

УДК 78.089.6-053.2:37.011.31:373.31(438)

Miroslaw Kisiel

Uniwersytet Śląski w Katowicach

(Polska)

Мирослав Кісель

Сілезький Університет в Катовицях

(Польща)

**VOICE OF A TEACHER AND OF A CHILD AS A MEAN OF
EXPRESSION IN ELEMENTARY EDUCATION: FROM POLISH
PEDAGOGICS EXPERIENCES**

**ГОЛОС УЧИТЕЛЯ ТА ДИТИНИ ЯК ЗАСІБ САМОВИРАЖЕННЯ В
ПОЧАТКОВІЙ ОСВІТІ: З ПЕДАГОГІЧНОГО ДОСВІДУ ПОЛЬЩІ**

У статті порушено питання розвитку і збереження голосу вчителя та дитини як засобу самовираження в початковій освіті Польщі. Висвітлено особливості розвитку вокальних здібностей дітей та способи заохочення до співу, наявні у досвіді польських педагогів. Визначено, що голос педагога є основним інструментом у навчально-виховній роботі з дітьми.

Ключові слова: *голос вчителя та дитини, музична експресія, початкова освіта.*

Functioning of an individual in every day professional and family life takes place through dialogs and meeting other persons. In this context, singing becomes a significant element of human activity, a need to express oneself, and an opportunity to realize oneself in the emotional and expressive layer. A verbal-vocal dialog, performed between an adult and a child, especially when the interested persons remain in close emotional connection, constitutes a premise of a child accepting word and musical determinants of the surrounding cultural environment. In this case, a pattern to follow is proper pronunciation and singing of the teachers-tutors, working on a propaedeutic stage of teaching and educating [1].

Vocal abilities of the children

E. E. Gordon notices that each child, should first hear numerous singing voices to start singing on its own [2]. This view is rooted mainly in the comparison of singing development, comprehended as a certain music speech, to development of speech in general. In the second case, during the process of

learning to sing, the friendly environment becomes influential, thanks to which a child can maintain and gradually develop the predispositions that it is born with. Children that are raised in a musical dialog with an emotionally interconnected person (e.g. with a mother), present a high level of abilities in following fragments of melodies in integration. J. A. Sloboda distinguished two fields in musical development of children: the first one, which takes place till half of the childhood period (acculturation), consisting in spontaneous acquisition of certain musical skills, and the second one – i.e. development of already specific musical skills, taking place during conscious education [3].

Singing songs by children is their contact with the singing persons. Only a person with interest in music, for whom it is a form of expression and the manner of communication, may significantly influence development of basic emotional-aesthetic and sensational-emotional sensitivity towards music. A child acquires this natural freedom in using the musical language between the third and fifth year of age, so it can later improve its skills, already within the course of systematic learning. Influence of household and educational environment (on an elementary level), proper patterns, as well as a possibility to adjust through singing to persons that sing well, become an effective manner of improving this ability. Hence, while observing a didactic-educational environment, it may be concluded that children from homes, kindergartens and schools where people sing often and well have the highest musical skills [4].

A properly realized musical dialog should be accompanied by various musical and rhythmical sequences and variety of styles, which will allow the child to collect and enrich its internal «musical dictionary» [5]. It enables a young man to repeat once heard motifs, to combine them in larger utterances, or to play and experiment with them, which is often escorted by creation of new qualities. The richer in music the initial environment of a child is, the broader and more various it's «musical dictionary» will become.

Psychologists and theoreticians of music notice characteristics features of children vocalizations already in the kindergarten period. These are first of all melodic contours and rhythmical structures, which demonstrate high emotional significance, and their shape is determined by child expression. Infant vocalizations are mainly specified by following the dominating, prosodic characteristics of the mother tongue. A mother usually communicates with her prodigy instinctively, through a whole array of sounds and phrases of melodic intonation, directing questions towards a child, commenting on its various reactions, and informing about certain events. The first signs of vocal activity usually adopt a form of non-verbal vocalizations, and they result with a child playing with its voice. Initial

