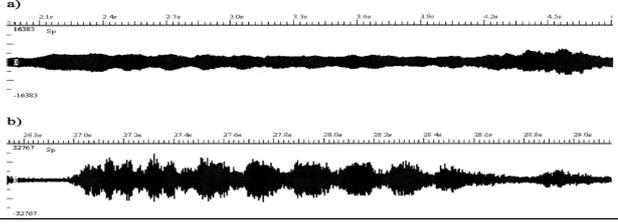


Manuscript for lecture – Part 1: Singing and Voice production

<p>Why do people sing in old age?</p> <p>Warum singen Menschen im Alter?</p> 	<p>„The 6 from the choir“:</p> <ul style="list-style-type: none"> - Illustrations for potential female singers - Consideration: „Why do these people sing in my choir“ (Motivation) - Results: Reduction of skills, Differentiation, Different levels, Voice production, Support, Position of trust in the choir, Choral sponsorship, social offers 				
<p>Outline of content</p> <table border="1"> <thead> <tr> <th>In the Morning</th> <th>In the Afternoon</th> </tr> </thead> <tbody> <tr> <td>10.30 – 12.00</td> <td>14.30-16.00</td> </tr> </tbody> </table> <p>„The 6 from the choir“</p> <ul style="list-style-type: none"> • Plans for senior choirs • Voice development • Voice production in old age • Vocal illnesses • Criteria for choral arrangements <ul style="list-style-type: none"> • Singing and dementia • Present situation • Choice of repertory 	In the Morning	In the Afternoon	10.30 – 12.00	14.30-16.00	<p>Content of lecture</p> <ul style="list-style-type: none"> - In the morning: Voice production and development of voice, Criteria for choral compositions - In the afternoon: Senior Choir Concepts, Singing and Dementia, Topical subjects and Display of Material (Books, Literature etc.)
In the Morning	In the Afternoon				
10.30 – 12.00	14.30-16.00				
<ul style="list-style-type: none"> - Calendar age isn't necessarily equivalent to biological age: „there are more old people than old voices“ - Voice and health of the voice as signs of identification and personality; - Limitations can cause uncertainty - E.g. can old age be clearly traceable on the phone (important for the feeling of self-esteem) 	<ul style="list-style-type: none"> - Aging is a natural and normal process; „Pro-Aging“ („normal“ gerontological concept) - The process of aging is a biogenetical program, started at birth, „preprogrammed“ - biological systems have biological limits - The singing voice is more influenced by the process of aging than the speaking voice 				
<ul style="list-style-type: none"> - Video illustration: hyperfunctional hoarseness or dysphonia - Quote Jurinac: „Education is important, because it doesn't work without technique after 50“ (Point of view from professional female singer) - Audio illustration: Kiri te Kanawa: two recordings, difference of 14 years; Danger by comparison of recordings (Form on the day, Quality), but still audible differences: Timbre, Sound, Vibrato, Change of register, „Experience“ 	<ul style="list-style-type: none"> - Changes of voice: hormonal change leads in old age to reductions of voice: - Less breathing capacity, Vitality is reduced - Ossification of larynx, Loss of elasticity (Flexibility) - State of tension of the vocal chords' muscles, reduced accuracy - mucous membrane of the vocal chords, spittle, less moistening of the vocal tract - Expansion and loosening of the throat, Changes of the vocal sound pattern 				
	<p>Increasing vibrato:</p> <ul style="list-style-type: none"> - Presentation of a Sonogram (33 and 80) - Central nervous disorders - Lack of continuity in breathing - Derogatory term: „A vibrato: You could throw a hat in between“ 				
<ul style="list-style-type: none"> - „Special attention has to be on breathing in 	<p>(Picture 19, 20, 21)</p>				

