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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. The present catalogue is the fourth and final volume in a series that covers the Turkish manuscripts preserved in public libraries and museums in the Netherlands. This volume gives detailed descriptions of Turkish manuscripts in minor Dutch collections, found in libraries and museums in Leiden, Utrecht, Groningen and other towns. 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. Wise Women is a collection of autobiographical essays by important and renowned teachers at mid-life. The essays, which are deeply personal, will focus on how these women negotiate the psychological, physical, and social changes brought on by menopause and how the aging process affects their lives as professionals, feminists, writers, mentors, and instructors in the academy. The book addresses such questions as the following: What challenges are left for the feminists who came of age during the women's movement and now have achieved academic success? How do women teachers experience their aging selves in the classroom? What legacy will mid-life women leave their younger women colleagues? All of these questions, as well as many others, are covered in this insightful and groundbreaking work. Offers fifty-two songs for high and low voices in a variety of styles and coverage of techniques include practicing, vocalizing, breathing, learning a song, articulation, vocal health, theatrics, and music reading. Suitable for all voices, this comprehensive introductory text uses a variety of pedagogical approaches to introduce students to the art and pleasure of singing. The text is flexibly organized, presenting the basic principles of voice production, musicianship, song interpretation, and vocal health in a format that can be adjusted to meet the needs of the classroom and the individual. The text consists of two parts. Part One discusses such topics as breathing, basic vocal health, learning to read music, how to learn a song, and performance techniques. Part Two is an anthology of 50 songs - folk, musical theater, art songs, and rounds (for group performance). A companion 2-CD Set includes all the melodies and accompaniments for the song anthology. BLACK ENTERPRISE is the ultimate source for wealth creation for African American professionals, entrepreneurs and corporate executives. Every month, BLACK ENTERPRISE delivers timely, useful information on careers, small business and personal finance. Orange Coast Magazine is the oldest continuously published lifestyle magazine in the region, bringing together Orange County's most affluent coastal communities through smart, fun, and timely editorial content, as well as compelling photographs and design. Each issue features an award-winning blend of celebrity and newsmaker profiles, service journalism, and authoritative articles on dining, fashion, home design, and travel. As Orange County's only paid subscription lifestyle magazine with circulation figures guaranteed by the Audit Bureau of Circulation, Orange Coast is the definitive guidebook into the county's luxe lifestyle. Race, sex, and gender.

Originally created as a teaching tool, this bibliography has taken on a second life as a research tool for various facets of American art song, including, in this edition, both current and historical discography. In this book, the contributors reconsider the fundamentals of Music as a university discipline by engaging with the questions: What should university study of music consist of? Are there any aspects, repertoires, pieces, composers and musicians that we want all students to know about? Are there any skills that we expect them to be able to master? How can we guarantee the relevance, rigour and cohesiveness of our curriculum? What is specific to higher education in music and what does it mean now and for the future? The book addresses many of the challenges students and teachers face in current higher education; indeed, the majority of today's music students undoubtedly encounter a greater diversity of musical traditions and critical approaches to their study as well as a wider set of skills than their forebears. Welcome as these developments may be, they pose some risks too: more material cannot be added to the curriculum without either sacrificing depth for breadth or making much of it optional. The former provides students with a superficial and deceptive familiarity with a wide range of subject matter, but without the analytical skills and intellectual discipline required to truly master any of it. The latter easily results in a fragmentation of knowledge and skills, without a realistic opportunity for students to draw meaningful connections and arrive at a synthesis. The authors, Music academics from the University of Glasgow, provide case studies from their own extensive experience, which are complemented by an Afterword from Nicholas Cook, 1684 Professor of Music at the University of Cambridge. Together, they examine what students can and should learn about and from music and what skills and knowledge music graduates could or should possess in order to operate successfully in professional and public life. Coupled with these considerations are reflections on music's social function and universities' role in public life, concluding with the conviction that a university education in music is more than a personal investment in one's future; it contributes to the public good. In *The Race of Sound* Nina Sun Eidsheim traces the ways in which sonic attributes that might seem natural, such as the voice and its qualities, are socially produced. Eidsheim illustrates how listeners measure race through sound and locate racial subjectivities in vocal timbre—the color or tone of a voice. Eidsheim examines singers Marian Anderson, Billie Holiday, and Jimmy Scott as well as the vocal synthesis technology Vocaloid to show how listeners carry a series of assumptions about the nature of the voice and to whom it belongs. Outlining how the voice is linked to ideas of racial essentialism and authenticity, Eidsheim untangles the relationship between race, gender, vocal technique, and timbre while addressing an undertheorized space of racial and ethnic performance. In so doing, she advances our knowledge of the cultural-historical formation of the timbral politics of difference and the ways that comprehending voice remains central to understanding human experience, all the while advocating for a form of listening that would allow us to hear singers in a self-reflexive, denaturalized way. V.1. The catalogue of music, *All's well that ends well*-*Love's labour's lost* -- v.2. The catalogue of music, *Macbeth*-*The taming of the shrew* -- v.3. The catalogue of music, *The tempest*-*The two nobel kinsmen, the sonnets* ... -- v.4. Indices --v.5. Bibliography. This book explores the Czech composer Václav Trojan (1907-1983) and his compositions for Jiri Trnka's films, a very influential puppet stop-motion animator. Trnka is regarded as one of the finest outcomes of Czech art in the aftermath of the Second World War and inspiration for contemporary directors like Tim Burton and companies such as Aardman or Laika. Trojan's music for animation sets a great artistic model in European animation, at least as meaningful as Carl Stalling's music for Warner Bros. cartoons in the USA. Trojan was an eclectic artist, which encompassed folk songs, jazz and blues influences, neoclassical symphonic and chamber works, opera and more. Key Features: A historical overview of the origins and early development of Czech animation Biographical sketches and stylistic outline of both Trnka and Trojan An audiovisual analysis of all the available Trnka films Trojan wrote music for Filmography and bibliography Each year as high school solo and ensemble festivals approach, choir directors and voice teachers search for the right songs for their students to sing. There is so much music available for young developing voices, but how can an overworked teacher keep track of it all? *Songs for Young Singers*, a careful review of more than 2,000 songs printed in over 70 anthologies, has been written to address the needs of choir directors and voice teachers of junior high and high school age students. Section I lists songs by title as well as the anthologies in which they are found. Teachers wishing to explore the works of a particular composer will turn to section II, where songs are listed by composer. In section III, IV, and V, the songs are categorized by Beginning, Intermediate, and Advanced levels for Quick reference. Section VI lists the anthologies reviewed with a detailed description of the vocal demand of each song in the anthology. The songs have been evaluated on seven criteria: melodic contour (including range), phrase length, language, rhythm, accompaniment, harmonic language, and dynamics, and are listed by title, composer, and level of difficulty. Future and current independent private music educators will find this book an invaluable resources for establishing and maintaining a private music studio. Private music instructors will learn what they should expect professionally, personally, and financially from their independent music instruction business. Until now, no single resource has existed that fully explains how to run this type of business successfully. This book presents all aspects of private music instruction through an easy-to-read, concise, and engaging instructional format. Following the sound advice presented will help to greatly alleviate the problems that all beginning independent instructors face by specifically mapping out chronological steps for establishing and maintaining a private instruction music business. The field of private music education has been inundated by less-than-professional individuals who have made it difficult for legitimate, qualified instructors. The *Private Music Instruction Manual* shares years of information and experiences in the hope of legitimizing the field of private music instruction. In a world where there is decreasing priority and structure in public music education, private music instructors become increasingly important to prepare the next generation of musicians. No matter the size of your private music instruction business, the advice presented in *The Private Music Instruction Manual* will help to improve any private music business. From the Midwest Book Review: *With The Private Music Instruction Manual; A Guide For The Independent Music Educator*, author Rebecca Osborn

