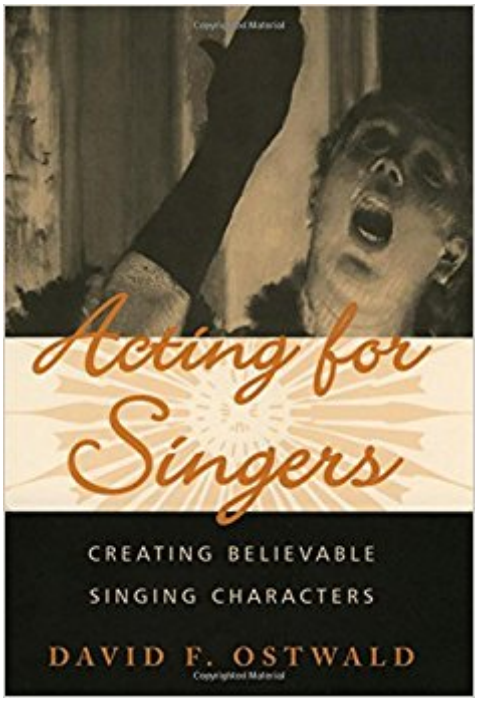
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Acting For Singers: Creating Believable Singing Characters



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Synopsis

Written to meet the needs of thousands of students and pre-professional singers participating in production workshops and classes in opera and musical theater, Acting for Singers leads singing performers step by step from the studio or classroom through audition and rehearsals to a successful performance. Using a clear, systematic, positive approach, this practical guide explains how to analyze a script or libretto, shows how to develop a character building on material in the score, and gives the singing performer the tools to act believably. More than just a "how-to" acting book, however, Acting for Singers also addresses the problems of concentration, trust, projection, communication, and the self-doubt that often afflicts singers pursuing the goal of believable performance. Part I establishes the basic principles of acting and singing together, and teaches the reader how to improvise as a key tool to explore and develop characters. Part II teaches the singer how to analyze theatrical work for rehearsing and performing. Using concrete examples from Carmen and West Side Story, and imaginative exercises following each chapter, this text teaches all singers how to be effective singing actors.

Book Information

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Customer Reviews

"[The book] has a great deal to offer to young professionals, as well as college and serious high school students and I highly recommend it to both teachers and students." --Carol Madill, Vocal Music Instructor and Fine Arts Department Head, Wyalusing Valley High School"A fine text book...This is a well-designed systematic approach which clarifies a sequence of steps one can

follow to develop convincing characters and interpretations in opera, musical theater, art songs and auditions." --Sarah Oppenheim-Beggs, Mezzo soprano, voice teacher, and choral director on Maui"Singers and their teachers will benefit from this useful text that details the process of bringing believable characters to the stage." --Journal of Singing

David Ostwald has directed over 170 productions of operas and plays in academic and professional venues both here and abroad. He has specialized in teaching acting to singers, in which capacity he was on the faculty at The Juilliard School and at SUNY Purchase, where he was head of the Opera Program for twelve years. He has also taught and directed in major summer opera training programs.

I highly recommend David OstwaldÃƒÂ¢Ã â ¬Ã â„¢s book ÃƒÂ¢Ã â ¬Ã Å“Acting for SingersÃƒÂ¢Ã â ¬Ã Â• for any singing actor or vocal/dramatic coach. This book has been a staple of every major University in the country for a good reason. It is a fantastic resource for anyone aspiring for success as a singing actor in either Opera or Musical Theater. As a leading Soprano for major opera companies both here abroad, I can attest to the bookÃƒÂ¢Ã â ¬Ã â„¢s success on a personal level. Since a student at the San Francisco Conservatory of Music through my singing career, and now as a Vocal Instructor David OstwaldÃƒÂ¢Ã â ¬Ã â„¢s book is always on my bookshelf as a reference. His book describes in detail the hows of singing acting as well as teaching techniques and invaluable tips on preparing for auditions and performances.My first experience working with David Ostwald was as a participant in the San Francisco OperaÃƒÂ¢Ã â ¬Ã â„¢s Merola Opera Program. His fresh approach, creative genius and great teaching and Acting practices were a profound experience and served me for years to come in my career. Years later, as Founder and Artistic Director of OperaFest NJ and OperaFest Italia, I was delighted to see the next generation of students benefit from his great teachings with both student and professional singing actors. David Ostwald knows how to unlock singerÃƒÂ¢Ã â ¬Ã â„¢s emotions and translate them to the audience.There is no surprise that his book, ÃƒÂ¢Ã â ¬Ã ËœActing for SingersÃƒÂ¢Ã â ¬Ã â„¢ is such a success and that he continues to be in demand as a Stage Director. His tenures for many years as Acting Coach and Stage Director at Juilliard, Berkeley and SUNI Purchase underscore the high respect David enjoys in the Operatic & University level.Claudette Peterson, Leading Operatic Soprano, Vocal Instructor, Artistic Director

I was looking for a book for my opera workshop class which would cover everything a young singer

needed to know to open up his or her understanding of this beautiful art form. David Ostwald's book is it! Not only does he give perspective on the "whole" of the process, but he gives the details to build the whole. The book is laid out in such a way that one can spend a month working on the theme of a specific chapter, or the themes in detail can be incorporated into a semester's syllabus because it builds so succinctly topic by topic. He also gives helpful suggestions to the instructors as how to keep the exercises fresh and in an atmosphere of supported exploration. His "Ten Maxims of Believable Singing Acting" could be considered the Holy Grail for those choosing to make this beautiful musical expression their livelihood. I am grateful to the friends who said to David, "You should write down all this valuable information you have gathered over the course of your career so that all may benefit from your vision and experience."

I came to this wonderful book as a long-time operagoer who has marveled at changes that have taken place over the last twenty years on the stages of opera houses worldwide, especially here in the U.S.. Not only can singers act, but they can do so convincingly. In fact, some can perform in such a way they don't seem to be making the effort either to sing or to act. This is one of the chief goals of Ostwald's thoughtful and very practical book. In it, he offers a variety of different techniques and exercises meant to guide singers through roles they can inhabit from the inside out. And he does this in a completely unforced manner that inspired the former high-school actor in me to attempt a few of his suggestions. All this helps explain some of the recent performances that stand out in my memory-singing actors who could hold their own, sometimes even outshine peers on the stage of any theater in the country. A straightforward, ultimately lucid guide to both aspiring and veteran singers.

First of all, I would like to say HOW wonderful this book is!! I have recommended this book to all my fellow singers. This book literally changed the way I look at music and the way I view all of my characters in my pieces. This book is such a treasure, simply a must have for some assistance on how to make the character come alive from the music. I use this book to create all of my characters!! At the end of each chapter, there are exercises to go over what the chapter was about. Great for working individually, in groups, and a wonderful tool for voice teachers!! Such a wealth of knowledge!!

This book provides a logical and insightful method for developing a character while singing, whether in an opera, sing an oratorio, or just a recital of art songs. For those preparing a role for the first

time, this is an incredible resource.

I bought this for my Opera Workshop class. Although I am sure that it will be a useful book, I bought it new and the cover has some marks on it that makes it looks like it is not new. Thus, I give 4 stars.

As a performer and teacher I was impressed with the book as an applicable tool for students and professionals. It distills much information into concises chapters. I find myself re-reading chapters in order to grasp the concepts explored. I would recommend this book to EVERYONE in opera that I know - from the academic to the professional realm. Four stars!

I use your book regularly in opera workshop and love it. Many of the exercises have been very helpful for my opera students, and I use the role preparation section with my voice students as well. Thank you for your wonderful contribution!

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