Principles Of Voice Production

Neurolaryngology brings together in one volume the latest concepts in this important and developing field. In order to make this text as useful as possible for clinicians, selected chapters on general concepts important to clinical care have been included, including chapters on history, physical examination, clinical voice laboratory assessment, common diagnoses and treatments, and other topics important to all voice patients, including those with neurolaryngological complaints. Starting with a perspective on modern voice medicine, including neurolaryngology and a brief historical overview of the development of laryngology, the text goes on to describe neuroanatomy and physiology, laryngeal function, and the role of chaos in voice disorders. It contains fascinating new ideas on applications of nonlinear dynamics to voice care and research, a topic of great relevance in neurolaryngology. Beginning the section on clinical assessment of voice disorders is a description of the current approach to history and physical examination recommended for patients with neurolaryngological voice disorders. The text contains the most current research and references throughout, presenting the latest information about many conditions, including some rarely covered in the laryngologic literature; it highlights diagnosis and treatment of a wide array of motor and sensory disorders that may impair voice. The interdisciplinary expertise of numerous authors has been invaluable in the preparation of this text; however, every

effort has been made to maintain style and continuity throughout. Clinically relevant and thought provoking, Neurolaryngology is the definitive encyclopedic reference in this new subspecialty of laryngology.

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

The greatest tenor of his day, Enrico Caruso possessed remarkable breath control and enunciation along with an intense quality of vocal pathos. This guide explains clearly and scientifically how singers can emulate his phenomenal vocal production. Written by a noted laryngologist who devoted most of his career to Caruso, it includes detailed diagrams, instructions, and exercises.

Each type of performer, whether singer, voice-over artists, dancer/singers, instrumentalist/singers, brings specific issues to the voice treatment team and requires special individual attention from the various members of the team, from laryngologist to speech pathologist, singing or voice teacher. The Singer's Voice identifies these individuals, presents reports on cases with special needs and offers myriad solutions that help to preserve the voice and prevent further damage. It is written by a world-leading group of dedicated professionals from an array of disciplines related to the care and treatment of individuals who use their voices in professional settings. Ranging from current day performers to choral conductors to past rock and roll musicians, all contributors have shown a dedication to the care of the singer and performer through their studios, academic training, their research interests and experience, and their clinical and/or their performance background. The content is thoroughly practical and written to be accessible to a wide range of voice professionals, particularly singing and voice teachers; instructors in the various performing arts; those who provide medical and allied health care; and, indeed, performers and students themselves.

While there are many similarities between solo and choral singing, they are not the same discipline, and it is important to realize the different approaches necessary for each. In The Solo Singer in the Choral Setting: A Handbook for Achieving Vocal Health, Olson presents the unique perspective of choral singing from a soloist's viewpoint, providing a clear outline of several issues facing the solo singer in the choral setting. She discusses concepts as diverse as body position in rehearsal and acoustic sound production, and she offers practical ideas for solving these challenges. Teaching examples and case studies help illustrate the problems and offer potential solutions for handling the challenges of the choral environment. After a general overview of vocal technique, the chapters address the physiological, psychological, pedagogical, acoustic, and interpretive issues facing the solo singer in the choral setting. Concepts, such as phonation; resonation and timbre; approaches to diction; voice classification; choral blend; interpreting emotion; relationships among choral conductor, singer, and teacher of singing; and the use of vibrato are examined in detail. Concluding with a conversation with two choral conductors, as well as a glossary, bibliography, and index, this volume is beneficial to singers, teachers, and conductors alike.

Introduction The concept of occupational voice disorders Philippe H. Dejonckere "People using their voice professionally are at risk for occupational voice diseases, and require specific prevention and treatment" was the topic focused on by the third Pan European Voice Conference, organized in August 1999 at Utrecht University. The

