

CONSCIOUS LISTENING FOR THE DEVELOPMENT OF VOCAL CULTURE

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Abstract: *In the context of a society where we are invaded with all kinds of advertisements and the century of rapidity in which everything is on the run, attention is very easily disturbed and everything must happen as quickly and efficiently. The study for the formation of the vocal culture besides the fact that it requires a lot of time is also very demanding. Conscious listening comes to the aid of the student, in order to conserve their energy and to make the most of every moment. When he is in a place and time when he cannot study, with the help of headphones or any audio device he can listen. By learning to listen to a musical creation, students learn how to decipher it, just like deciphering a reading. The purpose is to read, read with the musical hearing and to understand the musical pieces, so that they can interpret them correctly musically but also semantically. The present paper is a preamble to the research that aims to bring to our attention a new methodology that will guide teachers to a new methodology through which the voice can be cultivated through conscious listening.*

Keywords: *conscious listening; voice culture; methodology;*

1. Conceptual delimitations in conscious listening.

Conscious listening is the activity of listening to a musical creation as a research, musical investigation, which requires and develops a discipline of hearing and mind. Conscious hearing refers to the penetrating hearing of a creation, its pursuit as attentive, focused and analytical as possible. In order to speak of the conscious hearing of a musical work, it is necessary that the hearing, because it is the sense and at the same time, the "instrument" used, to actively, uninterrupted and participatory follow the whole process of its development.

Voice culture is defined as the set of skills of the voice. Cost-diaphragmatic breathing, clear and correct emission, sending sounds in resonators, diction, volume of sound, expressiveness, all these skills, lead to a trained, studied, cultured voice. The discipline that deals with vocal culture formation is called singing. At the general theory level of the curriculum, which defines and analyzes the fundamental pedagogical concepts related to the curriculum as a paradigm and as a model of curricular design, valorised at the level of music high schools and the faculty of music, the song specialization, the concept is defined: methodology. Methodology is a manual for a teacher specialized in facilitating, challenging, supporting learning, in our case, learning in the field of singing.

The methodology contains, principles, methods, techniques, processes, instruments, recommendations, numerous exercises, sometimes also studies, in ascending order in terms of difficulty (= in methodical progression) or with emphasis on isolated aspects such as fluency, rhythm, dynamics, articulation. and the like. Such a methodology is designed, as a useful course for the teacher, to guide, provoke, support the development of the student, in a consistent manner, respecting the particularities of the age category and the individual ones.

2. Purpose of the study

Anyone who wishes they could make music. For the talented, inclined towards music, it is less work or, with the same effort, could have much better results than one who does not

have musical skills. There are both hearing cultivation exercises and voice cultivation exercises. Even one of the voice cultivation exercises is based on hearing - listening.

The aim and purpose of this research is to develop a methodology for forming the vocal culture by using it as a support for conscious listening.

3. Methodological framework

The research objectives are:

O1. - realization of an individual profile of the subjects, regarding listening and vocal culture:

- vocal factors: correct breathing, support, phrasing, correct emission, ambitus, diction, expressiveness.

- Hearing factors

- attitudinal factors: message transmission, artistic emotions, motivation, joy to sing, initiative;

O2. - establishing a diagnosis regarding the individual needs for the formation of the vocal culture;

O3. - personalized intervention, at the level of conscious listening;

O4. - monitoring the changes produced, at the level of vocal culture, for each subject;

O5. - interpretation of results;

O6. - implementation of the methodology.

The first objective, will be achieved in the pre-experimental stage, using as an instrument the profile of the individual profile of the student.

With the help of the student's individual profile sheet, the teacher will describe the vocal characteristics: correct breathing, support, phrasing, correct emission, ambitus, diction, expressiveness, auditory and attitudinal characteristics: message transmission, artistic emotions, motivation, joy to sing, initiative, specific to each student, which represents the characterization of each student, the potential, the dispositions that each has, as a basis for the development of the vocal culture. Starting from this profile, the students, together with the teacher, can set development goals, focused on those areas that do not favor or impede progress.

The second objective, to establish a diagnosis regarding the individual needs for the formation of the vocal culture will be made using the Systematic observation grid, in the initial evaluation stage. The grid will be designed based on the specific competences provided in the program for the vocal initiation discipline, the 9th grade, the Music specialization, the Theoretical section. It will be used by both teacher and student. The third objective, the personalized intervention, at the level of conscious listening, will be achieved by the teacher, throughout the entire school year through individualized activities, according to the needs, particularities, objectives and evolution of each subject. The fourth objective, the monitoring of the changes produced, at the level of the vocal culture, will be achieved during the whole school year, through successive assessments, at least four times in a semester or whenever the teacher observes a change in the student's behavior. The grid will use the information obtained through observation / evaluation and self-observation / self-observation.

