

EIGHTEEN AUTHORS

- ☞ **Eleven Voice and Body Movement Educators** [choral conducting, private voice education, voice habilitation, Alexander Technique; prenatal, early childhood, childhood, adolescent, adult, older adult music education]
- ☞ **Seven Medical Specialists**
- ☞ **Three laryngologists**
- ☞ **An allergist-immunologist**
- ☞ **An endocrinologist**
- ☞ **A speech pathologist/voice specialist**
- ☞ **An audiologist**

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Book 1: Bodyminds, Learning, and Self-Expression

Volume 2

Book 2: How Voices are Made and How they are 'Played' in Skilled Singing and Speaking

Volume 3

Book 3: Health and Voice Protection

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Book 5: A Brief Menu of Practical Voice Education Methods

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Bodymind and Voice...

- ☞ **integrates** the practical, expressive, developmental, learning-process, and medical-therapeutic foundations of voice education;
- ☞ **includes** learning and "Do This" experiences that are extensively supported by current findings from the voice, voice medicine, and learning sciences (neuropsychobiology);
- ☞ **benefits** music educators, choral conductors, speech trainers, theatre directors, religious musicians, singers, speakers, speech-language pathologists and laryngologists;
- ☞ **enhances** learning for two audiences: (1) people who have minimal background in voice use or the voice and learning sciences, and (2) people who have in-depth backgrounds.

The VoiceCare Network National Center for Voice & Speech Fairview Voice Center

Have proudly published an 'encyclopedia' of scientific, evidence-based knowledge, terminology, and practice in voice education, choral conducting, and music education

bodymind & voice



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of
voice
education

Co-edited by:

Leon Thurman, EdD
Specialist Voice Educator
Fairview Voice Center
University of Minnesota Medical Center

Graham Welch, PhD
Professor of Music Education
Institute of Education
University of London

WHAT PEOPLE ARE SAYING ABOUT *BODYMIND AND VOICE*

...most important new publication in voice teaching in the last twenty years...Buy this book! *Reid Spencer, actor, singer, voice educator, Canadian Music Educator, Vol.39/3*

The students relate to (this book) unbelievably. (They) find the bodymind concept fascinating (and) lovingly refer to the course as the 'Bodymind course.' *Marjorie Bennett Stephens, voice/vocal pedagogy, Ohio University*

...offers real answers to real questions that music educators face every day. *Judy Roberts, Hall of Fame Music Educator, Oklahoma*

...most 'user friendly' text of its kind I have encountered...Reading the chapter (on vocal registers) was one of the most clarifying experiences I have encountered in my own self education about voice...I am in awe of...the whole writing team who successfully tackled such a huge task. *Adele Nisbet, Editor, Australian Voice (1998);voice/vocal pedagogy, Queensland Conservatorium, Griffiths University, Brisbane, Australia*

I find Book I to be unbelievably rich with insight, detail, research and resources (that are) so valuable at this time of incredible new knowledge and change! *Pamela Paulson, Director of Research-Assessment-Curriculum, Perpich Center for Arts Education, Golden Valley, Minnesota*

What a wonderful book! ...I've been going through some of the DO THIS game/exercises myself and trying some out on my students, and I'm taken aback by how much awareness they evoke. The images stay with you. The tone, the approach and the activities combined are quite remarkable. *Emily Romney, Voice Department Chair, Longy School of Music, Cambridge, MA*

Thank you for the book! I am so grateful for this information in understandable form. *Barbara Tritten, music educator, Airport Community Schools, Carleton, MI*

One of my methods students said, 'having this book is worth all the tuition for four years of college. It answers so many of my questions.' *Judy Roberts, music education, voice; University of Central Arkansas, Conway*

...comprehensive...quite unlike any other...highly recommended...contemporary research in the area of voice and speech... accessible to its readers...suggest(s) practical applications of research. *Richard Dale Sjoerdsma, book review, Journal of Singing, Vol. 54/5*

I am impressed! This book is fantastic! I'm having a blast with it! *Diana Orbelo, Ph.D., Speech Pathologist/Voice Specialist, Departments of Otolaryngology and Neurology, Mayo Clinic, Rochester, Minnesota*

The many teachers, salespeople, choral singers, and storytellers of our country (and the world) are given far too little information about how that little sound source in the throat works. Even less is given to them about how to preserve and train this instrument for optimal usage. Bodymind and Voice is a significant step toward correcting this problem. *Ingo R. Titze, Ph.D., Director, National Center for Voice and Speech, Denver, and Distinguished Professor, The University of Iowa*

WHERE BODYMIND AND VOICE HAS BEEN ADOPTED AS A TEXTBOOK

- ☞ **Appalachian State University**, Boone, North Carolina, vocal and choral pedagogy
- ☞ **Cameron University**, Lawton, Oklahoma, music education
- ☞ **Concordia College**, Moorhead, Minnesota, vocal pedagogy
- ☞ **Eastman School of Music**, Rochester, New York, choral pedagogy
- ☞ **Institute of Education**, University of London, United Kingdom, music education
- ☞ **Oberlin Conservatory**, Oberlin, Ohio, choral music education
- ☞ **The Ohio State University**, Columbus, Ohio, graduate vocal pedagogy
- ☞ **Ohio University**, Athens, Ohio, vocal pedagogy
- ☞ **Queensland Conservatorium**, Brisbane, Australia, vocal and choral pedagogy
- ☞ **Rocky Mountain College**, Billings, Montana, vocal and choral pedagogy
- ☞ **Saint John's' University, Collegeville**, Minnesota, vocal and choral pedagogy
- ☞ **University of Central Arkansas**, Conway, music education and choral pedagogy
- ☞ **University of Kansas, Lawrence**, vocal and choral pedagogy
- ☞ **University of Mississippi**, Oxford, vocal pedagogy
- ☞ **University of Nebraska**, Lincoln, choral pedagogy
- ☞ **University of Western Ontario**, New London, Canada, choral music education

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