

# Voice Lessons

Jane Edgren

**Voice Lessons** Nancy Dean, 2000 Prepare your high school students for AP, IB, and other standardized tests that demand an understanding of the subtle elements that comprise an author's unique voice. Each of the 100 sharply focused, historically and culturally diverse passages from world literature targets a specific component of voice, presenting the elements in short, manageable exercises that function well as class openers. Includes teacher notes and discussion suggestions.

**Discovering Voice** Nancy Dean, 2013 Lessons on diction, detail, figurative language, imagery, syntax, and tone help middle and early high school students understand the concept of voice in what they read and develop a strong, personal voice in their own writing. Each voice lesson takes only 10-20 minutes to complete and includes a quotation selected from a wide range of literature, two discussion questions, and an exercise that encourages students to practice what they have learned about the elements of voice. Discovering Voice also offers a collection of quotations students can use to create their own voice lessons. Discussion suggestions for each voice lesson and additional activities for teaching voice further promote critical analysis. Each of the seven packs on the elements of voice--diction, detail, figurative language 1 (metaphors, similes, and personification), figurative language 2 (hyperboles, symbols, and irony), imagery, syntax, and tone--include an introduction, lessons with discussion questions and an exercise, write-your-own voice lessons, a list of additional activities for teaching voice, and discussion suggestions.

Voice Lessons for Parents Wendy Mogel, 2019-04-09 New York Times bestselling author Dr. Wendy Mogel "teaches parents the dialect needed to converse with their daughters and sons at every stage of life. It's kind and loving, but it's also strategic" (Chicago Tribune). Most parents are perfectly fine communicators—unless they're talking to their children. Then, too often, their pitch rises and they come across as pleading, indignant, wounded, outraged. In tone and body language they signal, I can't handle it when you act like a child. Dr. Wendy Mogel, "one of the most astute psychologists on the planet (Angela Duckworth, New York Times bestselling author of Grit) saw this pattern time and again in her clinical practice. In response, she developed a remarkably effective series of "voice lessons," which she shared with parents who were struggling with their kids. The results were immediate: a shift in vocal style led to children who were calmer, listened more attentively, and communicated with more warmth, respect, and sincerity. In *Voice Lessons for Parents*, Mogel elaborates on her novel clinical approach, revealing how each age and stage of a child's life brings new opportunities to connect through language. Drawing from sources as diverse as neuroscience, fairy tales, and anthropology, Mogel offers specific guidance for talking to children across the expanse of childhood and adolescence. She also explains the best ways to talk about your child to partners, exes, and grandparents, as well as to teachers, coaches, and caretakers. Throughout the book, Mogel addresses the distraction of digital devices—how they impact our connection with our families, and what we can do about it. "In this intelligent and useful book, Wendy Mogel explains how the tenor of your remarks may make as much difference as their content...and shows how minor adjustments may help lower the inherent tension of parent-child relationships" (Andrew Solomon, bestselling author of *Far From the Tree*).

*Voice Lessons* Cara Mentzel, 2017-10-10 *Voice Lessons* is the story of one younger sister growing up in the shadow of a larger-than-life older sister—looking up to her, wondering how they were alike and how they were different and, ultimately, learning how to live her own life and speak in her own voice on her own terms. As Cara Mentzel, studied, explored, married, gave birth (twice) and eventually became an elementary school teacher, she watched her sister, Idina Menzel, from the wings and gives readers a front row seat to opening night of *Rent* and *Wicked*, a seat at the Tonys, and a place on the red carpet when her sister taught millions more, as the voice of Queen Elsa in the animated musical *Frozen*, to "Let It Go." *Voice Lessons* is the story of sisters—sisters with pig tails, sisters with boyfriends and broken hearts, sisters as mothers and aunts, sisters as teachers and ice-queens, sisters as allies and confidantes. As Cara puts it, "My big sister is Tony-Award-Winning, Gravity-Defying, Let-It-Go-Singing Idina Menzel who has received top billing on Broadway marquees, who has performed for Barbra Streisand and President Obama, at the Super Bowl and at the Academy

Awards. The world knows her as 'Idina Menzel', but I call her 'Dee'." *Voice Lessons* is their story.