draws upon her many years of experience and expertise as an adjunct college music professor and owner of three private music studios to write an informed and informative guidebook specifically for musicians and music instructors who want to teach students in a profitable private practice but are not familiar with or knowledgeable about setting up a music instruction business enterprise. Rebecca Osborne provides a wealth of invaluable, professional, effectively organized and presented instructions on establishing and maintaining a music teaching business and shows what to expect professional, personally, and financially from independent music instruction. If you want to make money teaching other how to play any kind of music instrument, then you need to give a careful (and profitable!) reading to Rebecca Osborn's *The Private Music Instruction Manual*! This collection offers an in-depth study of music's narrative functions in radio drama, whether original or adapted, alongside speech and sound. It features a range of historical perspectives as well as case studies from Australia, Europe and North America, highlighting broadcasting institutions such as the BBC, RAI, ABC, WDR and SWR, from early radio to the medium's postwar golden age and contemporary productions. Not limited to classical or popular music, the chapters also pay attention to electronic varieties and musical uses of language, in addition to intermedial exchanges with other art forms such as theatre, opera and film. In doing so, the present volume sits at the crossroads of various disciplines: musicology, narratology, history, literary, media, sound and radio studies.

*Welche Rolle spielte Ostasien im Ersten Weltkrieg? Wie sahen und bewerteten ostasiatische Beobachter den "totalen Krieg" in Europa, welche Lehren zogen sie daraus für ihre Gesellschaften? Wie verschoben sich wirtschaftliche Netzwerke durch den Krieg? Welchen Einfluss hatte er auf Ordnungsvorstellungen und Weltbilder in Ostasien?* Das Ziel der neueren Geschichtsschreibung, die Globalität des Ersten Weltkriegs stärker zu erfassen, ohne seine lokalen Rückwirkungen aus dem Blick zu verlieren, verfolgt dieser Band gut 100 Jahre nach dem Beginn des Krieges am Beispiel Chinas, Japans und Koreas. This volume deals with the multiple impacts of the First World War on societies from South Europe, Latin America, Asia and Africa, usually largely overlooked by the historiography on the conflict. Due to the lesser intensity of their military involvement in the war (neutrals or latecomers), these countries or regions were considered "peripheral" as a topic of research. However, in the last two decades, the advances of global history recovered their importance as active wartime actors and that of their experiences. This book will reconstruct some experiences and representations of the war that these societies built during and after the conflict from the prism of mediators between the war fought in the battlefields and their homes, as well as the local appropriations and resignifications of their experiences and testimonies. The repertoire files of the late Dr. Barbara Doscher, in which she noted her tips, observations on each particular piece, and notes on how to best teach it, comprise a unique trove of wisdom unmatched by any other source. Laboriously transcribed and annotated by John Nix, one of Doscher's students, the notes are presented here as a companion volume to her best-selling text, *The Functional Unity of the Singing Voice*. Entries are divided by broad category (art song, arias, folk songs, oratorio, musicals, etc.) and are arranged by song title. Each entry includes author, poet or librettist, key(s) available, ranges (for each key), tessitura, difficulty level, voice types, comments, a summary of the text, and notes as to genre, language, and editions available. Five comprehensive indexes facilitate searching. As a guide to selecting vocal repertoire, this book's practical and sometimes colorful comments on each song or aria will assist the vocal instructor in matching the student's ability and range to the appropriate piece. This distillation of Barbara Doscher's many years of experience in the teaching studio is a necessary addition to any vocal instructor's collection, as well as a valuable resource for the individual singer. 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.

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