<p>order to form the whole body into a musical instrument and thereby add to the physical and mental well-being – a fundamental condition for an expressive voice.“</p> <ul style="list-style-type: none"> - Weakened breathing, greater remaining/residual volume, Volume of breathing shortened - Relief through wedge shaped cushions has been used by Brenda Smith, USA (– uses this in her choirs), better breathing, 15-20° is enough 	<ul style="list-style-type: none"> - For men and women the tonal range decreases with age - Tonal field (Explanation: The tonal range and the volume are both worn out) - The edges of the voice are possible to exercise - Puberty: Voices of men and women get deeper; later on the female voice gets even deeper (Filling of blood, Weakening); The chest voice of men disappears, apparently higher - Menopause / Andropause (variable); „Old age descant“ (men), „masculinization“ (women) 										
<table border="0"> <tr> <td>Women</td> <td>Men</td> </tr> <tr> <td>Voices get deeper and more shrilly</td> <td><i>Voices get higher and thinner</i></td> </tr> <tr> <td>Fall of the middle vocal pitch</td> <td><i>Rise of middle vocal pitch</i></td> </tr> <tr> <td>Increase in blood to the vocal chords</td> <td><i>Decrease of chest voice</i></td> </tr> <tr> <td>The mucous membrane gets thicker (masculinization)</td> <td><i>Brake of voice into falsetto (old age descant)</i></td> </tr> </table>	Women	Men	Voices get deeper and more shrilly	<i>Voices get higher and thinner</i>	Fall of the middle vocal pitch	<i>Rise of middle vocal pitch</i>	Increase in blood to the vocal chords	<i>Decrease of chest voice</i>	The mucous membrane gets thicker (masculinization)	<i>Brake of voice into falsetto (old age descant)</i>	<p>(Picture 25/26)</p> <ul style="list-style-type: none"> - The voice field divides into shouting, talking and singing voice; whistle range also possible - Own study from 2011; measure of female singers and non-singers - The voice field gets deeper, but the upper limits are still intact (exercise) - By non-singers reductions occur in all fields - Dips (Cracks) show breaks of register, which will increase with age
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<p style="text-align: center;">Choral Singing</p> <ul style="list-style-type: none"> • Volubility decreases Fast runs/scales are difficult Slow and “sluggish” tempi • Problems of intonation Accuracy of tone, control Off-key singing • Too large vibrato (Vibrato: 5-7 Hz; Tremolo 8-12 Hz) 	<p>„For that reason old people should gain courage to accept the changes of their voices and try to look for new ways of expressions. Researches [...] show that in old age the voice is harder to regulate and control than in the early years, expression however doesn't have to be influenced in any way “</p> <p>Changes: Sight, Hearing, Posture, Standing, Walking frame with wheels, Cognition ... Consequences: rooms, performances, accessibility, care, reports, costs, musics, ...</p>										
<p>(Picture 30-32)</p> <ul style="list-style-type: none"> - Very big effect on reduction of hearing: Voice control, hearing aid, Tinnitus, Strain (Frequencies), Room acoustics, Compensation - Possibility: “hearing godfathers” or other agreements (e.g. reading of lips, sitting at the front, etc.) - results of sight reduction: Blinding, sight aids, sight, contrasts (music pages, directions from conductor); physical, cognitive, psychological, social, behaviour - „AgeMan“ as possibility, Acceptance of the reductions in old age, 	<p style="text-align: center;">Clothes for old people Altersanzug: AgeMan z. B. Prof. Spiekermann (HfM Detmold)</p>  <p style="text-align: center;"><small>http://www.secretover.com/en/wp-content/uploads/2015/08/Age-man.jpg (24.02.2016)</small></p> <p style="text-align: center;">Ziel: Nachvollzug der altersbedingten Defizite Goal: Acceptance of the negative sides of old age</p>										
<p>(Picture 33-35)</p>	<p>(Picture 36-37)</p>										

<p>Voice production with elderly people; little „material“; two examples of „Anti-Aging for the voice“ (well-known exercises with body work, only partly suited for choirs); Voice production and therapy of movement</p>	<p>from „Weitersingen“: Exercises that will meet specific reductions due to age through about 10 choral exercises (Problem, Exercise, Goal etc.); Important: Correct adequate warm-up; no dull Adaption</p>
<p>„ProAging“:</p> <ul style="list-style-type: none"> - Healthy way of living & Sport - sufficient sleep - regularity in daily life - rich in vitamins, low-fat, ballast-rich nourishment, - Little candy/Alcohol - avoid nicotine - influence from medicine - Phonosurgery - Surrender of Hormones (with care) - Pedagogical Voice Care 	<p>(Picture 39-42) Illness of voice in old age:</p> <ul style="list-style-type: none"> - Mostly: hoarseness/dysphonia, Laryngitis or Polyp <p>Criteria of choral literature:</p> <ul style="list-style-type: none"> - Reduction of complexity (Music page, Repetitions, directions etc.) - Be careful of tonal range (Range of voices) - Exhaust possibilities of cantus firmus (changing melodies, chances) - Taking care of breathing phrases - Avoid polyphony (clear, logical entries) - Not too complicated rhythms

