Singing and Imagination: A Human Approach to a Great Musical Tradition

By Thomas Hemsley


Brand New Book ***** Print on Demand *****. This book is written in the belief that the essential basic principles underlying good singing are in themselves rather few, and very simple, but that their application is amazingly varied in light of the individual's needs. It is not intended as a manual of voice production, and does not concern itself with medical matters, nor directly with anatomy, physiology, and acoustics. While not belittling the value of appropriate scientific investigation, Hemsley believes that modern methods of training have gone too far in the direction of the materialistic approach; that singing in all its aspects and at all times should be guided by the imagination, the feelings, and the intuition; that we have become so pre-occupied by voice per se and the vocal function since the advent of vocal science, that we too easily forget that singing is not voice, but modification of voice - not only a language through which we understand the emotions of others, but also a means of exciting our sympathy with such emotions. (H. Spencer). This book can be seen as an...

Reviews

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-- Prof. Kip Spinka IV

This book will not be straightforward to start on studying but really fun to read. It absolutely was written really flawlessly and helpful. You can expect to like just how the writer write this publication.
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Singers performed three musical tasks: Messa di voce (a crescendo-diminuendo on a single note of long duration) on three pitches across their range, portions of an aria (Mozart: Ridente la Calma, K 152, bars 1-27) and a lied (Schubert: Du bist die Ruh D. 776 Op. 59, No. 3, bars 54 to 80). Singers' voices were recorded to CD (Marantz CDR 630) using a high-quality microphone (AKG C-477) positioned on a head boom a constant 7 cm distance from the singer's lips. Singing and imagination: A human approach to a great musical tradition. Oxford; New York: Oxford University Press. Herbert-Caesari, E. F. (1951).