

The Singer's Ego

by Lynn Eustis • GIA Publications, 2005



Reviewed by
Paul Provencio

Lynn Eustis wonderfully elucidates the perspective and challenges unique to singers, devoting the first half of her book to the inner world and the second to the outer world. At the end of each chapter, "Further Exploration" exercises help personalize and clarify the information presented.

Comprised of four chapters, "Part One: The Inner World" discusses how singers are different, confidence vs. conceit, artistic ownership and therapy. While articulately presenting points of view, she manages to maintain an authoritative and yet personal voice. Eustis shares experiences from her musical journey that demonstrate key points.

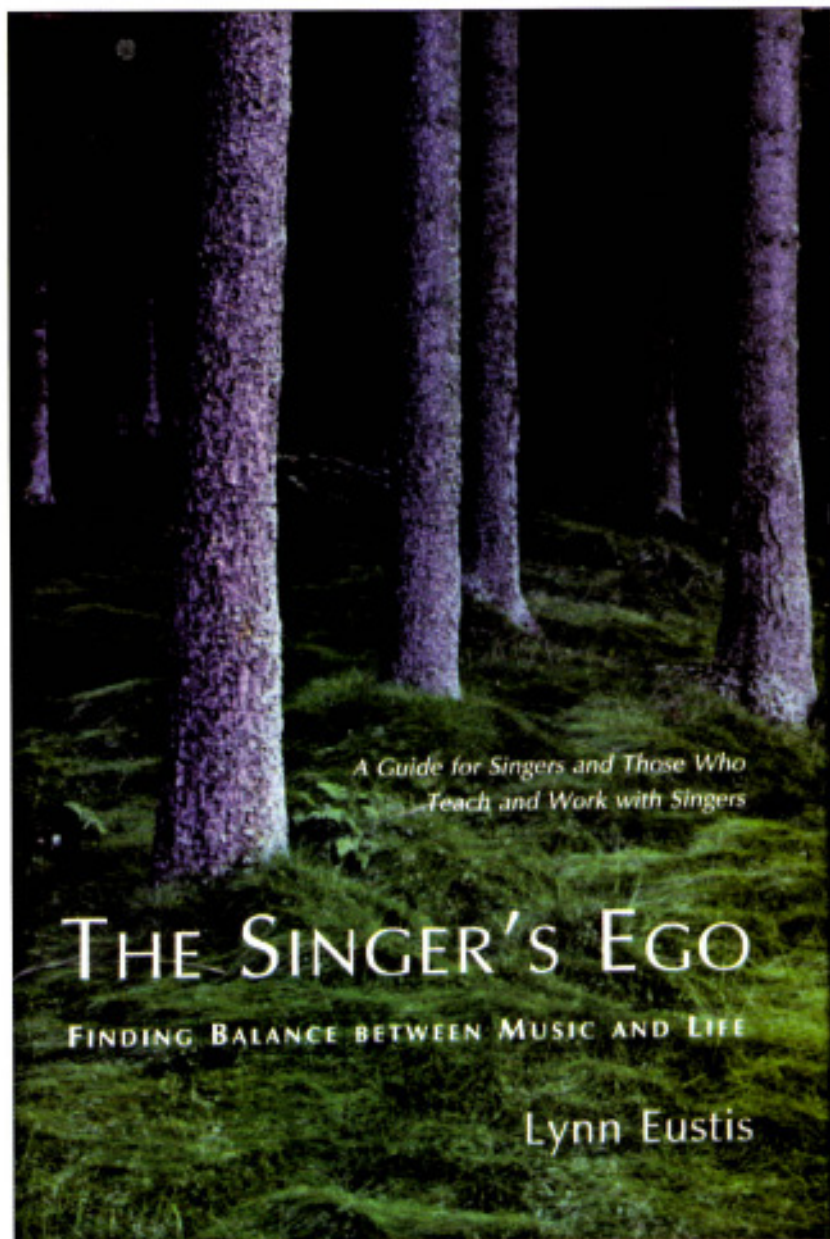
"Part Two: The Outer World" presents five chapters outlining the perception of singers, competitions and relationships, academia, professional singing, and teaching. It's not for everyone. Succinctly describing the external pressures a singer experiences, these chapters include advice to singers and teachers. Two appendices, closing thoughts and selected resources close this volume.

As an artist and educator, Eustis understands how difficult it can be to balance these roles. She details her experience in sharing the passion for singing, the difficulties in honing her artistry and her choice to become a teacher. Different from technical books with vocalise, Eustis successfully lays out most, if not all, the possibilities involved in becom-

ing a singer. To better understand a singer, this slim volume may be a quick read, but offers much on which to reflect.

While reading this book, I revisited several important points about being a singer. It caused me to agree, challenge, defend and expand my view of being a vocalist. Central to many of the ideas in the book is

how singers carry their voices within and everywhere they go. This makes it especially difficult to resolve vocal problems. Also, by its very nature, the voice is affected by physical, emotional and even spiritual matters. Everyone working with singers, including teachers and conductors, would benefit from reading this work.



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