

THE SINGING PEDAGOGUE (part III)

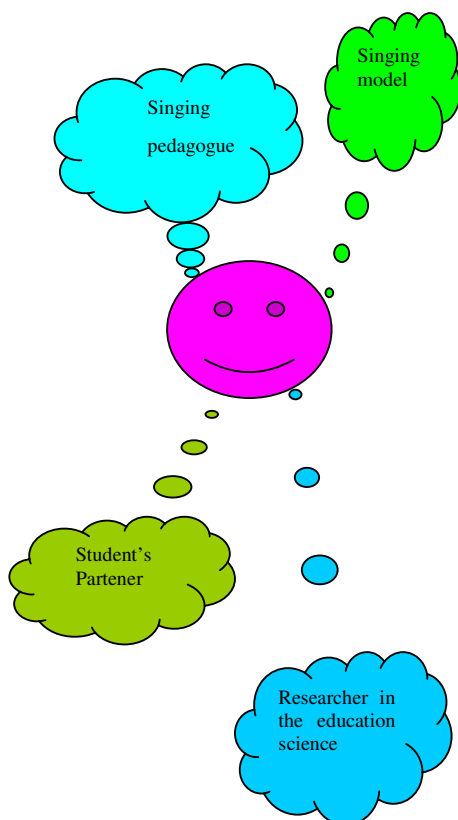
Claudia POP

Annalisa MARTELLA¹

Abstract: *Modern singing pedagogy requires a certain mentality, a way of dealing with its own educational system been simultaneously an art of artistic management and an art of effective voice training. The students or the pupils participating in education have to consider the management of the voice as well as an art and as a science.*

Key words: *Singing pedagogue: a model, a partner, a researcher in the education science.*

Who do I think I am?



What is pedagogy? What deal with it? These are some questions which were answered only at the level of generality: *pedagogy is the science of education, or pedagogy is concerned with the study of educational phenomenon*. We know that in late 1889, **Emile Durkheim**¹ [28], a proponent of education sociologizing guidelines will be the on who will make a clear distinction between pedagogy and science education.

Thus, what we know today is that pedagogy dealing with the ways in which education is conceived, or rather, pedagogy deals with the way it reflects the reality of education, by issuing precepts of moral conduct, ethics, religion, etc.. to the future teacher and to the pupils or student. The way to practice the pedagogy deals both with the educational science which is responsible for the education system, proper to every countries and with the explanation of the types of education provided by educational institutions and their own functioning.

Pedagogy is also the general theory of art education groups in a valid universal principles, extracted from isolated educational experiences of personal

¹ Faculty of Music, *Transilvania* University of Braşov.

educational methods, from a pedagogical reality: that there is a student and a teacher, separating rigorously what belongs to the reality in pedagogy of what belongs to the idealistic pedagogy.

Pedagogy as a science can be understood as *the science of patterns of interpretation and implementation of educational phenomenon* completed by *its object*, which is evidenced by an educational project; through *social action*, been a public system open to anyone wishing to explore; through *a morality and a ideology* subjecting to the ethics and morality system and to the defense of human rights and free expression.



The meaning of Constantin Cucoş², the pedagogy is the educational science that: “studying the essence and the features of educational phenomenon, the purpose and the tasks of education, the value and its limits, the content, the principles, the methods and the forms of ongoing processes”. [8] p. 36, [30].

Terms: *paideutic*, *teaching*, *pedagogy* rooted in Greek word: *paidagogia* compound word formed from *pais*, or *paidos*, which is translated in: *child*, and *agoge* which involves the action of lead, used especially as *driving the child*, ie influencing the growing up child meaning child’s growth and education.

There are other words derived from the same root, such as *paidagogos* - it was the slave who took the Greek citizen child on

the way to school, converted in *gramaticul* which is an archaic form of today’s teacher, or the *pedant* – which is the careful, the vigilant, or the meticulous - the main attribute of a contemporary pedagogue.