present book includes the main tutorial lectures, with reviews of the most relevant research data and opinions regarding this specific area of concern. Occupational voice users include not only singers and actors, but also teachers, politicians, lawyers, clergymen, telephone operators, etc.(1). The pathogenesis of voice disorders in such patients can be primarily related to their occupation, and thus, after adequate differential diagnosis, these need to be recognized as true occupational diseases, in the same way as, for example, occupational hearing loss (2). A surfeit of information is available on the potential damage from exposure to excessive noise levels(3,4). Noise-induced hearing loss is generally recognized as a typical occupational disease. The relationship between dose and effect is clear, as is documented in publications by the International Organization of Standardization (ISO) (5). The dose combines intensity and duration, and therefore, the concept of dosimetry is of major importance. Also of importance is the definition of the safe limits for exposure to noise. However, factors regarding individual susceptibility to noise and the reversibility of early effects also have to be considered, as well as possible preventive indices of noise-induced hearing loss (6). In some - but not all - respects, noise-induced hearing loss may be considered as a useful model for occupational voice disorders. Epidemiology Titze (7) compared the percentage of the US working population and of the voice-clinic load for different occupation categories: for example, telephone marketers constitute only 0.78% of the total workforce, but 2.3% of the clinic load; teachers represent 4.2% of the US

workforce and 20% of the voice-clinic load. Studies based on questionnaires have suggested that teachers and aerobic instructors are at high risk for disabilities from voice disorders, and that these health problems may have significant work-related and economic effects (8,9). For example, Russel et al.(10) investigated the prevalence of self-reported voice problems in teachers: 16% of teachers reported voice problems on the day of the survey, 20% during the current teaching year, and 19% at some time during their career. Roughly speaking, we can conclude from the several studies published during the 1990s that about 20% of teachers experience voice disorders (11). Voice dosimetry Objective measurement of vocal use and vocal load is necessary for the identification of activities and working conditions that are at risk. Voice dosimeters can provide information on the total vocalization time and sound pressure level over a whole working day, in a real life situation (12-14). Just as noise dosimeters define acceptable levels of noise exposure, voice dosimeters help to define the average acceptable limits for vocal load. Hyperphonation Repeated mechanical vibrations transmitted to the body tissues by engines or machines are known to be able of eliciting - in certain conditions - specific kinds of pathology, which are also considered to be occupational diseases (15,16). The vibration may involve the whole body (e.g., in a vehicle) or mainly the hand, wrist, elbow, or shoulder (hand-held power tools). There are standards in the field of occupational health that stipulate the acceptable limits for tissue acceleration values, depending on the frequency (17). Titze's calculations

suggest that the risk of damage from tissue vibration is exceeded by occupational vocalists, such as telephone marketers and teachers (18). In the last few years, much new and important information has materialized on the dangers of 'hyperphonation', i.e., loud and prolonged phonation beyond the physiological range. Laboratory experiments on canine larynges, hyper-phonated in vivo under anesthesia, demonstrated obvious damage to vocal fold epithelia (19). The basement membrane shows early lesions and seems to be particularly sensitive (20). A clinical study by Mann et al.(21) in drill sergeants, demonstrated significant increases in vocal fold edema, erythema and edge irregularity, and decreases in vocal fold mucosal wave and amplitude of excursion, following a five-day training period Voice fatigue, relief and recovery According to Titze (18) , two different aspects must be considered: Muscle fatigue: the muscle chemistry needs to be reset for the following contractions. Epithelial cells may die and be shed, due to repeated traumata. New cells have to develop underneath. Collagen and elastin fibers may have separated from the structural matrix of the lamina propria, and have to be removed and replaced by the fibroblasts. Detached protein debris will be removed and re-used by the fibroblasts to make new protein fibers that will support the connective tissue structure. Therefore, minor destruction and repair is continuous. Can the regenerative processes keep up with the destructive process, and what are the physiological time constants in these processes? When there is damage to the joints, ligaments, tendons, or other connective tissue, the recovery time will be proportional to

the amount of localized tissue injury that has occurred. If muscle fatigue is the only complaint, the recovery period required will probably be shorter. Hypothetical curves for tissue injury and the recovery period for human phonation have been suggested by Titze (18). Nevertheless, vocal fatigue is still difficult to identify in practical and clinical situations, and Buekers has questioned the clinical relevance of voice endurance tests (13,14). Environmental factors The relative humidity of the air affects vocal function: the most common subjective complaints of teachers with regard to their working environment are the dryness and dustiness of the air. Professional singers note that singing is more difficult in a dry environment: dry air puts an increased strain on the phonatory apparatus and raises the demands on its efficacious and appropriate use (22). The human voice is very sensitive to decreases in the relative humidity of inhaled air because, in experimental conditions, even after short provocation, a significant increase in perturbation measures has been found (23). Noise is also a very common and relatively well-known risk factor in the working environment of professional voice users. It has been observed that the sound level of the speaking voice significantly increases in ambient noise levels starting from 40 dB (A) (about 3 dB for each 10 dB increase in ambient noise), due to the Lombard effect (24,25). In kindergartens, for example, noise levels have been found to vary between 75 and 80 dB (A) (26,27). Effects of stress Mendoza and Carballo investigated the effects of experimentally induced stress on voice characteristics (28). In conditions of stress, induced by means

