



SINGING VOICE: FONOAUDIOLÓGICA ACTIVITY IN VOCAL ENHANCEMENT. A BIBLIOGRAPHIC REVIEW

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ABSTRACT

The vocal alterations related to singing have gained importance in the musical environment and in the phonoaudiology clinics. However, the demand of singing professionals should occur before the pathology is installed. Through the search and knowledge of techniques that improve and improve their vocal performance in the corner. For this reason, the objective of this work is to raise awareness of the importance of speech-language performance in vocal enhancement in singers. The method was performed through a systematic review of books and articles published on the database of SciELO and TEDE, following an inclusion and exclusion criteria with the objective of reaching data that assert the importance of vocal enhancement as a way to prevent pathologies, 11 books and 9 articles were selected with the proposed subject. All the studies encompass the relationship between singing and speech therapy techniques, and individual speech therapy for patients who are professional singers. The findings in publications are within the theme proposed in the paper, affirming the importance of vocal enhancement in popular singing to obtain and maintain techniques that favor performance. All the selected studies addressed the central theme of this work, providing evidence of the effectiveness of vocal improvement as a way to avoid vocal exertion, and consequently dysphonia; in addition to bringing greater preparation to the patient who performs using his or her voice for a long period of time.

KEYWORDS : Voice, singing voice, vocal Improvement, popular Singers

INTRODUCTION

According to Anelli et al. (2013), the voice is an individual identification, according to the physical structure, gender and age group. And this voice is the result of the sound produced by the vibration of the vocal folds when the air passes through the larynx, with the sound modified by the resonance cavities, for example the oropharyngeal cavity where the articulators are situated. (GRANGEIRO, 1999; PINTO, 2012).

There are two basic modalities of professional voice: the spoken voice and the singing voice. Sung voice requires specific and conscious training and adaptations.

Pinho (2003) states that singers, as well as other voice professionals, should have clarity regarding vocal health. Because these concepts are important to prevent irritations and wear of vocal folds, avoiding changes that may make it impossible to exercise the profession.

Although we use the same mechanism during the production of sung voice and the production of spoken voice, both have different requirements to be produced. During speech and singing the same phonoarticulatory organs are used, and in the chant, adjustments of such organs are performed according to the requirements of the music. This refers to the support of the sound column, timbre, articulation, phrasing and interpretation, which occur exclusively in the voice sung. (ANDRADE, FONTOURA and CIELO 2007).

Silva and Duprat (2014) add that the vocal quality does not depend exclusively on the function of the vocal folds but of the whole vocal tract. And in the singing voice, beyond the deepest breathing, has its cycles preprogrammed according to the song. The vocal folds present greater contraction than aperture, producing a richer sound. And the articulation in certain sounds can be diminished, because the past message surpasses the words.

Therefore, in order for the singer to achieve the technical demands required by the music he plays, it is important that the speech therapist is present so that vocal adjustments can be made in order to achieve the desired effect during singing. These adjustments are also characterized according to the needs of each singer and musical genre. (RIBEIRO, 2015).

Among the speech therapist's actions in singing voice, it is possible

to highlight vocal improvement as a way to prevent vocal changes and to control their quality, which is the main characterization.

The objective of this research was to raise awareness of the importance of this professional in the vocal improvement of singers.

Vocal Evaluation

There are major evaluations that should be performed with the singers. Junior, Ferreira and Silva (2010) consider that the functional evaluation of the singing voice should be performed through the nasofibrolaryngoscopy exam, since it allows to accurately analyze the dynamics of the vocal apparatus during the sung emission. Such examination by the otorhinolaryngologist.

In addition to the otorhinolaryngological evaluation, speech-language evaluations are essential to identify and analyze vocal behavior in order to detect the adjustments that may be aggressive factors to the vocal apparatus and to establish a relationship between the source and the filter. These adjustments must be analyzed together, but personalized for the singer, since each one makes different adjustments regarding the source and the filter, highlight Silva and Duprat (2014).

