

12. THE METHODOLOGY OF MUSIC EDUCATION LESSON COMPLETENESS BY MEANS OF THE VOCAL-CHORAL SINGING DOMINANT ACTIVITY

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Abstract: *Choral singing has always been an activity in which the participant, the choir singers sang together, achieved the same goals, lived and perceived music together. In the music education lesson, the choral-vocal singing is an activity with great teaching and educational possibilities. It is one of the most accessible ways of interpreting music in school. This article methodologically investigates the completeness of the music education lesson with the dominant activity of vocal-choral singing.*

Key words: *the completeness of the lesson, the vocal-choral singing activity, methodology*

1. Introduction

The concept of *activity* in the sciences of education is treated as a form of expression of the individual integrated in everything that surrounds him. In philosophy, the concept of activity determines the specificity of human life, the content of which integrates social activity with that from nature. As compared to the laws of nature, the concept of the laws of society is only validated through activity and during activity. The psycho-pedagogical scholars investigate the phenomenon of the **didactic activity** as an active process, a set of physical, intellectual and moral acts, achieved in order to obtain a certain result.

Jean Piaget integrated the logical-mathematical systems with the psychological ones and proposed a concept of the operationalized activities of the human intellect [6]. “The activity as a phenomenon, argues philosopher E. Iudin, plays an important role, being indispensable to the surrounding world” [4, p. 266]. The complete personality is formed by experiencing various activities. Activity and knowledge are two integral aspects that form a whole. The scholar has analysed the educational systems from this perspective, offering an integrating aspect to the activity concept.. According to V. Davidov [3], “activity is a process that aims to achieve a conscious goal. Man’s personality is a system of conscious motivational relationships, integrated into the activity, and the author studies the integrative process of the *activity* concept by means of the synthesis of approaches in various fields:

The *gnoseological completeness* becomes a product of perception and is actively integrated into the practical activity. The centre of the pedagogical activity is considered not in vain the process of the knowledge system. In the research literature, they analyse the following aspects of the completeness of knowledge by the formation of an integral vision about the existing values: the

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completeness of the sense and of the reason in the process of the knowledge activity; the completeness of the different methods of knowing the activity; the systematization of fundamental knowledge, etc.

The *axiological completeness* is represented by the formation in students of the attitude and values in relation to the society and towards themselves. The use of the attitude is assessed according to the psychological state, and the system of values regulates the behaviour and activity of the personality, while the values of axiological completeness are formed by means of the system of subjective relations: the research of the object by means of subject. This idea is most prevalent in axiology, because the values do not exist outside the individual and of the society. In this sense, we invoke a biblical fragment: “*Faith without deeds is dead*”. The individual must permanently integrate into the society through different activities, contributing to its formation and development. The establishment of valuable attitudes in relation to the surrounding world is one of the most current problems in education, at all levels of education.

Pedagogical completeness - this approach is expressed through the activity of man who assimilates science and culture, forms his attitudes in relation to both the society and himself. The focus is placed on varied activities; the teacher is the organizer of the training process, and not a translator of knowledge; the educational material is used as a means, not as a purpose. In turn, the student participates actively not only in one activity, but is constantly in action, being involved in different didactic activities. It follows that the formation of the multilaterally developed personality requires the individual to be involved in different activities. In order to form an attitude towards an activity it is necessary to systematize the activity from a multi-conceptual perspective, in a system of dynamic activities. Thus, the integrated pedagogical activity will contribute to the ability of the educated people to know the reality in order to reach the truths by approaching the gnoseological, axiological, pedagogical completeness. In Figure 1 we identified the approaches of the activity concept, which shows the integrative character:

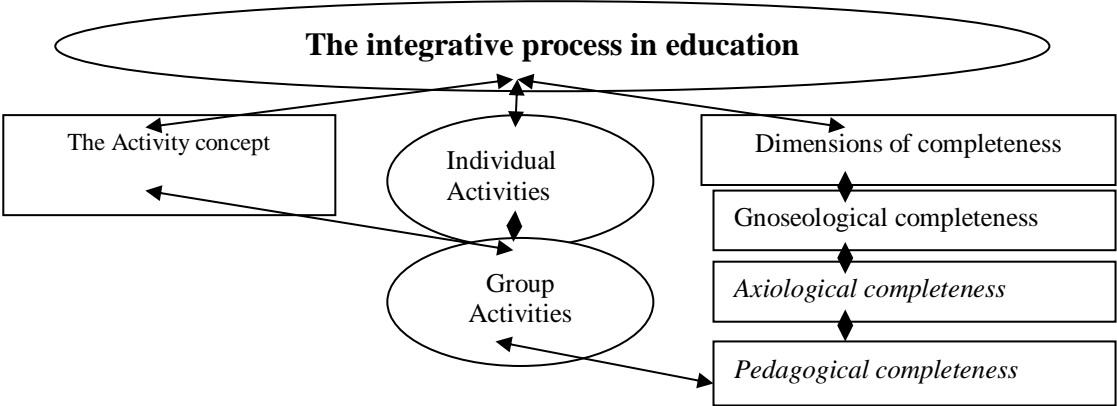


Fig. 1 The components of the integrative process in education

Based on the above, we note that the concept of *activity* is the totality of some

