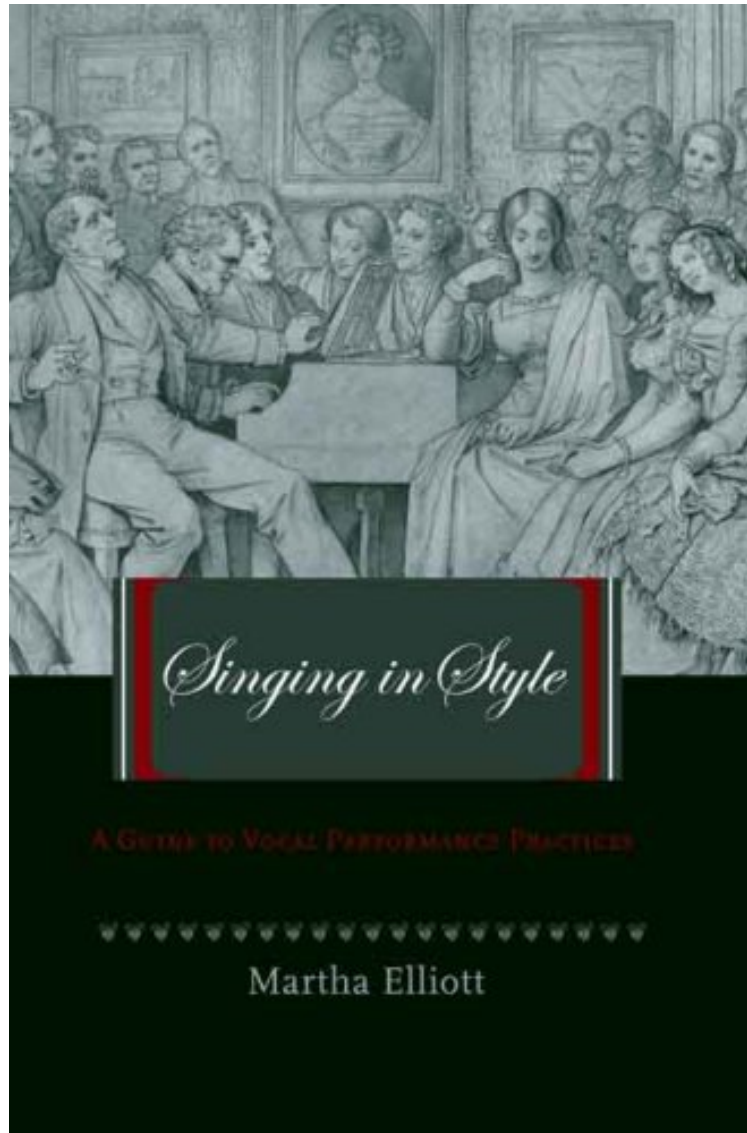


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## Singing in Style: A Guide to Vocal Performance Practices

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**Martha Elliott : Singing in Style: A Guide to Vocal Performance Practices** before purchasing it in order to gage whether or not it would be worth my time, and all praised Singing in Style: A Guide to Vocal Performance Practices:

0 of 0 people found the following review helpful. Five StarsBy DivinaIt is a perfect companion for a serious performer0 of 0 people found the following review helpful. University Professors take noticeBy YGRedmanI used this book in my undergraduate vocal literature class. Not only did I love the book, but my students loved it and felt that the information included in the chapters supported the information they were receiving in other classes: music history,

theory, aural skills, voice lessons, etc. Each chapter has musical examples and an extensive list of references for teachers and students to explore for more detail. Additionally Dr. Elliott is accessible via email and helpful if you have any questions. Would double the stars if I could. Thank you Dr. Elliott. 8 of 9 people found the following review helpful. Educates the performer to make informed musical decisions By E. Seligmann Very thoughtfully written and researched. Elliott provides some suggestions based on her research, but stresses that, particularly in earlier music, many aspects of performance practice were arbitrary. For example, there are appropriate and inappropriate ways to ornament a Handel aria, but within the scope of appropriate ways, there are countless varieties and interpretations that are equally valid. Even in the composer's time, this was the case. The author presents research designed to aid performers in making informed decisions about their own performances. Therefore, this book is best suited to the serious and studious performer and is not for those looking for a quick, mindless answer.

The first historical overview of vocal performance practice and style ever published, *Singing In Style* provides an introduction to how such issues as ornamentation, vibrato, rubato, portamento, articulation, tempo, language, and accompaniment with period instruments have been handled since the seventeenth century. Each chapter presents a historical period and gives background information on the singers and composers, the vocal repertoire, and the stylistic conventions of that time. Specific repertoire examples are discussed as well, to show how to use the music itself as a context for making stylistic choices. Each chapter also has an extensive reference list arranged by topic, so the interested reader can pursue a particular subject in more depth. Covering the Baroque period to the present, Elliott casts a wide net, bringing together information from historical treatises, personal accounts from composers, performers, historians, critics, and current scholarly commentary into one convenient handbook for the student and the amateur and professional performer who want to learn more about how vocal works were sung in their day.

"Elliott's self-styled 'handbook' will be an asset to teachers and students in voice programs that emphasize versatility and comfort with a wide range of repertoire. Opera students will find useful information here on portamento, transposition, breathing and dynamic markings." Judith Malafrente, *Opera News*