of a stressful environment and cognitive workload tasks, they observed: 1. an increase in F o with respect to baseline; 2. a decrease in pitch perturbation quotient and in amplitude perturbation quotient; 3. a lower presence of turbulent noise in the spectral zone in which the existence of harmonic components is not expected (2800-5800 Hz), with respect to harmonic energy in the 70-4500 Hz range; 4. an increase in harmonic energy in the 1600-4500 Hz range with respect to harmonic energy in the 70-1600 Hz range. The increase in F o seems to be considered a universal indicator of stress and of cognitive workload, as is the lowering of F o perturbation. The response to a stressful stimulus demands a high level of activation, which in turn produces elevated ergotropic arousal that would cause an increase in the tension of the vocal muscles, producing a higher and more tense voice. Mattiske et al. (29) report that teachers seem to experience a significant degree of stress during their work (30) , and there is some research evidence that anxiety and stress are associated with the development of voice problems (31). Marks (32) compares teachers' voices with those of nurses, and finds that psychological stress is reported more frequently by teachers. There are indications that stress, psychological tension, personality, and other psychological factors, may play an important role in voicing problems among teachers (30,33,34). Vocal fold lesions Phonotrauma may result in typical vocal fold lesions, to be interpreted as a direct consequence of mechanical stress and/or as tissue reaction to that stress. Vocal fold nodules and polyps are classical examples (35,36) , but also contact ulcerations/

granulomas of the vocal processes (35,36,37) , if not induced by acid re-flux. Vocal fold hemorrhage is generally consecutive to acute phonotrauma (35). Depending on reversibility and context, microsurgery may become indicated as an important element of the treatment (38,39). Care and cure Patients with occupational voice disorders should benefit from specific medical and paramedical treatments, as well as from technical aids, with respect to their particular pathogenesis. There are major economical aspects at stake, and occupational rehabilitation plays an important role. In a few cases, compensation and professional re-orientation is necessary. Outcomes of the various possible treatment strategies have still to be investigated. However, prevention is still essential. There are indications that vocal hygiene education programs could improve the voice by reducing vocal abuse in daily life and by practising specific strategies to maintain classroom order and to reduce the use of the voice during teaching (40). Further research is needed to demonstrate the usefulness of prevention strategies on the incidence of actual voice disorders.

This comprehensive textbook for undergraduate-level anatomy and physiology courses in communication sciences and disorders programs is neither oversimplified nor excessively detailed. The book is written with clinical endpoints in mind, and only those topics that are ultimately important to understanding, evaluating, and managing clients with speech, hearing, and swallowing disorders are covered. Drawing on material from the best-selling Preclinical Speech Science: Anatomy, Physiology, Acoustics, and Perception, Third Edition textbook (Hixon, Weismer, & Hoit, 2020), the authors have provided chapters that cover basic concepts

in anatomy and physiology, each of the speech subsystems (respiratory, laryngeal, velopharyngeal-nasal, and pharyngeal oral), the auditory system, swallowing physiology, and neural structures and mechanisms that support speech/language, hearing, and swallowing. The text was carefully crafted to meet the needs of entry-level university students and the figures were designed to feature the key elements of the concepts discussed in the text. New to the Second Edition: * New author, Brad Story, PhD, who brings fresh ideas and perspectives to the book * New introductory chapter that covers several basic concepts of anatomy and physiology * More than 25 videos that demonstrate key concepts in the text, most of which were created specifically for this book * Clinical Notes sections that highlight the relevance of anatomy and physiology to the clinical practices of speech-language pathology and audiology * Nearly 100 new or updated illustrations * Extensively revised text to enhance clarity and provide support for beginning students * Updated material based on recent literature Key Features: * Numerous beautiful, full-color illustrations * Complex information presented clearly and concisely, in an easy-to-understand manner * Clinical applications to basic anatomy and physiology are woven throughout the book Disclaimer: Please note that ancillary content (such as documents, audio, and video, etc.) may not be included as published in the original print version of this book.

