

1: Pedagogy | HLCFPA | Nebraska

*The Disciplines of Vocal Pedagogy: Towards an Holistic Approach [Karen Sell] on www.enganchecubano.com *FREE* shipping on qualifying offers. If classical singers and vocal pedagogues are to be prepared adequately for performance, teaching and co-operation in inter-professional relations.*

Pythagoras, the man in the center with the book, teaching music, in The School of Athens by Raphael Within Western culture, the study of vocal pedagogy began in Ancient Greece. Scholars such as Alypius and Pythagoras studied and made observations on the art of singing. It is unclear, however, whether the Greeks ever developed a systematic approach to teaching singing as little writing on the subject survives today. As with other fields of study, the monasteries were the center of musical intellectual life during the medieval period and many men within the monasteries devoted their time to the study of music and the art of singing. Highly influential in the development of a vocal pedagogical system were monks Johannes de Garlandia and Jerome of Moravia who were the first to develop a concept of vocal registers. These men identified three registers: Their concept of head voice, however, is much more similar to the modern pedagogists understanding of the falsetto register. Other concepts discussed in the monastic system included vocal resonance, voice classification, breath support, diction, and tone quality to name a few. The ideas developed within the monastic system highly influenced the development of vocal pedagogy over the next several centuries including the Bel Canto style of singing. The courts of rich patrons, such as the Dukes of Burgundy who supported the Burgundian School and the Franco-Flemish School, became secular centers of study for singing and all other areas of musical study. The vocal pedagogical methods taught in these schools, however, were based on the concepts developed within the monastic system. Many of the teachers within these schools had their initial musical training from singing in church choirs as children. The church also remained at the forefront of musical composition at this time and remained highly influential in shaping musical tastes and practices both in and outside the church. It was the Catholic Church that first popularized the use of castrato singers in the 16th century, which ultimately led to the popularity of castrato voices in Baroque and Classical operas. It was also during this time, that noted voice teachers began to emerge. Giulio Caccini is an example of an important early Italian voice teacher. This style of singing had a huge impact on the development of opera and the development of vocal pedagogy during the Classical and Romantic periods. It was during this time, that teachers and composers first began to identify singers by and write roles for more specific voice types. Within these systems, more descriptive terms were used in classifying voices such as coloratura soprano and lyric soprano. Mathilde Marchesi was both an important singer and teacher of singing at the turn of the 20th century. The field of voice pedagogy became more fully developed in the middle of the 20th century. This shift in approach to the study of singing led to the rejection of many of the assertions of the bel canto singing method, most particularly in the areas of vocal registration and vocal resonance. There are also those teachers who borrow ideas from both perspectives, creating a hybrid of the two. In addition, the creation of organisations such as the National Association of Teachers of Singing now an international organization of Vocal Instructors has enabled voice teachers to establish more of a consensus about their work, and has expanded the understanding of what singing teachers do. Some voice instructors advocate an extreme mechanistic approach that believes that singing is largely a matter of getting the right physical parts in the right places at the right time, and that correcting vocal faults is accomplished by calling direct attention to the parts which are not working well. On the other extreme, is the school of thought that believes that attention should never be directed to any part of the vocal mechanism—that singing is a matter of producing the right mental images of the desired tone, and that correcting vocal faults is achieved by learning to think the right thoughts and by releasing the emotions through interpretation of the music. Most voice teachers, however, believe that the truth lies somewhere in between the two extremes and adopt a composite of those two approaches. These processes occur in the following sequence: Breath is taken Sound is initiated in the larynx The vocal resonators receive the sound and influence it The articulators shape the sound into recognizable units Although these four processes are to be considered separately, in actual practice they merge into one

