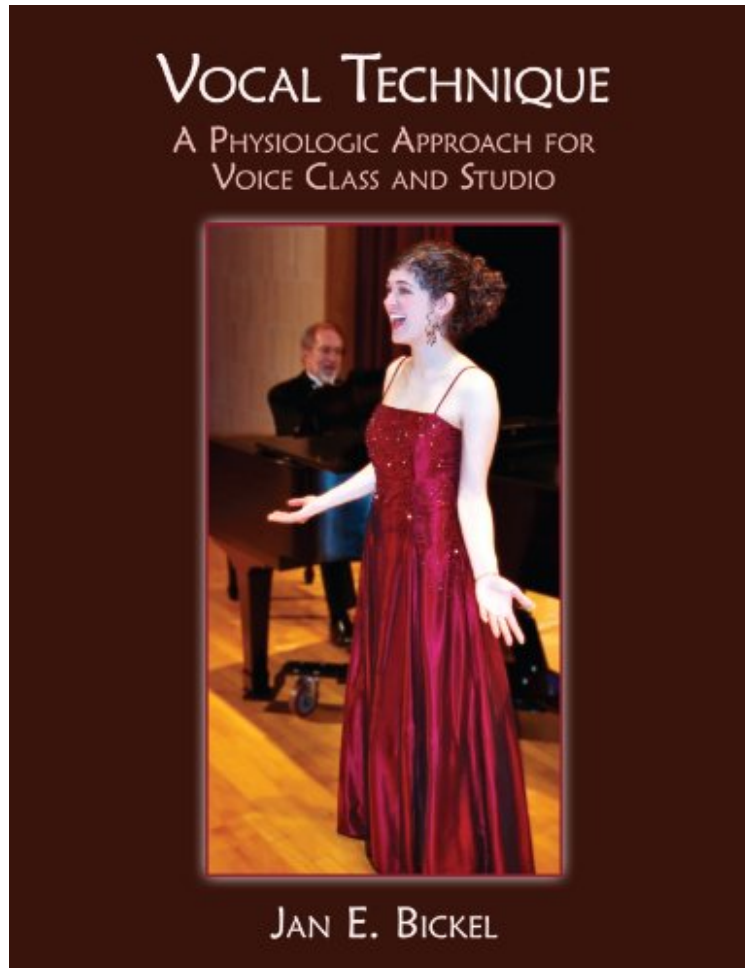


[Ebook pdf] Vocal Technique: A Physiological Approach for Voice Class and Studio

Vocal Technique: A Physiological Approach for Voice Class and Studio

Jan E. Bickel

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Jan E. Bickel : Vocal Technique: A Physiological Approach for Voice Class and Studio before purchasing it in order to gage whether or not it would be worth my time, and all praised Vocal Technique: A Physiologic Approach for Voice Class and Studio:

This book is intended for teaching the college or university level singer, but would also be appropriate for teaching younger students who wish to learn a healthy vocal technique. At the university level, Vocal Technique: A Physiologic Approach is currently used to teach vocal pedagogy courses as well as voice classes and studio lessons for voice majors and minors. From the outset, the reader will discover clear and careful explanations of the physiologic singing

process, including detailed information regarding anatomy, posture, breath support, phonation, resonance production and articulation. Having this knowledge will enable singers to maintain optimum technical skill and vocal health throughout a long singing or teaching career. The reader will find extensive information on voice classifications, with appropriate ranges, and a description of appropriate stage characters for each category. Within the chapter on articulation, the author provides extensive information on using the International Phonetic Alphabet, as applied to the English and Italian languages. The final chapters are dedicated to health concerns for singers and becoming an artistic performer. Here the young singer will find suggestions regarding nutrition, physical conditioning, preventing stage fright, appropriate performance attire, stage deportment, interpretation, and relating to the audience. Throughout the book, the reader will find abundant resources including clear illustrations, a specific process for learning and memorizing vocal repertoire, diction worksheets, vocal exercises, appendices of musical terms and music reading skills, as well as important terms and references at the back of each chapter. There is a full bibliography, and an index.