Objective five, the interpretation of the results will be achieved by corroborating the information obtained from the Systematic observation grid with the results obtained by administering the initial and final questionnaires.

The sixth, it will be realized by capitalizing on the results, the materials, the working tools obtained and realized during the whole research and will consist in the methodology, which values the conscious listening in support of the development of the vocal culture.

Research hypothesis

The research hypothesis, considered as an assertion with prognostic value, predicts that frequently exposed to conscious listening situations, subjects, students of music high schools, will gain more efficiency in the formation of vocal culture.

From this general plan the approach of the training experiment aims to verify the following secondary hypotheses:

Hypothesis 1: following the results found in the pre-experiment stage, it is expected that by using conscious listening, the vocal culture will be made more efficient for students;

Hypothesis 2: the use of active listening as a support for the formation of the vocal culture, can make the activity more efficient and easy to obtain the learning results;

Hypothesis 3: by making the formation of the vocal culture more efficient, it will be easier to obtain the learning results, these becoming motivating factors and educational progress.

Variables are derived from working hypotheses.

The independent variable is found in conscious listening.

The dependent variable 1 is the impact of conscious listening on the development of vocal culture.

The dependent variable 2 consists in increasing the motivation for the study.

The dependent variable 3 consists in increasing the motivation for learning.

Conscious listening will promote the development of vocal culture, which will increase the motivation for the study, as a result of the satisfaction generated by the success, the progress. Success, the progress in the study, will increase the motivation for school learning.

In these conditions, the intermediate variable, which mediates the relationship between the independent variable and the dependent variable, psychological and social variable, will be considered, being found in the personality structure of the teacher and students in the experimental group.⁶

The experimental group is made up of 5 students, from the Art High School class, from Sibiu, the Music specialization, the Canto section and 12 students from the Faculty of Letters and Arts, the Theater section, who have discipline - vocal initiation.

As methods we intend to use: observation and self-observation, investigation, experiment, case study.

The tools used in research for conducting investigations will be: Systematic observation/self-observation grid, Student's individual profile sheet, questionnaire.

The initial questionnaire can be used to analyze the degree of difficulty, perceived by the students, with reference to the activities carried out during the Voice Initiation hours.

The final questionnaire can be used to analyze the impact of conscious listening on vocal culture.

All these instruments can then be used by teachers, with the approach of the new methodology.

4. Research design

The research will be carried out during the 2019-2020 school year, with the following design:

⁶ Drăgan, I., Nicola, I., 1995, *Psycho-pedagogical research*, Tipomur Publishing House, Târgu Mureș