Manuscript for lecture – Part 2: Choir planning, Dementia, Perspectives

<p>„A singer for whom musical perfection is of more concern than the well-being of all singers must find another choir or - as we would recommend - join another choir where these wishes could be realized.“</p>	<p>„The basis is that the singers and the choirmaster move along, don't stay with things that are no longer possible, but together and with joy try to strengthen what is possible even when you get older.“</p>															
<p>Too few singers: The Wardter Church Choir closes down:</p> <p><i>“At the service on Christmas Eve the Wardter Church Choir sang for the last time – the festive presentations for the ecclesiastical and profane feasts now belong to the past. For many years did the choir enrich local life in Wardt.”</i></p>	<p>A church choir closes down after 93 years:</p> <p><i>“We have already changed to 3-part singing. At some point it must end. If later only a few will still be there and it makes no sense. We are exactly 11 singers, most of us more than 70”</i></p> <p>(2 illustrations among many others ...)</p>															
<p>Questions of choir plans (Level, Region, Demands, Concept, Time of practice, Limits, ...)</p> <ul style="list-style-type: none"> • Who is the target group? • Who is responsible for different topics? • How is the offer organized? • How is the self-image? • Where and when do rehearsals take place? • How, where and when do we perform? <p>Foundation, Advertising, Sponsors, Organization, Financing, Regional Idea, ...</p>	<p>„Ideal Planning“ (asking thoroughly):</p> <p style="text-align: center;">Children's Choir and Youth Choir work Performing Choir (e.g. Chamber Choir)</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;">Alternative Choir</td> <td style="width: 33%;">Graded offers Of Choir</td> <td style="width: 33%;">Choirs between Generations</td> </tr> <tr> <td></td> <td></td> <td>Different styles</td> </tr> <tr> <td>Singing Groups</td> <td></td> <td>Community</td> </tr> <tr> <td><i>(therapeutic field)</i></td> <td></td> <td>Interests)</td> </tr> <tr> <td></td> <td></td> <td>Social Aspects</td> </tr> </table>	Alternative Choir	Graded offers Of Choir	Choirs between Generations			Different styles	Singing Groups		Community	<i>(therapeutic field)</i>		Interests)			Social Aspects
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<p>(from picture 51): Illustrations of Plans for Senior Choirs (Please ask questions, Pictures, Videos, Explanations, Chances, Problems, Possibilities)</p> <ul style="list-style-type: none"> - Men's choirs /Women's choirs (Homogeneity), Transposing possibilities, „Compensating“ for the numbers, „Men's choirs“ - Mixed choirs - Ecclesiastical/secular (Free Churches, Senior 	<ul style="list-style-type: none"> - Invited ensemble or Open for all - Age Limits /Entrance Exam; Choral Work vs. Fun - Projects between Generations: Children/Elderly people, also Young/Elderly; new Forms of Arrangements, mutual positive effects (Sound/Experience) - Many Rock- and Pop choirs: Arrangements with Bands, Possibility of differentiation, Compensation; Music by young people, Audio book „High Fossility“ (A lot of attention, Adaptions), flexible Arrangements 															