***Voice Lessons*** Rob Paulsen, 2019-10-08 Rob Paulsen is one of Hollywood's busiest, most talented, and most passionate performers. If you don't know him by name, you will know him by the many characters he has brought to life: Pinky from *Pinky and the Brain*, Yakko from *Animaniacs*, the tough but loveable Raphael from the original animated *Teenage Mutant Ninja Turtles*, and many more. So you can imagine how terrifying it must have been when Rob was diagnosed with throat cancer, putting his entire livelihood in jeopardy and threatening to rob the world of all his loveable characters that filled our youths and adulthoods with humor and delight. *Voice Lessons* tells the heartwarming and life-affirming story of Rob's experience with an aggressive cancer treatment and recovery regimen, which luckily led to a full recovery. Rob quickly returned to doing what he loves most, but with a much deeper appreciation of what he came so close to losing. His new lease on life inspired him to rededicate himself to his fans, particularly the new friends he made along the way: hundreds of sick children and their families. Rob said it best himself: "I can not only continue to make a living, but make a difference, and I can't wait to use that on the biggest scale that I can."

***Voice Lessons*** Nancy Mairs, 1997-01-19 *Voice Lessons* is a book about writing from a woman with a remarkable story to tell and an utterly distinctive voice in which to tell it. Nancy Mairs's essays have been called triumphs... of will, style, candor, thought and even form (Los Angeles Times). She has won acclaim for her autobiographical writing on themes from living with depression to renewing a marriage, from sex to religion. In *Voice Lessons*, Mairs's subjects are literary, but as always her approach is personal, revealing, and inspiring. Mairs first shares her sharply drawn story on how finding a voice as an essayist transformed her life when she was a graduate student, wife, and mother in her late thirties. In a tribute to the liberating power of literature and feminist ideas, she shows how the words of other writers made possible a new career, a new life in difficult times. *Voice Lessons* goes on to explore other women's writing and to outline a singular kind of literary life. Always grounding her writing in personal experience, always making ideas concrete, Mairs gives us essays on writing and the body, the challenges of autobiography, the revelatory power of Virginia Woolf and Alice Walker, the literature of personal disaster, and the art of dealing with rejection. Articulate, witty, incisive, and inspirational, *Voice Lessons* is a book for writers and aspiring writers, and for everyone who loves women's writing.

***Singing Lessons for Little Singers*** Gregory Blankenbeller, 2012-02-11 This book is a 3-in-1 compilation to meet children's voice training needs : vocal technique book, ear-training/sight-singing book and repertoire book all rolled into one!

***Voice Lessons*** Nancy Dean, 2018-05-24 How does Kate Chopin create a mood in just a few sentences? How does Shakespeare make a character say one thing and mean another? Help your students understand how expert writers control voice and use the power of language. Students will develop an understanding of the elements comprising an author's unique voice—diction, detail, figurative language, imagery, syntax, and tone—and develop the skills needed to express their own unique voices. *Voice Lessons* provides 35 short passages from complex fiction and nonfiction. Each sharply focused example targets a specific element of voice. Also included are 65 lessons based on longer pieces of text. These lessons integrate the elements of voice and help students understand how they work together. Teachers can use *Voice Lessons* successfully with any high school curriculum. The short-passage lessons present the elements of voice in manageable exercises that function well as class openers or mini-lessons. Activities in each lesson serve as writing prompts for students to apply what they have learned from specific passages. Lessons on the longer text provide additional models and practice. These lessons also work together within each genre (essay, short story, speech, poem, and drama) and serve well as mini-units to teach voice and literary analysis and to help students develop a personal voice. Notes after each section provide background and discussion suggestions for teachers.

***Making More Sense of how to Sing*** Alan Gumm, 2009 (Meredith Music Resource). This book reveals how anybody can learn to sing and how any voice teacher or choral conductor can get anybody to sing, and keep making breakthroughs in singing. With multi-sensory techniques to match and build

learning strengths, this book is for any singer from the rank beginner including those thought to lack the ability to the experienced and mature singer. Whether for self-guided, teacher-guided, or conductor-guided learning situations, this unique collection of exercises wakes up the senses for amazing results. (<http://youtu.be/gfgYisAjZ2Y> target=\_blank)Click here for a YouTube video on Making More Sense of How to Sing(/a)