«songs» trigger development of both speech and singing. A child, before it starts to talk, communicates with its mother and other relatives through voice sounds, of quasi melodic qualities. Crying is crucial in this period of child's development, as it forms a basis of musical activity and a certain reaction towards sounds (interest – calm and dissatisfaction – cry). Around the sixth month of life, so called «musical crowing» appear in a situation, when a child hears music. In the ninth month, a baby reproduces first simple melodies with application of small intervals, sometimes smaller than a halftone. Typical first songs appear before a child starts talking. It usually is a behavior related to musical activity, based on the infants' ability of intonation imitation of a speech contour. Little children show interest in speech and singing of adults, when they are accompanied by love, sensitivity and the willingness to calm them down. Between the ninth and twelfth month of life, there is an increase in a child's need for sung crowing to music observed, accompanied by creation of sounds based on an open vowel. First spontaneous singing appears about the eighteenth month of life, and it demonstrates rather experimenting with melodic construction of intervals than imitation of heard songs (it is in numerous cases singing on a single sound, its repetition and a slight ascending or descending movement). In the subsequent phase of development the foreground is occupied by verbal activity, which exerts the biggest influence on shape on voice organs. In this period, during any games, a child screams sounds in the third interval, which become the first unconscious voice exercises [6]. A child, between 2nd and 5th year of life, combines singing with physical activities. A little person humming its own melodies during these activities, and willingly dancing, can be observed very often. Children in pre-school age often improvise regarding development of music imagination – they make up «songs» depending on situation, e.g. while going by a tram they sing about what they can see outside, etc. There are two types of spontaneous singing that can be differentiated in this period in the youngest: experimenting with melody and melo-declamatory singing (which poses an extension of speech). For children, words in vocal experiences bear no bigger meaning in the semantic sense, but they become a form-shaping element, treated as an element of a structure. Often, words in improvised songs have no bigger sense, and rhythm proves a high level of freedom and flexibility. Singing of a melo-declamatory shape, performed in this manner, is of narrative character, with a speaking rhythm maintained. Children sing about their experiences, thoughts and desires in this manner. Along with development, together with vocal improvisation, children become increasingly more often interested in songs of verse structure, which gradually start to replace spontaneous songs [7]. While repeating well-known melodies, the little performers simplify and deform the harder vocal parts to

a high extent, or skip them at all. They also do not try to reconstruct the melo-rhythmic course according to the provided pattern. In case of children between 3 to 5 years old, it is characteristic to sing several sounds about a specified and several about an unspecified height in turns. An interrupted array, created in this manner causes that it is hard to recognize a proper melody in such singing. Children are already able to reproduce the actual melodic line of separate phrases, and kind of their reproduction may be called «singing a general contour of melody» [8]. Six and seven year old children, should be able to correctly reproduce all intervals of a melody (so called interval singing), however, its highest form, i.e. so called intonation singing may be encountered in case of not numerous – in majority in the most capable – individuals. In the early schools period, a child learns how to evaluate a melody as finished and unfinished, and perceives smaller differences between separate intervals. However, when reproducing the melody, children simplify it even more, without noticing. Between the sixth and the ninth month of life, further development of rhythmical abilities takes place, together with voice scale and intonation precision, including the ability to create an answer for a music question, and finishing the improvised theory on a tonic [9].

Contemporarily, high individual differences may be observed in development of a child's voice, as well as scale's tendencies to decrease. Lower register singing of the youngest is caused, in some cases, by a natural predisposition of the voice apparatus, but most often by the inability of natural singing. Another factor that causes a decrease of voice in children may be posed by imitation of the heard manner of singing, which is represented by media-propagated singers, as well as by parents, who demonstrate lacks in emission abilities and teachers tired in terms of voice.

Stimulation of vocal activity of a child

Untrained child's voice is highly delicate, equipped with a small scale. In numerous cases, it is tough for children to associate the sound that they hear with that which is generated on their own. A problem lays as well in control over the respiratory apparatus and achievement of natural resonance. Regarding timbre and scale, child voices may divided into high (girl and boy sopranos) and low (girl and boy alts). When educated in a competent manner, children may achieve interesting sound assets and apply a relatively broader sound range [10]. Work over a voice poses a long-standing and highly complex process, and in case of a child voice, it is highly significant to maintain considerable accuracy – it needs to be borne in mind that a phonic apparatus in the youngest performers is not mature yet, and it remains under the phase of development.

