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**Erasmus+ project**  
*Innovative methodology for singing teachers*

**Module IV**  
**Importance of breathing,  
resonators, diction and intonation  
in a singing lesson**

<https://vocalteaching.it/>

2023-03-26

Vilnius



Teacher Artur Petraškevič

# Module program

- Good practice in teaching singing to children Practical Part I
- break.
- Good practice in teaching singing to children Practical Part II
- break.
- Theoretical part



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- The respiratory apparatus and its functioning.
- The use of the resonator system in singing.
- Diction and articulation in the interpretation of works of vocal music.
- Hearing and intonation. What hearing is necessary for a singer?
- The structure of the singing lesson.
- How much time to devote in the lesson to active singing, how much to rest the voice?
- In the singing lesson, tasks are assigned to the student. What are the aims of the singing lesson?
- What is the purpose of educational singing training activities?
- The singing lesson is a joyful activity that gives the student a meaningful activity that gives him wings into the wide world of art.



V. KAVOLIŪNAS

DAINAVIMO  
MENO  
PAGRINDAI

V. Kavoliūnas. Basics of the art of singing. - V., 1970

# THE SINGING ATHLETE



BRAIN-BASED TRAINING  
FOR YOUR VOICE

ANDREW BYRNE

SINGING IS A SPORT. AND THE ATHLETIC SKILLS  
THAT ARE REQUIRED TO BE A GREAT VOCALIST COME  
FROM ONE SOURCE: YOUR BRAIN.

*The Singing Athlete* is the first book of its kind: a view on voice training through the lens of the body and the nervous system. As one of the top teachers of professional Broadway performers, Andrew Byrne has developed a unique synthesis of athletics and neuroscience that will guide you to higher levels of performance. Through the book and the accompanying videos, you will learn to:



- ◆ Breathe correctly for stress reduction and optimal vocal support
- ◆ Exercise your tongue, jaw, and throat in ways that reduce lower threat in your brain
- ◆ Use your ears and eyes to improve vocal range
- ◆ Heal any scars that might be holding you back
- ◆ Eliminate reflux, tinnitus, sinus problems, and other vocal stumbling blocks
- ◆ Move better, feel better, and sing better

Whether you're a beginner or a seasoned professional, *The Singing Athlete* will allow you to harness the power of the nervous system to make yourself the singer you've always wanted to be.

"I've turned to Andrew at many points in my career because he understands that there is no 'one size fits all' vocal toolkit. He has the immediacy of Andrew's technique; he provides real, tactile exercises that I can do in mere minutes to prepare for my next lesson, the additional tools and skills I walk away with are invaluable. Andrew creates one of the most efficient and yet extremely trusting environments for a singer to explore and grow in. I cannot thank him enough."

– **Erika Henningsen**, *Mean Girls* (Cady Heron, original Broadway cast)

"When I work with Andrew, I know I am in the hands of a one-of-a-kind expert. His research and study have formed a specific approach to singing that is detailed and yet easily applied. He has found a recipe that connects the analytical with the physical, the brain, the nervous system, and the whole body. I leave his studio with practical, innovative exercises that produce real results, greater vocal agility and ease, and a deepened connection to the material."

– **Stanley Bahorek**, *Company* (2020 Broadway revival)

"Andrew is a vocal ninja and my savior! He understands the demands of the performer and also the connection between the body and the mind. He's helped me focus my sound and support in places within my range where I've had a constant struggle. He looks at how the mind can be affecting the voice or holding you back. His studio almost feels like vocal pilates for the performer. It's incredible."

– **Marja Harmon**, *Hamilton* (Angelica Schuyler)

"There are some people who are born to be teachers. Andrew is one of those people. The lessons within this book are a revelation and are sure to leave an enormous and permanent mark on the entertainment industry. It has been a personal joy for me to watch Andrew go from affecting deep change in individuals to affecting masses. And while there is a tiny part of me that doesn't wish to share Andrew – my secret weapon – with the world; the world will certainly be better for having read and put into practice the contents of this book."

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# Breathing apparatus and its functioning

- The formation of breathing skills is greatly influenced by the straight posture when singing, as it helps the choristers to breathe in a mixed, so-called lower rib-diaphragmatic (kosto-abdominal) way.

## Ademhaling

### ◆ Claviculaire ademhaling (schouderademhaling)

- Kenmerken: bovenste ribben, sleutelbeenderen, schouderbladen en armen worden opgeheven. Schouderheffen is merkbaar. Alleen longtoppen worden met lucht gevuld.
- Groot energieverbruik (heffen van schouders en armen)
- Geringe luchtverplaatsing
- Spanning hoog
- Geen economisch ademverbruik



### ◆ Costale ademhaling (borstademhaling)

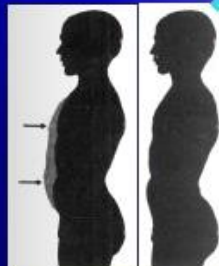
- Kenmerken: ribben en het borstbeen worden opgeheven. Borstkas wordt vooraan en zijdelings wijder. Buik wordt ingetrokken. Longen worden reeds meer met lucht gevuld.
- Veel energieverbruik
- Nog geen maximale luchtverplaatsing
- Spanning hoog



