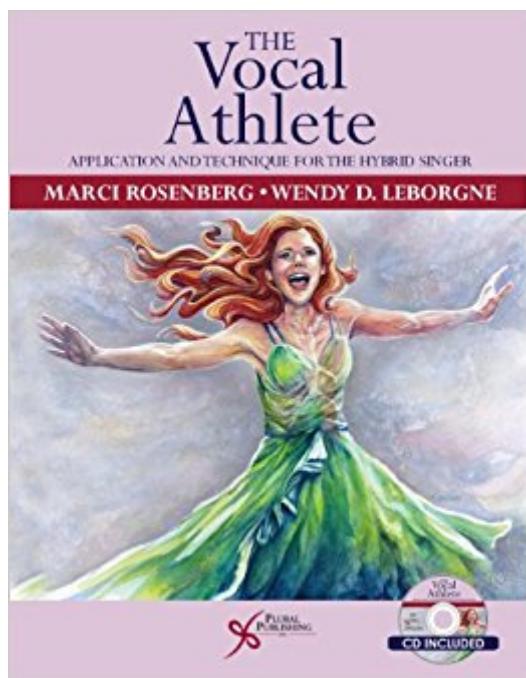


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# The Vocal Athlete: Application And Technique For The Hybrid Singer(Includes CD)



## **Synopsis**

The Vocal Athlete: Application and Technique for the Hybrid Singer is a compilation of voice exercises created and used by well-known voice pedagogues from preeminent colleges, established private studios, and clinical settings. The exercises focus on various aspects of contemporary commercial music (CCM) including bodywork, mental preparation, registration, and much more. The book is designed to accompany its companion text, The Vocal Athlete a first of its kind in singing science and pedagogy developed for singers of all styles, with a particular emphasis on CCM. Also included is a CD of the singing exercises to further enhance understanding of techniques and skills used in training this type of singer. Both The Vocal Athlete: Application and Technique for the Hybrid Singer and its companion text are invaluable tools for anyone who uses or trains the singing voice or works with CCM singers.

## **Book Information**

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## **Customer Reviews**

With the publication of The Vocal Athlete, singers and voice teachers now have access to a remarkable, unprecedented collection of resources. The breadth and comprehensiveness of this two-volume set are remarkable... The phenomenon of the hybrid singer has led to the proliferation of a hybrid teacher ... Early responses suggest that this kind of teacher will find The Vocal Athlete to be an incredibly valuable resource, a compendium of some of the best and most current thinking in the field, complemented by a thoughtful review of the scientific literature. ... [The companion] workbook and CD provide both teachers and students with the opportunity to explore some of the

best practices of the world's top pedagogues... --Charlie Gilbert, The SAVI Singing Actor (9/8/2014)

Dr. LeBorgne is the voice pathologist, singing voice specialist, and director of the Blaine Block Institute for Voice Analysis and Rehabilitation (Dayton, OH), and The Professional Voice Center of Greater Cincinnati (Cincinnati, OH). Additionally, she holds adjunct professor positions at Cincinnati College-Conservatory of Music as a Voice Consultant and in the College of Allied Health. Dr. LeBorgne holds a B.F.A. in Musical Theater from Shenandoah Conservatory and both her masters and doctoral degrees from the University of Cincinnati in Communication Sciences and Disorders with a specialty in voice disorders. Her research has focused primarily on the area of the professional singing voice (specifically the Broadway Belt Voice). Marci Daniels Rosenberg, MS CCC, is a singer, and a speech language pathologist/research investigator in The University of Michigan Departments of Speech Language Pathology and Otolaryngology. After completing degrees, in classical voice performance from Peabody Conservatory of Music and then in speech language pathology at Towson State University, she completed a research fellowship in the Voice and Speech Lab at the National Institute on Deafness and Other Communication Disorders (NIDCD) in 1996. There she received the Voice and Speech Faculty Award for Research Excellence, NIDCD. She then completed her Master's degree in speech pathology at Bowling Green State University. As a Voice and Singing Specialist, and lead speech pathologist at The University of Michigan Vocal Health Center, Ms. Rosenberg works clinically to rehabilitate injured voices. She has particular clinical interest in contemporary commercial vocal styles. Her research focuses on vocal health for the performance voice. Some of her presentations include workshops and posters at The Voice Foundation in Philadelphia in addition to numerous lectures, workshops and master classes at regional colleges and universities.

A wonderful book, great resource for singers or people who work with singers.

Very great addition to the text book

Absolutely useful. One of the best vocal pedagogy books I have worked with. Very well written, easy to follow, quite clear explanations about every exercise. I recommend buying it with the workbook. Both are the perfect duo.

OK.. pretty basic info

Very useful information!

It is helpful and thoughtfully, completely thought through. Thank you for asking.

This is a great book for singers and teachers alike.

I was excited to read this to get more ideas for my musical theater voice students, but I found the book very basic and not particularly useful. My biggest problem is that it is very poorly edited. Many of the exercises refer to a vocal pattern to be used, but never say what that pattern is. Describing an exercise but never saying what that exercise is is pointless, and an serious oversight of the editors. There is also way too much repetition - each exercise has a purpose, an origin (gotta love it when a teacher says the exercise is "original" and that he "created it" when it's about as standard as can be like an octave slide), and overview, and then the exercise, most of which could be combined. It's a total waste of space and time to bother with an overview paragraph when the exercise itself is only a few paragraphs long. There are misspellings - mesa di voce, messa di voce, mezzo di voce are all used - seriously? Almost all of the exercises I have used in my own studio in one form or other (and I would never dare to say that I "created" them) - there's not really anything new here. I think if you're an absolute beginner to belt/mixed belt technique, then maybe this would be useful, but if you know the basics already, this is a waste of money. Another thing it could use is some sort of index, so if you're looking for a particular exercise, you can look it up by a key word, like twang for instance. There should also be a guide for all of the abbreviations used that not everyone will be familiar with. I know what FVF stands for, but does everyone? For the basic level of exercises, the editors should assume that the teachers reading this don't have a huge knowledge of vocal pedagogy terms.

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