One ability that should be learnt by a child in the initial period of education is proper posture while singing. A condition of fair voice emission is also proper breathing, relaxation of muscles and complete body freedom. An important condition of adequate emission is expiration control. Breathing takes place in two phases – there is inspiration and expiration here. While singing, inspiration becomes quicker, and expiration prolongs. During breathing, the diaphragm plays a crucial role. Its contraction causes an increase in the chest volume, and relaxation results in its decrease. Development of proper manner of breathing becomes a key for performing long and nice phrases of continuous melodic line.

Voice emission employs thorax, neck, throat and tongue muscles, thus during exercises there is a need to relax them as far as possible. Any tensions and constraints around the neck become a reason for thorax shifts, resulting as a consequence in defective emission. A child voice becomes projected thanks to actions taken by chest and voice resonator, and not by hard and rough attacks on sounds. Activation of head resonance is especially significant in children singing. It is generated in the moment of a voice wave coming into the mouth, where it moves to skull bones and sinus. Frontal part of the skull resonates the strongest, i.e. frontal, ethmoid and upper jaw bone, as well as sphenoid bone and numerous sinus. For the voice wave to find its resonance here, it needs to be «directed upfront», towards a so called mask. Close relationship with the resonance is borne by proper articulation, which takes place, when vowels are generated in the proper resonator of mouth, obtaining a tone characteristics for them. Diction is highly significant as well. Harder words and syllables of songs should be exercised at home until they are uttered carefully, and they sound freely. In such an action, it is worth to pay attention to dynamics, with reservation that is forbidden to abuse the children's voice.

The listed conditions of proper emission strongly influence intonation clarity of the sung voice, which on one hand depends on proper hearing and musical imagination, and on the other – on readiness of the voice apparatus. Work over intonation is necessary already from the first classes, and it should be conducted consequently. The effects will be noticeable only after continuous and often laborious training. Here, it is worth to emphasize that during development of vocal abilities of children, the process of education should be brought closer to play in plenty of cases - so singing becomes a great joy, while bearing in mind that a nicer voice is generated, when a small singer believes in themselves, and are conscious that they do it well. Such a voice – after some time – becomes full, strong and vibrant.

Singing constitutes one of the basic expression forms of a child in elementary education, and a song poses the simplest musical work, which a child is able to experience, understand, remember and repeat. A joyful atmosphere that accompanies singing exerts some influence on increased activity, which is often transferred on other fields of the child's activity. Group singing in a kindergarten or in first school classes poses one of the first experiences of a child in cooperation. Children get acquainted with starting to sing simultaneously, finishing the song together, they change dynamics and paces according to the movement (swinging, gestures or beating) and singing of the teacher. Furthermore, vocal activity of the youngest exerts positive influence on the physical condition: it strengthens the voice apparatus, develops the chest, ventilates the body, strengthens the nervous system, etc. Thanks to variability of the character and mood of the sung songs, the world of children feelings becomes enriched, and their aesthetic attitude is shaped. A child is able to observe rhythm, meter, melodic line, pace, dynamics, structure (parts, repetitions, contrasts), character and mood on a simple material of the performed song – all of that, which will pose a basis for conscious perception of a song in the future. Texts of songs broaden the knowledge about the world and environment, they enrich experiencing, develop the children's sets of words, and form feelings. Group singing disciplines, strengthens a bond with the group and activates shy children, who through group performance establish contact with their peers. A significant sphere in the process of shaping of a child's voice is posed by exercises and training, which in educational realization (teacher – child) take into account: breathing, articulators, hearing, voice transmission and pronunciation.

For children, singing is the most important and at the same time an inevitable form of their musical appreciations, regardless whether it is a child improvisation or a song that they have already acquired. During the initiated contact of an individual with this artistic form of utterance, it is worth to take care of them to follow these principles: a child should sing such songs that are adjusted to their voice possibilities; they should know the song's lyrics and be able to sing it without any accompaniment; they can breathe properly and control the length of their breath; they can repeat sounds together with their changing elements (echo play); they can recognize a part of the song, in the AB and ABA scheme; they sing songs with division into roles; they use their voice with various intensification; they are able to specify the mood and character of the song, and present sensitivity towards timbre of a human voice.