## Ademhaling

### ◆ Abdominale ademhaling (buikademhaling)

- Kenmerken: middenrif daalt bij inademing, drukt op ingewanden waardoor buikwand welft. In rust wordt die ademhalingswijze spontaan gebruikt. De longen worden onderaan met lucht gevuld.
- Weinig energieverbruik
- Nog geen maximale luchtverplaatsing
- Spanning laag



### ◆ Costo-abdominale ademhaling (borst-buikademhaling of gecombineerde AH)

- Kenmerken: tussenribspieren heffen de ribben op (de longen nemen toe in de breedte), middenrif daalt simultaan (de longen zetten zich ook uit naar beneden toe), borstkas verbreedt en de buikwand beweegt naar voren tot volledig ingeademd is.
- Weinig energieverbruik
- Maximale luchtverplaatsing
- Spanning laag

# The use of the resonator system when singing

- In order to direct the sound to the resonators, you need to spit out and raise the soft palate, lower the root of the tongue.
- Need to feel the anterior part of the skull.
- When singing with a closed mouth (mormorando), care should be taken to ensure that the sound enters the upper resonators, it can deviate to the soft palate and vibrate to the posterior wall of the nasopharynx.




# Diction and articulation in the interpretation of works of vocal music

- Sound formation is a vocal technique.
- Word formation is diction.
- Diction depends on the correct pronunciation of consonants. Since these sounds are inherently of little activity, they sound better and more complete when combined with vowels.
- Sonorous consonants: m, n.
- Vowels and sonorous consonants flaunt in Italian.

# Hearing and intonation

- Hearing helps or hinders the singer?
- What causes good intonation of the singer?
- Intonational hearing
- Analytical hearing
- Architectonic hearing

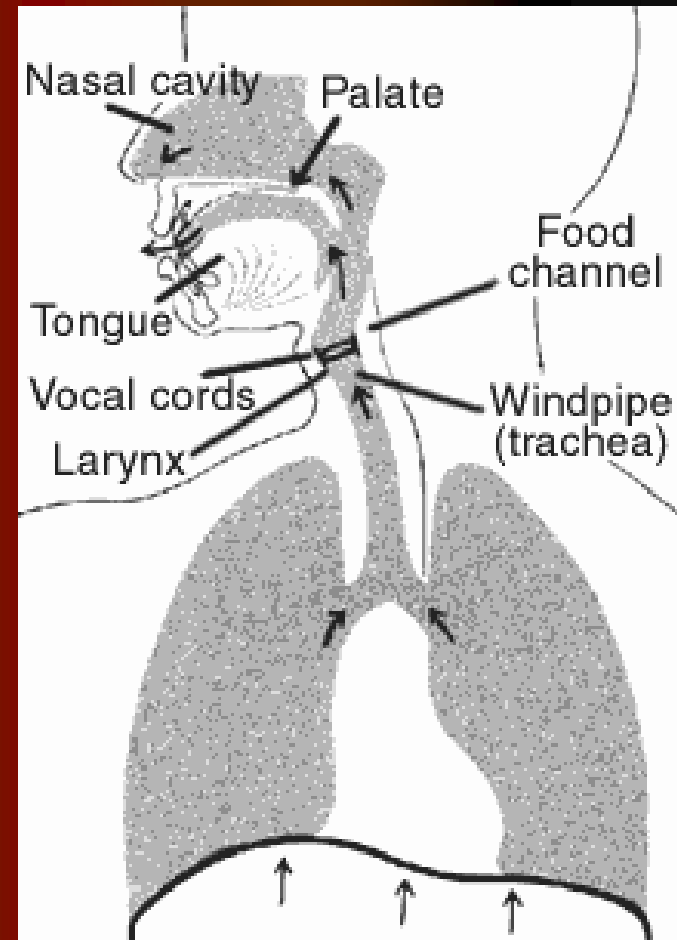


Melodic hearing  
Harmonic hearing  
Timbre hearing  
Rhythmic hearing  
Absolute hearing

What hearing is necessary  
for a singer?

# Vocal hearing

Vocal hearing is the muscular sensation (sensation) of sound, which, together with other (vibrational, "air pole") sensations (sensations) involved in singing, forms a complex specific perception of sound.



# The structure of the singing lesson

- Introductory interview.
- Vocal exercises (exercises)
- A short break
- Vocal singing.
- A short break
- Learning the work(s).
- Breaks between pieces
- Performance of a favorite and famous piece.
- Concluding Remarks.

How much time to devote in the lesson to active singing, how much to rest the voice?

# Tasks of singing

- In the singing lesson, tasks are assigned to the student.
- What are the aims of the singing lesson?

What is the purpose of educational singing training activities?



The singing lesson is a joyful activity that gives the student a meaningful activity that gives him wings into the wide world of art.



Thank you!