coordinated function. With an effective singer or speaker, one should rarely be reminded of the process involved as their mind and body are so coordinated that one only perceives the resulting unified function. Many vocal problems result from a lack of coordination within this process. In its most basic sense, respiration is the process of moving air in and out of the body—“inhalation and exhalation. Breathing for singing and speaking is a more controlled process than is the ordinary breathing used for sustaining life. The controls applied to exhalation are particularly important in good vocal technique. The vocal folds are brought together primarily by the action of the interarytenoid muscles, which pull the arytenoid cartilages together. Various terms related to the resonance process include amplification, enrichment, enlargement, improvement, intensification, and prolongation, although in strictly scientific usage acoustic authorities would question most of them. The main point to be drawn from these terms by a singer or speaker is that the end result of resonance is, or should be, to make a better sound. In sequence from the lowest within the body to the highest, these areas are the chest, the tracheal tree, the larynx itself, the pharynx, the oral cavity, the nasal cavity, and the sinuses. This main resonating space, from above the vocal folds to the lips is known as the vocal tract. Many voice users experience sensations in the sinuses that may be misconstrued as resonance. However, these sensations are caused by sympathetic vibrations, and are a result, rather than a cause, of efficient vocal resonance. Sub-apical Articulation is the process by which the joint product of the vibrator and the resonators is shaped into recognizable speech sounds through the muscular adjustments and movements of the speech organs. These adjustments and movements of the articulators result in verbal communication and thus form the essential difference between the human voice and other musical instruments. Singing without understandable words limits the voice to nonverbal communication. There are five basic active articulators: These articulators can act independently of each other, and two or more may work together in what is called coarticulation. Unlike active articulation, passive articulation is a continuum without many clear-cut boundaries. The places linguolabial and interdental, interdental and dental, dental and alveolar, alveolar and palatal, palatal and velar, velar and uvular merge into one another, and a consonant may be pronounced somewhere between the named places. In addition, when the front of the tongue is used, it may be the upper surface or blade of the tongue that makes contact "laminal consonants", the tip of the tongue "apical consonants", or the under surface "sub-apical consonants". These articulations also merge into one another without clear boundaries. Interpretation[edit] Interpretation is sometimes listed by voice teachers as a fifth physical process even though strictly speaking it is not a physical process. The reason for this is that interpretation does influence the kind of sound a singer makes which is ultimately achieved through a physical action the singer is doing. Although teachers may acquaint their students with musical styles and performance practices and suggest certain interpretive effects, most voice teachers agree that interpretation can not be taught. Students who lack a natural creative imagination and aesthetic sensibility can not learn it from someone else. Failure to interpret well is not a vocal fault, even though it may affect vocal sound significantly. Voice Teachers and serious voice students spend a great deal of time studying how the voice forms vowels and consonants, and studying the problems that certain consonants or vowels may cause while singing. The International Phonetic Alphabet is used frequently by voice teachers and their students. As a result, voice teachers often focus less on how it "sounds" and more on how it "feels". Vibratory sensations resulting from the closely related processes of phonation and resonance, and kinesthetic ones arising from muscle tension, movement, body position, and weight serve as a guide to the singer on correct vocal production. Another problem in describing vocal sound lies in the vocal vocabulary itself. There are many schools of thought within vocal pedagogy and different schools have adopted different terms, sometimes from other artistic disciplines. This has led to the use of a plethora of descriptive terms applied to the voice which are not always understood to mean the same thing. The ability to move air in and out of the body freely and to obtain the needed quantity of air can be seriously affected by the body alignment of the various parts of the breathing mechanism. A sunken chest position will limit the capacity of the lungs, and a tense abdominal wall will inhibit the downward travel of the diaphragm. Good body alignment allows the breathing mechanism to fulfill its basic function efficiently without any undue expenditure of energy. Good body alignment also makes it easier to initiate phonation and to tune the resonators as proper alignment prevents unnecessary tension in the

body. Voice Instructors have also noted that when singers assume good body alignment it often provides them with a greater sense of self-assurance and poise while performing. Audiences also tend to respond better to singers with good body alignment. Habitual good body alignment also ultimately improves the overall health of the body by enabling better blood circulation and preventing fatigue and stress on the body. White, who paraphrased a "Credo" for singing: And all singing was made by the Breath, and without Breath was not any Singing made that was made. All vocal sounds are created by vibrations in the larynx caused by air from the lungs. Breathing in everyday life is a subconscious bodily function which occurs naturally, however the singer must have control of the intake and exhalation of breath to achieve maximum results from their voice. Natural breathing has three stages: Within singing there are four stages of breathing: Many singers abandon conscious controls before their reflexes are fully conditioned which ultimately leads to chronic vocal problems.

