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Erasmus+ project
Innovative methodology for singing teachers

Module 1
**“The human voice and its
possibilities at different ages”**

1



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- The human voice is a unique musical instrument that changes throughout life.
- Singing is a psychophysiological process.
- From when can you start teaching children singing?
- The voices of schoolchildren and their types and types.
- Children's voice ranges.
- Is it possible to sing during the period of voice mutation?
- Mutation is a complex psychophysiological process.
- Pedagogical repertoire.
- Defects in the voices of children and adults. Singing defects.
- How to preserve a healthy and beautiful voice?
- The singing person is a happy and creative person who brings joy to society.

2



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Student voices and their types and types, ranges

3

Types and types of human voices

(not to confuse the concepts of voice and chorus party!)

- Children
- Sopranos or disconts (high voices)
- Altai (low voices)
- Women
- Sopranos (high voices)
- Mezzo-sopranos (average voices)
- Contralts (low voices)
- Male
- Tenors (high voices)
- Baritones (average voices)
- Basses (low voices)

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Children's voices

- Sopranos (high voices of girls)
- Disconts (high voices of boys)
- Altai (low voices of girls or boys)
-
- The range of children's voices depends on the age stage of the singer and begins to differentiate from about 10 years of age.

5

Jolanta Čiurilaitė

- Z. Levina's song "The Source"
- (fragment)
- Performed by Jolanta Čiurilaitė, a schoolgirl at M. K. Čiurlionis School of Arts, and the children's choir of this school. Head and conductor Antanas Jozėnas.



Opera soloist Jolanta Čiurilaitė

6



B. Flis-V.A.Mozart "Lullabies" Performed by Jolanta Čiurilaitė, a schoolgirl at M. K. Čiurlionis School of Arts, and the children's choir of this school. Head and conductor Antanas Jozėnas.

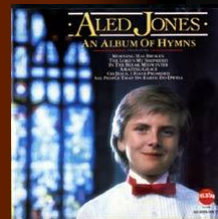
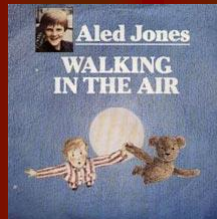
7



Discant



- Howard Blake "Walking in the Air" (A song from the cartoon "Snowman").
- Performed by a discant Aled Jones (13 Years). Recorded in 1985 by an orchestra led by John Altman.



8

Discant

- Wolfgang Amadeus Mozart (1756-1791)
- Solo party fragments from the Requiem
- Performed by Hans Buchhierl (discant), Tolzer Knabenchor, Collegium Aureum. Conductor Gerhard Schmidt-Gaden



9

Andrew Swait (discant)

- G. F. Händel arija "How beautiful are the feet".
- Performed by a discant Andrew Swait (g. 1994), *Tewkesbury Abbey Parish Choir* member.



10

Tristan Hambleton (High)

- Antonio Vivaldi arija "O quam tristis" from the cantata "Stabat Mater" Performs Tristan Hambleton (choro *Boys Air Choir Boys Soloists*).



11

Bernhard Schmidt (High)

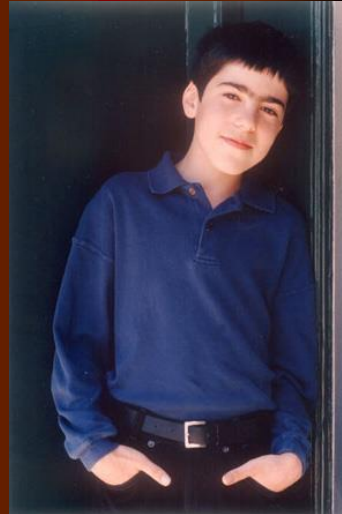
- *Tölzer Knabenchor* narys, High Bernhard Schmidt performs aria "Ich danke dem Herren von ganzem Herzen" from "Schütz - Kleine Geistliche Konzerte 1".

12



Michael Bannett

- *San Francisco Boys Chorus member Michael Bannett performs "The Jolly Miller" ("Journey through the British Isles").*
- *The voice of a teenage boy, the viola naturally (without a large mutation and a fracture of the voice) becomes a tenor.*



13



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The range of voices of children
and young people and its
education. Voice mutation.

*The human voice and its capabilities at different
ages*

14

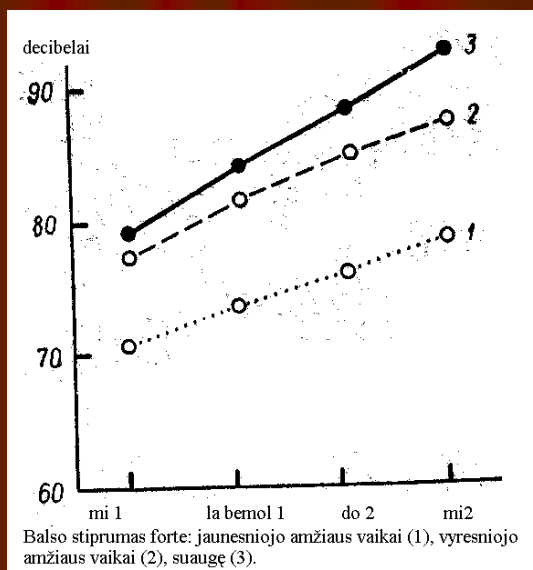
Children's voices

- Children's voices differ from the voices of adults in short and thin vocal folds, small lung volume, narrower range, vocal strength, timbre.



15

The strength of the voices of children and adults in decibels



16

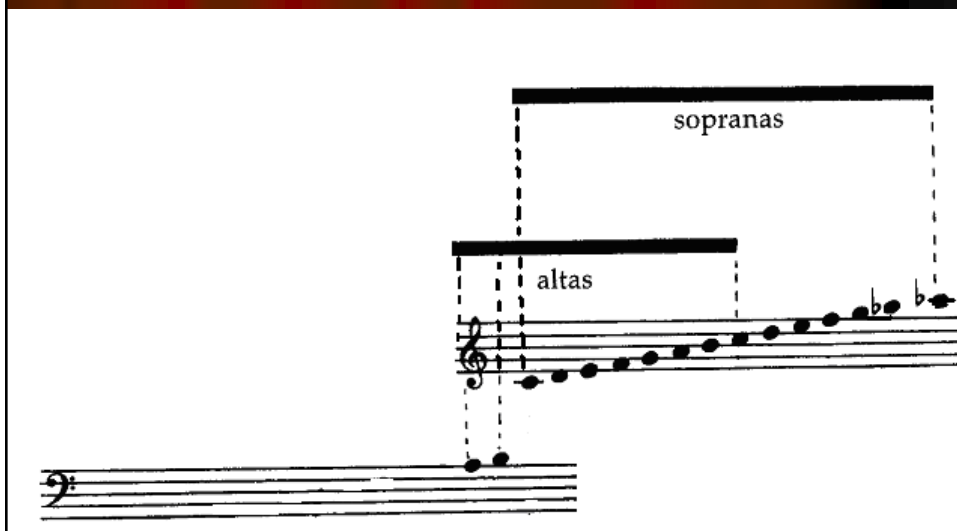
Children's voice ranges



voice ranges for boys and girls of all ages by year

17

Bendras 10-14 metų vaikų balsų iki mutacijos diapazonas



18

Early childish stage

- The early childish stage up to 10 years (sometimes up to 11 years), when the voices sound transparent, the ringing of the head register, a very narrow range (from c1 or d1 to c2, less often d2) prevails. During this period, it is not recommended to give children works whose range exceeds the boundaries of the first octave.
- The division of voices into sopranos, discrons, and violas at this age stage is meaningless.
- The timbre and range of the voice may still change, and harmonic hearing is still in its infancy.
- It is recommended not to rush to determine a specific type of voice, to participate in large concerts and competitions.

