1st basic element: Breathing

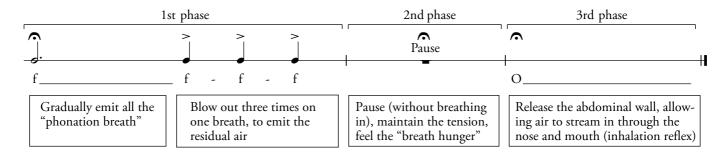
1. Breathing exercises with the plosives p t k and the fricative f

1 | Intensifying the out-breath with the aid of the plosives p t k

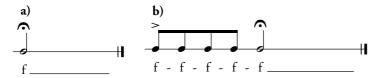
O = inhalation: dilation, air flows in = inhalation reflex

- a) | p O t O k O : | Slowly, allowing time for the inhalation reflex = reflexive breaths
- **b)** ||: p O t O k O: || Faster, with reflexive breaths
- c) : p-t-k-p-t-k: On one breath, until all the air is expended! Accentuated speech, but without taking breaths a gentle yet continuous inward "tummy pull" is the result.

2 | "Three-phase breath" exercise with the fricative f



3 | Gradual lengthening of the out-breath, diaphragm work with f







Commentary

1. Breathing exercises with plosive consonants

1 | Intensifying the out-breath with the aid of the plosives p t k

This familiar exercise stimulates flexibility in the muscles of the abdomen by energetic articulation of the plosive consonants: phonation occurs with a slight inward "tummy pull", and the abdominal wall relaxes outwards on the release reflex. Tension and release alternate constantly.

- a) Begin slowly at first, allowing time for the reflexive breaths.
- **b)** Then increase the speed, section by section.
- c) Finally, repeat many times in one breath until there is no "phonation air" left.

There is no need to open the mouth wide on the in-breath – expansion inside the oral cavity is important. This also happens when the nose is kept open. Air can then stream in imperceptibly through nose and mouth at the same time.

2 | "Three-phase breath" exercise with the fricative f

This exercise is for experiencing the inhalation reflex, practising the alternation of tension and release and training the muscles of the abdomen and the back.

Phase 1: Blow out the air gradually but strongly on ffff – make sure to maintain the basic body engagement!

Phase 2: Pause for as long as possible without breathing in. Feel the increasing sensation of "breath hunger" (Lufthunger) – this strengthens the muscles and the lungs.

Phase 3: The subsequent in-breath is a reflex!

N.B. The pause (phase 2) should only occur after breathing out; the next out-breath begins immediately after the in-breath.

3 | Gradual lengthening of the out-breath, diaphragm work with f

The whole exercise is for training the lengthening of the out-breath.

N.B. While consciously controlling the out-breath for as long as possible, the sternum remains raised and the abdominal wall moves or pulls gradually inwards.

b-d) In the sequence **f-f-f-f** the flow of breath is not interrupted by reflexive breaths or stops; on the contrary, the **f-f-f-f** are tightly bound together in one phrase with small impulses from the diaphragm. Emit all the "phonation breath" on the final long \mathbf{f} while further maintaining the body engagement. After the new reflexive in-breath, go to the next part of the exercise. Only emit the residual air (= "toning breath") at the end of the whole set of exercises, thereby releasing the body tension.





- 2. Exercises to engage the body for singing "hoch" and "breit" -Totalatem: combining abdominal breathing with the lateral flanks and lower back
- 1 | Basic exercise for raising the sternum abdominal breathing

O = inhalation/relaxation/dilation

- a) "ksch O ksch O ksch O" [k∫] ...
- **b)** Speak with the same sensation in the body:

"hoch O hoch O hoch O" ['hox] ...

seprobe c) Then speak on one Hoch will ich ['hox vil ?iç das 'brustbain 'hebən]



Sample page

Fundamental principles - 1. Breathing - engaging the body for singing



- Actively increasing the physical engagement by a threefold expansion of the body *Totalatem* ("total breath"):
 - raising the sternum (*hoch*)
 - expanding the lower ribs (breit)
 - engaging the muscles of the lower back (lumbar region).
- The threefold expansion of *Totalatem* takes place during inhalation and is maintained while speaking.
- Special feature: T raising of the sternum and expansion of the ribs/engagement the intercostal muscles are first practised separate rib exi ling or phonating.
- Only carry out bo uscles respond well; these

Commentary

2. Exercises to engage the body

bdominal breathin 1 | Basic exercise for raising the st

This exercise is for deliberately keeping nng phonatio able **ksch** is an extremely effective combination of consonants, which should be raising th

The abdominal wall moves inwards dur tely on the in-breath. The movements are more obvious and deliberate at first; later Image: "Shooing chickens away" with ksch,

b) Hoch

The activity in the torso (sternum raised, abdomen moving inwards) when speaking the syllable **hoch** should be just as emphatic as it was with ksch.

To feel the st n lift, it helps to lay one hand on the u er chest and put the other hand on the abdomen, to feel its inward movement. elt clearly through th

Image: A lar d the the abdomen en (the lower the in-breath: the water fa

c) Hoch will ich das Brustbein heben. (High will I my sternum lift.)

This time the sternum is not lifted by individual impulses, but should be raised gradually, maintaining this position during a longer sentence.

The sternum remains consistently raised while speaking, i.e. while breathing out. It lowers only minimally when breathing in – when the abdomen moves outwards.

Here it becomes clear that Martienßen-Lohmann's concept of breath support mainly concerns the flexibility of the abdominal muscles and their tension/contraction while speaking or singing and the subsequent release/dilation on the in-breath.

"Support" means flexibility of the diaphragm! Training the interplay of these two antagonists, the sternum and the abdominal muscles, has this aim in view.