Debra Greschner, *Journal of Singing*, (2009): "Vocal Technique has many comendable qualities. The volume is comprehensive, yet comprehensible. Bickel covers the gamut of subjects germane to singing technique in a manner that is not intimidating. ... An excellent guide for beginning voice students at the university level." Naomi Copeland, *Chicago State University, Music Educators Journal*, (March 2011): "Jan Bickel has developed an essential reference in her book *Vocal Technique: A Physiologic Approach for Voice Class and Studio*. This textbook is a user-friendly guide to the basics of vocal pedagogy and covers a wide range of topics, including physiology, breath management, tone quality, production, and even how to maintain a healthy lifestyle to sustain your instrument. Within the nine chapters, Bickel includes effective graphics and relevant exercises, and she ends each chapter with a concise summary, a list of important terms, and several additional sources for further reference. A welcome aspect of this text is Bickel's inclusion of an often-neglected facet of vocal health and training. Another essential section of her book for the novice singer is chapter 2, "Anatomy of the Singer's Instrument: Design and Function". This section is extremely comprehensive and well explained, with easy-to-understand figures of the entire physiological mechanism involved in singing. Although this textbook should not be the only written source of information on vocal technique for students, it is a valuable reference that all aspiring singer with limited formal training should add to their libraries." About the Author Jan Bickel, D.M.A. Mezzo-Soprano Jan Bickel was born and educated in the Midwest; earning a liberal arts degree in music from St. Mary's College at Notre Dame, a Master of Music in Vocal Performance from the Chicago Conservatory of Music under the mentorship of renowned contralto Madame Sonia Sharnova, and a Doctor of Musical Arts in Vocal Performance from the American Conservatory of Music in Chicago. She has received awards for her singing from the National Federation of Music Clubs, the Musicians Club of Women, and the Foundation for the Arts in Chicago, was a finalist in the National Opera Association vocal artist competition, and a regional finalist in the National Association of Teachers of Singing Artist competition. Dr. Bickel is Professor of Music/Director of Vocal Studies at Saint Xavier University in Chicago, where she has taught in the music department since 1982. As a faculty member at SXU, Dr. Bickel has been awarded the Saint Xavier University Award for outstanding service, the Teaching Excellence Award, the Excellence in Scholarship, and the Excellence in Research awards, has been nominated and listed in *Who's Who Among American Teachers in the USA* during consecutive years, and has received several faculty research and creative production grants for her work as a singer and researcher. She has received a fellowship for her research project, in collaboration with Professor Martha M. Morris, entitled *Enhancing Flute Tone Through Vocal Tract Resonance*, and has presented workshops and conference presentations nationally on this subject. Because of her expertise in vocal pedagogy, Dr. Bickel is often recommended to student vocalists who have been diagnosed with serious vocal medical issues. During her many years of teaching, she has brought numerous singers back to full vocal health. As a professional singer, Dr. Bickel has been heard frequently as a recitalist in Chicago at the Chicago Cultural Center, the Xavier Classics at Noon Concert Series, Cantigny Gardens, and for a variety of other organizations. She has appeared as soloist with the Chicago Symphony, Chicago Philharmonic, and Chicago Chamber Orchestras, the Mid-Columbia, Chicago Bar Association, Southwest, Wheaton, and Kankakee Valley Symphony Orchestras, among others. She has performed leading and supporting roles with the Chicago Opera Theater, Chamber Opera Chicago, Chicago Opera Players, Opera Racine, Inspiration Point Opera, Des Moines Metro Opera, and others. Some of her roles include Angelina in Rossini's *La Cenerentola*, Suzuki in *Madama Butterfly*, Marcellina in *Le Nozze di Figaro*, Maddalena in *Rigoletto*, and Hansel in *Hansel und Gretel*, as well as Orlofsky in *Die Fledermaus*, and both the 2nd and 3rd Lady in Mozart's *Die Zauberflöte*. She also appeared in the Chicago Opera Theater premiere of Daron Hagen's *Shining Brow*. Dr. Bickel has been heard as soloist in many oratorios and cantatas; including Rossini's *Stabat Mater*, the Bach, Rutter, and Raminsh *Magnificats*, the Saint-Saëns *Christmas Oratorio*, Mozart's *Requiem*, among others. Dr. Bickel recently recorded a compact disc entitled *An Art Song Excursion*, with pianist, Dr. Dana Brown, which includes songs by Schumann, Poulenc, Saint-Saëns, Rachmaninoff, and Ginastera. Dr. Bickel is a well-known choral director, and her University Chamber Singers have recorded two compact discs under her baton. Her choral ensembles are known for presenting a wide variety of musical styles and languages from the chants of Hildegard von Bingen to the music of living composers such as Gwyneth Walker, Imant Raminsh and a

variety of traditional and non-west composers. The compact disc *Of Wind and Voice* is a recording of music arranged or composed specifically for her University Chamber Singers and the Flutes LTD choir of the Chicago flute choir Flutes Unlimited. Dr. Bickel is a frequent adjudicator at choral festivals and conducts at both the college and high school level in that capacity. Dr. Bickel is a member of the National Association of Teachers of Singing, Music Educators National Conference, Illinois Music Educators Association, the American Choral Directors Association, and the American Association of University Professors.