



MDH
breathing coordination

MDH BREATHING COORDINATION

Providing solutions for voice teachers

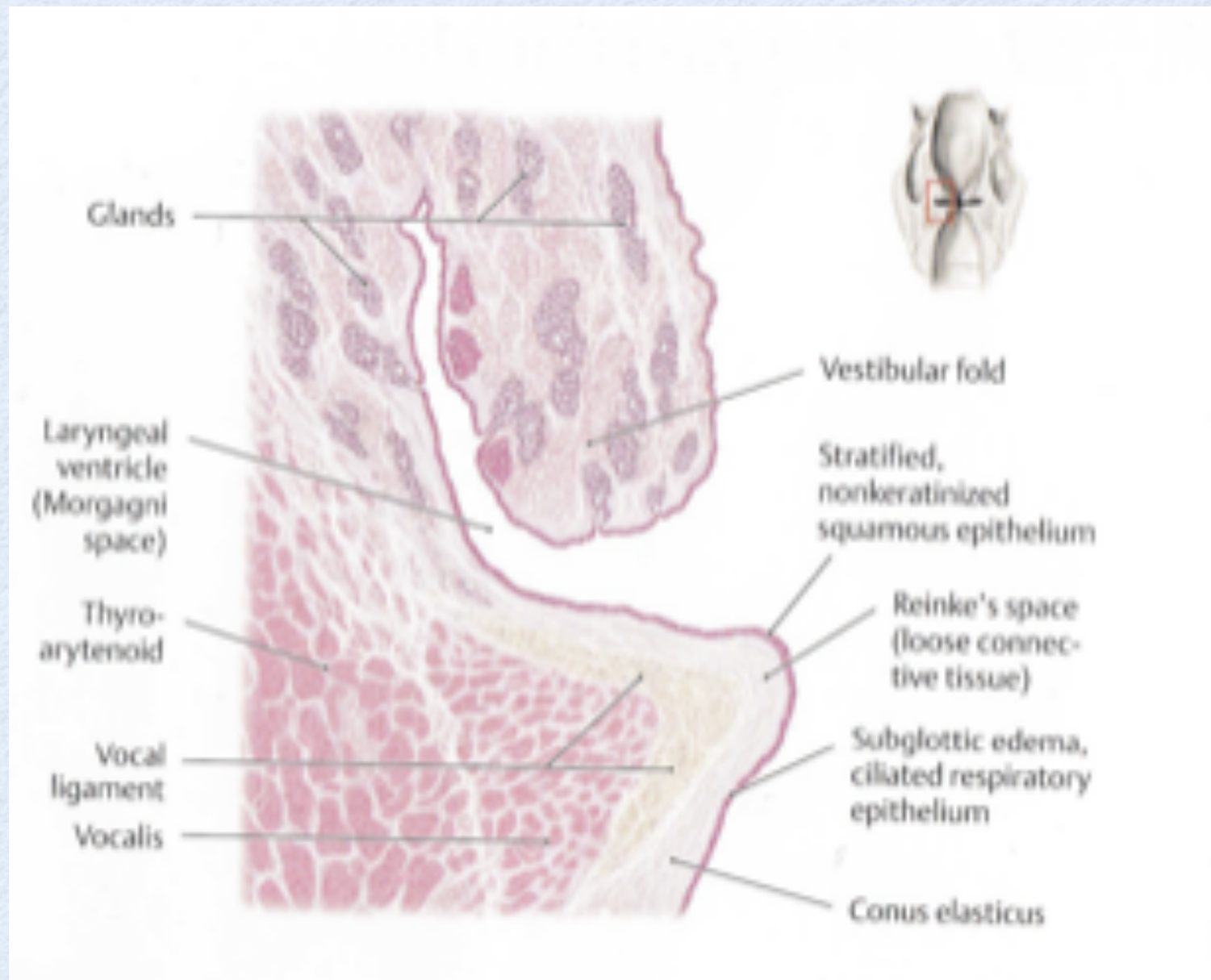
MDH BREATHING COORDINATION: STAGE FRIGHT - LESSON ATMOSPHERE



MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: The state of the nervous system influences the ability to sing and to develop and integrate new neuromotor skills. Please note: **causality** in teaching will often prevent fight or flight response.
- How: look for clues (pulled inhales, color of skin, speed of speech, general body language)
- Practice: role play

