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| Nota di contenuto | Contents; Preface; Acknowledgments; Part I; Chapter 1. The Somatic Awareness: Body and Voice Working as One; Awareness - What Is It?; The Somatic Map and Self-Image; The Role of Posture; Stability and Instability; Changing Complex Patterns; Pedagogical Methods: Outside In Versus Inside Out; Parasitic Versus Diversionary Movements; Additional Roadblocks to Look For; Learning to See; References; Chapter 2: Body and Voice: Somatic and Physiologic Connections; Anatomy of Connections; Current Research; Next Steps: Learning to Recognize and Change Patterns; References Chapter 3: The Significance of the Unremarkable Diversionary, Parasitic, or Unnecessary Preparatory Movements; Clothing Anatomy; Clothing Tells a Story; References; Part II; Introduction; Understanding the Complexity of Movement; Basic Principles and Ground Rules; Chapter 4: Diversionary, Parasitic, or Other Unnecessary Preparatory Movements; Introduction; When to Use These Lessons; Lesson One: Bringing the Head Forward and Back; Basic Movements; Troubleshooting; Case Study; Lesson Two: Lifting and Lowering the Shoulders; Basic Movements; Case Study; Lesson Three: Releasing the Jaw Basic Movements Troubleshooting; Case Studies; Lesson Four: Anchoring the Tongue; Troubleshooting; Case Study; Lesson Five: Externalization of an Internal Process; Troubleshooting; Case Study; |

Reference; Chapter 5: Releasing for Breathing; Release of the Breath: Lesson and Variations; When to Use This Lesson; Basic Movement; Discovering the Habituated Pattern; Understanding the Action; Releasing the Breath - Passive Inhalation; Sound Variations - Semi-occluded; Variations to Increase the Duration and Contour of Voiced Segments; Positional Variations to Facilitate Abdominal Release Sitting Variation Standing Variation; Troubleshooting; Case Studies; Breath Holding; How to Identify Breath Holding or Constriction of Airflow; Troubleshooting and Case Study; Externalizing Through Hand Gestures and Movement; Complexities of Breath Holding; A Word About the Words We Use; References; Chapter 6. Mobilizing the Pelvis; Freeing the Pelvis: Lesson and Variations; When to Use These Lessons; Basic Movements; Basic Lesson: Sitting One Hand on the Small of the Back; Variation 1: Sitting with One Hand on Small of the Back the Other Hand on Top of Head
Variation 2: Sitting with One Hand on the Small of the Back, the Other on the Top of the Head, Head Tilts Up and Down Variation Three: Standing Variation; Troubleshooting; Case Studies; Reference; Chapter 7. Improving Stability; Stability = Stasis; What to Look For; What to Listen For; Balance, Shoes, and Body Physiognomy; When to Use These Lessons; Lesson One: Pencil Lesson; Basic Movements; Lesson Two: Circles Over the Feet; Troubleshooting; Case Studies; Index

Sommario/riassunto

This book contains a series of lessons designed to train singing teachers, coaches, and voice therapists to recognize in their students the patterns of use and posture that interfere with respiration, phonation, and/or resonance. In addition, it provides tools for the teacher to guide the student to a level of self-awareness of habituated patterns along with strategies to implement change from the inside out