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The second childish stage of voice formation

- The second childish stage of voice formation from 11-12 to 13-14 years, when more and more sounding of the thoracic register appears in the voice, the volume of resonators increases, the timbre becomes more individual, the range is expanded (from b or c1 to e2 or f2).
- Voices can already be divided into high and low – girls' sopranos and violas, boys' soprano and violas, boys' soprano and violas.

20

Stage of the formation of the adolescent voice

- The stage of the formation of a teenage voice from 14 to 16 years, when a sound close to an adult voice occurs, the head and breast registers are clearly distinguished, mutation often occurs, an individual timbre is formed, the range expands to 1.5 octaves (exceptions are possible).
- In boys, the ringing of the breast register is becoming more and more pronounced, the voice registers are often broken by those who until this stage sang with a phalctic sound.
- In some cases, previously formed vocal skills are lost and you may need to start learning singing again at first.

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Youthful stage of voice formation

- The younger stage of voice formation from 17 to 19 years, when a youthful voice is formed, which is characterized by an individual timbre, type and type of voice with the dominant lyrical nature of the voice.
- The voice range reaches 2 octaves. In competitions in which children do not participate, this category is formed from the youngest singers and reaches the age of up to 21 years for guys and under 20 years for girls.

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Types of votes

- This division into the stages of voice development is conditional, since in practice the fusion of the norms of the age stages is observed.
- Only at the last stage, three main types of the voice of an adult are formed:
- high – sopranos (girls) and tenors (guys);
- medium – mezzo-sopranos (girls) and baritones (guys);
- low – counterattacks (for girls) and bosses (for guys).

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Important!

- Often, the wrongly low voices of women are called violas, identifying them with a stringed instrument, a choral party or a low childish voice.
- The music of the Baroque era was usually written for boys' voices or castrats (solo parts of works of J. S. Bach, G. F. Händel in large form).
- Therefore, it is necessary to distinguish between the solo part indicated in the score (e.g. viola) and the singer who performs it (e.g. mezzo-soprano).

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Balso rūšis

- Dainininko balso rūšys – tai lyriniai, koloratūriniai, dramatiniai ir kitokie balsai priklauso nuo balso tembro, paslankumo, stiprumo, lyties ir amžiaus.
- Balso rūšies nustatymas yra dar sudėtingesnis procesas ir gali užsitęsti iki tikrosios balso brandos stadijos.

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Developing the voices of children and young people

- For singers of all the above-mentioned age stages, it is important to sing naturally, not to sing the sound, to use a high position, a raised soft palate, lowered larynx, lowered intercostal abdominal diaphragmatic breathing, smoothing the vocal registers.
- A change in the position of children and adolescents when singing is often observed, it is not yet rare to sing with a raised larynx, high breathing, abuse of falsetes.

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Singing during a voice mutation?

- There is an opinion that during the entire period of mutation, boys cannot sing: "boys aged 13-15 should not sing at all" (Mameniškienė, 1996, p. 31).
- It is categorically not recommended for students to sing by educators who do not have experience in working with children. I. Argustienė (1998, p. 17), who claimed that it was not recommended to sing during this period, later, having already had greater work experience at school, softened her opinion, stating that "active singing is not recommended" (Argustienė, 2003, p. 70).

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Singing during a voice mutation?

- The opinions of other authors regarding singing during the period of mutation of the voice are very different.
- S. Jareckaitė (1993, p. 30) argues that this issue should be decided individually by the teacher, being attentive to the pupil.
- It has been observed that from a phoniatic and vocal-pedagogical point of view, the opinion is increasingly held that prolonged vocal silence is inappropriate for the normal course of the voice mutation.
- However, in this case, constant individual control of the mutated voice is necessary (Seidner, Wendler, 1982, p. 138).

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Singing during a voice mutation?

- The current practice of many chormeisters shows that singing lessons, after the most critical period of mutation, are useful (Кочнева, Яковлева, 1988, pp. 40–41).
- For this, three conditions are necessary:
 - 1) a calm course of the mutation (this is possible when the child's voice was worked professionally before the mutation of the voice);
 - 2) a very limited voice range and restrained dynamics are used;
 - 3) constant monitoring of the doctor's ENT-foniaurus.

29

Recommended literature

- Kavaliauskienė O. Basics of vocal methodology. - V., 1972.
- Kavoliūnas V. Fundamentals of the art of singing. - V., 1970.
- Katinienė A. Methodology of teaching singing to preschoolers. - V., 1978.
- Vocal education of students.- V., 1993.
- Jossen A. Voice training exercises when working with a children's choir. - V., 1970.
- Jareckaitė S. Vocal education of pupils. - V., 1993.

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Pedagogical repertoire

31

Judita Kiaulakytė

LIETUVIŲ CHORINĖ MUZIKA *vaikams ir* JAUNIMUI

The object of this work is Lithuanian choral literature for children.

This work discusses the purpose of choral music for children in terms of pedagogical suitability by age group and the complexity of composing and performing works.

The author discusses the best works of enduring value, proven in choral practice (sounded at song festivals, festivals, competitions) in two aspects: form and genre – fine form (songs, hymns, their harmonizations, author's works), large forms (choral cycles, cantatas, oratorios, Mass); in terms of the means of musical expression – the texture of the choir and other elements of the musical language.

32

Lithuanian folk songs



Traditional folk singing formed the basics of ethnic music, most closely corresponding to the nature of musical education.

Eduardas Balčytis

A thousand steps

1000 Lithuanian folk songbook for young people and schoolchildren

IN CD format

Šiauliai University Press

Journal

33

Pieces for toddlers' choir

- Works of fine form.
- Unanimous songs.
- Simple uncomplicated melodics.
- Clear rhythmic, uncomplicated interval, narrow, comfortable for the little ones range, kupletic form of the volume of the period.
- Mostly in a minor mode, with piano accompaniment.

34

Authors of works for the choir of toddlers

- Balys Dvarionas
- Antanas Belazaras
- Juozas Karosas
- Vytautas Paltanavičius
- Antanas Budriūnas
- Nijolė Sinkevičiūtė
- Jonas Tamulionis

35



Balys Dvarionas

Lietuvų liaudies dainos vaikams

Paveldas
Bibliotekos • Muziejai • Archyvai

Performed by Beatrice Grincevičiūtė (soprano).
32 harmonized Lithuanian folk songs for voice and piano

36

GRŪDU GRŪDU ČIULKINĖLĖ

Lietuvių liaudies daina,
harmonizuota B. Dvariono

Vidutiniškai

Grū-du grū-du čiul-ki-nė-li.

Bėgs pe-ly-tė van-de-nė-lio ge-le-zi-niu til-tu,

The score is in 2/4 time, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *p*.

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MANO LĖLĖS

Žodžiai E. DRĖGVS
Lenta

Muzika J. KAROSO

1. Mi-kit, gra-žo-
Už lan-gu nak-

lé-lės, mi-kit, ma-no lé-lės.
tu-žė, ir vė-je-lis ū-žia.

The score is in 2/4 time, marked *Lento*. It includes dynamic markings *pp* and *p*, and a breath mark *v*.

A simple accompaniment of this lullabies.

After a light soundless sigh, you need to strive for a soft, but clearly begun first sound.

Freely and expressively articulate the words of the end of phrases ("beauties, dolls") and easily but clearly pronounce unstressed syllables.

The meaning of words helps to phrase, maintain breathing and accurate intonation until the end of the phrase.

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BORUŽIŲ ŠVARKELIAI

Žodžiai J. NEKROŠIAUS

Muzika J. TAMULIONIO

Allegro

Ma-žos lau-mės ver-pė ver-pė, au-dė au-dė, kar-pė kar-pė.

The song "Ladybug Jackets", like any other, is useful to sing with one syllable, vowel or double vowel with i (for example: oi, ai, ui, ei).

It combines all the sounds into a single cantilever line. When singing a double vowel, strive for natural articulation, freely opening the mouth and lightly lowering the lower jaw. The second voice i is light and pronounced after the main vowel sounds.

