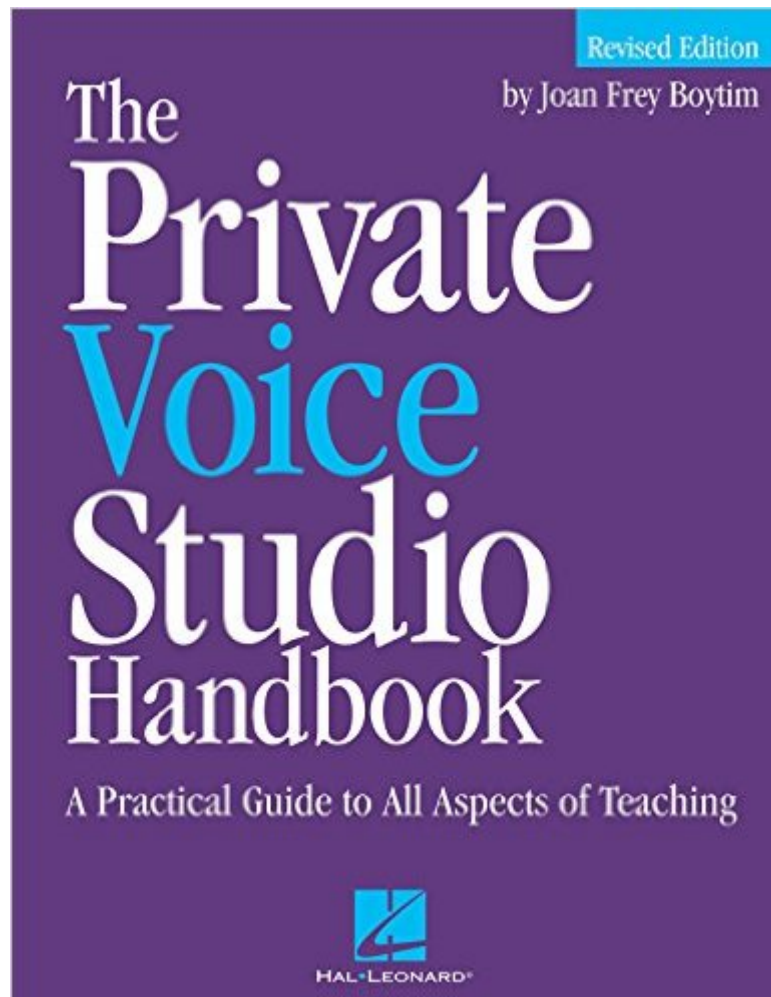


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The Private Voice Studio Handbook: A Practical Guide To All Aspects Of Teaching Revised Edition



Synopsis

(Vocal). No voice teacher can afford to be without the updated and revised edition of *The Private Voice Studio Handbook*, a comprehensive and practical guide for beginning or improving the work of any voice teacher. The original edition was released in 2003. The revised edition was released in 2014. The topics addressed include: mission and policy statements; studio equipment and organization; auditioning and accepting new students; practice agenda for students; the importance of teaching music reading; repertoire for beginners; planning recitals; vocal techniques; teaching styles; advising young singers; teaching adult students; teaching voice to children; taxes, insurance and retirement; networking; ethics in the voice studio; and more! The revised edition adds many updates and case studies of students. Beyond being a great guide for private voice teachers, Joan Frey Boytim's groundbreaking book is an excellent resource for college and university voice faculty, and would be a valuable text for vocal pedagogy courses. Joan Frey Boytim has spent over 50 years teaching in her private voice studio. She is a nationally recognized and widely published expert in the training of young singers.

Book Information

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Customer Reviews

I have enjoyed this handbook by Joan Boytim, a teacher that most classically trained singers recognize immediately as a compiler of many great songs which were previously unknown or too expensive to purchase. I have used this book since it was published and highly disagree with the two previous comments. Although Boytim teaches with a classical approach, she does not alienate

students who prefer to sing other styles. She makes the argument that other styles of singing benefit from the classical method which promotes a healthy and long career, art, or hobby. The style of music does not even come into play in her approach until the student has learned how to read basic music and is able to sing with a nice tone (good tone being something from which many different styles can benefit). I have been teaching for 5 years, and after reading this book and trying the methods for a year, my students are better prepared to teach themselves than the 4 previous years. Boytim distinguishes between song teachers and voice teachers. Many students simply want a song teacher--someone to teach them how to sound good on songs they already know or else to teach them the song by rote. We do our students a disservice when we fail to assess and work on their knowledge of the basics. Do we train singers so they have more options than pop music? I can sing songs with scooping and breathiness as well as art songs and arias; can the pop-trained singer do both as well? Many think that the classical approach is limiting; I feel that I am limiting my students if I don't open their eyes to the amount of printed music that they can discover on their own if they know how to read music.

Joan Frey Boytim has had a distinguished career as a private voice teacher. Rather than a manual of how to teach singing, this handbook covers more of the logistical concerns about teaching voice -- where and how to establish a studio, how to teach voice students sight reading, how to establish a curriculum approach, organize recitals, and other concerns. Most voice teachers will find this type of manual valuable. This is because while most voice majors study the ins and outs of the instrument and pedagogical approaches, very little focus is placed in education on how to organize one's teaching ability into an effective vocation. Boytim's suggestions, while simple at times, can be quite helpful. For instance, when first building a studio, Boytim suggests one teach beginning piano (or any other instrument teachers play) as well as voice in order to fill a studio. Non-voice students can be phased out of the studio as the number of voice students grows. Boytim also provides an immensely helpful method of teaching sight-singing quickly and relatively effectively. Her literature recommendations are also very sound for young singers. Some of the volumes Boytim recommends have been compiled, of course, by herself, but I highly doubt she's in it for the money. I've used one of her books for baritones and found it to contain many songs which were both entertaining and of musical substance. Critics may note that Boytim doesn't see much value in taking on students who aren't there to learn and who are "just there to hear themselves sing." While philosophical differences between teaching styles are common, I think voice teachers with a divergent view can easily read those passages with a grain of salt and move on to the more helpful sections.

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