pedagogical entities, which results in the: teacher - student; student - teacher relation, forming a new entity. In the area of the approached topic, we can certify that the concept of activity in education represents: the existence of an integral system with a series of elements intercalated in parts; the establishment of the totality with factorial functions; the establishment of the relationships between system elements; the intercalation of elements in systemic relations, etc. "Musical activities and the concerns for their achievement are the oldest ones in the history of education" [8, p.30].

The theory and practice of Music Education has different visions in terms of treating *musical-didactic activities* during the lesson. A musical education carried out scientifically and practically, puts at the centre of the didactic concerns the value of the student training, integrated in these activities. The research literature suggests the classification of the *musical-didactic* activities integrated by the nature of the musical art so that the students know the legalities of the music as a genre of art - the completeness of the musical art with other types of art, with life itself. To teach the students to listen, to sing, to move while hearing the song, to think in the sounds of music, to understand the significance of all melodic, rhythmic, harmonic, plastic and other relationships, to express their opinions about a music, which helps expressing ideas, which refer to different kinds of situations, inspired from the life that students live everyday - means to integrate the *musical-didactic activities* in the musical education lesson.

2. The vocal-choral singing activity in the lesson, as a didactic activity, was investigated by well-known personalities, scholars, renowned practitioners such as: Z. Kodaly (Hungary), G. Breazul, V. Vasile, A. Matora-Ionescu, P. Delion, G. Munteanu, EM. Pascha (Romania), G. Muzicescu (Bessarabia), Iu. Aliev, B. Iavorschii, N. Grodzenskaia (Russia), A. Popov, E. Coroi, Al. Borş, S. Croitoru, I. Gagim, M. Tetelea, Vl. Babii, M. Morari, M. Vacarciuc, T. Bularga, M. Vacarciuc, L. Graneţkaia, M. Cosumov, V. Crisciuc (Moldova) - all of them revealing the process of formation of the vocal-choral culture of the student. In different countries vocal-choral singing has developed differently: in some countries this activity focused on solmization and knowledge of music grammar even since the first grade; in other countries, it was emphasized as actual activity, from the lullaby, the singing of the prayers, the songs of church services, reaching the works of the great composers.

"The most direct and eloquent musical instrument is the human voice" [5, p. 86]". The activity of the vocal-choral singing in the music education lesson is an active form of musical activity, which includes the psychophysiological systems of man and the moral-spiritual ones" [7, p. 358]. The complex mechanisms underlying this integral system include at the same time, the auditory analyser, as well as the phonatory apparatus, coordinated by certain structures of the central nervous system. This constitutes a process of integrative formation of the personality of the young student (voice apparatus/voice stamp, respiratory

apparatus/breathing, articulating apparatus / diction, articulation, emission, aesthetic and physiological development, etc.), which turns into skills only after a systematic education and contributes to the accomplishment of the following tasks: educating the musical hearing by means of vocal-choral singing; cultivating children's voices; formation of correct singing skills; the acquisition of a vocal-choral repertoire of songs; creative self-formation through the art of singing, etc. „My ear perceives the lively voices of children”, stresses Georgian Professor Sh. Amonashvili [1, p. 10]¹⁰. “Both speech and vocal singing are based on breathing that must be properly formed”, says E. M. Pasca [5, p. 87].

The ability of auditory-sensory perception and reproduction is an important factor in the formation/cultivation of fine hearing. The level of development of the hearing is determined to a certain extent, both by the inner perception of the melodic evolution and by the reproduction of the song with the help of the voice. This process of perception occurs by means of an intimate communication with every sound, every musical interval, and every intonation with every sound, every musical interval, every intonation. B. Asafiev states: "we can study the vocalization of each intonation as a process of vocal singing, as a process of formation of a special personality" [2].