The tertias and seconds of the song are intonated brightly, loosely and clearly enough.

39



A Lithuanian folk song by Antanas Belazaras.

GRŪDU, GRŪDU CIULKINĖLI

Ramiai

Grū-du, grū-du čiul-ki-nė-li,
Ne-ran-du ta-ke-lis,

Bėgs pe-ly-tė van-de-nė-lio, ge-le-ži-niu
bi-jau-si vil-ke-de-lis, čia-ta-ke-lis,

til ta-tu, smė-le-liu is-pil-tu.
čia-ke-lis, o-čia-šu-li-nė-lis.

40

SAULELE MOTULE

Musical score for 'SAULELE MOTULE'. The score is in 2/4 time and G major. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has lyrics in Latvian.

Sau — le — le mo — tu — le, už — te — kék, už — te — kék!

41

Musical score for 'SAULELE MOTULE' (continued). The score is in 2/4 time and G major. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has lyrics in Latvian.


Aš, ma — žiu — kas pie — me — nu — kas, ant ak — me — nio sé — dē — da — mas,
ran — koj rykš — tē tu — ré — da — mas, su — ša — lau, su — ša — lau.

42

ZIGMAS VENCKUS

Sugrižusi pasakėlė

Dainos vaikams




LIETUVOS MUZIKŲ SĄJUNGA

Sniego lopšinė

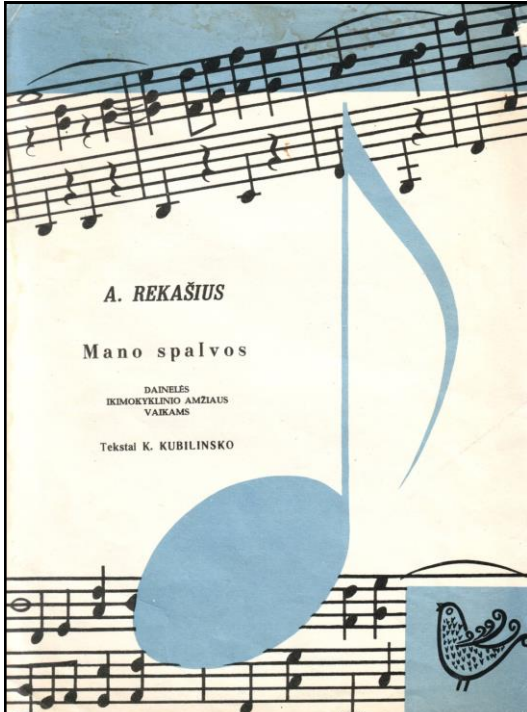
Janinos Degutytės eilės

Lento



Viedrodinės ir ledinės
Tyliai aidi šaltos pily.
Ten zuvytės liūdnos miega,
Nepamatę sniego.

45




A. REKAŠIUS

Mano spalvos

DAINELĖS
IKIMOKYKLINIO AMŽIAUS
VAIKAMS

Tekstai K. KUBILINSKO



Antanas Rekašius

My colors

K. Kubilinsk's queues

Green

Blue

Amber

White

Black

Brown

Red

46

My colors

7 the miniatures show the trichordial scroll characteristic of Lithuanian folk songs, the twists and turns of quarts-quintets and typical Lithuanian cadences.

Each song differs in character, rhythmic, scrolling of the melody and register.

Slower parts can be sung by toddlers, while faster ones can be sung by youngsters.

47

The image shows a musical score for a vocal cycle. It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system is marked 'Allegro' and 'f'. The lyrics for the first two verses are: '1. Juo__das var__nas ant ša__kos' and '2. Juo__das var__nas ant ša__kos'. The second system has lyrics: 'krai__po juo__dą gal__vą. Aš par__bė__gau iš lan__kos: -Duo__kit juo__dą' and 'krapi__to juo__dą sma__gę. Aš se__ku jį iš pas__kos, net su__lai__kęs'. The third system is marked 'Priedainis' and has lyrics: 'spal__vą. Juo__das sma__pas, juo__das spar__nas ir pa__guk__lis juo__das.' and 'kva__pą. Juo__das sma__pas, juo__das spar__nas ir pa__guk__lis juo__das.'. The fourth system has lyrics: 'Tik__ras var__nas! Tik__ras var__nas! Zi__ba kaip sma__luo__tas!'. The piano accompaniment features a trichordial scroll pattern.

Black from the vocal cycle of Antanas Rekašius for voice and piano "My colors", the verses of K. Kubilinskas.

48

Jurgis Gaižauskas

- Several song cycles and individual songs have been composed by composer Jurgis Gaižauskas.
- Cycles: "Mom's Cake", "Little Workers", "Giria TV" and "Caregivers of the Green City".
- A collection of songs "Ladybug without shoes".



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Jurgis Gaižauskas
muzika
Zenė Sadauskaitė
tekstai

Boružėlė be batelių

Boružėlė be batelių

Moderato

1. Do - ru - žė - li aky - ba, šė - ga - to be -
2. Pa - pi - gū - li - ru - Si - ddi - ri - zia
3. Do - ru - žė - le vė - jas Zied - la - piū - od -
4. Vėl - mi - vi - ši - mi - Ai - si - men - ki

te - liū, Zo - les to - kas aukš - tos, kaip su - ma - li ke - lių?
by - ri - mi, Zo - ly - sė - lams ren - kia Van - de - ne - lio ty - ms
klo - gė - jai, su - šlap - tu spar - mas, ir - mi - hid - tu ko - jos
ge - les - Bo - ru - žė - le mie - ga Žie - do pu - gal - vė - lei

Pried.
Bo - ru - žė - li be - la - si - liū, Lau - ki - mi - sa - les,
Pried.
Dži - mo - ki - les, De - be - sė - bi, kam - ši - pi - Sui - te

rit.
pi - ko de - be - sų!

rit.

50

MARTYNAS VAINILAITIS
ALGIMANTAS RAUDONIKIS



SAULĖ SODĄ PASODINS

I dalis
DAINELĖS VAIKAMS
ilustravo SOFIJA VAINILAITIENĖ

KRONTA

Frost berries

8 Moderato

mf

mp

8

9

11

12

13

51

Vytautas Barkauskas

- Ryškus ciklas vaikams – V. Barkausko vokalinė siuita "Žaislų paradas", V. Krakauskaitės eilės.
- Pajėgesni chorai gali parengti visą ciklą.
- Septynios dalis įremina dvibalsio choro įžanga ir pabaiga.



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V. BARKAUSKAS
ŽAISLU PARADAS
VOKALINĖ SUITA – INSCENIZACIJA

DAUG ŽAISLIUKŲ
ĮŽANGA I*
PABAIGA IX**

Tekstas V. KRAKAUSKAITĖS Muzika V. BARKAUSKO

Allegretto marziale

*1. atlikama 1 ir 2 posmais

53

Rudenėlis
E. Veličkos muzika, M. Vainilaičio eilės

Neša vėjas į pietus
Debesėlio baltą šalą.
Baigęs deimanto lietus,
Sidabru žolytė bąla.

Vasarėlės kilimuos
Naktimis šalnėlė miega,
O kalneliuos tolimuos
Ledinukai mala sniegą.

Ak, negąsdinkit sniegu,
Sustabdykite malūną, –
Mano manymu, tegu
Rudenėlis dar pabūna.

Autumn

PRIEDAI

I PRIEDAS: DAINŲ KLAVYRAI

RUDENĖLIS [V, p. 6]

Eirimo VELIČKOS muzika
Martyno VAINILAIČIO eilės

Allegro moderato

Balsas

Fortep.

54

Youth Choir Repertoire

- Tri-voiced and other multi-vocal songs.
- This is the next stage of mastery of choral singing.
- Singing not only with approval, but also a cappella.
- Ways of polyphonic development of musical thought are often found.