**Voice Lessons** Alice Embree,2021-08-17 *Voice Lessons* explores the rich personal and political terrain of Alice Embree, a 1960s activist and convert to the women's liberation movement of the 1970s, bringing a woman's perspective to a transformational time in US history. This riveting memoir traces the author's roots in segregated Austin and her participation in efforts to integrate the University of Texas. It follows her antiwar activism from a vigil in front of President Lyndon Johnson's ranch in 1965 to a massive protest after the shootings at Kent State in 1970. Embree's activism brought her and the Students for a Democratic Society into conflict with Frank Erwin, the powerful chairman of the UT Board of Regents, and inspired a campus free speech movement. She recounts her experiences living in New York during the tumultuous years of 1968 and 1969, including the Columbia University strike and the Woodstock music festival. She also tells about protesting at the Chicago Democratic Convention, her interactions with Yippies and poets, and her travels to Chile, Cuba, and Mexico. Embree highlights the radical roots of the women's liberation movement in Austin and the audacious women's community that challenged gender roles, fought for reproductive justice, and inspired a lifetime of activism.

**Finding Voice** Nancy Dean,2016-05-02 *Finding Voice* is a foundational book for elementary students and teachers that addresses close reading of complex text through understanding and practicing the elements of voice. The book is a collection of classroom lessons that cover the tools authors use to shape voice and meaning: diction, detail, imagery, figurative language, and tone. Every voice lesson includes a quotation selected from a wide range of engaging fiction and nonfiction text, two discussion questions, an exercise that encourages students to practice what they have learned, and discussion suggestions so that possible answers are at the teacher's fingertips. The lessons will help students understand the elements of voice in what they read and encourage them to try out the elements of voice in their own writing. The *Finding Voice* lessons are specifically designed for students in grades 3-6. These lessons provide focused examination and practice for a specific element of voice and take only 10-15 minutes of class time. The lessons of *Finding Voice: Introductory Lessons to Teach Reading and Writing of Complex Text* fit well with any literacy and language arts curriculum. As students work with each element of voice, they will improve their ability to critically analyze text. Students will also learn to apply the elements of voice to their own writing, creating a clear voice of their own.

**Discovering Voice** Nancy Dean,2015-03-06 *Discovering Voice* is a collection of classroom exercises that helps students deeply understand the reading and writing of complex text. The lessons, which cover diction, detail, figurative language, imagery, syntax, and tone, help students understand voice in what they read and encourage them to develop a strong, personal voice in their own writing. Every voice lesson includes a quotation selected from a wide range of fiction and nonfiction text, two discussion questions, and an exercise that encourages students to practice what they have learned about the elements of voice. These lessons are specifically designed for students in middle and high school. The lessons provide focused practice for a specific element of voice and take only 10 to 20 minutes of class time. *Discovering Voice* lessons fit well with any curriculum. As students work with the elements that comprise voice, they will improve their ability to critically analyze text. Students will also learn to apply the elements of voice to their own writing, creating a clear voice of their own.

**A Spectrum of Voices** Elizabeth Blades-Zeller,Elizabeth L. Blades,2002 This reference presents interviews from about 30 notable voice teachers, revealing their philosophies, the types of additional training they recommend, and how they structure their lessons in order to give advice on posture, breathing, tonal resonance,diction, registration, and tension. Useful for voice teachers, students, performers, and music educators, the three chapters cover vocal concepts, training singers, and teachers' professional training. The appendix provides biographies of those interviewed.