The planning of the vocal-choral work during the music education lesson:

1. *Work on vocal-choral skills:*

- The culture of the vocal song;
- Singing culture in small groups, choir;
- The sound emission skills ;
- The ability to interpret different dynamic tones *mp*, *mf*, *f*;
- Work on the breathing stages;
- The ability to change the respiratory character during the time of interpretation of musical phrases;
- Articulation and diction;
- The training of listening and hearing skills during vocal-choral singing;
- Performing with a perfect intonation;
- Metro-rhythm skills training: clarity of metro-rhythm performance;
- The ability to emotionally interpret the creations;
- The perception of the rhythmic, intonation, harmonic, dynamic, articulatory ensemble, etc. during performance;
- The perception of the own musical image in the musical creation;

2. *The aspects of analysis of the vocal-choral work in the lesson:*

- Very well-established goals and objectives for the vocal-choral activity;
- Tuning the hearing apparatus of the students in the lesson by means of different exercises;
- Working on proper vocal formation;
- Different types of refreshment of voice apparatus based on the studied repertoire (character, tempo, sub-rhythm; texture), etc.;

3. *The stages of study of the vocal-choral repertoire:*

- The meaning of the introductory word;
- The presentation of the model song by the teacher: artistic properties, clarity, passion, interest in the interpretation of vocal creation;
- Guided discussions on the interpreted creation: the interpretation plan, the purpose, the result to be achieved, the sound quality;
- The logic of studying musical creation on stages;
- The effectiveness of the applied methods, achieved through objectives, etc.

4. *The specificity of working on songs without accompaniment.* In this section folk songs, prayers, songs on different topics, related to school life and daily life are suggested for study:

- An exact tuning of the studied creation;
- Listening to the musical material several times in different interpretations;
- Highlighting the most difficult musical phrases in the studied creation, repeating them several times;
- The permanent return to the *tonic* of the musical creation, the ability to return to the stable sound at any moment of the creation;
- The work on the accurate perception of stable steps;
- The evaluation of the entire creation *a cappella*.

5. *Music-pedagogical analysis of the vocal-choral repertoire, closely related to the lesson topic:*

- The lesson topic;
- The purpose and objectives planned in the lesson;
- Selection of the repertoire depending on the age of the students;
- The literary and musical content of the vocal-choral creations;
- The role of this creation in the daily life of the students, etc.

As it follows from this plan, we will describe the algorithm of the vocal-choral singing activity at the music education lesson:

Tab. 1

Work stages	Goals	Work methods	Interpretation level
1. Introduction	- meeting the authors of the studied musical creations; -ensuring the perception in terms of content and emotion of the studied creation;	explanation, guided discussion; exercising; problematic situations; demonstration (of portraits with the authors of the music and of the literary text, of fine arts works; different toys);	laconic, emotional, appealing;
2. Difficult audition	- students' interest in the given song;	model interpretation by the teacher;	explicit, clear, interesting,

	-emotional reaction; moments	listening to the most successful musical fragments; comparing these examples in different interpretations; following the score; creation of the obituary score;	appealing, sound quality, sound suppleness, fair breathing
3.Guided discussion about the studied song	-emotional experiences; - the attitude of the children in relation to the studied song -the children's level of perception of the character and musical ideas of the song; -analysis of the most popularized moments in terms of musical language; -stimulating children's thinking; - creating an atmosphere of dialogue between the class of students, the groups of students and the teacher	-active, creative, emotional, operative, respectful;	emotion; explanation; practice; analysis; problematic tasks
4. Actual work on the choral song	- understanding the main idea of the song; -Algorithmization of the work process on the song; -working on difficult times; -the musical language; -setting the emotional moments of the creation; -studying the melodic line and the musical text; -working on intonation; -sound quality; - musical image,	-the comparison method, -the contrast method; -the phonetic method; -the illustrative method; -the reproductive method; -the method of analysis of the situation; -the association method;	emotional; exact, explicit, aware

Following this possible algorithm of the vocal-choral singing activity during the music education lesson we suggest options of operational objectives:

- listening carefully to the musical creation;
- humming with the inward hearing the song being studied;
- playing the main topic;
- characterizing the intonations from the song;

- selecting the right colours for the song;
- establishing the interpretation plan;
- explaining the contrast meaning in the song;
- making the schematic score of interpretation related to the musical language;
- following the melodic line;
- determining the culmination moment;
- identifying the feelings that determine the song;
- writing in the notebooks the sequence of moods created in the song;
- playing by hand the movement, development, plasticity of the melodic lines etc..

3. Conclusions

The study of this issue is significant for the music education lesson, but also for the training of children. The study of the concept of musical-didactic activity proves to us to be greatly significant for the music education lesson, because it is based on different musical-didactic activities. One of the most practiced activities is the vocal-choral singing during the lesson. For this reason, we studied the planning of the vocal-choral work at the music education lesson and the methodological algorithmization of this musical-didactic activity.

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