55

Konstancija Brundzaitė

- She composed a great double-voiced song for choir a cappella "Stream", J. Degutytė's verses.
- He developed the Lithuanian folk song "Oi griežle, griežlele mano" for a choir of equal voices a cappella.



56

V. Laužiko žodžiai Upelis
K. Brundzaitės muzika

Vivo

-l. po - liuk, vin - gu - riuk, pa - sa - kyk, kur sku - bu?

cresc. Ne - su - bšk, me - pa - bšk, su ma - nimo pa - kal,

mp žsek... Ne - tu - ru ka - da pie -

cresc. - pet. Bu - ki be - gi ar sku - bet, kad zie - mu - ceri per spri -

dim. - gus ne - pa - kiu - ciau i na - gus

p a - - - - -

rit. a - - - - - Ne - pa - kiu - ciau i na - gus



57

OI GRIEŽLE, GRIEŽLE MANO

Lietuvių liaudies daina

Allegretto

Oi griežle, griežle - le ma - no, kur bu - vai šių va - sa - - rė - le?

Kur bu - vai, bu - vai?

Pie - voj, pie - voj, šie - ne - li grė - biau, pie - voj, pie - voj,

Pie - voj, pie - voj, pie - voj, pie - voj, pie - voj, pie - voj,

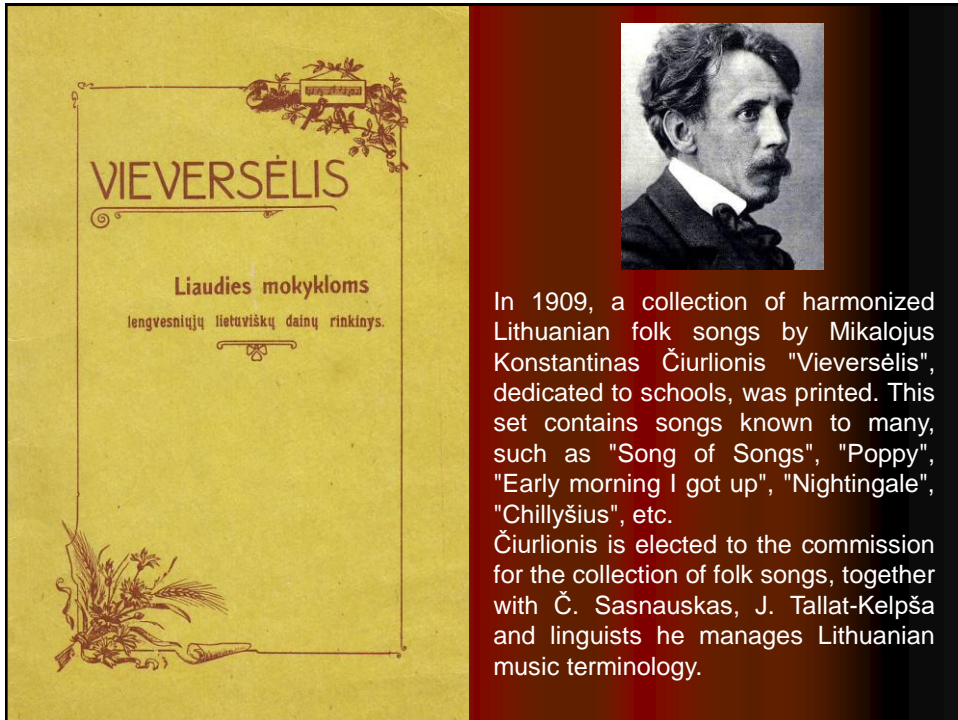
šie - ne - li grė - biau. Oi, griežle, griežle - le ma - no, ma - no,

pie - voj, pie - voj, oi. *mp* Oi griežle, griežle - le.



Lithuanian folk song developed by composer Konstancija Brundzaite

58




VIEVERSĖLIS

Liudies mokykloms
lengvesniųjų lietuviškų dainų rinkinys.

In 1909, a collection of harmonized Lithuanian folk songs by Mikalojus Konstantinas Čiurlionis "Vieversėlis", dedicated to schools, was printed. This set contains songs known to many, such as "Song of Songs", "Poppy", "Early morning I got up", "Nightingale", "Chillyšius", etc. Čiurlionis is elected to the commission for the collection of folk songs, together with Č. Sasnauskas, J. Tallat-Kelpša and linguists he manages Lithuanian music terminology.

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The Lithuanian folk song "Dainų dainelė", harmonized by Mikalojus Konstantinas Čiurlionis, is dedicated to the tri-vocal choir of


Dainų dainelė

As pa- dai- nuo- siu dai- nų dai- ne- ly.

aš dai- nų ber- nu- žė- lis.

60

Kristina Vasiliauskaitė



Kalėdų žvaigždėlė
giesmės vaikams ir jaunimui

Kristina Vasiliauskaitė

ŠIA NAKTĮ GIMĖ JĖZUS VAIKELIS

Andante

Konstantas Vlas



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ŽIBA ŽIBURĖLIS, BAŽNYTĖLĖJ ŠVIEČIA

Svaligai

Konstantas Vlas



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2. Katino diena

ž. ir m. Renatos Čiulienės



1. Keliauja katinas narsus
Ir kviečia pašokti jis draugus: 2 k.
Eikš, pelyte ir žvirbleli,
Šokti smaguji ratelį.

Priedainis

Ir pasveikinkim kiekvieną,
Ką sutiksim šią puikią dieną. 2 k.

2. Keliauja katinas narsus
Ir kviečia pašokti jis draugus: 2 k.
Eikš, lapute ir vilkeli,
Šokti smaguji ratelį.



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Youth Mixed Choir

- Can also perform an accessible repertoire dedicated to the adult mixed choir.
- Sometimes the composition of an incomplete mixed choir is used: S – A – T
 - S – A – B

63



The image shows the cover of a song collection and a portrait of its author. The cover is yellow with a decorative border. At the top, the name 'J. TALLAT-KELPŠA' is written in red. Below it, 'DAINŲ RINKINĖLIS' is written in red, followed by '16 dainų mišrių balsų chorui' and '(Soprano Alto e Basso)'. At the bottom, '„ŠVYTURIO“ LEIDINYS.' is written in red. A handwritten number '109' is in the top right corner. The portrait is a black and white photograph of a man in a suit and tie. Below the portrait, the text reads: 'J. Tallat-Kelpša Kompozitorius ir muzikos profesorius. | Composer and musician. gijūnas.'

64

Juozas Tallat-Kelpša's 16-song collection for incomplete (tri-voiced) mixed choir (S – A – B) "Song Collection" was published in 1919.

Stage works

- Rasa Dikčienė "Musician, devil and thunder" and other operas for children.
- Algirdas Martinaitis "The Lamb's Court".
- Mikas Vaitkevičius "Pupa and grandparents", "The Wedding of a Spider".
- Laurynas Vakarīs Lopas "A Grasshopper's Lawn Tale or True Friends" ("Frog pranks").

65

Foreign music

- Folk songs of the peoples of the world.
- Works of foreign composers.
- Recommended Italian folk songs in the original language.
- Folk songs of other nations are recommended to be performed in Lithuanian.

66



This booklet contains Italian folk songs, which are most loved and mostly sung by Italian children. They sound in Italian homes, in schools, at holidays... Next to the Italian text is the original translation in Lithuanian. In addition, this set of songs is accompanied by a CD with a phonogram.

67

Venecijos karnavalas [il carnevale di venezia]

13

Romantiška senovine dainele apte garsųj Venecijos karnavalą. Ne vienas Vakarų Europos kompozitorius savo kūryboje yra panaudojęs šios dainos melodiją.