<p>Chorale, secular choirs - e.g. in Berlin</p> <p>Dementia Choir:</p> <ul style="list-style-type: none"> - Ideas for demented people and their family members - Only possible to carry out with additional help and in connection with an institution - Important biographical Literature - Practicing and working is possible; a different idea than „Open choir“ - Combining partly with “Open choir“ or with Lunch/Cakes - Arrival, rehearsal, open ending 	<p>Project Choir</p> <ul style="list-style-type: none"> - Duration versus projectional character - Possibility of avoiding social inhibition („I’m new, nobody knows me“. Everybody is new! - Possibility of avoiding musical overkill („everybody knows the pieces, only I don’t“ At all times the pieces are new to everybody. - Phases of project with concerts, long breaks, „Starting projects anew“ 																											
<p>Two special Choir profiles</p> <ul style="list-style-type: none"> - Experimental choir: Improvisation with old voices; Sound seen as something special, biographical dispositions, Developing pieces together with the choir; Bernhard König, Köln - Dance Choir: Combining singing and dancing/moving. For female singers and dancers; everybody will make mistakes on something, less inhibitions/fear <p>Analysis of regions; finding “shortage in market” Establishing real choir offers</p>	<p>(from picture 62) Singing and dementia:</p> <ul style="list-style-type: none"> - Memory of songs is in some cases still possible - Comparison Tune/Text-memory – hardly perceptible differences; Memory performance is weaker by people with Alzheimer’s-Disease; previous musical education didn’t make a big difference; At the early stage hardly any difference; at later stages: less and less - Important biographical songs - Alzheimer’s: Texts which are sung will be remembered better than spoken texts - but: new Information is harder to code - It’s all about quality of life, well-being and cognitive/emotional resources 																											
<ul style="list-style-type: none"> - Music and Singing can lead to changes in atmosphere; but: Demented people should have a say on the art of sound exposure - Singing together can positively influence the effects of care (Bonds of kinship, reduction of aggressions and much more) - Singing in situations of care is far more superior than the ordinary “Musical irrigation“ - Singing as a possibility of cultural participation - Live music goes before CDs and Playbacks. 	<p>„On the wings of Music“</p> <ul style="list-style-type: none"> - Relief of the ordinary days - Goal: including concert - „feeling normal“; „nice experience“ - Organization; Arrival, Introduction, if applicable: reduced time; Tickets for family members, Rights of returning; use of Cooperations/Partner <p>Choirs for demented people - big Perspective, making things together; Offer from church musicians (in the morning); Dementia also important in other choirs.</p>																											
<p>Sing Projects – an illustration Singprojekte – ein Beispiel</p> <p>auf Flügel der Musik Konzertprogramme für Menschen mit Demenz</p> <ul style="list-style-type: none"> • Als Ergänzung und Aktivierung ist regelmäßiges Singen optimal. • Evaluation: Dementia Care Mapping <table border="1"> <tr> <td>WIB Wert</td> <td>-5</td> <td>-3</td> <td>-1</td> <td>1</td> <td>3</td> <td>5</td> <td>WIB</td> <td>389</td> </tr> <tr> <td>Anzahl</td> <td>0</td> <td>0</td> <td>1</td> <td>44</td> <td>77</td> <td>23</td> <td>TF</td> <td>145</td> </tr> <tr> <td>Anzahl in %</td> <td>0</td> <td>0</td> <td>1</td> <td>30</td> <td>53</td> <td>16</td> <td>Punktzahl</td> <td>2,7</td> </tr> </table> <p><small>Tabelle: Verteilung der Wohlbefindlichkeitswerte der Gesamtgruppe</small></p>	WIB Wert	-5	-3	-1	1	3	5	WIB	389	Anzahl	0	0	1	44	77	23	TF	145	Anzahl in %	0	0	1	30	53	16	Punktzahl	2,7	<p>(from picture 71): Aktuelles:</p> <ul style="list-style-type: none"> - Composing for seniors (Canterbury project) <p>Senior Choir Books</p> <ul style="list-style-type: none"> - Ed.: Kai Koch & Franz Josef Ratte - „Chorsingen im (und für jedes) Alter“ - Beginning of series: „Advent“ - Bärenreiter/Bosse (Fall 2017) - Criteria, that „Weitersingen“ (Schott) did not meet - Further volumes: Easter/Whitsun, The Seasons, Christmas, Feasts ...
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<p>www.singen-im-alter.de Networking, Reviews, Topical questions, Index Facebook-Group „Singen im Alter“</p>	<p>End: Thanks Tips for Literature (Display, Inspection) Questions/Talks – welcome at all times</p>																											