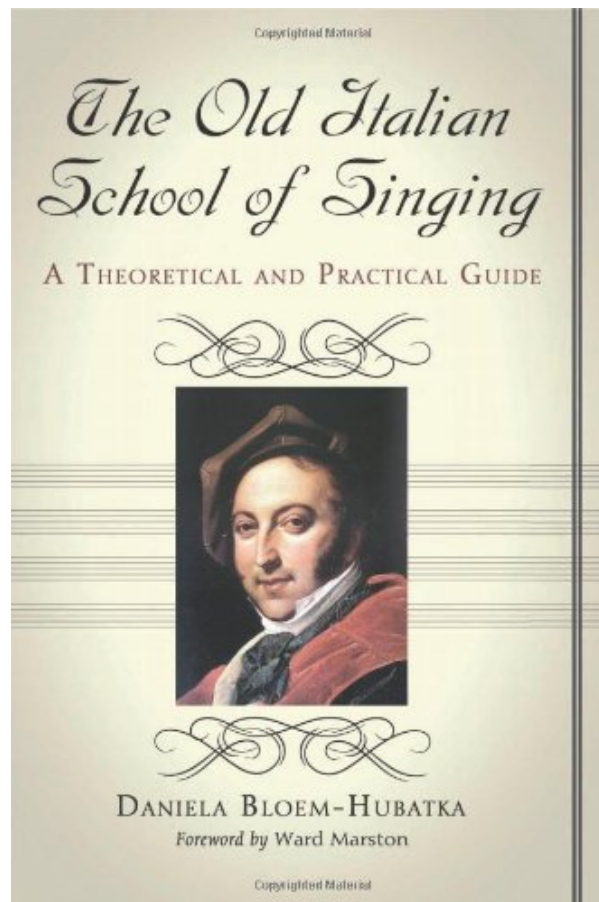


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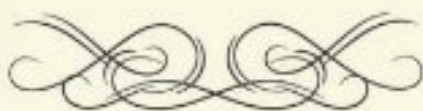
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A THEORETICAL AND PRACTICAL GUIDE



DANIELA BLOEM-HUBATKA

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About the Author

Daniela Bloem-Hubatka is a concert singer and teacher of singing. She lives in the Netherlands.

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PDF

This work describes in accessible language the technical foundations of the Old Italian School of Singing. It enables the reader to grasp the teachings of the old masters theoretically and practically. The research for this book used not only the old treatises from the 1700's onwards but also firsthand testimonies, biographies and recordings from historical singers. The author systematically takes us through the basic elements of historical singing with practical hints and exercises tested by extensive teaching experience.

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About the Author

Daniela Bloem-Hubatka is a concert singer and teacher of singing. She lives in the Netherlands.

Most helpful customer reviews

9 of 9 people found the following review helpful.

A Paradigm Shifter

By Amazon Customer

I purchased this book based on its description, as I thought it would be interesting to read the author's take on the definition of the "Old Italian School of Singing". Within the first pages of the Introduction, I was sold on her assessment of the old schooling.

The chapters are laid out in the order of progress of singing as defined by the writings, treatises, and music of the 1400s to the 1850s. She offers COPIOUS notes and footnotes to support her theories and assertions that the current methods of vocal technique are diametrically opposed to what the greatest teachers and writers on the voice have asserted for HUNDREDS of years: the importance of focusing on the laryngeal mechanism first and breath second.

Her chapters build logically on each other as the reader begins to understand how to approach training a voice in the Old School. The first chapter on the Attack sets itself in distinct relief from other writers (like Richard Miller). She asserts, similarly to Stark's "Bel Canto: A History of Vocal Pedagogy" that today's ideas of attack are radically different from what is taught and understood. According to her research, the "attack" was a precise start of pitch that tends to be glottal in nature. This is in contrast to Richard Miller's idea of "onset". After having daily practiced this newer maneuver for about a month, I can say that the vocal utterance is brighter and rounder, and the ease of singing with firm glottal closure has made singing a

pleasure and lots of fun!

From there, she goes on to discuss breath (which can only be correct when the attack is correct), and delves into issues such as mouth position, agility, and registration.

This book has tipped me over into rejecting much of today's "breath-based" "placement" teaching, and I am convinced that this is the direction that I want to take my own singing and teaching. I would HIGHLY recommend this book to anyone that is interested in knowing what the consensus was on singing up to circa 1850.

I would also recommend reading as many of the books in her bibliography for confirmation of her research. It would also be helpful to have on hand a copy of Manuel Garcia's "Hints on Singing".

Overall, an INVALUABLE read, and I can't recommend it highly enough. THIS is what should be taught in EVERY Vocal Pedagogy course.

3 of 3 people found the following review helpful.

Excellent book

By Daniel Shigo

Daniela Bloem-Hubatka has written a very desirable book, at least for the person concerned with the methods and practices of the Old Italian School. It's the kind of book you don't see written these days, with the current emphasis on acoustics and its attendant terminology. What will the reader find therein? Essential teachings on "The Attack," "The Breathing," "The Resonance," "The Mouth Position and Articulation," "The Registers" and so forth, all grounded in a historical perspective. Well-presented, written in clear language, and without modern terms like 'onset' or 'formant' which can sound false when used by those seeking to establish credibility and tenure, Bloem-Hubatka sticks to what she knows, which is considerable.

1 of 1 people found the following review helpful.

A much-needed and readable book on classical vocal technique

By B from Maryland

Daniela Bloem-Hubatka has written a clear, informative, helpful book. With scrupulous scholarship, she has built her case for the way that singing was taught by the better European teachers of the Bel Canto era. The citations alone are very impressive and can lead one to many other excellent sources on the subjects of vocal technique and training.

This book is not another reverse-engineering through the eyes of the 21st-century voice scientist or academic. It is a manual for singers and teachers. Her extensive investigation of how tones are begun, sometimes called "attack" or "onset", is especially interesting. The attack has been transformed and/or ignored in modern teaching, and the author makes a convincing argument for its importance. Another aspect of training that emerges from this book is the virtuosity required of the singer to execute the many vocalises that were in common use in the Bel Canto era. Working with these ideas of attack and vocal flexibility in a straightforward way can open up new possibilities for singers and teachers.

This book is a convincing and sensible "how-to" for anyone who wants to explore new-old ideas in vocal training.

- D. Brian Lee

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