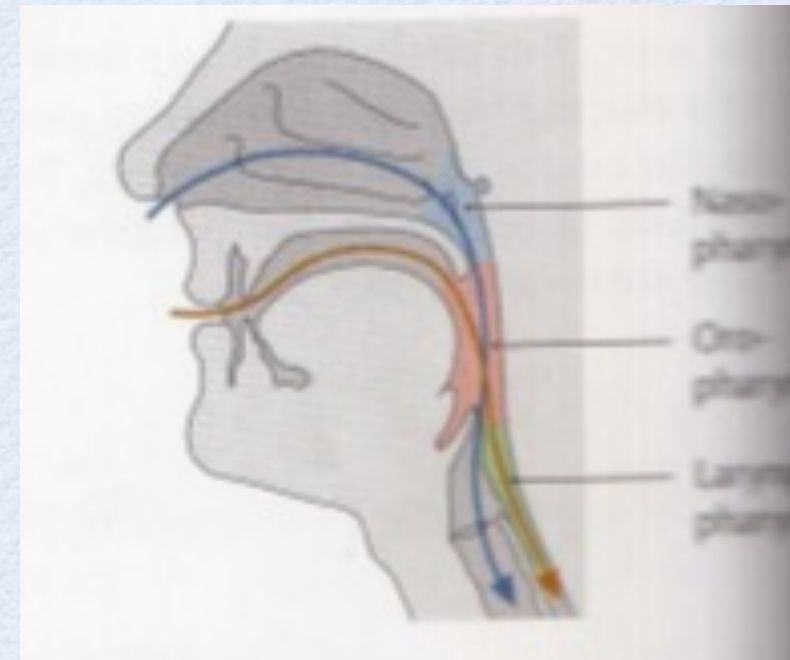
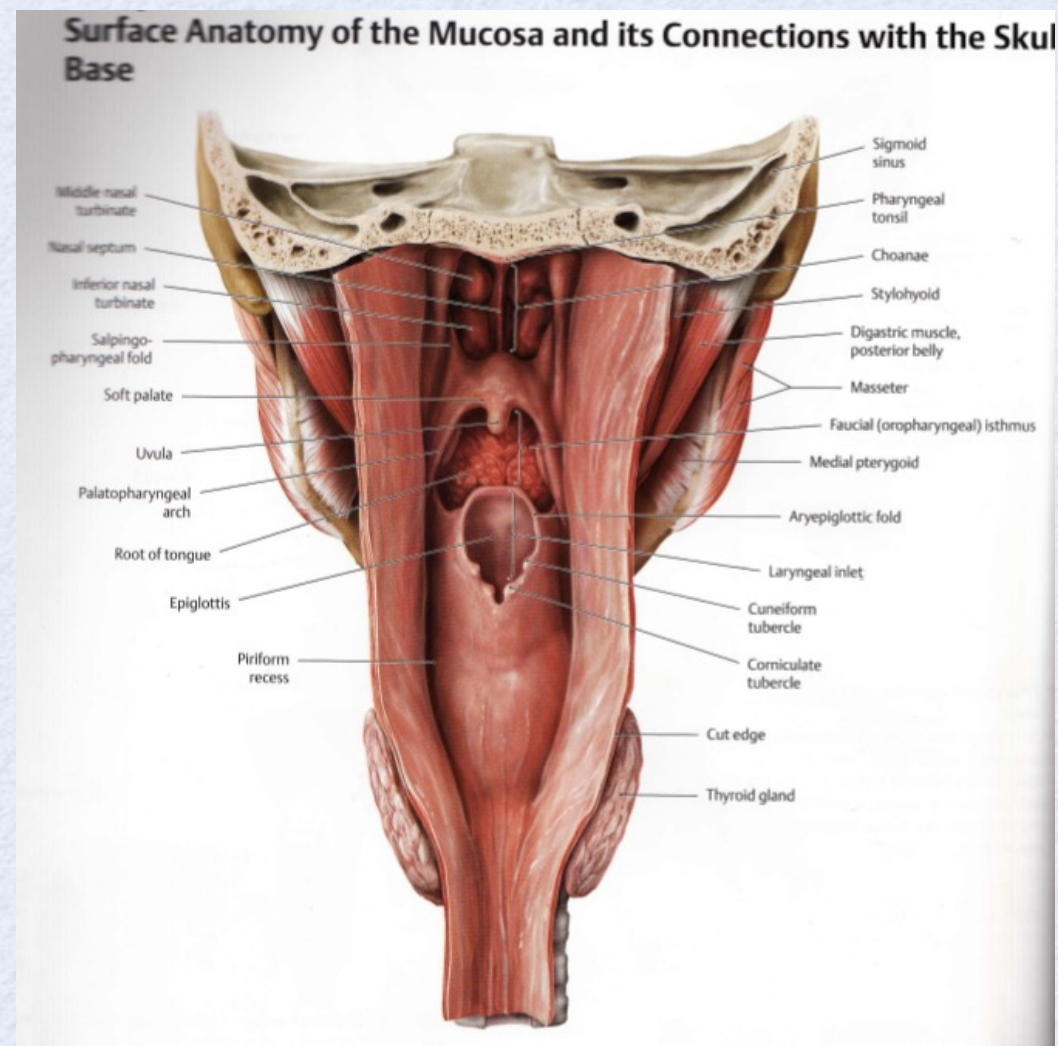
MDH BREATHING COORDINATION: LINKS - VOICE - THE VOCAL CORDS



MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: excessive subglottal pressure is hurtful to the vocal cords
- how: look for clues (pulled inhales, pushed abdominals, collapsed chest, abrupt changes in sounds)
- Practice: lipp bubble siren, listen and watch

MDH BREATHING COORDINATION: LINKS - VOICE - ACOUSTICAL EFFICIENCY - RESONANCE



MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: small outflow helps fine tune resonance / vowel tuning
- how: finding more resonance through micro-movements without raising the outflow of air
- Practice: sustain, changing shape not air

MDH BREATHING COORDINATION: EFFECTS ON SINGING

- stamina & endurance
- self trust
- belt
- extreme notes
- stability
- prevention of injury
- common bases for both classical and pop, table work.

MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: The legs influence the quality and duration of the exhale
- Assessing: perception of leg&feet not fluid. Role play.
- Solutions: slow movement, crura visualisation, front-back breathing with hands, leg movements

MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: if the shoulders press on the ribs they are inhibited in their movement and it decreases the stamina of the breathing mechanism
- Assessing: general position, angle of clavicles, role play
- Solutions: Shoulder circles, 2 boats floating away from each other, small wings front back, self perception reference

MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: If the neck is tensed it influences the pharynx negatively
- Assessing: curve, movement, general impression, role play
- Solutions: slow movements (no-no), head left-right-low-high, gentle lift
- Concept: If the curves of the spine are imbalanced it diminishes rib mobility
- Assessing: comparing the 3 curves, role play
- Solutions: 3 moving curves / sacrum assessment

MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: If ribs are out of their alignment, they can't move as well. They need a small and steady outflow of air to move.
- Assessing: self touch
- Solutions: silent numbers, small hiss, little boat, visualisation of optimal movement
- Concept: costo-abdominal integration promotes healthy movement of the ribs
- Assessing: self touch
- Solutions: rib sandwich, abdominal self massage
- Concept: chronic hyper inflation is very current and unknown. We call it « the silent killer of the voice »
- Assessing: perception, description of hyper inflated state and self touch
- Solutions: self assessment, voiced numbers followed by silent numbers, flexible ribs

MIDH BREATHING COORDINATION: CONCEPT & PRACTICE

- Concept: what is known as « support » is an optimal way for the body to pressurize the airflow and its variations through subtle adjustments of several groups of muscles, including intercostals, back muscles, all abdominals, diaphragm and more
- Assessing: on self and singers. Assessing compensation response as well (look at phonatory structures compensation response!)
- Solutions: multiple self assessment through resistance on outflow. Making sure all areas are covered.

MDH BREATHING COORDINATION: "LA VOIE DE LA VOIX"



THE PATH OF THE VOICE

"A world class reference in the art of singing. Encounter the specialist in this revolutionary method..."

— Stéphane Gobbo, *L'hebdo*

"At last light is shed on the sometimes unclear or misleading images that are used by voice teachers to guide the aspiring singers!"

— Séverine Nectoux, Speech Therapist

"I believe that Robin's practice would be an extraordinarily valuable addition to any training or development program focused on leadership or communication."

— Albrecht Enders, Professor of Strategy and Innovation, IMD, Lausanne, Switzerland

"After a few months of work with Robin, I returned to the ENT, and we found that my vocal cords had completely healed."

— Anne-Sophie Rohr Cettou, Actress

"Revolutionary. Fascinating. Robin De Haas' gift is shared through this book. You will discover the human instrument and how it works."

— Tania Chytil, Journalist, National News, Swiss Television

"Robin's words, both passionate and empowering, have opened for me the gates of vocal freedom."

— Yann Lambiel, Comedian and Impersonator

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Robin
De Haas

ROBIN DE HAAS



In 2015, world-renowned vocal consultant Robin De Haas authored the highly acclaimed *La Voie de la Voix*, published by Les Éditions Favre, the largest French-language publisher in Switzerland.

Born and raised in Switzerland, De Haas received his *Diplôme d'Enseignement du Chant* from the prestigious *Haute École de Musique de Lausanne* and studied with prominent instructors throughout Europe and the U.S.. Driven to question, research and analyze existing models of methodology for both classical and contemporary styles of singing, De Haas began a long and fruitful collaboration with Lynn Martin, professor of anatomy at New York University, and instructor of both Breathing Coordination and Functional Anatomy. He later designed the certification program for the practice combining these two elements, further refining them through the addition of precise elements of vocal pedagogy.

As of this publication, fifty practitioners from seven countries have been meticulously trained by Martin and De Haas. Robin De Haas has presented for the Manhattan School of Music, the Swiss Pulmonary League, and in 2017 for the French-equivalent national chapter of NATS (National Association of Teachers of Singing) in Paris, France.

Robin De Haas works in collaboration with several members of the medical community for the application of his work in the field of pathologies. Ironically, physical limitations required of him a level of technical precision beyond what would normally be required of a singer, and this precision has set him apart as an instructor. "*La Voie de la Voix*" is often described as "revolutionary" and is currently in its second printing in French in addition to this English-language publication.

THE PATH OF THE VOICE

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A Functional Approach
to the Human Instrument

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