♩ = 72

Se vie - ni in gon - do - let - ta su e grū per
 Gon - do - la plauk - ti kvie - čia po Ve - ne - ci - ja
 il ca - nal, ved - rai le ma - sche - ri - ne
 va - ka - re. Spal - vom su - ži - bo mjes - tas -
 del no - stro car - ne - val! La lu - ma si
 kau - kijų šven - tē taip lauk - ta! Pa - dan - gėj su -
 spec - chiu nel - l'ac - qua, e so - spi - ra il ven - ti - cel;
 spin - do žvaigž - de - lēs, ban - gos dū - sau - ja kran - te,
 re - man - do pian pia - no ve - dre - mo
 Ir - kluo - da - mi ty - liai plauk - sim

32

1. Se vieni in gondoletra
 Su e giù per il canal,
 vedrai le mascherine
 del nostro carneval!

2. La luna si specchia nell'acqua,
 Esospira il venticele;
 remando pian piano vedremo
 di Venezia il carneval!

1. Gondola plaukti kviečia
 Po Venecija vakare,
 Spalvom sužibo miestas -
 Karnavali šventė taip laukta!

2. Padangėj susipindo žvaigždės,
 Bangos dūsauja krante,
 Irkluodami tyliai plauksim
 Ir geresimės švente!

68

Džiaugsmingų šventų KALĖDŲ
Anglų kalėlinė a.

Džiaugsmingų šventų ka-lė-dų, džiaugsmingų šventų ka-lė-dų, džiaugsmingų šventų ka-lė-dų.
su dainiugė

mei-gų švė-tų ka-lė-dų u-mė-tų Nau-jų!
FINIS

Šau-ka-lė-dos jau ka-lė-dų
šniega nu-bė-gi, ly-vo lė-lis, bė-gi dū-š-ka.
šnielis, šnielis, šnielis, šnielis.

Bet-lie-jaus žvaigždė!
dėi-pa-ly-nė, Bet-lie-jaus žvaigždė!
švie-tė, švie-tė, švie-tė, švie-tė.



69

MY SONG
Mano daina
 Angliškos dainelės pradinėjų klasių mokiniams

su CD

MY SONG
Mano daina
 Angliškos dainelės pradinėjų klasių mokiniams

su CD

LEIDIMAS BŪDAMAS IR NAUDAMAS
 ANGLIŠKAI
 SKAITYKLA

70

Třavička zelená Ferdinand Škadek Z.Čech

Allegretto

1. Tra - vi - čka ze - le - ná, tu je - mo - je po - le - še - ní, tra - vi - čka
 2. Tra - vi - čka ze - le - ná, tu je - mo - je po - le - še - ní, tra - vi - čka

ze - le - ná, tu je - mo - je pe - fi - na, jak se zja - ra po - le - pu - čit, ne - čiči já se
 ze - le - ná, tu je - mo - je pe - fi - na, když si sny - slim, na mi se - dm, když si sny - slim,

do - ma mu - čit tra - vi - čka ze - le - ná, tu je - mo - je pe - fi - na
 na mi le - hnu tra - vi - čka ze - le - ná, tu je - mo - je pe - fi - na

D. S.



Czech folk song "Tavička zelena"

71

72



Funded by
the European Union

Singing defects and voice disorders

The human voice and its capabilities at different ages

73

Child's voice

- Various changes in the organs of the children's vocal apparatus interfere with the normal development of the child's voice.
- Enlarged glandes (enlarged tonsils), interfering with the movement of resonators in individual parts, in particular, the cleft palate lanceolates.

74

Child's voice

- When the mobility of soft resonators is disturbed, articulation is also disturbed.
- A clear diction when singing is necessary, so the articulation apparatus must work well.

75

Child's voice

- A similar lesion is the growth of adenoids in the sacrum and the enlarged nasal shells, which prevent the correct formation of sound and give it a nasal shade.
- Often, due to the pathological state of these organs, the voice is opaque, and the intonation is inaccurate.

76

Child's voice

- In phonia, the condition of the oral cavity is of great importance.
- Unhealthy teeth are often the cause of long-term catarrh and glandular diseases of the mucous membranes of the pharynx, which also interferes with the development of the voice.

77

Child's voice

- Of great importance for the singer is the state of hearing.
- Inaccurate intonation is not always associated with inadequacy or underdeveloped musical hearing.
- Sometimes the singer does not accurately intonate because he cannot perceive overtones, because there is a hearing impairment.

78

- Open, "flat" sound.
- "Handkerchief" sound.
- Deep sound (shaded).
- Excessive vibrato, "tremolo".
- Matte (flat) sound.
- Throaty sound.
- Forsaken sound.
- "Variegated" singing.
- Detonation or dystonation.
- Unfocused (uncollected) sound.
- Unsupported sound.
- Deartic (vague pronunciation) sound.

79

Singing defects

- Some defects may be congenital or organic (e.g. age-related).
- In most cases, singing defects occur due to irregular vocal practices.
- The vocal work of the chorus must be directed in the directions of elimination of vocal defects and their occurrence in the directions of persecution.

80

Let's keep our voices safe!

- Every person is born with a healthy voice apparatus, - the main thing is to preserve it.
- Newborns with defects in the vocal apparatus are a great rarity.
- Man by nature has a beautiful voice, it is only necessary to be able to preserve it.

81

Voice disorders

Causes of voice disorder

82

Voice disorders

- Voice is a great value, because it is the basis of communication between speech and people.
- The voice conveys information about the emotional and physical state of the speaker, individuality.

83

Voice disorders

- The most common factors of voice disorder are:
- Cold diseases and linguistic load when sick.
- Speaking in a tense voice, screaming, extremely loud.
- Neglect of voice hygiene.
- Psychological tension, nervous diseases, depression.

84

Voice disorders mainly affect people of linguistic professions: educators, journalists, guides and others.

Schoolchildren also have voice disorders. In almost all cases of voice disorder, the voice becomes hoarse, weak, quickly weary, speech breathing begins to malfunction, the timbre of the voice changes.

The voice becomes extremely low or vice versa - too high. In cases of disorder, the voice forms deep in the larynx, resonators are not used enough, as a result of which the vocal folds are loaded and they quickly get tired.

85

In the area of the larynx, unpleasant sensations appear: pain, stinging, troublesome bumping or reflex coughing, sudden disappearance of the voice when speaking. With excessive overstrain of the vocal apparatus, changes in the vocal folds occur: there is an increase in the mass of the vocal folds, the formation of nodules on the vocal folds, polyps, chronic laryngitis and more. Diseases of voice disorders: dysphonia, fonasthenia, aphonia, teenage mutant dysphonia.

86

Basic concepts

- Aponia – the absence of a voice. The sick person cannot speak out loud, he only whispers. Occurs with impaired blood circulation in the vocal folds, in the presence of their paralysis, inflammation, tumor, scar.
- Hysteria of mental origin may also occur in patients with aponia of mental origin or appear suddenly after mental attraction fright or arousal.
- Aponia of mental origin is most often treated with suggestiveness.

87

Basic concepts

- Dysphonia - partial voice disorder.
- Fonasthenia – occupational disease of the larynx.
- Phoniatrist – doctor, vocal cord specialist.
- A phonopedist is a doctor who can teach how to correctly control the voice.
- Speech therapist – a doctor who is engaged in the prevention and rehabilitation of speech and communication disorders in children, adults and the elderly
- Otorhinolaryngologist (ENT) – ear, nose and throat doctor.

88

Causes of voice disorder

- The causes of voice disorder are varied.
- The most common of these is voice abuse.
- Exposure to temperature (various colds or overcooling).
- Some sports activities.

89

The most common voice diseases

- Continuous redness of the vocal folds;
- Lack of clasp of vocal folds;
- Unlocalized increased mucus of the vocal folds;
- Continuous thickening of the vocal folds;
- Vocal folds fibromas – benign tumors (polyps);
- Dryness of the mucous membrane of the vocal folds;
- Nodules of the vocal folds.