FEATURES

p>This is a self-contained monograph on human voice. It systematically expounds a theory of voice production initiated by Leonhard Euler, through an analysis of large amount of human voice data, especially simultaneously acquired voice signals and electroglottograph signals, as well as temporal variations of pressures directly below and above the vocal folds. Its contents

include the physics and physiology of human voice production, parametrical representations of voice signals, and technology applications. Background knowledge on general acoustics and mathematical tools pertinent to quantitative descriptions of human voice are explained in detail. Readers of this monograph include researchers, practitioners and students in the fields of physiology and medicine, acoustics, computer science, telecommunication, acoustic phonetics, and vocal music. Contents: PrefacePhysics and Physiology:Acoustic WavesVoice OrgansExperimental FactsThe Physics of Voice ProductionMathematical Representations:Timbron ExtractionTimbre VectorsWaveform RecoveryApplicationsAppendices:Kramers–Kronig RelationsLaguerre FunctionsBibliographyIndex Readership: Graduate students, academics and professionals in the field of computer science especially voice interface, physiology and medicine especially otolaryngology, linguistics especially phonetics, and vocal music.

The first thorough and comprehensive treatment of low male voices, this book draws on techniques and practical advice from Miller's years of professional experience as a performer and pedagogue. Focussing on securing the technical stability of the male voice, the book offers practical advice to students, their teachers, and professional performers, through numerous practical exercises and repertoire suggestions appropriate to various stages of development. Miller synthesizes historic vocal pedagogy with the latest research on the singing voice, always emphasizing the special nature of the male voice and the proper physiological functioning for vocal proficiency.

The second edition of this well-received book provides a comprehensive and up-to-date description of the diagnosis and management of dysphagia, including oral, pharyngeal, and

esophageal dysfunction. All aspects of dysphagia are covered, with detailed consideration of anatomy, physiology, and pathology. In addition to a variety of benign and malignant disease entities, signs and symptoms, and treatment approaches, many other relevant topics are addressed, including endoscopy, manometry, malnutrition, dehydration, oral care, dementia, ethics, and the social and psychologic impacts of dysphagia. Specific aspects of importance in pediatric and geriatric patients are highlighted. This edition features a number of completely new chapters focusing on, among other subjects, dysphagia in further disease contexts and following laryngectomy and radiation therapy. The authors are without exception world-leading experts in their fields. The book will be of value for practitioners in all specialties involved in the evaluation and treatment of dysphagia. It is therefore a truly multidisciplinary project.

Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

Principles of Voice ProductionPractical Principles of Voice ProductionPractical Principles of Voice Production for Schools, EtcVoice Production in Singing and Speaking, Based on Scientific PrinciplesHardpress Publishing

Treatment of Voice Disorders, Second Edition presents the entire range of behavioral, medical, and surgical voice treatment options from the perspective of a variety of specialist practitioners with exceptional breadth and clarity. As suggested in the opening chapter, contemporary

treatment of voice disorders draws on interdisciplinary expertise, and the book is true to that perspective. The team approach to voice treatment is realized through the contributions of laryngologists, speech-language pathologists, singing voice specialists, nurses, physiotherapists, acting voice trainers, and others. The reader will find discussion of various treatment procedures, including surgical, pharmacological, and behavioral. This text presents essential information that allows for the effective interaction of various specialties. For example, behavioral specialists can draw on the information that is given on surgery, trauma and injury, and medications. This book is at once a template for team-based treatment and a deep informational resource for treatment alternatives. Its scope and depth make it a book that the voice specialist will want to keep close at hand. New to this edition: New content on topics such as technology in the studio and pedagogy for children.Many topics have been expanded to highlight current practices, to include information published since the previous edition, and to present current management approaches.Chapters have been rewritten extensively to include the most current techniques and to reflect the latest beliefs and practices, as well as the most recent information from the evolving literature in this field.Chapter 16 on nutrition has been completely rewritten and includes important changes in criteria and strategy, reflecting developments in nutritional science over the past decade.New material on topics such as choral pedagogy for geriatric singers, laryngeal manipulation, and cosmetic procedures and their implications for voice professionals. Treatment of Voice Disorders, Second Edition is ideal for speech-language pathology students and clinicians and is suitable for classroom use as well as for reference. It is an essential volume for anyone concerned with voice disorders. Now in one convenient volume, Vocal Health and Pedagogy: Science, Assessment, and

