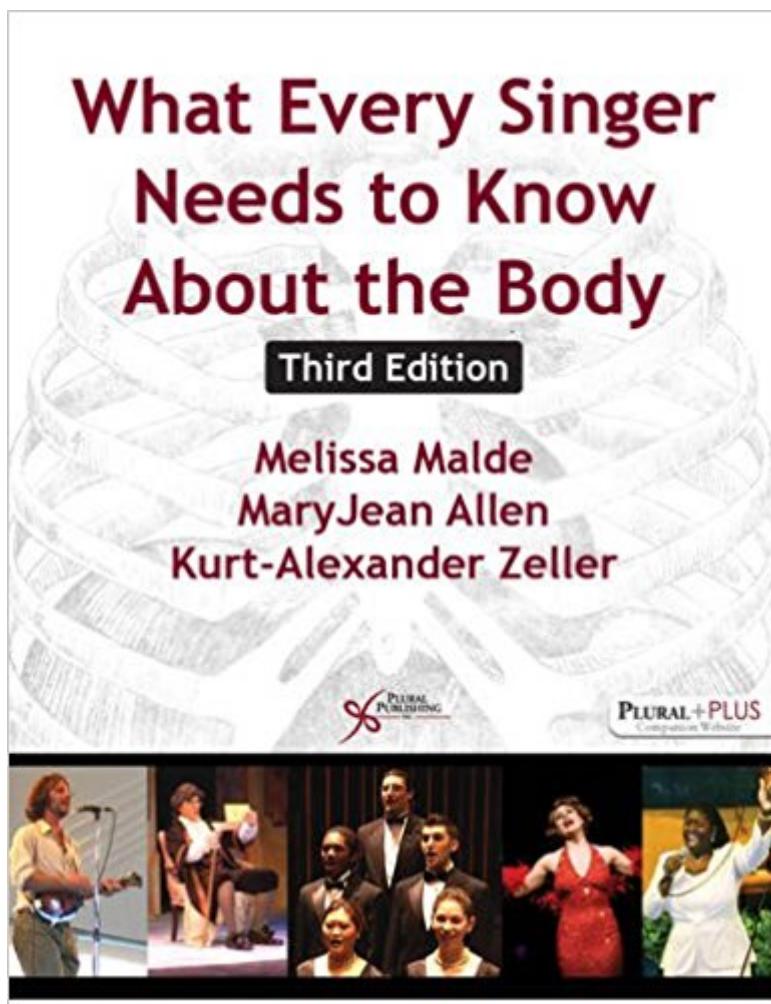


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# What Every Singer Needs To Know About The Body, Third Edition



## Synopsis

What Every Singer Needs to Know About the Body, Third Edition gives singers and teachers a Body Mapping resource - from anatomy and physiology to body awareness - that helps them discover and correct misconceptions about how their bodies are designed and how they function. This book provides detailed descriptions of the structures and movements necessary for healthy and efficient body awareness, balance, breathing, phonation, resonance, articulation, and gesture. Many voice books focus on the anatomical facts, but leave singers asking, "How can I apply this to my singing?" "What Every Singer Needs to Know About the Body" helps to answer that question, providing practical exercises and detailed illustrations. For the third edition, the authors have updated and expanded the content throughout the book. Some specific additions include: Updates and extensions throughout in response to reader feedback. Additional recommended resources and websites for further reading. Audio and video recordings of the exploratory exercises available on a PluralPlus companion website. This book provides the technical foundation for singers of all styles. The authors do not espouse a single method or attempt to teach singing techniques or styles. Rather, they describe the movements of singing with accuracy and detail so that singers may experiment on their own and communicate with each other in a common language. In the words of Lynn Helling, Associate Professor of Practice in Vocal Pedagogy at the University of Southern California Thornton School of Music and author of the "Mindful Voice" column in the Journal of Singing: "What sets this book apart are the detailed exercises designed to inculcate accurate kinesthesia in singers. This facet of the book is critically important, because it is not sufficient to simply possess declarative knowledge of voice physiology. Singers must develop body sense on how to marshal all the components of the five systems of the voice (respiration, phonation, resonance, articulation and cognition) to work together to create efficient, artistic singing." NOTE: This book comes with supplementary content on a PluralPlus companion website. If you purchase or rent a used copy of the printed book, the code to access the website printed inside the book may have been previously redeemed/used or be incorrect and you will not be able to use it. To guarantee access to the website, it is recommended you purchase a new copy of this book directly from the publisher, Plural Publishing.