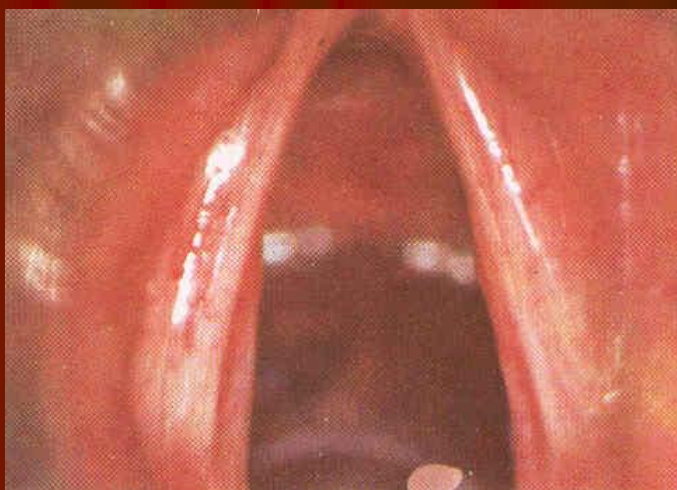
90

The most common diseases in women and men

- In women, it is more common to have a lack of vocal folds, their increased mucus and nodules.
- In men, redness of the vocal folds and fibroids of the vocal folds are most common.
- Fibromas of the vocal folds appear due to the presence of rough damage to the vocal folds during singing.

91

Healthy larynx



92

Non-malignant laryngeal formations

- Laryngeal pseudonoids.
- Non-malignant tumors.
- Pseudonaviks – the most common limited laryngeal formations, the appearance of which resembles tumors.
- Pseudonaviks include nodules of vocal folds (nodules of "singers", "screaming"), polyps, cysts, nonspecific granulomas.

93

Pseudonavikus causes:

- Injury;
- Dust;
- Smoke;
- Overstrain of the voice;
- Irregular phonation;
- Other factors irritating the larynx.

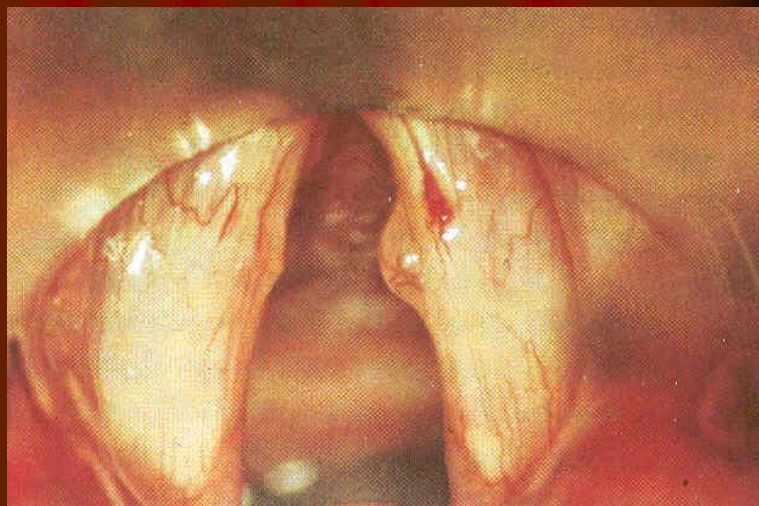
94

Nodules of the vocal folds

- It is not uncommon, more often in women, it also occurs in children.
- Singers' nodules are a result of constant mechanical traumatization of the vocal folds due to irregular phonation, overstrain of the voice and the resulting limited hyperplasia of the epithelium.
- Small nodules can disappear on their own, larger hard nodules are removed by microsurgically by direct laryngoscopy.

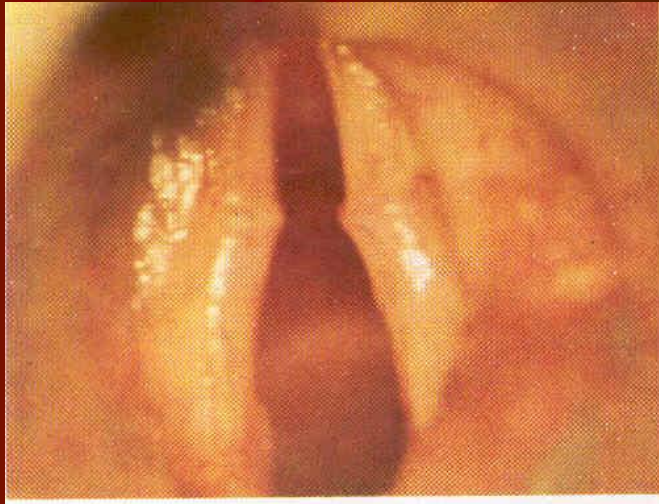
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Nodules of the vocal folds



96

Hard, spine-like nodules



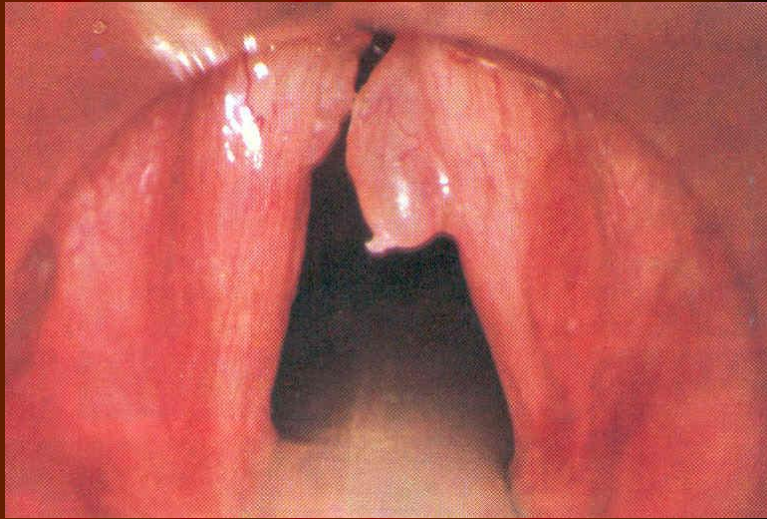
97

Laryngeal polyps

- Polyps – the most common surgical disease of the larynx, they occur only on the vocal folds and are usually found in adults, most often in men.
- For the appearance of polyps, overstrain of the voice is very important, since the mucous membrane of the vocal folds is traumatized and the vascular wall is damaged.
- Polyps are formed in the most mechanically irritated areas of the vocal folds.

