By Thomas Hemsley

Oxford University Press, United Kingdom, 1998. Paperback. Book Condition: New. 214 x 136 mm. Language: English 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...

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Singing ought to start with an urgent impulse to share with the audience a story, which can only be brought about when one has brought the character, music and text to life in one's own head. Again like Kagen, Hemsley spends no time on anatomy or physics, arguing that this can even be detrimental in creating an artist. Singing and Imagination: A Human Approach to a Great Musical Tradition. Thomas Hemsley. Hemsley is internationally renowned opera and concert singer. Singing and Imagination. While the technical principles of the classical tradition of singing as expounded by the late Lucie Manon lie at its basis, what is put forward here is very much an extension and development, illumined by Thomas Hemsley's long and exceptionally wide experience as a professional singer and teacher, as well as by a wealth of historical evidence. The second part of the book applies these principles, emphasising the fundamental role played by artistic imagination and understanding. The picture which emerges is essentially comprehensive, and offers a holistic approach to the art of singing. 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).