

COURSE BIBLIOGRAPHY for VOICE BUILDING FOUNDATIONS

The books, articles and research papers listed here were studied in-depth in the preparation of the voice building courses offered at Vocal Nebula.

BOOKS - CLASSICAL TECHNIQUE

Garcia, Manuel. *Hints on Singing*, New and Revised Edition. New York: E. Shuberth & Co., 1894.

Lamperti, Giovanni. *The Technics of Bel Canto*. New York: G Schirmer, 1905.

Tetrazzini, Luisa; Caruso, Enrico. *Caruso and Tetrazzini on the Art of Singing*. New York: Metropolitan Company Publishers, 1909.

Lehmann, Lilli. *How to Sing*, New and Revised Edition. New York: The MacMillian Company, 1914.

Hines, Jerome. *Great Singers on Great Singing*. Garden city, New York: Doubleday & Company, Inc., 1921.

Hines, Jerome. *The Four Voices of Man*, First Limelight Edition. New York: Proscenium Publishers, 1997.

Vennard, William. *Singing: The Mechanism and the Technic*, Rev. Ed., Greatly Enlarged. New York: Carl Fischer, 1967.

Coffin, Berton. *Coffin's Sounds of Singing*, Second Edition. Lanham Maryland, and London: The Scarecrow Press, Inc., 1987.

Miller, Richard. *Solutions for Singers: Tools for Performers and Teachers*, Kindle Edition. New York: Oxford University Press, 2004.

BOOKS - CLASSICAL TECHNIQUE (CONT.)

Miller, Richard. *On the Art of Singing*, Kindle Edition. New York: Oxford University Press, 1996.

Doscher, Barbara M. *The Functional Unity of the Singing Voice*, Second Edition, Kindle Edition. Lanham, Maryland: The Scarecrow Press, 1994.

Titze, Ingo R. *Principles of Voice Production*, Second Printing. Iowa City, IA: National Center for Voice and Speech, 2000.

BOOKS - CONTEMPORARY TECHNIQUE

Kayes, Gillyanne. *Singing and the Actor*, Second Edition. New York: Routledge, 2005.

Estill, Jo; Steinhauer, Kimberly; McDonald Klimek, Mary. *The Estill Voice Model: Theory and Translation*, Kindle Edition. Pittsburgh, Pennsylvania: Estill Voice International, 2017.

Sadolin, Catherine. *Complete Vocal Technique*, Third Edition. Copenhagen, Denmark: CVI Publications, 2012.

BOOKS - VOCAL ACOUSTICS

Bozeman, Kenneth W. *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers*. New York: Pendragon, 2013.

Bozeman, Kenneth W. *Kinesthetic Voice Pedagogy: Motivating Acoustic Efficiency*. Inside View Press.

Sundberg, Johan. *The Science of the Singing Voice*. Dekalb, Illinois: Northern Illinois University Press, 1987.

Donald Gray Miller, *Resonance in Singing: Voice Building Through Acoustic Feedback*. Princeton, NJ: Inside View Press, 2008.

PHD AND MASTER'S THESES

Forrest, Margaret O (1984). *An Analysis of the Vocal Teaching Techniques of Allan Rogers Lindquist*, PhD thesis. North Texas State University.

Mathis, Barbara (1990). *Selected Vocal Exercises and Their Relationship to Specific Laryngeal Conditions: A Description of Seven Case Studies*, PhD thesis. University of North Texas.

Velarde, Rachel (2013). *Vocal Pedagogy at the End of the Twentieth Century: Revealing the Hidden Instrument*, PhD thesis. Arizona State University.

Hull, Darcey M. (2013) *Thyroarytenoid and cricothyroid muscular activity in vocal register control*. MA (Master of Arts) thesis, University of Iowa.

Kochis-Jennings, Karen Ann (2008). *Intrinsic laryngeal muscle activity and vocal fold adduction patterns in female vocal registers: chest, chestmix, and headmix*. PhD thesis, University of Iowa.

ARTICLES AND RESEARCH PAPERS

Sundberg, J. and Elliot, N. and Gramming, P. (1991). How constant is subglottal pressure in singing? *Dept. for Speech, Music and Hearing Quarterly Progress and Status Report*, 32, 53-63.

Sundberg, J. (1992). Breathing behavior during singing. *Dept. for Speech, Music and Hearing Quarterly Progress and Status Report*, 33, 49-64.

Sundberg, J. and Scherer, R. and Titze, I. (1990). Phonatory control in male singing. A study of the effects of subglottal pressure, fundamental frequency and mode of phonation on the voice source. *Dept. for Speech, Music and Hearing Quarterly Progress and Status Report*, 31, 59-79.

Sundberg, J. (1994). Vocal fold vibration patterns and phonatory modes. *Dept. for Speech, Music and Hearing Quarterly Progress and Status Report*, 35, 69-80.

Sundberg, J. and Gramming, P. and Lovetri, J. (1993). Comparisons of Pharynx, Source, Formant, and Pressure Characteristics in Operatic and Musical Theatre Singing. *Journal of Voice*, 7, 301-310.

Miller, D.G. and Schutte, H.K. (1985). Characteristic patterns of sub- and supraglottal pressure variations within the glottal cycle, *researchgate.net*, 1-7.

ARTICLES AND RESEARCH PAPERS (CONT.)

Sidden, I. (2007). Vocal Onset: Understanding Its Importance and Finding Techniques that Help Achieve the Excellent Onset.

Bourne, T. and Garnier M. and Samson, A. (2016). Physiological and Acoustic Characteristics of the Male Musical Theater Voice. *Journal of the Acoustic Society of America*, 140, 610-621.

Tracy Bourne, Maëva Garnier. Physiological and acoustic characteristics of the female music theatre voice in 'belt' and 'legit' qualities. *International Symposium on Music Acoustics*, Aug 2010, Katoomba, Australia. pp.9-13, 2010. <hal-00526129>.

Gerbi, E. Early VOCAL PEDAGOGUES: A chronological study guide.

Henrich, N (2006). Mirroring the voice from Garcia to the present day: some insights into singing voice registers. *Logopedics Phoniatics Vocology*, Taylor & Francis, 31 (1), 3- 14.

Henrich Bernardoni, N. and Smith, J. and Wolfe, J. (2014). Vocal tract resonances in singing: Variation with laryngeal mechanism for male operatic singers in chest and falsetto registers. *Journal of the Acoustic Society of America*, 135 (1), 491-501.

Henrich Bernardoni, N. (2004) Is Voix Mixte the Vocal Technique Used to Smooth the Transition across the two Main Laryngeal Mechanisms an Independent Mechanism? *Laboratoire d'Acoustique Musicale - CNRS*.