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An Analysis of the Problem of Relaxation When Singing

An Analysis of the problem of relaxation when singing

1. Brower, Harriette. *Vocal Mastery Talks with Master Singers and Teachers*. New York: Oliver Ditson company, 1917.

This is an excellent book. Although this book does not explain some specific problems in detail, there are many singers' opinions or their understandings in this book. For example, Singer Amelita Galli-Curci is a famous Italian soprano singer. She said that when she sings, most (if not always) most organs must be relaxed and in an easily bendable state. There are diaphragms, then throats, throats, lungs, noses, lips, all of which help to tone. These details are very helpful in explaining the topic. where do singer need to relax? Where do singer need to relax? This is a good starting point for this topic.

2. Binkley, Brandy L. "Vocal tension: An exploratory study in teaching techniques of selected sources and experts." DMA Diss, University of Maryland, College Park, 2012.

In this dissertation, there are discussions about postures that can help resolve tensions, as well as analysis of different types of singers with different genders. This can be linked to the previous point of view to use psychology to regulate the relaxation of the organ. Because changing the posture of the body may change the thinking of the singer and let the organ that needs to relax. This article also said about problem of available for with holding down or pressing on the larynx. These details can be very good support topic.

3. Caruso, Enrico. *Caruso and Tetrzzini on the Art of Singing*. 1909. Reprint, Gutenberg Online, 2006.

The singer Luisa Tetrzzini said in this book: "There is only one way to sing, it is to sing

naturally, easily and comfortably." She said when learning to breathe, it is best to treat the lungs as empty sacks, and the air falls as if it sinks into it, so the first thing you think of is to fill the bottom of the lungs first, then fill the middle Part, and so on, until you no longer fill it. Inhale air. This is a very simple point of view but it works very well. These details can explain the problems breathing in singing very well.

4. Clippinger, D. A. *The Head Voice and Other Problems Practical Talks on Singing*. Boston: Oliver Ditson company, 1955.

In this book, the author says Dr. Fillebrown's point of view, the process of singing is psychological, not physiological. Through this sentence, you can study the author's meaning in depth. Is the relaxation of singer singing is controlled by psychology? I will look for this in detail! The terms, tension, rigidity, interference, resistance, all mean essentially the same thing. They mean the various forms of contraction in the vocal instrument which prevents its involuntary action. This is also the view to avoid the body is particularly nervous and tight, which is very relevant to the theme.

5. Deen, Diana Rhea. "Awareness and breathing: Keys to the moderation of musical performance anxiety." PhD Diss, University of Kentucky, 1999.

This dissertation is a supplement to the psychological control of organs. This article is a very good explanation of the anxiety in music performances. Because tension can also make singer whole-body muscles uncontrollably tremble, which is also an important reason why singer can't relax in singing. This article also has some strategies and methods on how to overcome anxiety. I think this works very well in the topic.

6. Fillebrown, Thomas. *Resonance in Singing and Speaking*. Boston: Oliver Ditson company, 1911.

This book has many pictures to explain the organs of the human body, and there are many notes such as how the vocal cords work. This is very helpful in explaining the topic of organs. This article explains vocal cords, epiglottis, under jaw, soft palate, hard palate and teeth, nasal and head cavities, tongue, lips, nostrils, face. This is really important to singer. These are all organs of human voice, and do other organs need to work, or support these organs to make a sound? This is what the singers need to learn.

7. Grogan, David. "The vocal pedagogy of Frederic Woodman Root." Master's Thesis, University of North Texas, 2010.

This is an important point and a point that singers will ignore, because even if you know how to let us relax and sing, we can't do things that are not suitable for ourselves. It is very important to find the right way to exercise singers voice. Singers can't force yourself to sing songs that are not suitable for you. Although this is not the focus, but this is one of the important issues that make singing less relaxed.

8. Hall, Karen Sue. "Music theater vocal pedagogy and styles: An introductory teaching guide for experienced classical singing teachers." Ed.D Diss, Teachers College, Columbia University, 2006.

This dissertation is also a supplement to the previous singing organ. This article has Resonance Imaging (MRI) for opera singers. This is totally different from singers intuitive feeling. This can explain the changes in organ operation through an in-depth understanding of the vocal organs. In-depth understanding of the vocal organs, singers can better try to master and use our vocal organs.

9. Kim, Jisuk. "A study of breath management as treated by four major American vocal pedagogues: Appelman, Reid, Vennard, and Miller." DMA Diss, University of North Texas,

2005.

This dissertation is an explanation of the work of the lungs. A good breathing cycle is also a good way to eliminate our nervousness. Knowing the work of our lungs can tell which parts require intense work and know which parts need to be relaxed. The two most important parts of singing are my lungs (the basics of breathing). The neck, around the throat (the basics of vocalization). This part is the basic explanation of the lungs.

10. McGrath, Casey. "Music performance anxiety therapies: A review of the literature." DMA Diss, University of Illinois at Urbana-Champaign, 2012.

Anxiety is one aspect of the brain that is beyond control or difficult to control. Can singers overcome anxiety with some small actions? Is it possible to change singers psychological uncontrollable by diverting attention? Singers can correspond to the previous article, by changing the posture to achieve the method of diverting attention to ease or restrain anxiety.

11. Mitchell, Helen F, and Dianna T Kenny. "The Impact of 'open Throat' Technique on Vibrato Rate, Extent and Onset in Classical Singing." *Logopedics Phoniatrics Vocology* 29, no.4 (2004): 171-182.

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This dissertation is a discussion of open throat, they are interviewed 15 singing pedagogues and results indicated that all 15 pedagogues described 'open throat' technique as fundamental to singing training. using MRI (magnetic resonance imaging) techniques have confirmed that different vocal postures are associated with different vocal qualities. This has a problem. singers can change singers psychological by changing the singing position but changing the posture will change the quality of singers voice. This will be an interesting discussion.

12. Neely, Sheena. "Stop Screaming! A Practical Guide for Helping Classically-Trained Singers

Achieve the "Belt" Sound in a Healthy Manner." Master's Thesis, Southern Illinois University, 2009.

This dissertation is about the supplement of breathing, and how to use the muscles (organs) of the whole body to support singing. There is also an explanation about range, which is also related to how to choose the song that suits you.