

sions beyond the stage. “Learning strategies for living in the moment, truly inhabiting your body, even living meditatively will stand you in good stead within a world that continues to grow in complexity” (216), she writes. This volume offers excellence guidance for the journey toward becoming an empowered performer. It is highly recommended.

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**Montgomery, Cheri.** *A Sketchbook Atlas of the Vocal Tract*. Nashville, TN: S.T.M. Publishers, 2022. Paper, x, 156 pp., \$30.00. ISBN 978-1-2345-6789-7 [www.stmpublishers.com](http://www.stmpublishers.com)

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Cheri Montgomery has established herself as an authority on lyric diction. She has authored a wide range of resources, including workbooks that provide practice exercises in Italian, English, German, French, Latin, and most recently, Russian and Spanish. She is the co-author of *Exploring Art Song Lyrics* (New York: Oxford University Press, 2012). Montgomery has also written a guidebook for the general study of lyric diction and the International Phonetic Alphabet (IPA), as well as three volumes of daily practice journals for singers. Her latest publication is designed to assist singers in developing an awareness of the articulation process through the use of diagrams.

The first chapter is an overview of articulatory phonetics, encompassing an explanation of classification of consonants and vowels and a pronunciation guide. The remainder of the volume provides guidance and information according to the point of contact in articulation. Several of the units focus on both a vowel and a consonant; for instance, Montgomery

presents the vowel [i] with the bilabial consonants [p] and [b]. Aspects of particular languages, such as consonants in Italian, and vowels unique to English, German, and French, respectively, are discussed in separate chapters. The final chapter is devoted to diagrams of the larynx, with pertinent practice sheets. Each section offers worksheets on points of articulation, and QR codes throughout the volume provide links to online materials, including color slides of the diagrams contained in the book, enunciation instruction, and audio examples. The atlas also includes a pattern and instructions for making a manipulative learning tool for IPA sounds in English. A plethora of information is packed into a small, spiral bound volume that easily fits into a backpack or bookbag.

As with her previous publications, Montgomery has substantively increased both the quantity and quality of diction resources. Singers and their teachers will find this volume practical and portable. It is highly recommended.

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**Colapinto, John.** *This is the Voice*. New York: Simon & Schuster, 2021. vii, 312 pp., Cloth \$28.00. ISBN 978-1-9821-2874-6 [www.SimonandSchuster.com](http://www.SimonandSchuster.com)

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When author John Colapinto was in his early forties, he was invited by his employer to serve as the lead singer in a pick-up band at work. However, this was no ordinary invitation; his boss was Jann Wenner, co-founder and publisher of the magazine *Rolling Stone*, and the group was scheduled to sing at a holiday party attended by music luminaries. Colapinto, who

describes himself as a “self-taught amateur” singer, threw himself headlong into rehearsals. He experienced serious vocal duress during the practice sessions, and suffered acute laryngitis, hoarseness, and pain following the performance. After several months, and at the prodding of a neighbor who was a vocal coach, he consulted laryngologist Dr. Peak Woo and was diagnosed with a polyp on his right vocal fold. Colapinto did not, however, schedule the recommended surgery. More than a decade later, as part of his work on a story for *The New Yorker*, the author was examined by another throat specialist, Dr. Steven Zeitels. The renowned vocal surgeon (an invited speaker at the National Association of Teachers of Singing Conference in Boston in 2014) gave the same diagnosis. The ensuing conversation with Zeitels piqued the author’s curiosity about the voice, which led to this book.

Colapinto offers a wide ranging and well researched overview of the voice. He leads the reader on a tour of phonation and its role in human development, beginning with the ability of newborns to recognize their mothers’ voices. The author traces the evolution of vocal folds from the valves in ancient fish, and illustrates the effects of the voice on society and culture, from its role in mate selection to the power of charismatic political oration. Another chapter explores the emotional effect of song, and how “singing heals spiritual malaise” (255), as evidenced by its use in virtually all religious observances. Colapinto intentionally structured the book to mirror a sound wave, beginning with the voice of an infant and rippling outward to the societal and cultural implications of phonation.