachers Synthesized with reflective questions recommendations for further reading and a robust online companion Wholehearted Voice Pedagogy presents an integrative approach to instruction that empowers singing artists and engenders connected gratifying teaching This book is a valuable resource for early career and established voice teachers alike and offers vibrant resources for vocal pedagogy courses **So**

**You Want to Sing Rock** Matt Edwards,2024-05-13 Matt Edwards one of the leading voice teachers for commercial music styles shares his approach to coordinating the voice so that singers can focus on performing Fully updated and expanded this new edition gives specific advice for beginner intermediate and advanced performers as well as those crossing over from classical or musical theatre So You Want to Sing Rock provides a comprehensive guide and covers a wide variety of topics rock history voice science vocal health audio technology technical approaches to singing rock and stylistic parameters for various rock subgenres The book is not only the ideal guide for singing professionals but the perfect reference work for voice teachers and their students lead and back up singers record producers and studio engineers The So You Want to Sing series is produced in partnership with the National Association of Teachers of Singing Please visit [www.nats.org](http://www.nats.org) to access style specific exercises audio and video files and additional resources [Cross-Training in the Voice Studio](#) Norman Spivey,Mary Saunder Barton,2018-05-18 Cross Training in the Voice Studio A Balancing Act is an innovative resource for teachers and

students of singing in today's evolving professional landscape Saunders Barton and Spivey offer an inside view of their applied studios and the results of the cross training process As vocal performance demands continue to change singers must adapt in order to stay competitive in the job market The authors address this challenge and provide a practical technical approach to developing the most flexible and resilient singing voices the essence of their philosophy of bel canto can be embracing classical and vernacular styles Key Features In depth chapter on resonance registration for voice building Cross training in the academic vs the private studio Cross training with repertoire Coverage of multi disciplinary training how acting speech movement and dance support studio effort Student recordings enhance concepts within the text Cross Training in the Voice Studio A Balancing Act is a must read for anyone in the singing profession seeking insight on cross training

**Melodic Sculpturing** Donald R. Mathis, 2009 About the Book Melodic Sculpturing is intended to provide a comprehensive developmental approach to vocal instruction for the teacher and for a serious singer The contents are based on the author's professional experience as a singer and teacher of singing and on the writings of many great teachers of the past and present The book addresses the physiology of the voice psychology of voice production relevant acoustics and corrections for vocal faults It also deals with diction breath management and vibrato prognosis Suggestions for using technology as an objective visual tool in voice instruction are included in an entire chapter on the topic A major and unique portion of the book presents a subject regularly omitted from textbooks on vocal production interpretation and style The author presents 34 principles of melodic practices that may enhance composers and poets intentions while providing greater interest and involvement for the listener It is like an encyclopedia for teaching students and for learning to sing well This inspiring and encouraging volume is filled with documentation from vocal masters of two centuries and many apropos quotations that bolster the interest for the reader Nearly 100 vocal examples VEs are identified and coded in the chapters They are available at [www.MelodicSculpturing.com](http://www.MelodicSculpturing.com) for downloading Two accompanying 1 semester workbooks geared for voice classes the private studio and a singer's personal use are published separately *Singing with Your Whole Self* Samuel H. Nelson, Elizabeth L. Blades, 2018-04-05 Singing with Your Whole Self A Singer's Guide to Awareness through Movement teaches performers to use the Feldenkrais Method of neuromuscular education to ameliorate problems of tension muscle strain and illness in order to obtain optimal vocal performance With new lessons and chapters on kinesthetic imagination and neuroplasticity this second edition features unique modularized Feldenkrais lessons designed specifically to liberate function in singers and other voice professionals The first part of the book presents the theory behind the approach in an easy to understand and concrete fashion The remaining chapters explore anatomy by area and explain usage and problems as well as how both relate to singing Finally an appendix allows performers to find lessons that are most effective for a specific problem As a valuable exercise guide the second edition of Singing with Your Whole Self is an essential resource for singers at all levels and in all styles Vocal Consistency and Artistic Freedom Susan Boddie, 2021-07-14 As



voice teachers we should strive to help our students uncover their individual sound and to facilitate technical consistency. Further, we as teachers should ultimately guide students to positive, independent and emotionally engaged performances on stage or in recordings. Some teaching approaches may guide students to these experiences; others may not. A successful outcome of vocal study occurs when the student no longer needs their teacher; they are independent and autonomous singers and musicians and are able to teach themselves or perhaps others. This study views the student-teacher relationship in the voice student through an existentialist lens influenced by the Sartrean principles of responsibility and freedom. The study examines some commonly used teaching approaches, viewing them from an historical perspective through the National Schools in vocal instruction to more current approaches that may be commonly found in higher education teaching studios. This study offers a perspective that hopes to foster discussion, a re-examination of and self-reflection in the teaching practices of higher education vocal instruction. The research is grounded in hermeneutic phenomenology. This paradigm was a means by which to unearth and uncover the lived experience of students undergoing vocal study. One that was guided by a framework of instruction influenced by the Sartrean notions of responsibility and freedom.

*Performing in Contemporary Musicals* David Sisco, Laura Josepher, 2022-03-13. *Performing in Contemporary Musicals* brings into sharp focus the skills performers must possess when tackling shows that are newly written, in development or somewhere in between. The authors bust myths about contemporary musical theatre and analyze the development timelines of musicals from around the world. They also explore how performers can become invaluable to a creative team by developing the skills needed to move a new musical forward, including contemporary acting and singing techniques, dramaturgy, quickly picking up new material and collaboration. Each chapter features insightful industry interviews, recommended activities, an extensive reading list and an online companion for further study. This textbook is the only comprehensive resource that provides an overview of the development process of a new musical while guiding musical theatre performers to be fruitful collaborators in a new works scenario.

**Yoga for Singers** Linda Lister, 2011-04-01. From opera diva Karita Mattila to Lady Gaga from Broadway's Mandy Patinkin to pop star Jason Mraz, singers are doing yoga and experiencing its ability to free their voices and psyches. Yoga provides bountiful rewards for singers: the practice of rib opening and spine lengthening asanas can improve alignment while spinal twists, pranayama, breathing techniques and meditation can focus the mind and calm performance anxiety. Some singers have turned to beta blockers to deal with the stress of stage fright, but yoga proves there is a medication-free self-nurturing method of combating the pressure of performing. *Yoga For Singers* gives singers and voice teachers the tools that yoga can provide to help improve their physical, emotional and thus vocal well-being and to manage performing with the most personal of instruments: their voices.

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