

Physiologische Grundlagen der Sängerstütze (Teil 2)

Eine konzeptionelle Begriffserweiterung

von Christian T. Herbst

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Originalzitate im Wortlaut

„The support afforded to the voice by the muscles of the chest, especially the diaphragm, acting upon the air contained in the lungs.“ Lamperti, 1916 (Übersetzung durch den Autor)

„The proper coordination of expiration and phonation to provide an unwavering sound, an ample supply of breath, and relief from any unnecessary and obstructive tensions in the throat“ (deutsche Übersetzung durch den Autor) ¹⁷ (Doscher, 1994).

“Appoggio, in the terminology of vocal technique, refers to the point of appoggio (sic!), whether it be on the abdominal or the thoracic region where the maximum muscular tension is experienced in singing ..., or the part of the facial cavity where the cervical resonances of the sound are perceived” (deutsche Übersetzung durch den Autor) (Miller, 1986).

„unified act of expiration and phonation“ (deutsche Übersetzung durch den Autor) (Seidner and Wendler, 2004)

“the technique of breath support demonstrates the close interrelationship among the functions of respiration, phonation, and resonance” (deutsche Übersetzung durch den Autor) 22 (Luchsinger and Arnold, 1965).

“The “bright/dark tone ... which designates that basic timbre of the singing voice in which the laryngeal source and the resonating system appear to interact in such a way as to present a spectrum of harmonics perceived by the conditioned listener as that balanced vocal quality to be desired – the quality the singer calls ‘resonant’” (deutsche Übersetzung durch den Autor) 24 (zitiert nach Stark, 1999)

„Inhaling the voice“ bzw. „drink in the tone“ (deutsche Übersetzung durch den Autor) (zitiert nach Reid, 1983)