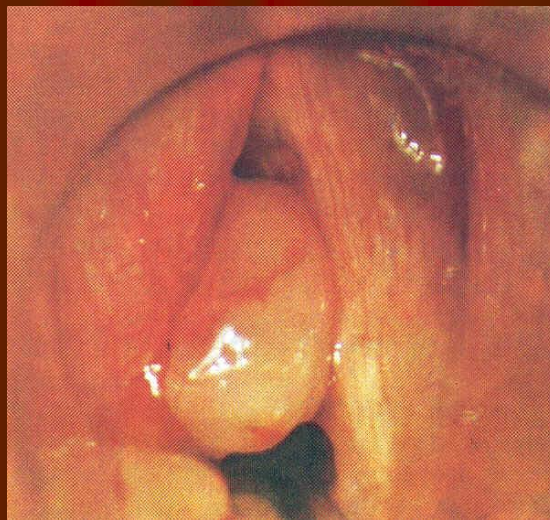
98

Mutual edematous polyps in the anterior parts of the vocal folds



99

A large polyp of the left vocal fold, growing from its lower surface



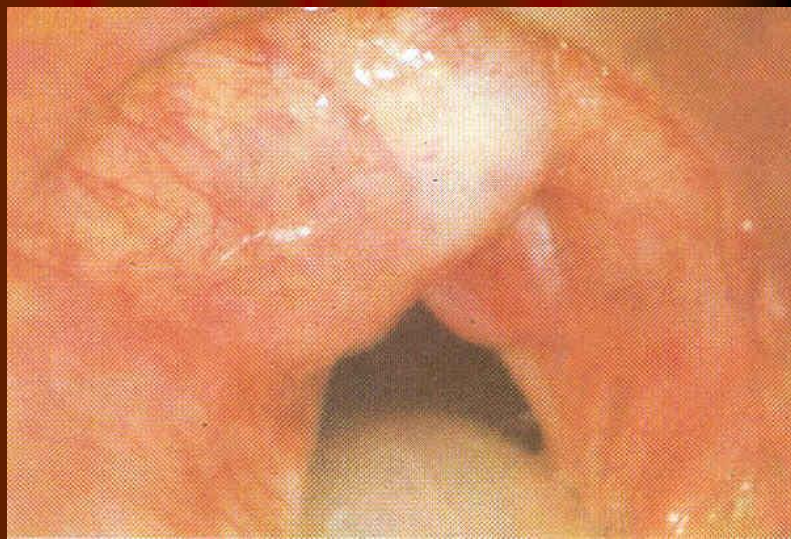
100

Other diseases of the larynx

- Laryngeal cysts (often in the elderly).
- Nonspecific granulomas of the larynx (occurs infrequently).
- Non-malignant tumors of the larynx (occur infrequently, with purulent papilloma).
- The formation of papillomas is promoted by viruses, chronic inflammations of the laryngeal mucosa.

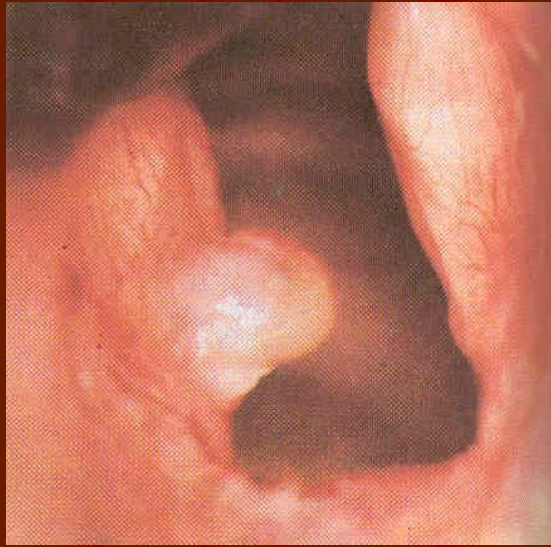
101

Retentive cyst of the left vestibule fold, covering the vocal slit in the anterior parts.



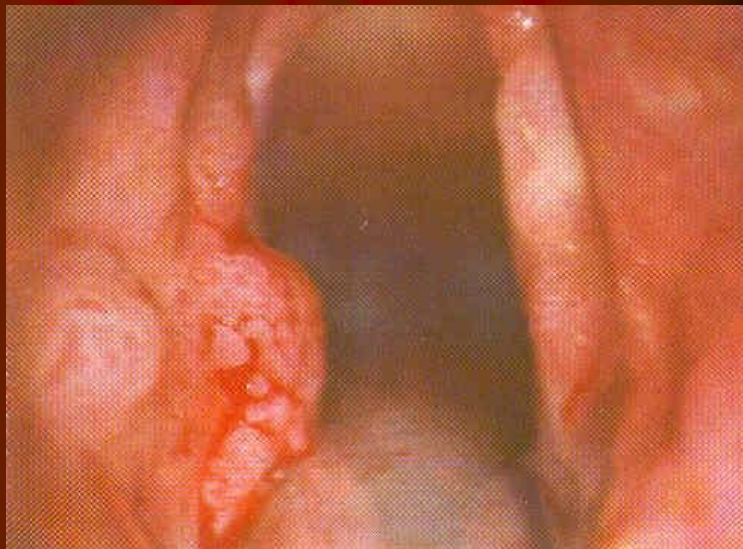
102

Abundantly vascularized granuloma of the posterior left vocal fold



103

Soft relapsing papilloma in the posterior parts of the vocal slit



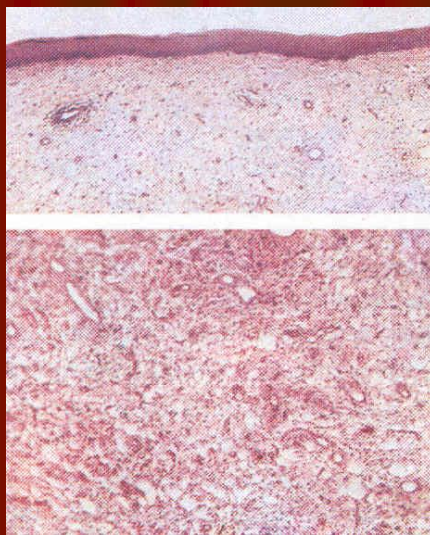
104

Laryngeal fibroma

- Fibroids, unlike pseudonaviks, are rarely diagnosed.
- When performing indirect laryngoscopy, it is difficult to distinguish them from a rigid fibrous polyp with a wide base.
- Fibromas can form in any part of the larynx, and polyps are located only on the vocal folds.

105

Laryngeal fibroma covered with multilayered flat epithelium.



106

Laryngeal hemangioma

- Hemangiomas according to the histological structure, appearance, spread are divided into:
- Cavernous;
- Capillary;
- Branched (racemoid);
- Fibroangiomas.

107

Large hemangioma of the ventricular fold of the epiglottis



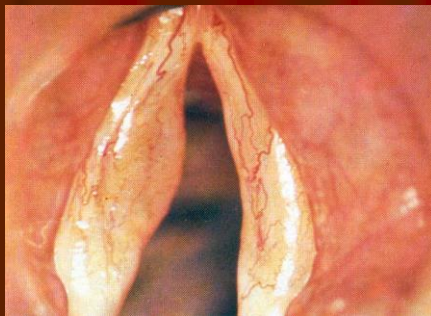
108

Chronic nonspecific inflammations of the laryngeal mucosa

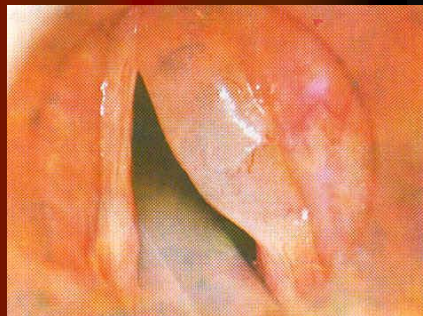
- Chronic catarrhal laryngitis.
- Vasomotor monochorditis.
- Polypous hyperplasia of the vocal folds.
- Polypous hyperplasia of the vocal folds is also called polypous hypertrophy or degeneration of the vocal folds, polypous laryngitis, laryngitis of smokers, Reinece's edema, Rhinece-Hajek disease, etc.

109

Polypian hyperplasia



The initial stage of hyperplasia of polypous vocal folds. Dilated capillary network on the surface, small edema of the free edge of the left vocal fold.



Polypous hyperplasia of the right vocal fold. The boundary of semi-transparent puffiness (edema) ends at the vocal outgrowth of the vegetary cartilage.

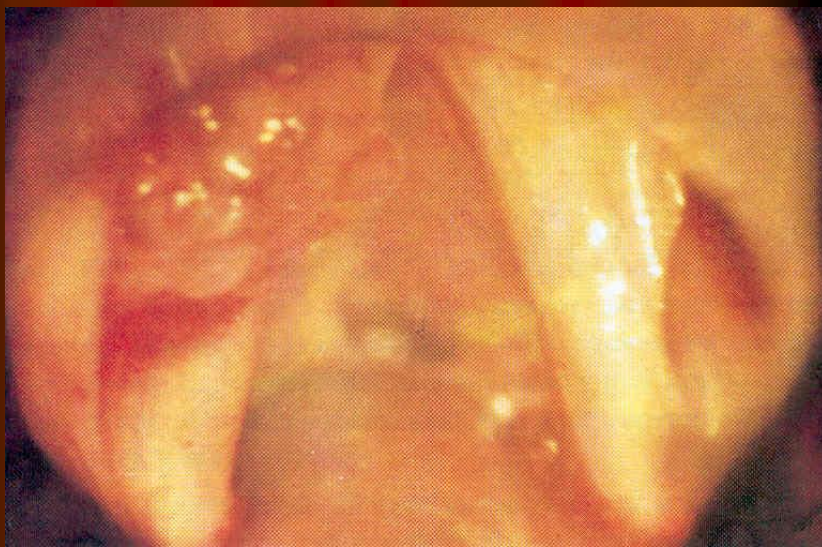
110

Laryngeal lesions in infectious diseases

- Scleroma is a chronic infectious disease of the entire human body, in which changes in the respiratory tract predominate.
- Scleroma most often affects the lower floor of the larynx.
- With other infectious diseases (tuberculosis, syphilis, etc.), laryngeal lesions are now rare.

