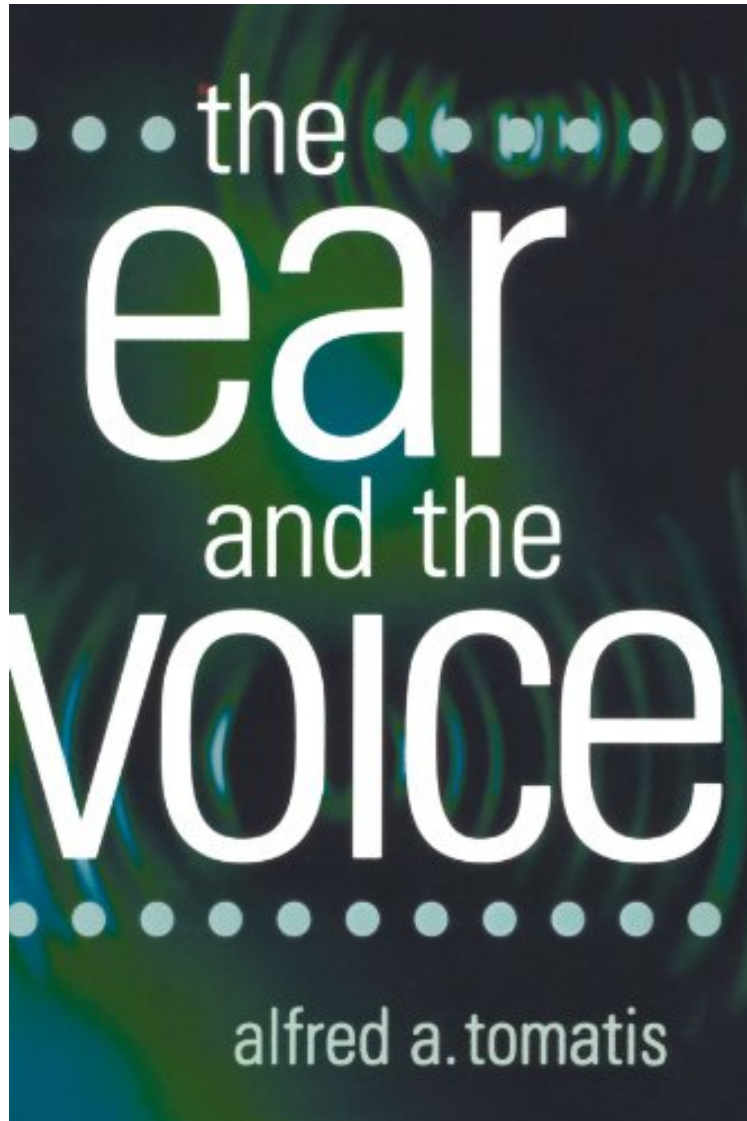


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The Ear and the Voice

Alfred A. Tomatis

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#563198 in Books 2004-12-03Original language:EnglishPDF # 1 9.16 x .35 x 6.09l, .53 #File Name:
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Alfred A. Tomatis : The Ear and the Voice before purchasing it in order to gage whether or not it would be worth my time, and all praised The Ear and the Voice:

1 of 2 people found the following review helpful. Tomatis concepts in depthBy Explorer11This is a great book to learn more about Tomaris work.He goes into great detail about the subject - very interesting for singers who want to improve or perfect their voices:/ performances.He provides simple exercises for singers which really work - explaining their importance,mechanism ec and potential impact on voice and listening.(I was looking for a less expensive but

high quality version of the Tomatis approach. And I discovered LIT language integration trainer and iear app made for iPhone and iPad which are also great apps for the same approach ..because Tomatis official method is quite expensive - This is the first iPhone app to simulate an electronic ear the way Tomatis invented it and it is great. ...I think the Tomatis electronic ear patent expired- so any one can make his/her own digital now version - making the approach really affordable for everybody.) 5 of 7 people found the following review helpful. Not a Translation but a Summary By The Inimitable Jeeves To claim that Tomatis doesn't need translating but rewording is merely a pretext for covering up the fact that this book is only a precis of the original French version, which consisted of over 300 pages and could have been translated by someone with a good knowledge of the two languages, providing his mother tongue was English. Tomatis has been unlucky with his translators as two other books of his have been translated by someone whose French evidently isn't top-notch. However, this book is pleasantly written and informative enough - as far as it goes. Like Maharishi Mahesh Yogi's, Tomatis's method was soundly and scientifically based and attractive. In later life, Tomatis set himself up as a sort of guru, calling himself "Professor" (he was an honorary professor of a minor South African university) and making claims which went beyond his field of expertise. His ideas on singing were absurd: have you ever tried singing words with your tongue arched up against your soft palate? It must, however, be said that the personnel in the Tomatis Centers are generally friendly and good listeners. One shouldn't expect miracles, though: they can do nothing for tinnitus sufferers (some counsellors have the honesty to state this fact) and can do harm only to your wallet. 5 of 6 people found the following review helpful. Prick Up Your Ears By Daniel Shigo Singers and those who use their voices tend to take their listening faculty for granted until they experience vocal difficulties, and even then, it is not first on their list. Often they first go to a voice doctor, often with dubious results. But as Tomatis informs us in this excellent translation by Roberta Prada, Pierre Sollier and Francis Keeping, there is much to know about the small organ located on either side of our head behind our earlobes. Knowing how the ears work and how to use them to best advantage is what this book is all about. Dr. Alfred Tomatis was a pioneer in the study and rehabilitation of the listening faculty, which, to be properly understood, is something more than the passive reception of sounds. Singers, especially those classically trained, understand this intuitively. They use their voices in ways that far exceed that of normal everyday speech. This is a skill that implies a connection between the ear and the body that is only now becoming better understood. Tomatis sheds great light on the matter. He truly is the Christopher Columbus of the Ear, taking the reader into uncharted territory, yet in the end, showing singer and listener alike what is possible when they prick up their ears. A fascinating journey. Daniel Shigo[...]

