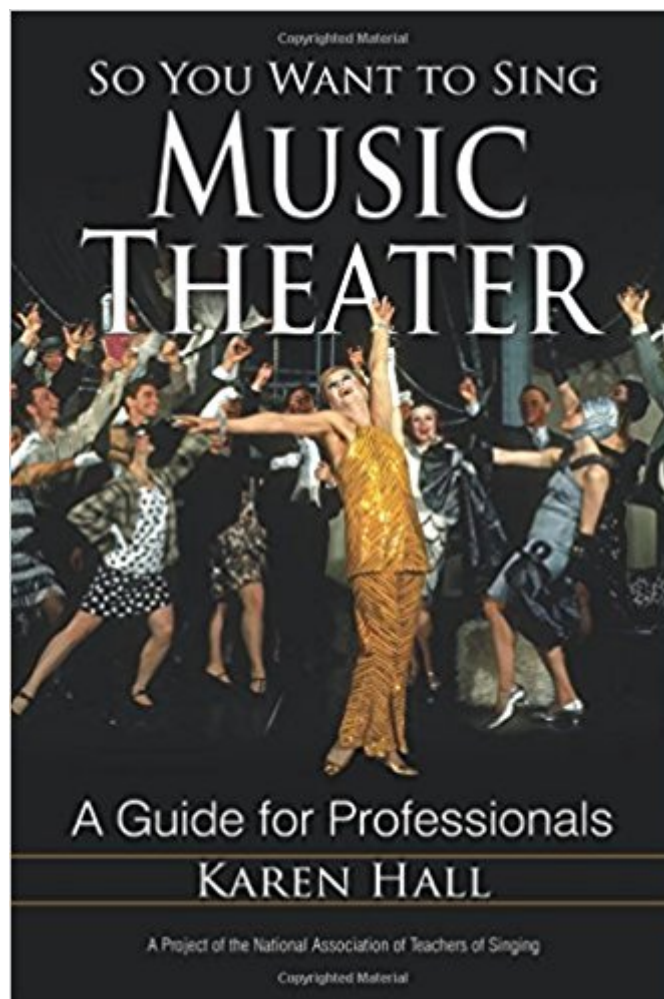


The book was found

So You Want To Sing Music Theater: A Guide For Professionals



Synopsis

In *So You Want to Sing Music Theater: A Guide for Professionals*, singer and scholar Karen S. Hall fills an important gap in the instructional literature for those who sing or teach singing to those seeking their fortunes in music theatrical productions. Developed in coordination with the National Association for Teachers of Singing, this work draws on current research from the world of voice scholarship to advance the careers of singers exploring or already deeply embedded in the world of music theater.

Book Information

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Customer Reviews

Karen Hall offers a succinct and practical guide for singers who want to prepare for a music theater career. . . . This volume is practical, pertinent, economical, and efficient. It offers excellent advice for the aspiring music theater singer, and should be required reading for anyone considering a career in the field. (Journal of Singing)

Karen Hall, soprano, is a voice teacher, author, editor, and researcher who holds degrees in vocal performance and a doctorate in education from Columbia University, Teachers College. A versatile performer, Dr. Hall has performed in opera, operetta, concert, oratorio, recital, chamber music, and music theatre throughout the United States and Europe. She is a five-time Metropolitan Opera Regional Finalist and has been recognized by the College Music Society, the National Association

of Teachers of Singing, and the Voice Symposium for her research on music theater singing. She also serves as an associate editor for the Journal of Singing, the research publication of the National Association of Teachers of Singing. Scott McCoy is Professor of Voice and Pedagogy at The Ohio State University and director of the Helen Swank Voice Teaching and Research Lab. Wendy 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).

A little disappointed but not all that surprised that this book is long on the why's and what's and short on the how. Vocal pedants are terrified of talking about vocal technique and there is virtually none in this book. What it does have is tons of repetition and an endless discussion twenty different ways of what the musical theatre voice sounds like. I know what a musical theatre voice sounds like. It's hard to believe this book was intended for professionals. The closest she ever gets to discussing technique is giving a list of all the well known people who teach it and what their method is called. I think I read about the history of music theatre three times in the first half. Also, none of the register exercises mentioned are actually on the NATS website.

A much-needed and excellent resource for voice teachers and singers!

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