111

Laryngeal sclerosing



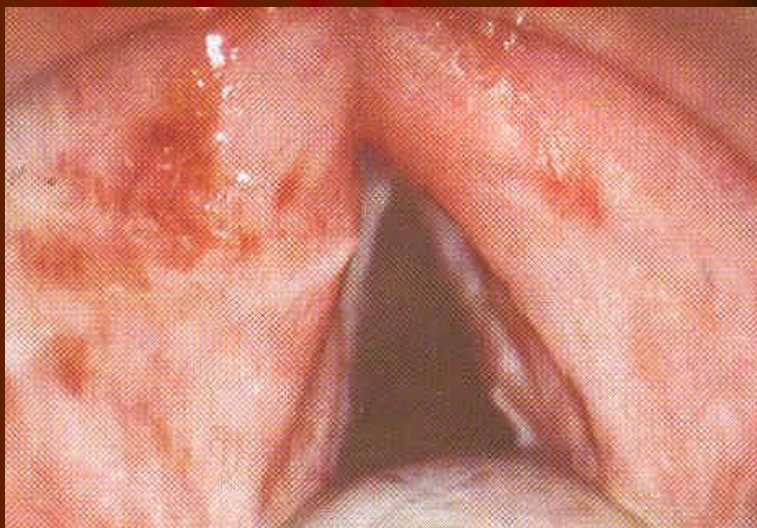
112

Precancerous laryngeal states

- Cancerous diseases never appear suddenly in completely unchanged tissues.
- Pathological lesions from which a malignant tumor can begin are called precancerous conditions, or diseases.
- Chronic hyperplastic laryngitis is a diffuse inflammation of the laryngeal mucosa, manifested by hyperplasia and metaplasia of the epithelium.

113

Chronic hyperplastic laryngitis



114

Laryngeal paralysis

- Paralysis of the larynx is manifested by impaired movements of the vocal folds, which leads to a deterioration in phonation and breathing, impaired sense.
- The cause of central paralysis of the larynx can be bloody discharge, tumors, multiple sclerosis and other pathological processes in the cerebral cortex, bridge, elongated brain.
- The patient's voice is quiet, blowing, the soft palate is immobile, swallowing is disturbed.

115

Mutual paralysis of the lower laryngeal nerves



116

Laryngeal synecholy

- Scar stenosis of the larynx forms the most complex group of laryngeal pathology from the point of view of surgical treatment.
- Stenosis can be congenital or acquired.
- Treatment – surgical, the purpose of which is to release the lumen of the larynx.

117

Laryngeal cancer

- Most often, men over 40 years old are sick.
- Women are sick 10-15 times less often and their course of cancer is more favorable.
- Patients with cancer of the upper floor of the larynx initially complain of paresthesias, a feeling of a foreign body in the throat, pain when swallowing. Later, hoarseness is revealed, blood is hit.

118

When the voice apparatus gets sick:

- Stop talking and singing.
- Prevent the disease so that it does not turn into a chronic one.
- The voice is disturbed due to diseases of the vocal apparatus, and sometimes also due to diseases of other organs, for example, disorders of the abdominal organs cause damage to the voice, especially during singing.

119

Cancer of the right vocal fold



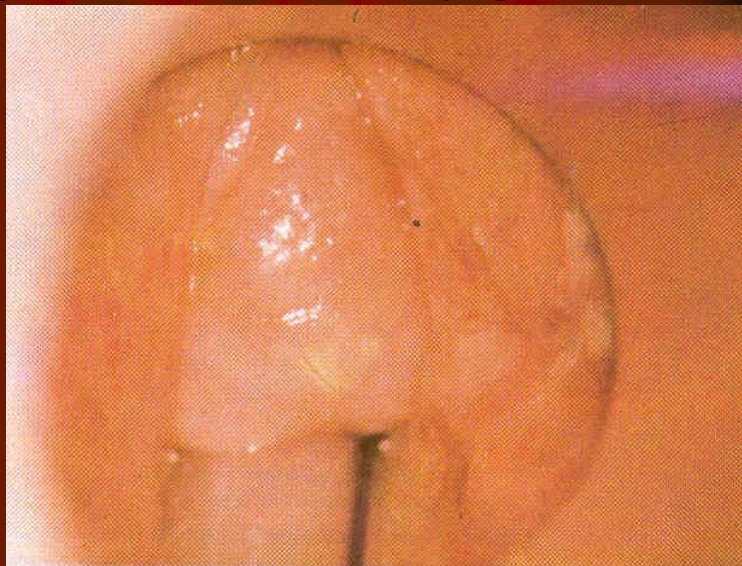
120

Infiltrating cancer that occupies the entire right fold of the voice



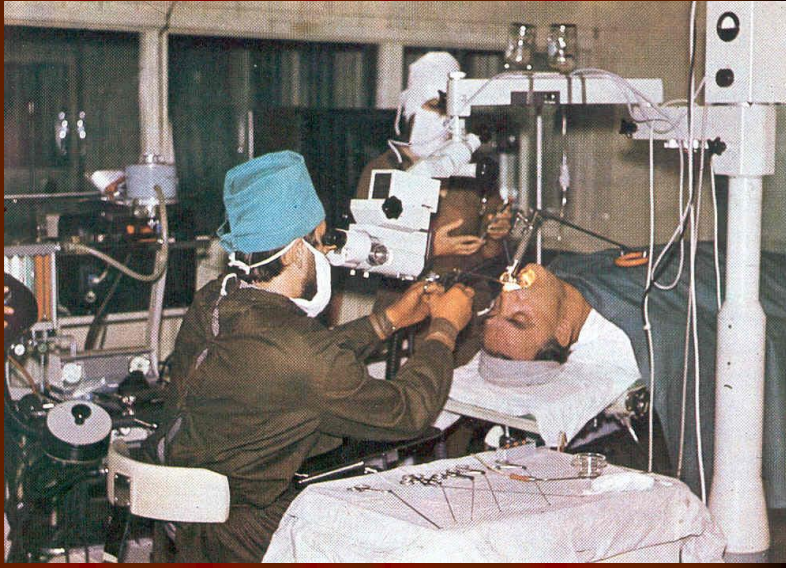
121

Exophytically growing cancer of the right vocal fold and laryngeal ventricle



122

Direct microlaryngoscopy



123

In order for the voice to be saved:

- Do not forge, do not bother the voice;
- Do not abuse the top;
- Do not overload;
- Do not abuse alcohol;
- Smoke;
- Conserve physical strength;
- Don't get carried away.
- Do not eat very hot or cold, spicy foods.

124

Phoniatry

- The science of the treatment of the vocal organs - phonicity originated in the Renaissance era. It was then that orators, rectors of universities, actors, lawyers and opera singers became concerned with the tool of their work - their voice.
- Treated with various drugs, including antibiotics.
- Sometimes needle, manual, laser therapy, reflexotherapy, the throat is tempered with a cold is applied.
- After microsurgical surgery, the voice needs rehabilitation: injections, inhalations, phonologopedic exercises, physiotherapeutic procedures, medications.

125