Complementing the evaluations, Souza et al. (2006) suggest that it is important to identify topics such as patient's vocal history, respiratory type and mode data, as well as pneumo-articular coordination, body posture during singing, phonoarticulatory organs, resonance, habitual tone and vocal extension, vocal attack, through specific programs and applications, pace and intensity.

During data analysis, since in the case of singers, the improper use of voice may not only be related to voice phonation or vocal fold and voice quality, but also by other common differential patterns such as breathing, resonance and articulation of speech sounds. And that any patients with alteration in sung voice or spoken voice, should necessarily also be submitted to a detailed evaluation of phonoarticulatory organs, such as tongue, lips and palate, because they depend on the proper use of the filter, which shape the sound, says Silva and Duprat (2014)

Vocal enhancement itself

For both the singer and the speech therapist who will accompany

him, knowing the musical genre is fundamental to teaching and applying the required techniques, as well as issues related to posture, breathing and vocal demand (SILVA AND DUPRAT, 2014).

And for this, the patient's desire to seek the speech therapist and their individual needs must be taken into account.

In the clinical care, the singer seeks the speech therapist with several complaints, such as hoarseness after presentations, decrease in the production of the most acute tones, loss of sound, among others. However, it is important to note that the vocal voice professional may or may not present structural changes of the larynx, but the complaints are related to the inadequate use of the physiological mechanisms of the voice. (SILVA et al. 2011).

Therefore, it is important that the voice professional, in addition to understanding how the voice is produced, must know what are the harmful habits that endanger the vocal health (BEHLAU AND PONTES, 2009)

The speech therapist can contribute with the vocal professional in the improvement, ranging from orientations on vocal care, heating and vocal cool down to works involving breathing, articulation, resonance and vocal quality. Because according to current studies, these activities provide the professional with laryngeal adjustments that bring vocal extension and stability in the voice emission, also allowing variation in the singer's timbre. (BEHLAU et al., 2014).

Amin, Moura and Motta (2014) describe that adequate respiratory training is fundamental in the case of singers, because respiratory cycles are performed according to the phrases of the music and its main objective is to obtain control and enlargement of the intercostal muscles and the diaphragm, mainly participating in costodiaphragmatic breathing, increasing the MPT (maximum phonation time) to the trained musical style.

When it comes to vocal training, it is suggested that these techniques should be applied before beginning the singing, called vocal warm-up. Its purpose is to prepare the voice to preserve the vocal apparatus and increase the muscle temperature and blood flow, which favors and regulates the vocal fold vibration, and causes the singer to maintain vocal activity without interurrences during his presentation. And the vocal quenching, aims to return the laryngeal fit and colloquial voice. It is worth emphasizing that the choice of each therapy depends on the need and possibilities of the singer (BEHLAU et al., 2014).

Heating and vocal cool down should be automated in the patient. These items are important because the non-performance leaves the patient more exposed to risks of vocal pathologies, says Silva et al. (2011). And complete that in the heating it trains the voice for more high tones and for a higher resonance, increasing its vocal extension.

As part of vocal training, Salomão (2011) stands out that it is important to apply global stretching techniques and even some massages can be used for the benefit of therapy, as it relieves tension in the shoulder and neck girdle region, which improves muscle response and allows also better voice projection.

Vocal projection can also be developed with resonance exercises, which fit the supraglottic structures (pharynx, oral cavity and nasal cavity). But its applicability depends exclusively on the focus to be worked on, as it varies depending on the musical genre, Behlau alert et al. (2014).

In some musical styles, especially in the back country, for example, a specific nasal resonance focus is easily audible. In addition to vibrato, it consists of a vibrant sound, as the name suggests. This resonant fit is considered concerning and fundamental for the singing within these musical styles, describes Behlau (2005).