Willing to prevent improper intonation of sound during singing, the teacher can create situations, when their pupils will listen to a clear voice and sing the same songs frequently (to develop musical memory and the skill of registering sounds). It

is also worth encouraging children to listen to the melodic instruments' sounds (flute, piano, keyboard), as well as perform systematically individual work within the scope of hearing and voice exercises [11]. Education and development of musical hearing to the boundaries of individual abilities of children encompass various exercises and tasks, which include observation and analysis of listening phenomena (with regard to duration, pitch, strength, timbre, complexity, homogeneity, variety, contrast, similarity, etc.). Repetition usually consists in a child imitating a teacher, who teaches a song from hearing, as well as in performing orders that are related to realization of melodic motifs, visualized with phono-gestures, and those rhythmic ones demonstrated by tataization, and then transmitted to musical notation. Thanks to systematic exercises, the teacher may obtain intonation clarity of the whole group in a short period [12].

Both singing and speech exercises exert considerable influence on musical development of children. They support elaboration of a child's sensitivity towards the sound timbre, pace, tone, rhythm and melody of speech. Musical education is of considerable pedagogic significance especially in pre-school and first classes period.

Voice – a tool in a teacher's work

A human voice apparatus is a basic «work tool» in professions that are based on voice effort, commonly called voice professions, where speech or singing is applied professionally, in a regular and continuous manner for numerous years. Kindergarten and a school constitute a specific sphere, where children move among their peers, teachers and support personnel. They pose an environment that remains close to the youngest and – similarly to a family home – they support their juvenescence. Such facilities are characterized by movement, rhythm, participation in action and playing roles in contacting various persons. In centers of elementary education, subjects of the didactic-educational process meet every day in different interactions, and particular elements adopt a special meaning, creating a syncretic whole [13]. Teacher of elementary education usually talks much, continuously transmitting communications of educational character – especially towards the children, who present a high level of motor activity and express their emotions excessively. An educational sphere requires engagement of an educator, and close attention during control of the pupils' behavior. One form of communication for this professional group is constituted by speech and singing, by special attention should be concentrated also on non-verbal abilities, personal expression, control over space, motion, gesture, mimics and voice intonation [14].

A pre-school and early-childhood education teacher should be capable of motivating children to deal with music, trigger their interest in this field of art,

but also feel self-consciously during initiated plays for and at the music. In this type of undertakings, voice of the educator is priceless, both that verbal and vocal. Speech is usually defined as intellectual phenomenon, informational transmission or communication between people by sound. Singing, as an expansion of speech, also poses (apart from bearing its artistic values) an intellectual phenomenon and the manner of communication among people. Speech and singing pose two kinds of the same physiological action. They emerge on the basis of the same mechanism, as a result of action of the same voice apparatus, amount features (acoustic: height, intensity, voice tone, duration of sound) and quality, which regard other behavior of thorax while speaking and while singing.

Proper voice emission is decided by factors of anatomy and physiology. The respiratory, phonatory and articulation processes are vital in voice emission. Their disturbed functioning exerts negative influence on proper voice emission. Body posture also becomes significant during the process of speaking. Other significant qualities of voice include: intonation (i.e. the skill to use a voice pitch while talking) and modulation (comprehended as applying a scale of intensity and feelings present in voice during talking). Singing poses an inborn musical activity, which requires separate education, and the voice creates a physiological basis for its existence. Proper coordination of phonation, respiration and articulation is of major importance for the vocal technique. Emission, i.e. providing speech and singing with sonorousness constitutes a set of actions, which consist in shaping observations, opinions and thought processes into adequate sound symbols. Through their thorax, a human being generates sounds, but they also sing and speak thanks to their brains, actively applying their consciousness and thought processes [15] An ordinary voice scale of an adult person is 1,5 octave. Among women, who work in the profession of a teacher, there are mezzo-sopranos and alts dominating, with the voice scale from g to e². Within the course of time, voices of those persons (regarding significant effort) become fatiguing, the scale becomes narrower and motility significantly limited.