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*Vocal Fitness Training's Teach Yourself to Sing!: 20 Singing Lessons to Improve Your Voice (Book, Online Audio, Instructional Videos and Interactive P* Jane Edgren, 2019-02-22 Improving your singing takes time and effort so it's good to have a plan! Are you looking to kick off your vocal training, dust off your vocal cords, or just seeking some fresh ideas to help you improve your voice and vocal fitness? This book teaches you a solid vocal technique to strengthen and build your voice with simple concepts and terminology through well-constructed vocal exercises. Based on the professional teaching methods developed by Jane Edgren at the Vocal Fitness Training(TM) studio, this book teaches skills in breathing, articulation, tone, and resonance in the low, middle and medium high range, with an emphasis on vocal fitness. There are 20 self-guided singing lessons, and 12-months of free online access to over 140 vocal exercise audio tracks and 30 instructional videos, using the special code provided within the book. Additionally, each lesson has corresponding Practice Plans so you don't have to figure out what to practice on your own. Each Practice Plan has a daily interactive playlist you can use with your smart phone, tablet or computer through the VocalFitnessStudio.com website. FAQs What is Vocal Fitness? Most people would never participate in an athletic activity without taking some lessons to learn the basic skills to become successful. Singing is no different. The parts of the body primarily responsible for generating vocal sound are muscles capable of responding positively to physical training, and your voice will improve when they are strong, flexible, and working properly. Well-trained muscles for singing easily produce clear tones throughout the range, improve the overall stamina of the voice, and bring the entire instrument into balance. Do I need to be able to read music to learn this material? No, it is not necessary to be able to read music, although music for each vocal exercise is included in the book. Can you learn to sing on your own? This book focuses on developing new muscle memory through vocal exercise primarily in the medium and low ranges to create a solid vocal technique, and the exercises are pretty straightforward, and easy to learn and execute. Does this program apply to all styles of singing? Almost every singer can benefit from some kind of vocal training that improves their vocal tone and breathing. This course seeks to improve your vocal fitness so that you can have a better foundation on which to sing your own style. Once you create a strong, reliable vocal sound, you can add your style of music to it. How is the course any different than watching videos on the Internet? Many singers turn to the Internet to learn more about how to improve their singing, and there are many videos offering quick answers to vocal challenges. But what is often missing is a long-term, progressive program to teach vocal technique methodically. Training a singing voice takes time, and there are no shortcuts to a great technique. How long does it take to see improvement? When a singer commits to practicing this vocal technique correctly, with thoughtfulness, discipline and patience, the time they invest will pay them back many times over. The process of singing (and speaking) is an ingrained habit, so consistent and deliberate practicing of the vocal exercises is required to allow the muscles to learn new form and position. You can expect measurable improvement as long as you take this approach and practice consistently. The length of time it takes to improve a singing voice also depends on an individual's vocal goals. A singer training

for an operatic or musical theater career will spend far more time perfecting their technique and building their voice than one who sings in a less vocally demanding style. Training a singing voice takes time, and there are no shortcuts to a great technique.

**A Systematic Approach to Voice** Kari Ragan, 2020-04-20 A Systematic Approach to Voice: The Art of Studio Application is a professional resource presenting a framework for the integration of science-informed principles of voice production and pedagogical application in the training of singers. Author Dr. Kari Ragan has spent years using this organizational template of the five voice systems—respiration, phonation, registration, articulation, and resonance—to identify technical challenges and design corrective vocal exercises in order to facilitate efficient singing. Each of the voice system chapters contains a brief overview of the mechanics as well as key points for teachers, or “teacher takeaways.” The book’s core offering is vocal exercises which, framed within a systematic approach, provide strategies for the art of studio application. The intent is an approach that leads to technically proficient singing working in service of great artistry. Key Features: \* Over 85 vocal exercises for studio application framed within a systematic approach for both a CCM and classical aesthetic \* Brief overview of the mechanics of each voice system and relevant “teacher takeaways” \* Extensive discussion on semi-occluded vocal tract (SOVT) exercises \* Introduction of several kinesthetic singing tools \* Eight sample warm-up protocols designed for various levels of singers and both CCM and classical genres \* Video demonstrations for each vocal exercise and sample warm-up

*Full Voice* Nikky Loney, 2018

**Sing Like Never Before** Justin Stoney, 2020-10

**7 Dimensions of Singing** Andrew Phan, 2018-11-08 If you can speak, you can sing. In this must-read book for anyone looking to learn more about their voice, Richard Fink IV shows how singers, from beginners to seasoned professionals, can reach their full potential through a scientific lens. Drawing from his own experiences of overcoming obstacles and learning how to sing, Richard, a now celebrated singing teacher and Guinness World Record holder as a vocalist, breaks down the only vocal methodology in history to receive a US Patent, the Throga® Technique. In the 7 Dimensions of Singing, readers are taken on a journey through vocal anatomy, accelerated skill training, self-diagnostics and customizable solutions. Readers can also explore chapter exercises first-hand by jumping online to download audio examples and practice tracks. Throughout the book, Richard brilliantly weaves the coordination of complex physiological structures into simple concepts, by comparing them to everyday activities, along with dynamic examples of real-world applications from Throga students, from performing on the streets of Sydney, Australia, to nervously waiting backstage at Radio City Music Hall in New York and defying the odds with a life-threatening lung disease. The 7 Dimensions of Singing (The Throga® Technique) is essential for singers of all ages, styles, and skill levels, helping to connect the mind (the singer) and the body (the instrument) through awareness and mindful-practice.

**Singing for the Stars** Seth Riggs, 1998 Contains a glossary of terms and lists of performers trained using Seth Riggs' vocal therapy and technique. Includes glossary (p. 91-94) and index.

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