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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Volume 1

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

Book 4: Lifespan Voice Development

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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.

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National Center for Voice & Speech
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bodymind & voice

foundations 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, Perchick Center for Arts Education, Golden Valley, Minnesota

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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We are creatures of body as well as spirit, so our prayer is not confined to our minds and hearts. It is expressed by our bodies as well. When our bodies are engaged in our prayer, we pray with our whole person. Using our entire being in prayer helps us to pray with greater attentiveness. During Mass we assume different postures—standing, kneeling, sitting—and we are also invited to make a variety of gestures. These postures and gestures are not merely ceremonial. Prayer, as well as the other hymns and songs, we each lend our individual voices to the great hymn of praise and thanksgiving to the Triune God. GENUFLECTING. As a sign of adoration, we genuflect by bringing our right knee to the floor.