Expression in relation to human voice means singing and speaking clearly. It encompasses: dynamics, tone, color and timbre of voice, precision of pronunciation, a developed executive concept and a so called artistic pause. Both selection of expression measures and the interpretation language remain in connection with preserverance of the executive style and individual features of the performer. The reproductive perfectness may be obtained through proper combination of sounds and consonant groups. A high level of speech and singing

sonorousness is achieved by sounds emitted «highly, closely and lightly». Executive precision provides the recipient with positive expressions, and encourages to commune with art of this kind [16].

Regarding the matter of phonation, there is a possibility to differentiate two kinds of voice transmission. So called bleating emission («goat»), flat, generated when the voice comes with a lot of effort, most often located in the throat. In this case, lack of resonance of chest is experienced. Instead, it appears in the head. So called mooing emission («cow») is characterized by deep, projected and rich sounds. It is a proper and desired voice emission, where resonators are used to maximum, and a voice wave becomes directed towards the frontal part of soft palate and a lip. All sound frequencies are equally strengthened, thanks to which such a voice is full. A healthy ear (fair physiological hearing) conditions not only proper hearing ability, but it also decides about clearance of speech and sensitivity while singing.

Teacher's work is based on speaking, and in some cases, also on singing for several hours per day. To face the challenge it is necessary – on one hand – to have a healthy voice organ, and on the other – to be able to operate it in the manner, which will manage the voice effort inscribed in this profession. Consciousness of one's own voice conditions should pose one of the factors that decide about the choice of a pedagogical professional path.

Conclusion

A complex situation of musical education in Poland has become an inspiration for emergence of numerous initiatives, which aim at encouraging children to sing, therefore reinstating music's position and rank as a form of activity. Thanks to the conducted action of encouraging to sing («Śpiewająca Polska» – «Singing Poland»), the circle of vocal art recipients is growing year after year. Children's attitude towards singing is changing slowly. Quality of vocal activity becomes improved as well. Members of singing groups present much more positive attitude towards music than remaining pupils, and for most of them, singing has become a great experience. Children in pre-school and early childhood age like to sing, and sensitive teachers should use this joy in further musical education.

LITERATURE

1. Kisiel M. Ścieżki edukacyjne – teoria w praktyce. T III: Język muzyki i muzyczna mowa w dialogu dziecka z dorosłym w edukacji elementarnej / M. Kisiel. – Katowice, 2014.

2. Gordon E. E. Sekwencje uczenia się w muzyce: umiejętności, zawartość i motywy. Teoria uczenia się muzyki / E. E. Gordon. – Bydgoszcz, 1999.
3. Sloboda J. A. Umysł muzyczny. Poznawcza psychologia muzyki / J. A. Sloboda. – Warszawa, 2002.
4. Waluga A. Śpiew w perspektywie edukacji muzycznej – koncepcje, badania, programy / A. Waluga. – Katowice, 2012.
5. Gordon E. E. Umuzycznienie niemowląt i małych dzieci / E. E. Gordon. – Kraków, 1997.
6. Gałęska-Tritt J. Dzieci lubią śpiewać a my z nimi. Mały poradnik dla wychowawców i rodziców / J. Gałęska-Tritt. – Poznań, 2007.
7. Shuter-Dyson R. Psychologia uzdolnienia muzycznego / R. Shuter-Dyson, C. Gabriel. – Warszawa, 1986.
8. Malko D. Metodyka wychowania muzycznego w przedszkolu / D. Malko. – Warszawa, 1990.
9. Lipska E. Muzyka w nauczaniu początkowym / E. Lipska, M. Przychodzińska. – Warszawa, 1991.
10. Uchyla-Zroski J. Głos mówiony i śpiewany. Z zagadnień pedagogiki muzycznej / J. Uchyla-Zroski. – Piotrków Trybunalski, 1998.
11. Uchyla-Zroski J. Wybrane zagadnienia z dydaktyki wychowania muzycznego / J. Uchyla-Zroski. – Katowice, 1991.
12. Burowska Z. So mi ła. Ćwiczenia muzyczne w kl. I-III. Książka pomocnicza dla nauczyciela / Z. Burowska, B. Karpala, B. Noworol, A. Wilk. – Warszawa, 1996.
13. Janowski A. Uczeń w teatrze życia szkolnego / A. Janowski. – Warszawa, 1998.
14. Ławrowska R. Uczeń i nauczyciel w edukacji muzycznej / R. Ławrowska. – Kraków, 2003.
15. Tarasiewicz B. Mówię i śpiewam świadomie / B. Tarasiewicz. – Kraków, 2003.
16. Kisiel M. Emisja i higiena głosu w pracy dydaktyczno-wychowawczej nauczyciela / M. Kisiel. – Dąbrowa Górnicza, 2012.

