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Twenty-four leading voice experts speak out on the changing role of voice on stage. Essay topics include: Re-Discovering Lost Voices \* Thoughts on Theatre, Therapy, and the Art of Voice \* Finding Our Lost Singing Voices \* Voice Training, Where Have We Come From? \* Vocal Coaching in Private Practice \* more.

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Voice \* Finding Our Lost Singing Voices \*  
Voice Training, Where Have We Come From? \*  
Vocal Coaching in Private Practice \* more.

Contemporary actor training in the US and UK has become increasingly multicultural and multilinguistic. Border-crossing, cross-cultural exchange in contemporary theatre practices, and the rise of the intercultural actor has meant that actor training today has been shaped by multiple modes of training and differing worldviews. How might mainstream

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Anglo-American voice training for actors address the needs of students who bring multiple worldviews into the training studio? When several vocal training traditions are learned simultaneously, how does this shift the way actors think, talk, and perform? How does this change the way actors understand what a voice is? What it can/should do? How it can/should do it? Using adaptations of a traditional Korean vocal art, p'ansori, with adaptations of the "natural" or "free" voice approach, Tara McAllister-Viel offers an alternative approach to training actors' voices by (re)considering the materials of

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training: breath, sound, "presence," and text. This work contributes to ongoing discussions about the future of voice pedagogy in theatre, for those practitioners and scholars interested in performance studies, ethnomusicology, voice studies, and intercultural theories and practices.

For directors, voice and dialect coaches, Alexander teachers, medical specialists, speech pathologists, actors and singers and anyone interested in the performers voice in the theatre, this book provides an overview of basic voice and speech production, the



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Alexander technique and ways to integrate these principles into the rehearsal process and methods for working most effectively with voice and speech/Alexander coaches.

How can actors bridge the gap between themselves and the text and action of a script, integrating fully their learned vocal skills? How do we make an imaginary world real, create the life of a role, and fully embody it vocally and physically so that voice and acting become one? Christina Gutekunst and John Gillett unite their depth of experience in voice training and acting to

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**And Directors**  
create an integrated and comprehensive approach informed by Stanislavski and his successors - the acting approach widely taught to actors in drama schools throughout the world. This updated edition contains: a new chapter on vocal embodiment of actions, new findings from neuroscience supporting the approach, more exercises, warm-up routines for training, rehearsal and performance, and a completely new glossary of terms. The authors create a step-by-step guide to explore how voice can: - Respond to our thoughts, senses, feelings, imagination and will - Fully express language in content and

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Communicate imaginary circumstances and human experience - Transform to adapt to different roles - Connect to a variety of audiences and spaces Featuring 55 illustrations by German artist, Dany Heck, Voice into Acting is an essential manual for the actor seeking full vocal identity in characterization, and for the voice teacher open to new techniques or an alternative approach to harmonize with the actor's process.

Many patients with pulmonary complaints fail to improve despite physicians' best efforts.

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And Directors, sometimes, we ascribe this failure to lack of adherence with therapy, or to the severity of the condition. What we often fail to appreciate, however, is that sometimes the lack of improvement can be explained by the patients' psychological states. The first section of *Functional Respiratory Disorders: When Respiratory Symptoms Do Not Respond to Pulmonary Treatment* will help clinicians recognize functional respiratory symptoms that can arise as a result of both organic and psychological causes. The second section of this book provides detailed discussions of such disorders, links to video examples of

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**And Directors** laryngoscopic evaluation of patients with vocal cord issues, case studies and quizzes. Examples and exercises that should strengthen the clinician's confidence in identifying and treating these functional conditions are also provided. Finally, the third section of the book will help the clinician differentiate the patients for whom referral to a mental health provider is mandatory from those for whom other approaches may be useful. For the latter group, the book teaches clinicians to empower themselves by learning how to incorporate various therapies for functional disorders into their practice, including

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biofeedback, breathing techniques, basic cognitive behavioral therapy techniques, and hypnosis. Links are provided to instructive video examples of biofeedback, hypnosis, and speech therapy. Practical strategies for obtaining training in these modalities are provided in the appendix. Functional Respiratory Disorders: When Respiratory Symptoms Do Not Respond to Pulmonary Treatment is an important new book that will help clinicians consider the possible impact of functional contributions to the clinical presentation of every patient with respiratory symptoms and identified

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And Directors respiratory disease.

Voice Studies brings together leading international scholars and practitioners, to re-examine what voice is, what voice does, and what we mean by "voice studies" in the process and experience of performance. This dynamic and interdisciplinary publication draws on a broad range of approaches, from composing and voice teaching through to psychoanalysis and philosophy, including: voice training from the Alexander Technique to practice-as-research; operatic and extended voices in early baroque and

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contemporary underwater singing; voices across cultures, from site-specific choral performance in Kentish mines and Australian sound art, to the laments of Kraho Indians, Korean pansori and Javanese wayang; voice, embodiment and gender in Robertson's 1798 production of Phantasmagoria, Cathy Berberian radio show, and Romeo Castellucci's theatre; perceiving voice as a composer, listener, or as eavesdropper; voice, technology and mobile apps. With contributions spanning six continents, the volume considers the processes of teaching or writing for voice, the performance of voice in theatre, live



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Art, music, and on recordings, and the experience of voice in acoustic perception and research. It concludes with a multifaceted series of short provocations that simply revisit the core question of the whole volume: what is voice studies?

Teaching Acting with Practical Aesthetics uses constructivist pedagogy to teach acting via Practical Aesthetics, a system of actor training created in the mid-1980s by David Mamet. The book melds the history of Practical Aesthetics, Practical Aesthetics itself, educational theory, and compatible

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physical work into the educational approach called Praxis to create a comprehensive training guide for the modern actor and theatre instructor. It includes lesson plans, compatible voice and movement exercises, constructivist teaching materials, classroom handouts, and a suggested calendar for Acting courses. Written for Acting instructors at the college and secondary levels, Acting scholars, and professionals looking for a new way to perform, Teaching Acting with Practical Aesthetics offers detailed instructions to help students sharpen their performing skills and excel on stage.

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