Tomatis was one of the earliest pioneers in the field now known as psychoacoustics, and his book *L'Oreille et la Voix* is considered a classic by many in that field. Although Tomatis initially applied his theories to vocal performance, it soon became clear that the principles he uncovered could also have a profoundly beneficial influence on actors, painters, writers, and those suffering from physical and psychological disabilities. This translation makes Tomatis's discoveries accessible for a broad audience, and is divided into three parts that can be read separately or together. Part I introduces Tomatis's general concepts as they apply to the art of singing. Part II is a basic introduction to the anatomy of the ear and how its functions relate to the brain and the rest of the body. It also provides the reader with a metaphor-free vocabulary for discussing anatomy with doctors and other concerned professionals. Part III gives practical advice on singing, posture, and matters pertaining primarily to musicians. A list of the latest English-language books on the subject has been appended. *The Ear and the Voice* is for everyone who wants to understand and experience the benefits of conscious listening. Please visit the author's companion websites: www.vocalimages.com and www.voxmentor.com

The concept of the listening posture in Chapter 12 is a remarkable one involving both the posture of the whole body and the posture of the ear itself. I was astounded to read the step-by-step instructions on how to attain the listening posture in the ear by positioning the head and moving various facial muscles. I was even more surprised when I tried the method and found my body responding to the change.... *The Ear and the Voice* is a wonderful introduction to the work and indeed the mind of Alfred Tomatis. Learning from 'his master's voice' is enough to recommend this book to anyone interested in the role of the ear in singing and anyone who isn't afraid of their own ideas being challenged. (Australian Voice)...summarizes [Tomatis's] understanding of the principle role of the ear in listening, in dispensing energy to the nervous system, and in controlling the act of singing. (Scitech Book News) As a close collaborator of Dr. Alfred Tomatis for more than 30 years, I am in a good position to know how difficult it is to present his work in English in a way, which is both easy to read and truthful to his thinking. The writing of Tomatis needs more than a translator; it needs a total rewriting by people who are familiar with his work. This is what Roberta Prada and her collaborators have been able to accomplish and they have done it with great talent. Bravo! *The Ear and the Voice* offers precious insights and practical tips to singers, teachers in singing and other voice professionals. But it is not just another book on vocal technique. It sheds an entirely new light on many important subjects such as listening, language, learning and communication. If you've never heard of or read Tomatis' work, be ready for a drastically new experience! (Paul Madaule, Director of The Listening Centre, Toronto, Canada and author of *When Listening Comes*)

Alive) This is the best of the books of Professor A. Tomatis. Translation by Roberta Prada is very well done, precise, with some improvements to the original text. I recommend to everybody, especially singers and musicians to read and reread it! (Dr. Bernard Auriol, Psychiatrist) Finally available in English, this is a scientific book about singing which contains important neurological insights and is both practical and eminently readable. (Thomas Hemsley, International Concert and Opera Singer, Professor at the Guildhall School of Music, London) This is an evocative read for every musician. From the visionary science and wisdom of Tomatis, *The Ear and The Voice* provides us with a waterfall of provocative ideas and insights. Long awaited, long overdue, this book is essential for the creative understanding of speech, listening and music making. (Don Campbell, Musician, Lecturer, Author of *The Mozart Effect*)

About the Author Alfred A. Tomatis (1920-2001) practiced as an ear, nose, and throat doctor in Paris, and specialized in the treatment of singers. Contralto Roberta Prada is president of Vox Mentor, LLC and is an active concert and recital performer. Baritone Francis Keeping is a performing and graphic artist, who teaches voice in New York. Pierre Sollier trained with Dr. Tomatis in Paris and is a family counselor in Oaxaca, Mexico. More information can be found at the author's webpage, www.vocalimages.com