РЕЗЮМЕ

Кисель Мирослав. Голос учителя и ребенка как средство самовыражения в начальной школе: педагогический опыт Польши.

В статье поднята проблема голоса учителя и ребенка как средства самовыражения в начальном образовании Польши. Представлены проблемы развития вокальных способностей детей и способов стимулирования этой деятельности с точки зрения опыта польских педагогов. Определено, что голос педагога является основным инструментом учебно-воспитательной работы.

Деятельность индивида в повседневной профессиональной и личной жизни происходит через диалоги и встречи с другими лицами. В этом контексте, пение становится существенным элементом человеческой деятельности, потребность выразить себя и возможность реализовать себя в эмоционально-экспрессивной сфере. Словесно-вокальный диалог между взрослым и ребенком, особенно в условиях тесной эмоциональной связи, становится формой восприятия ребенком слова и понимание музыкальных детерминант окружающей культурной среды. В этом случае образец для подражания – это правильное произношение и пение учителя-репетитора, которые работают на пропедевтическом этапе обучения и воспитания.

Сложная ситуация музыкального образования в Польше стала вдохновением для появления многочисленных инициатив, которые направлены на поощрение детей петь, что обусловило восстановление положения и ранга музыки как формы деятельности. Благодаря различным музыкальным мероприятиям, поощрению петь, деятельности кружка вокального искусства растет количество желающих получить музыкальное образование. Медленно меняется отношение детей к пению. Улучшается качество речевой деятельности. Члены музыкальных коллективов выражают гораздо более позитивное отношение к музыке, чем другие ученики, и для большинства из них, пение стало большим опытом. Дети дошкольного и раннего детства любят петь, и педагоги должны использовать эту радость в дальнейшей музыкальном образовании.

Ключевые слова: голос учителя и ребенка, музыкальная экспрессия, начальная школа.

SUMMARY

Kisiel Miroslaw. Voice of a teacher and of a child as a mean of expression in elementary education: from Polish pedagogics experiences.

The article has raised the problem of voice of a teacher and a child as a means of self-expression in primary education in Poland. The problems of vocal abilities of children and ways to stimulate this activity in the context of the Polish teachers' experience are submitted. It is determined that the teacher's voice is the main tool of educational work.

The activities of the individual in everyday professional and personal lives is due to the dialogues and meetings with others. In this context singing is an essential element of human activity, the need to express themselves and the opportunity to fulfill themselves in an emotionally expressive sphere. Verbal and vocal dialogue between an adult and a child, especially in a close emotional connection becomes a form of a child's perception of speech and musical understanding of the determinants of the cultural environment. In this case a role model is the correct pronunciation and singing of the teacher-tutors who work on the propaedeutic phase of training and education.

The difficult situation of music education in Poland has become the inspiration for the emergence of numerous initiatives aimed at encouraging children to sing, resulting in recovery position and rank as a form of music. Due to various musical activities, encouraging to sing, activity of the circle of vocal art a number of people willing to receive music education is growing. The attitudes to children singing is slowly changing. The quality of speech has improved. The members of the musical groups express much more positive attitude towards music than other students, and for most of them, singing is a great experience. Children of preschool and early childhood love to sing and the teachers should use this joy in further music education.

Key words: voice of a teacher and of a child, music expression, elementary education.