Silva and Duprat (2014) relate the focus of resonance to the region of

the vocal tract, where the sound energy is concentrated. The professional should be aware that for better vocal projection it is necessary to adapt the breathing first, with this, having better projection during the singing.

The vocal quality in heavy metal, for example, can have expressive deviations, presenting types of voices classified as dysphonic (hoarseness, breathiness, nasality, apereza), but with great commercial acceptance. Different from lyric singing, which necessarily requires stable vocal quality and no deviations. (MEIRELES AND CAVALCANTE, 2015)

For Souza (2006), the message transmitted in the song is not limited only to the use of words, but also to musicality. The joint can be lowered or enlarged to maintain the quality of vocal production balance. Speed and rhythm depend on what you want to convey emotionally, the type of music and harmony, as well as the use of breathing pauses that can be modified according to your desire and your particular taste, but without hurting the quality of singing.

MATERIAL AND METHODS

The respective work was carried out through a review of systematic literature, through the exploration of books and articles published about the performance of the speech therapist in the singing voice. Were selected texts coherent with the importance of the theme for the understanding of the presented techniques.

The researches were done in the databases SCIELO (SCIENTIFIC ELECTRONIC LIBRARY ONLINE) and TEDE (SYSTEM OF ELECTRONIC PUBLICATION OF THESES AND DISSERTATIONS). The keywords used were: speech therapy, voice singing, voice and vocal enhancement. Besides the use of books on the subject as a way to complement the research.

Exclusion criteria were: articles dealing with vocal pathologies and articles in foreign languages. As inclusion criterion, articles were selected that fulfilled the proposed criteria. The search brought together a total of 36 articles and 15 books. Following the exclusion criteria, 9 articles and 11 books were selected, which dealt with the purpose of this study.

RESULTS AND DISCUSSION

It is agreed between the authors Pinho (2003); Silva et al. (2011) and Behlau (2014), that the training or vocal improvement is of paramount importance for the professional, being this, the most efficient way to avoid vocal pathologies.

In addition to knowing the patient's desire for vocal improvement, it is also interesting to have a deeper understanding of the patient's history so that the therapy is complete, depending also on their needs.

For this reason, Silva and Duprat (2014) and Ribeiro (2015) suggest that imaging exams are fundamental for a complete vocal enhancement work. Since there are no impediments to the accomplishment of the techniques, training begins on the basis of vocal demand and musical style of the patient.

The patient should keep in mind that his breathing is an important part of the singing, agreeing with Amin, Moura and Motta (2014), who say that it should be worked on in the therapies, since the techniques used in vocal improvement are linked to an adequate breathing. Thus, breathing-enhancing exercises that increase patient's MPT are great allies of the professional while the during of vocal enhancement.

Vocal training involves varied methods in order to achieve a single goal. In order for vocal production to be full, it is necessary that the speech-language organs are performing the other functions that are used. In this training, the phonoarticulatory structure will be prepared for higher tones, rhythmic breathing according to music, higher resonance and articulation appropriate to the melody

(BEHLAU, 2005).

And as a complement to adequate vocal training, it is still necessary to establish, according to the patient's needs, exercises at the glottic level or vocal fold to favor a better voice production. This does not mean that its application is universal, because in some patients such sounds can produce even more imbalances and tensions, says Behlau (2005).

In view of the above, the decisions made by the speech and hearing therapist regarding vocal improvement should be based on a quality assessment, so that their behavior adapts the complaints and needs presented by the patient, in agreement with the aforementioned authors.

Thus, it is imperative that the speech therapist knows the needs of his patient and plans a personalized therapy through the changes presented during the evaluations, to be successful in his career.

CONCLUSIONS

The different studies mentioned in this study pointed out that vocal enhancement is a fundamental part of the singer's preparation, whether professional or not, with the aim of improving vocal techniques and preventing related pathologies, which in the medium and long term can affect the performance of the singer on and off the stage. However, there are few publications related to the subject, suggesting that more studies and publications be done so that speech therapy gains more credibility in this environment.

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