Treatment, Third Edition answers every question you've ever had about the voice, from the physics of sounds, to vocal technique, to medications, to performance anxiety. It presents anatomical, physiological, and neurological considerations, as well as covers critical issues related to patient history, laryngeal function, the physical examination, and historical perspectives of vocal pedagogy. The first part of the book introduces basic concepts of voice science, assessment, and training. It focuses on the science behind the common problems that afflict voice users and enables understanding of the medical approach to problem analysis. The second part of the book contains additional information on the specific health and performance conditions that affect the voice and their assessment and treatment. It considers the medical and nonmedical issues affecting the human voice, including diagnosis and treatment of voice problems, the effects of physical injury, posture, pollutants and irritants, psychological effects, voice therapy, medication, and more. New to this edition: New chapters on topics such as pedagogy for children, the importance of studying music, laryngeal issues involving wind instrument performance, high-speed digital imaging, the evolution of technology, pediatric voice disorders, thyroid disorders, the vocal effects of birth control medications, and autoimmune disorders.Many chapters have been extensively revised to update previous content and add new information on material such as choral pedagogy for geriatric singers, World Trade Center syndrome, and laryngeal effects of asbestos exposure.Chapters on medications for performers have been revised to delete medications no longer used frequently and to add various medications and drug classes that were not included previously, as well as information on alternative and complementary medicines.References have been updated throughout to include discussion of new studies and a review of the latest literature, while also

retaining the classic literature.Includes the most recent practices and techniques, the latest information on surgical and adjunctive therapy, and important changes in criteria and strategy. Vocal Health and Pedagogy: Science, Assessment, and Treatment, Third Edition is ideal for courses in vocal pedagogy and speech-language pathology. Additionally, it is a valuable resource for professional and amateur performers and their teachers.

NOW IN FULL COLOR! More than any previous edition, this new book includes major changes to benefit both the student and the instructor! A classic work, now in its sixth edition, Clinical Voice Pathology: Theory and Management is a compilation of the authors' vast clinical and research experiences and addresses a considerable range of voice disorders in various populations and from various etiologies including medical, environmental, social, psychological, occupational, and idiopathic threats to vocal health. The text continues to be organized for the graduate speech-language pathology student and instructor, building the foundational knowledge necessary to evaluate and treat voice disorders including history and common causes of voice disorders, anatomy and physiology of voice production, pathologies of the vocal mechanism, and an extensive array of evaluation and management approaches. In addition, the text continues to provide background in caring for the professional voice and those patients presenting with head and neck cancers. New to the Sixth EditionA new chapter introducing the SLP's responsibilities with trach and vent patientsUpdated references throughout the text to reflect the current state of clinical research in evaluation and treatment of voice disordersExpanded voice therapy chapter including new evidence-based management approachesUse of 'Call Out' boxes throughout the text to highlight cases, encourage additional thought, and suggest additional readingsFull color throughout the text including new figures

and artwork to enhance learning and understanding of the materialVideos of laryngeal pathologies Whether a typical voice user, occupational voice user, elite vocal performer, head and neck cancer patient, or an individual who has lost the ability to communicate competently and confidently due to a detrimental voice change, each patient presents a unique diagnostic dilemma: how best to return the voice to its optimal condition? This text thoroughly prepares the speech-language pathology student to answer this question through a systematic development of the knowledge base necessary to evaluate and manage voice disorders. With numerous full-color images and multiple case examples Clinical Voice Pathology: Theory and Management, Sixth Edition, not only maintains but significantly improves on the standards set by its previous editions as the primary text for a graduate level course in clinical voice disorders. Disclaimer: Please note that ancillary content (such as documents, audio, and video, etc.) may not be included as published in the original print version of this book.

Excerpt from The Voice in Speaking and Singing: The Principles at the Foundation of Proper Voice Production, Arranged in Ten Lessons for Ten Successive Weeks of Teaching or Practice The first five exercises train the organs which must be used in all proper vocalization, and should be practiced in the order given, taking one week for each lesson. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain

are intentionally left to preserve the state of such historical works.