2: Historical Vocal Pedagogy Classics | Download eBook PDF/EPUB

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 Disciplines of Vocal Pedagogy: Although there are one or two comments on which I would welcome the opportunity for discussion with, or clarification from the author, overall this is an extremely open and honest discourse on the issues germane to creating and maintaining an holistic approach to vocal pedagogy. It does all it sets out to do. Also the suggestion that singers with weak chests probably after having been sat on by their teachers and susceptible to colds should bathe the chest and throat with vinegar, brown for men, white for women, letting it dry very important! There are many such gems peppering the book. Perhaps in a further revision for the next edition, however, these repetitions could be ironed out. It is thoroughly researched and copiously referenced and demonstrates a huge commitment on the part of the author to achieving her goal of presenting a multi-disciplinary approach to her subject and thereby promoting an inter-professional collaboration between all individual disciplines. Although much of the material will be familiar, here it is all brought together between the covers of one book. There is scrupulous attention to detail and it seems almost no stone is left unturned in covering every aspect of teaching singing, from practical advice as to how to handle the business side and set up a studio to the historical conflicts regarding singing methods and current thinking among voice professionals. She makes clear her parameters, which are to focus on Western classical singing only, although she is well aware of all the other possibilities in terms of singing genres and what may influence singers in their musical experience. The chapters range over a history of vocal pedagogy from the ancient world to the present day, the ethics and psychology of teaching singing, the science and vocal health issues to be aware of, and in Chapter 4, which the author describes as pivotal, a discussion of aspects of voice classification, tonal ideals and singing technique. There are additional appendices to supplement the history, to set the scene in a first singing lesson looking at it from both student and teacher perspectives and to give even more consideration to performance issues. There are very clear anatomical illustrations in a further appendix. I was taken by the plethora of references in the controversial area of breathing for singing, that being a subject particularly dear to me, and could not help noticing the lack of mention of Accent Method breathing. That has made such a contribution to clarity in this semantically challenged arena, so may be that surprisingly unturned stone will find its way into the second edition as well? In conclusion Karen Sell emphasises her starting point: She espouses a view long held by me that we should have some kind of endorsement of professional competence by bodies concerned with vocal health and education, namely the British Voice Association and the Association of Teachers of Singing. Although some strides have recently been taken in this direction, it is still very patchy and in an unregulated profession formal training and recognition would enable singing teachers to make a more significant and complementary contribution to medical teams concerned with the successful rehabilitation of singers just as the Singing Voice Specialist does in America. All in all, this is a very comprehensive journey through the world of teaching singing and one that should be of great interest to well-established teachers and a great aid to anyone starting out as a teacher. It gives an enormous amount of information for everyone else associated with vocal education and it will also help singers themselves to understand what it is they are getting themselves into, should they wish a very useful addition to their professional armamentarium.

3: basics of vocal pedagogy | Download eBook pdf, epub, tuebl, mobi

The result is an earnest but modest introduction to the art and science of vocal pedagogy coupled with a very useful compendium of bibliographic material. Chapter 1 attempts to provide a brief history of vocal pedagogy.

4: Vocal pedagogy - Wikipedia

THE DISCIPLINES OF VOCAL PEDAGOGY pdf

The disciplines of vocal pedagogy: towards an holistic approach. [Karen Sell] -- "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.

5: Basics Of Vocal Pedagogy | Download eBook PDF/EPUB

Singing' A valuable addition to the voice pedagogy literature, this concentrated volume deals with the historic roots of voice production, comparative voice pedagogy, the psychology and ethics of voice teaching, tonal ideals, technique, and practical performance concerns.

6: BRITISH VOICE ASSOCIATION : Disciplines of Vocal Pedagogy â€“ Karen Sell

Sell has taught all age groups and levels of ability in schools and higher education, in private practice in the UK and Canada, has published articles and reviews on vocal pedagogy, and is a regular columnist and reviews editor (books and recorded music) of Singing.

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