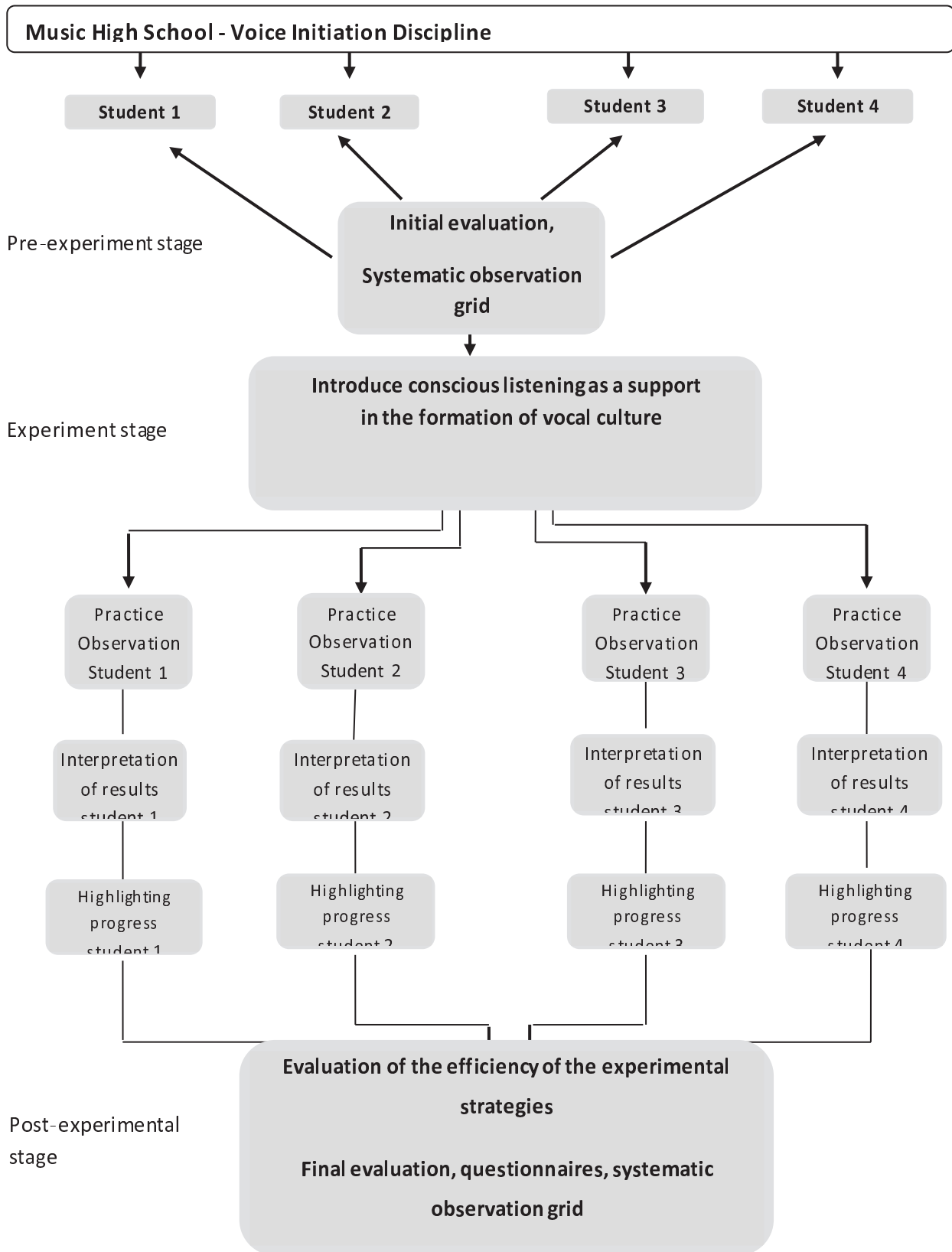


Fig. 1 Research scheme

5. Results

The scientific novelty that we expect to bring the research consists in making connections between the phonatory and the auditory apparatus, which leads to the efficiency of vocal culture formation.

The applicative value of the research consists in developing a methodology that can become a component of the methodology used by the teacher, to guide, provoke, support the development of the student's vocal culture, in a consistent manner, respecting the particularities of the age category and the individual ones. The obtained results, the instruments, the didactic strategies can be used and capitalized by the teachers of the music high schools, who teach vocal initiation and singing, for the formation of the vocal culture of the students, using as a premise the conscious hearing.

By using this methodology, the effort to which the voice is subjected will be diminished, the progress felt and implicitly the motivation increases and the joy of singing increases, among the students.

The correct breathing, the clear and correct emission, the sending of sounds in resonators, the diction, the volume of the sound, the expressiveness, all these skills, lead to a trained, studied, cultured voice. The valorisation of the hearing as a support for the formation of the vocal culture provides an alternative for the teaching of the vocal initiation discipline.

6. Conclusions

Anyone who wishes they could make music. For the talented, inclined towards music, it is less work or, with the same effort, could have much better results than one who does not have musical skills. There are both hearing cultivation exercises and voice cultivation exercises. Even one of the voice cultivation exercises is based on hearing - listening.

For the formation of the vocal culture, the students need a considerable effort, expressed in time allocated to the study and effort of the vocal apparatus subjected to consistent and prolonged repetitions, which leads to physical and mental fatigue. The situation notified, in the case of our work, the problem, requires the identification of some ways of forming the vocal culture other than strictly the exercise of the song.

By teaching students to listen to a musical creation, to hear, to penetrate it, to internalize it, they will be in a musical state, that is, to feel it to internalize it, to acquire it, that creation to one can hear it inside, without it even hearing outside, then be able to express it, transmit it. But first we have to print so we can express.

By learning to listen to music, you learn to understand music, to understand musical discourse. How any body is created and evolved so the music has a speech and note by note is created, cell by cell, reason by reason. Every musical creation has a discourse, introduction, development, climax (climax) a resolution of it, a reduction of the cumulative tension and the ending. Teaching students to listen to a musical creation teaches them to decipher it, just like deciphering a reading. The purpose is to read reading with musical hearing. She learns to understand her speech so that she can express it in turn, so that she can express her drama.

If we teach students to listen, not just listen, the phoning device will be in the correct singing position.

The result of the research, we want it to be, will be the methodology of conscious listening, with which the singing teacher can carry out his activity in the classroom and the student to facilitate his study but to add value to his interpretation. This methodology is not addressed exclusively to singing teachers. It can also be used by amateur people who have minimal musical knowledge and want to improve their singing.

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