Voice Science, Second Edition was designed to provide speech-language pathologists and other members of the voice team with a thorough grounding in the anatomical, physiological, and mechanical aspects of voice production, as well as an introduction to cutting-edge research in voice science. This book is a valuable asset for teachers and students in communication sciences, as well as otolaryngologists, speech-language pathologists, singing and voice teachers, and professional voice users. An explosion of new knowledge has occurred in our time in the field of voice. The voice is one of our most critical communication tools. Therefore, voice disorders have a large impact on daily life for a great number of people. The interdisciplinary expertise of numerous authors has been invaluable in the preparation of this text. The book opens with introductory information about the physics of sound, and it goes on to discuss the anatomy and physiology of the voice, including neuroanatomy and the mechanics of vocal fold aging. It ends with chapters on voice care, exercise physiology, and forensic voice care. New to this edition: New chapters on topics such as laryngeal development and on exercise physiology, which is critical to understanding voice training and rehabilitation.Substantial additions to chapters on medical genetic issues, clinical anatomy and physiology, and processing of musical information.References have been updated throughout to reflect the current literature.A selection of new authors who provide an interdisciplinary approach.Many chapters have been rewritten extensively to include the most recent information. Voice Science, Second Edition is ideal for speech-language pathology students and clinicians and is suitable for classroom use as well as for reference.

The most comprehensive reference on voice care and science ever published!

Substantially revised and updated since the previous edition published in 2005, Professional Voice: The Science and Art of Clinical Care, Fourth Edition provides the latest advances in the field of voice care and science. In three volumes, it covers basic science, clinical assessment, nonsurgical treatments, and surgical management. Twenty new chapters have been added. These include an in-depth chapter on pediatric voice disorders, chapters detailing how hormonal contraception, autoimmune disorders, and thyroid disorders affect the voice, as well as chapters on the evolution of technology in the voice care field, and advances in imaging of the voice production system. The appendices also have been updated. They include a summary of the phonetic alphabet in five languages, clinical history and examination forms, a special history form translated into 15 languages, sample reports from a clinical voice evaluation, voice therapy exercise lists, and others. The multidisciplinary glossary remains an invaluable resource. Key Features With contributions from a Who's Who of voice across multiple disciplines120 chapters covering all aspects of voice science and clinical careFeatures case examples plus practical appendices including multi-lingual forms and sample reports and exercise listsComprehensive indexMultidisciplinary glossary What's New Available in print or electronic format20 new chaptersExtensively revised and reorganized

chaptersMany more color photographs, illustrations, and case examplesFully updated comprehensive glossaryMajor revisions with extensive new information and illustrations, especially on voice surgery, reflux, and structural abnormalities New Chapters 1. Formation of the Larynx: From Hox Genes to Critical Periods 2. High-Speed Digital Imaging 3. Evolution of Technology 4. Magnetic Resonance Imaging of the Voice Production System 5. Pediatric Voice Disorders 6. The Vocal Effects of Thyroid Disorders and Their Treatment 7. The Effects of Hormonal Contraception on the Voice 8. Cough and the Unified Airway 9. Autoimmune Disorders 10. Respiratory Behaviors and Vocal Tract Issues in Wind Instrumentalists 11. Amateur and Professional Child Singers: Pedagogy and Related Issues 12. Safety of Laryngology Procedures Commonly Performed in the Office 13. The Professional Voice Practice 14. Medical-Legal Implications of Professional Voice Care 15. The Physician as Expert Witness 16. Laryngeal Neurophysiology 17. The Academic Practice of Medicine 18. Teamwork 19. Medical Evaluation Prior to Voice Lessons 20. Why Study Music? Intended Audiences Individuals While written primarily for physicians and surgeons, this comprehensive work is also designed to be used by (and written in language accessible to) speech-language pathologists, singing voice specialists, acting voice specialists, voice teachers, voice/singing performers, nurses, nurse

practitioners, physician assistants, and others involved in the care and maintenance of the human voice. Libraries It is a must-have reference for medical and academic libraries at institutions with otolaryngology, speech-language pathology, music, nursing and other programs related to the human voice.

A Beginning Singer's Guide is a vocal pedagogy with four practical uses. First, it can be used as a collateral text for studio voice lessons. The teacher can conserve time by assigning relevant reading in the book instead of making lengthy expositions during the lesson. Second, it can be used as a primary text for undergraduate vocal pedagogy classes. Many schools offer a vocal pedagogy class whose enrollment includes singers and future choral conductors. A special chapter for the future choral conductor containing methods and other aids should meet the need for an all-in-one text for this class. Third, it can be used as a practical guide for new voice teachers. A special chapter containing methods for new voice teachers and studio administration will be very useful to the new teacher of voice. Fourth, the book explores subjects not usually covered in music pedagogy books, such as notes on working with a pianist, improving memory, common acting terms, subtexting, and methods for alleviating performance anxiety. These important, yet often disregarded areas, further complement a

singer's talent and skill. The author does not espouse any particular 'method' of singing; instead, he applies a universal, scientific approach with the firm belief that singing can be enhanced through further musical knowledge. The sequence of the book follows the natural sequence of learning to sing. The book is rounded out with line art of the vocal mechanism, musical examples, tables outlining the musculature of singing, practical forms, information for the beginning teacher, and a bibliography.

