

cises in a correlated text, *The Vocal Athlete: Application and Technique for the Hybrid Singer* (see below).

It cannot be denied that the public taste for vocal music has changed dramatically through the ages, and it is inevitable that the evolution will continue. LeBorgne and Rosenberg illuminate how the singing market has changed, and teachers must adapt to this new reality. But mention of the change that may have the most profound effect upon voice pedagogy is buried in the discussion of audio technology. In a brief section entitled “Listening Levels,” guest author Matthew Edwards cites a study that found students listen to music via ear buds at levels as high as 110 decibels. This is an alarming statistic in light of the Occupational Safety and Health Administration’s warning that sustained exposure to decibels between 90 and 95 may result in hearing loss. Edwards points out that voice students attempt to replicate the volume heard through headphones, thereby increasing the potential for vocal injury. An equally significant issue, it may be argued, is the increased number of voice students—and the population in general—with varying levels of hearing loss. Increasingly, voice pedagogues will encounter more singers with decreased aural acuity.

These changes, among others, will necessitate that pedagogues are as stylistically nimble and multifaceted as the students they teach. *The Vocal Athlete* is recommended reading for teachers who wish to develop these traits. The volume presents research and advice for teaching a variety of styles.

Rosenberg, Marci, and Wendy D. LeBorgne. *The Vocal Athlete: Application and Technique for the*

***Hybrid Singer*.** San Diego, CA: Plural Publishing, 2014. Paper, xix, 121 pp., \$39.95 (includes CD). ISBN 978-1-59756-459-5 www.pluralpublishing.com

In the preface to this volume, authors Rosenberg and LeBorgne define “hybrid singer” as a vocal athlete skilled in multiple styles with an agile and responsive technique capable of meeting the demands of the current contemporary music market. This volume, a collection of exercises and vocalises, is a companion to *The Vocal Athlete* (see above) that is intended as a *vade mecum* for voice professionals who are negotiating multiple styles.

Fifty-two voice pedagogues who work with hybrid singers contributed exercises to this book. The compilation contains more than sixty exercises, and is divided into two parts. Rosenberg and LeBorgne offer an introduction to each section. The first contains exercises for mental focus and physical readiness, including alignment; the second section encompasses vocal exercises. The vocal exercises are organized into four types: warm ups and cool downs, those for laryngeal strength and coordination, registration and vocal tract modification, and training vocal styles. The last of these is an eclectic mix of vocalises, ranging from an exercise for developing a light chest mix for mixed choir to one for attaining the “ultimate rock sound.” The directives offered by New York coach Robert Marks for creating a logical sixteen bar audition cut should be required reading for every student who plans to sing an audition.

The list of contributing authors is sizeable and contains notable voice professionals, including Lisa Popeil, Mary Saunders-Barton, Jeannette LoVetri, Joanna Cazden, Starr Cookman, and Joan Melton. An accom-

panying CD contains recordings of thirty-six exercises that the authors deemed difficult to understand solely from written directions. Music notation is used for pitched exercises, and black and white photographs illustrate alignment, mouth positions, and other physical characteristics. Rosenberg and LeBorgne intersperse clarification and suggestions in shaded boxes throughout the text, and refer the reader to *The Vocal Athlete*.

This volume is an excellent resource for singers and their teachers who are exploring different singing styles. It contains a wide range of exercises by a large number of pedagogues addressing an expansive range of issues. The CD augments the instructions contained in the text. Moreover, since the recorded demonstration of each exercise is by the pedagogue who contributed it, there is a variety of singing that is unusual for audio recordings of this ilk. Undoubtedly, it is preferable this volume be purchased in tandem with *The Vocal Athlete*; however, the detailed explanatory notes and numerous references make this companion text a useful purchase in its own right.

Montgomery, Cheri. *The Advanced French Lyric Diction Workbook*.

Nashville, TN: STM Publications, 2015. Paper, ix, 282 pp., Instructor’s Manual, \$42.50. ISBN 978-0-9916559-6-0; Student Manual, \$49.50. ISBN 978-0-9916559-5-3 www.stmpublishers.com

Cheri Montgomery has produced a substantial catalogue of diction workbooks for singers, including manuals for English, French, German, and Italian, as well as a reference book for the International Phonetic Alphabet (IPA) and a workbook for concurrent study of the four principal lyric

languages listed above. *The Advanced French Lyric Diction Workbook*, suitable for upper level or graduate students, draws upon the lyrics of nearly 3,500 *mélodies* and is intended to introduce singers to French through vocabulary.

The volume retains the valuable traits of the previous books in this series: clearly written explanations and directions, a wealth of exercises (with answer keys included in the instructor's manual), and references to the most commonly used diction textbooks. The latter characteristic enables diction teachers to easily integrate this workbook into their classes.

The volume is arranged according to specific sets of IPA symbols; for instance, [u], [y], double consonant, and unvoiced *b* are contained in one grouping. For each set, Montgomery presents transcriptions of art songs that contain examples of the sounds, enunciation instructions and exercises, and rules for transcriptions. There are also group assignments, individually assigned word lists, and quizzes on both transcription and lyric diction. A useful addition to the text is a chart that compares English, German, Italian, and French enunciation; for each language, a word that is similar in the four languages (such as "moment," which is *der Moment*, *momento*, and *moment*, respectively) is transcribed with accentuation. Another addition to this volume that does not appear in Montgomery's earlier publications is the use of an expanded IPA that includes two symbols for front /e/.

A dozen listening exercises present IPA transcriptions for 19 songs excerpted from *Exploring Art Song Lyrics* by Jonathan Retzlaff and Cheri Montgomery (New York: Oxford University Press, 2012; reviewed

in *Journal of Singing* 69, no. 2 [November/December 2012]: 235–238). As well, one finds numerous lists of words drawn from the song literature. These inclusions offer a profusion of opportunities for students of lyric diction to practice enunciating and transcribing the sounds of French.

Wentlent, Anna. *IPA Made Easy: A Guidebook for the International Phonetic Alphabet*. Van Nuys, CA: Alfred Music, 2014. Paper, 64 pp., \$9.99. ISBN 978-1-4706-1561-1 www.alfred.com

The IPA is a boon to singers because it facilitates accurate pronunciation even for performers not fluent in the languages. A new reference to IPA is a pocket-sized guidebook by Anna Wentlent, managing editor of school choral publications for Alfred Music, who has encapsulated an abundance of information into a compact volume.

One page is devoted to each IPA symbol; vowels are presented first,

and then consonants. For each vowel, the sound is described according to the tongue position, with the descriptors forward, back, mixed, or central. For each consonant, the point and manner of articulation is identified, as well as whether it is voiced or unvoiced. Words that contain the sound in English, Italian, French, Latin, German, and Spanish are presented. (If the sound is not used in a specific language, the space is left blank.) Useful information for the production of the sounds, such as tips for correct pronunciation or avoidance of tension, appears as well. Recorded demonstrations of each sound is available on the Alfred website.

This booklet is a reference guide for IPA, but it is not a textbook from which one can learn about the system or transcription rules. The author does not offer an explanation of terms (such as voiced or fricative), even though they appear in the book. However, even singers who are neophyte users of the IPA will benefit from Wentlent's succinct descriptions, as well as from



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~ Keyona Willis '04, Artist with Opera Columbus, DMA in progress at The Ohio State University.



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