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## Customer Reviews

Melissa Malde, DMA, is a licensed Andover Educator and performs regularly in opera, concert, recital and musical theatre. She holds degrees from Oberlin College and Conservatory, Northwestern University, the College-Conservatory of Music of the University of Cincinnati, and the Hochschule für Musik in Munich, where she studied under the auspices of a German Academic Exchange grant. While in Munich, she won first prize in the Kulturforum Competition. Other honors include winning CCM's Concerto Competition, the Sudler Oratorio Competition and a Farwell Award in Chicago, and the Brice-Gooter Award at the NATSAA competition. She has presented academic papers, lecture recitals and clinics nationwide and is a Professor of Voice and Vocal Pedagogy at the University of Northern Colorado. MaryJean Allen, MM, AD, is a licensed Andover Educator, and has taught Body Mapping since 2001. She is also a certified Alexander Technique teacher, and completed a three-year training program for that certification. MaryJean travels often to teach Body Mapping and Alexander Technique workshops at young artist programs, universities, colleges, high schools, and churches throughout the United States. Many of her voice students sing professionally in classical, music theater, or pop music venues, while others teach voice or choral music.

MaryJean holds a Master of Music and also an Artist Diploma in vocal performance from The Cleveland Institute of Music, and a Bachelor of Music in vocal performance with a minor in piano performance from Oklahoma City University. She has performed leading roles in operas and operetta throughout the United States and was competitively selected to sing in two Art Song Festivals, coaching with Dalton Baldwin, Elly Ameling, Gerard Souzay, and others. Kurt-Alexander Zeller, DMA, is a licensed Andover Educator and has presented Body Mapping workshops at regional, national, and international conferences. He currently serves as Director of Opera and Vocal Studies and as Coordinator of the Division of Music at Clayton State University in suburban

Atlanta, Georgia. He is an active performer of early music and concert repertoire but especially enjoys working as a singer and director in all forms of music drama. Dr. Zeller holds undergraduate degrees in Music and Theatre from the Meadows School of the Arts at Southern Methodist University and earned his graduate degrees at the College-Conservatory of Music of the University of Cincinnati. He has completed further studies at the Seattle Academy of Baroque Opera, the Early Music Institute of Indiana University, and the 1995 National Association of Teachers of Singing Internship program.

This book is for the person who is serious about the physical aspects of singing and vocal pedagogy. I use it as a textbook. One of the best aspects is the series of "gray boxes" throughout which are full of helpful demonstrations and ways of testing oneself. The book is very well organized both as to subject matter and within the chapters. At the end of several chapters are lists of common errors and their pitfalls or frequently asked questions. I am particularly impressed with the chapters on articulation and physical expression.

The book itself came in mint condition so perfect thumbs up to that. The contents of the book are something that I think every singer should at least have some knowledge of if they ever want to really push themselves and allow their body to work to its full potential to produce the best sound.

It may not be the complete and whole story in the universe. But it comes close! If you sing and/or teach singing, you will find so much practical use for this book. I highly recommend it.

This text has at its heart the perspective and ramifications of the Alexander Technique and the concept of "body mapping" in particular. Warning: I am reminded of voice juries and voice competitions where a few individual judges critique-notes relegate every vocal problem they see or hear as due to "poor or insufficient breath support." Poor breath support, they contend, is the cause of every vocal fault, and corrected breath support would be the cure to everything. // There was a time when chiropractic therapy was either considered anathema, or a panacea. We know now that there is a place for chiropractic therapy but it is not a "cure all" for every disease. If the reader keeps in mind that the concept of "body mapping" can be useful, but is not a cure all, then s/he may avoid the imbalanced thinking that would state, as is in the introduction,

ÃƒÂ¢Ã  ¬Ã  Å“ÃƒÂ¢Ã  ¬Ã  Å“singing is movement, pure and simple, nothing elseÃƒÂ¢Ã  ¬Ã  Å|ÃƒÂ¢Ã  ¬Ã  Å• Again, there is ÃƒÂ¢Ã  ¬Ã  Å“jargonÃƒÂ¢Ã  ¬Ã  Å• that the reader will need to interpret, however the authors give useful definitions so that understanding is made accessible.ÃƒÂ¢Ã  ¬Ã  Å¢ The previous warning having been noted, this text is useful in that it brings the physical science of the body and its functions for singing to the intellect, imagination and kinesthetic awareness, something every singer is better off knowing and mastering. (My students will better realize the reason for my use of the direction to ÃƒÂ¢Ã  ¬Ã  Å“memorize the feelingÃƒÂ¢Ã  ¬Ã  Å• but without the ÃƒÂ¢Ã  ¬Ã  Å“body mappingÃƒÂ¢Ã  ¬Ã  Å• jargon.)ÃƒÂ¢Ã  ¬Ã  Å¢ Using this perspective, the authors address posture (chapter 2), breathing and support (chapter 3), phonation (chapter 4), resonation (chapter 5), articulation (chapter 6), communication and expression (chapter 7). This is a text I would consider supplemental to any vocal pedagogy course.

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