Thoroughly revised and updated, the second edition of "The Handbook of Phonetic Sciences" provides an authoritative account of the key topics in both theoretical and applied areas of speech communication, written by an international team of scholars and practitioners. The "Handbook" is accessibly structured into five major sections covering: experimental phonetics; biological perspectives; modelling speech production and perception; linguistic phonetics; and speech technology. These sections have been reconceived and re-oriented to create a more streamlined and user-friendly reference tool, whilst keeping the essential features that made the first edition so comprehensive. All contributions have been revised in order to bring them up-to-date with the latest research, and nine entirely new chapters have been added on topics including phonetic notation and sociophonetics, speech technology, and biological perspectives, along with

an expanded section on prosody. Combining new and influential research, along with articulate overviews, this volume offers an unparalleled resource for advanced students and specialists in phonetics, linguistics, speech and language therapy, psychology, and speech technology.

More than 200 years after the first speaking machine, we are accustomed to voices that speak from any- and everywhere. We interact daily with voices that emit from house alarm systems, cars, telephones, and digital assistants, such as Alexa and Google Home. However, vocal events still have the capacity to raise age-old questions about the human, the animal, the machine, and the spiritual-or in non-metaphysical terms-questions about identity and authenticity. In The Oxford Handbook of Voice Studies, contributors look to the metaphorical voice as well as the clinical understanding of the vocal apparatus to answer the seemingly innocuous question: What is voice? From a range of disciplines including the humanities, biology, culture, and technology studies, contributors draw on the unique methodologies and values each has at hand to address the uses, meanings, practices, theories, methods, and sounds of the voice. Together, they assess the ways that discipline-specific, ontological, and epistemological assumptions of voice need to shift in order to take the findings of other fields into account. This Handbook thus enables a lively discussion as multifaceted and

complex as the voice itself has proven to be.

Like speech, the species-specific vocalizations or calls of non-human primates mediate social interactions, convey important emotional information, and in some cases refer to objects and events in the caller's environment. These functional similarities suggest that the selective pressures which shaped primate vocal communication are similar to thos

Handbook of Mammalian Vocalization is designed as a broad and comprehensive, but well-balanced book, written from the neuroscience point of view in the broad sense of this term. This well-illustrated Handbook pays particular attention to systematically organized details but also to the explanatory style of the text and internal cohesiveness of the content, so the successive chapters gradually develop a consistent story without losing the inherent complexity. Studies from many species are included, however rodents dominate, as most of the brain investigations were done on these species. The leading idea of the Handbook is that vocalizations evolved as highly adaptive specific signals, which are selectively picked up by the brain. The brain serves as a receptor and behavioural amplifier. Brain systems will be described, which allow vocal signals rapidly changing the entire state of the organism and trigger vital biological responses, usually also with accompanying emission of vocalizations. Integrative

brain functions leading to vocal outcome will be described, along with the vocalization generators and motor output to larynx and other supportive motor subsystems. The last sections of the Handbook explains bioacoustic structure of vocalizations, present understanding of information coding, and origins of the complex semiotic/ semantic content of vocalizations in social mammals. The Handbook is a major source of information for professionals from many fields, with a neuroscience approach as a common denominator. The handbook provides consistent and unified understanding of all major aspects of vocalization in a monographic manner, and at the same time, gives an encyclopaedic overview of major topics associated with vocalization from molecular/ cellular level to behavior and cognitive processing. It is written in a strictly scientific way but clear enough to serve not only for specialized researchers in different fields of neuroscience but also for academic teachers of neuroscience, including behavioural neuroscience, affective neuroscience, clinical neuroscience, neuroethology, biopsychology, neurolingusitics, speech pathology, and other related fields, and also for research fellows, graduate and other advanced students, who widely need such a source publication. The first comprehensive handbook on what we know about vocalization in Mammalians Carefully edited, the handbook provides an integrated overview of the area International list of

highly regarded contributors, including Jaak Pankseep (Washington State University), David McFarland (Oxford), John D. Newman (NIH ? Unit on Developmental Neuroethology), Gerd Poeggel (Leipzig), Shiba Keisuke (Chiba City, Japan), and others, tightly edited by a single, well regarded editor who has edited a special issue in Behavioral Brain Research on the topic before

