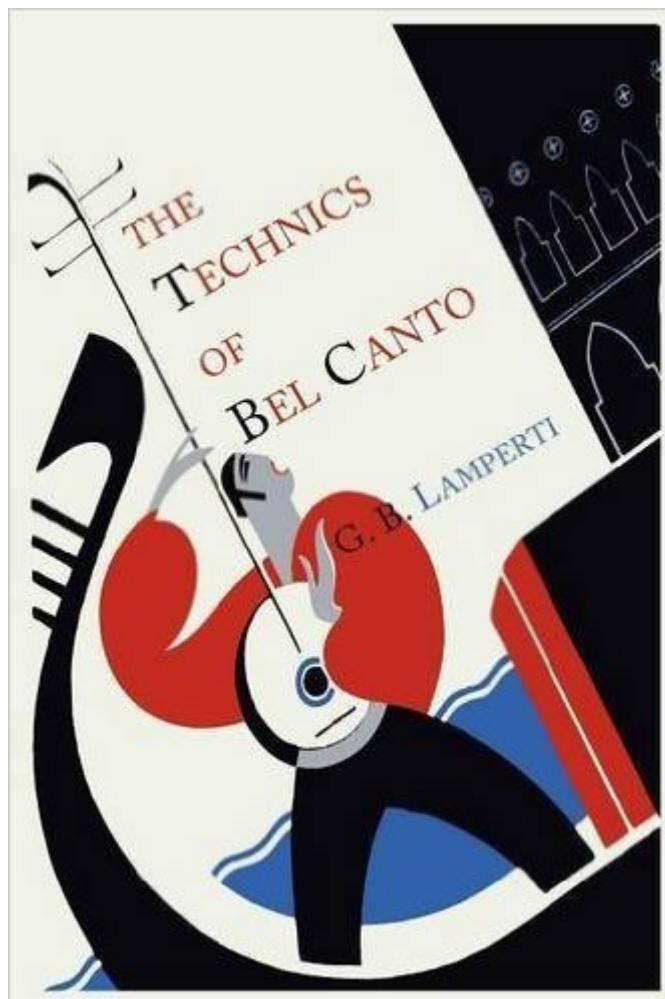


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The Techniques Of Bel Canto



Synopsis

2012 Reprint of Original 1905 Edition. Exact facsimile of the original edition, not reproduced with Optical Recognition Software. Giovanni Battista Lamperti was born in 1839 in Milan to Italian singing teacher Francesco Lamperti. He was a chorister at the great cathedral and studied voice and piano at the conservatory. A student and later accompanist for his father at the conservatory, Giovanni knew better than anyone else the method his father taught (which he claimed descended from the great castrato-teacher Antonio Bernacchi). Appropriating it for teaching his own students, Giovanni also began teaching voice at the Milan conservatory and then for 20 years in Dresden, followed by Berlin. His preferred teaching arrangement was having three or four students present at each lesson: each would get their turn while the others observed and learned thereby. He was said to be a strict, exacting instructor not given to flattery, but who enthusiastically praised his students upon exceptional achievement. Many of Giovanni's students became international opera stars including Irene Abendroth, Marcella Sembrich, Ernestine Schumann-Heink, Paul Bulss, Roberto Stagno, David Bispham and Franz Nachbaur. "The Technics of Bel Canto" is the only book that Giovanni ever wrote on his method.

Book Information

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Customer Reviews

Lamperti was my great-great grandteacher, so I have a strong understanding of what's being said here. That helps. He had such a deep understanding of the voice and how we sing best. I like to just dip into it anywhere. The overwhelming simplicity of his approach is wonderfully healthy. When he says that the voice has one register, but three resonances, finally, something that makes sense out

of all the head voice/chest voice nonsense. The resonance changes, the voice doesn't. I've studied his style for 40 years. This puts it all together.

Of all the dark areas of knowledge, bel canto technic must surely rank as one of the most mysterious. This book is an example: it provides a history lesson of bel canto, also an anatomic analysis of how humans project sound. What then about actual technique? Nothing as usual. Ask a voice teacher and you get the same confusion. Even Richard Bonyange (sp?) offers confusing advice: watch and listen carefully to the great bel canto singers. I guess that means fewer open notes, more covered ones, and inject high emotion into your interpretation--probably colouratura,huh. Then why not say so? Also, when is too much really tooo much?There's a good book to be written to cover the actual information mentioned above, but this book is not the one.

Written about 100+ years ago, but the information is still good and very helpful. Validates the precepts that I have taught as a vocal instructor since 2000.However, It feels like it was cut off at the end. The topic of Vocal Health was introduced on the last page and one short paragraph followed it but that last paragraph did not delve into it. However 100+ years ago, there were not so many environmental pollutants re: air, food & water chemical contamination - allergies resulting from same, etc. etc. that would warrant more info on that topic.

This is a useful book for vocal pedagogues, especially those who are interested in older techniques. It's arcaneously written, but there is lots of thought provoking opinion by the author, some of which still holds up.

I love this book it helps! The techniques really help I love the historical perspective of the teachings! I am really improving!!!

I had to return the Kindle version of this book because the formatting was poor. The images are very low resolution rendering the musical notes unreadable.

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