This interdisciplinary volume explores the girl's voice and the construction of girlhood in contemporary popular music, visiting girls as musicians, activists, and performers through topics that range from female vocal development during adolescence to girls' online media culture. While girls' voices are more prominent than ever in popular music culture, the specific sonic character of the young female voice is routinely denied authority. Decades old clichés of girls as frivolous, silly, and deserving of contempt prevail in mainstream popular image and sound. Nevertheless, girls find ways to raise their voices and make themselves heard. This volume explores the contemporary girl's voice to illuminate the way ideals of girlhood are historically specific, and the way adults frame and construct girlhood to both valorize and vilify girls and women. Interrogating popular music, childhood, and gender, it analyzes the history of the all-girl band from the Runaways to the present; the changing anatomy of a girl's voice throughout adolescence; girl's participatory culture via youtube and rock camps, and representations of the girl's voice in other media like audiobooks, film, and television. Essays consider girl performers like Jackie Evancho and Lorde, and all-girl bands like

Sleater Kinney, The Slits and Warpaint, as well as performative 'girlishness' in the voices of female vocalists like Joni Mitchell, Beyoncé, Miley Cyrus, Taylor Swift, Kathleen Hanna, and Rebecca Black. Participating in girl studies within and beyond the field of music, this book unites scholarly perspectives from disciplines such as musicology, ethnomusicology, comparative literature, women's and gender studies, media studies, and education to investigate the importance of girls' voices in popular music, and to help unravel the complexities bound up in music and girlhood in the contemporary contexts of North America and the United Kingdom.

This is a manual for the serious tenor voice student specializing for operatic soprano roles.

Manual of Singing Voice Rehabilitation: A Practical Approach to Vocal Health and Wellness provides speech-language pathologists and singing teachers with the tools to lay the foundation for working with singers who have voice injuries. Singing voice rehabilitation is a hybrid profession that represents a very specific amalgam of voice pedagogy, voice pathology, and voice science. Becoming a singing voice rehabilitation specialist requires in-depth training and thorough preparation across these fields. This text presents a conceptual and practical basis for interacting with singers in an effective and supportive way, identifying factors to address, structuring singing voice rehabilitation sessions, and ensuring that singers are getting adequate exercise while allowing their injuries to heal, as well as resources and materials to provide to singers

to optimize the outcome of their rehabilitation. Each chapter exposes readers to important concepts of singing voice rehabilitation and the elements that need to be addressed in the singing voice rehabilitation process, which include medical factors, emotional factors, vocal hygiene, vocal pacing, and vocal coordination and conditioning. This text contains information for developing exercises and interventions to target specific vocal problems and guidance in customizing vocal exercises based on injury, singing style, skill level, professional level, and the particular vocal demands of each singer. Key features include: * Rehabilitation and therapy exercises * Clinical case studies to illustrate real-life examples and practical application While the intended audience for this book is speech-language pathologists and teachers of singing who are accomplished performers, experienced pedagogues, and clinically and scientifically well-informed, there is information herein that will be of value to all singers, physicians interested in learning more about the behavioral side of singing voice rehabilitation, nonsinging speech-language pathologists, or anyone seeking knowledge about singing health, including music educators, music therapists, conductors, vocal coaches, worship leaders, or music directors. Disclaimer: Please note that ancillary content (such documents, audio, and video) may not be included as published in the original print version of this book.

This ambitious publication draws from the knowledge and expertise of leading international figures in voice training in order to examine the history of the voice from an

interdisciplinary perspective. The book explores the historical arc of various voice training disciplines and highlights significant people and events within the field. It is written by voice specialists from a variety of backgrounds, including singing, actor training, public speaking, and voice science. These contributors explore how voice pedagogy came to be, how it has organized itself as a profession, how it has dealt with challenges, and how it can develop still. Covering a variety of voice training disciplines, this book will be of interest to those studying voice and speech, as well as researchers from the fields of rhetoric, music and performance. This book was originally published as a special issue of the Voice and Speech Review journal.

This volume offers almost 200 detailed entries covering the entire range of communication and speech disorders in children and adults, from basic science to clinical diagnosis. It is divided into four sections that reflect the standard categories with the field: voice, speech, language and hearing.