The methods to achieve the educational process, have etymology comes from *odos* = path, road and *metha* = by, for, and represents the means used in school by a teacher to support the pupil or the student, so that it can discover the world, what things surrounding it, to develop itself physically and mentally, to discover the sciences or humanities, to develop their aesthetic taste, to build skills and abilities, so after finishing school to become useful to the society, which gave all these opportunities, and in particular those opportunities to study.

“The quality of education teaching method involves its transformation from the way of knowledge about the teacher proposed in a way to actually pre-made learning, a pupil or a student within the formal and non formal pedagogical instruction, with openings to permanent and continuous education.”³ [7] p.303, [29].

Speaking about the need of innovation in the field of teaching methodology and in the search for new alternatives to increase the effectiveness of instructional and educational in modern school through direct involvement of the pupil or student and his cognitive mobilization effort, says Professor Ioan Cerghit⁴: “Modern pedagogy does not seek to impose any rigid recipe, but think that fixity methods, educators conservatism, excessive routine, indifference, etc.. bring great harm current efforts to increase the education on the new stage; modern pedagogy it is not opposed to any individual or collective initiative and originality to rethink and reconsider the creative mind of any issues concerning the improvement and modernization of teaching methodology at all levels.

The essence of pedagogy created in terms of methodology, means an endless search, renewal and improvement of working conditions in schools.” [3], p. 20, [31].

Applying our field, to the musical arts, especially to the art voice, I believe that a modern pedagogy of singing requires a certain mentality, a way of dealing with its own educational system, been at the same time an art of artistic management, an effective training, participating both the pupil or the student to consider the voice education as a science but as art. Thus, as a *researcher in the science education*, the singing pedagogue transfers and offers in the same time, to his pupils or to his students, keeping the cold distance required by science, the values of singing art and science, being concerned with their professional training but also with their mental, psychological and physiological development. Also, as a pupil's or student's *partner*, advises, appeals to different means of understanding, or explaining the resort of the educational complex that he wants to implement it, directs, sanctions hinder, support, encourage, advise, offers psychological councils, in the mean time acting as *examiner*, strives to be as objective as he can, not to get involved by the excitement and personal feelings in judging the pupil's or student's performance, to be able to offer real solutions to his voice problems, to his vocal technique problems, to his vocal behavior in terms stress, exam or concert, to offer positive or negative feedback without emotional involvement subjective, to offer psychological support and comfort.

As a *model*, the modern singing pedagogue, offers and lays down moral and ethical issue and that focuses on teaching and moral training, seeking honesty and fairness based on mutual trust, pursuing punctuality, honesty, permanent training of its own, public appearances in

public concerts, participation in Symposium and Conferences specialized in local area or aboard, to assert its own autonomous and creative personality, but also of those that guides the pupils or students, according to the ideal set education policy that promotes: *to prepare human figures resources, to form personalities according to the goals supported by individual and society.*⁵ [14] p. 89.

The profession: *singing pedagogue*, has, on my opinions two understandings: one broad, related to the activity, ie the singing pedagogue is an occupation that earn their living individual; the second sense, a smaller one, is to define staff training specialized in arts, respectively in vocal art.

Emil Mihuleac [20] p.76, defines job or profession, as a certain type of activity, a series of actions and operations performed to obtain a product independently. Profession or occupation is thus described as a specialized activity, based on training that enables the entire chain of operations in a craft which requires a certain continuous theoretical and especially practical preparation.

I think to be an effective professional singing pedagogue, teaching and learning his own vocal technique methods, must have first, a broad and comprehensive conception of education and training pupils or students, then a well-grounded conception of singing approach interdisciplinary, and a clear understanding of its function and roles of singing pedagogue and its parts derived there from, a clear understanding of the implementation of all known methods of education for various educational situations, with which he faced during his singing pedagogue career.

Effective professional singing pedagogue can become a professional in education, a creator of human resources, professionals in voice training, both in the artistic field

and in the teaching, been a task in itself, a fundamental condition of its pedagogical existence. This distinguished the singing pedagogue of other occupational areas where the profession of teacher is complementary to a specialist from another field. Singing pedagogue in our specialty, ranked most important in vocational educational activity, because helps pupils or students in formation of their personalities, their conduct in society, their formation as individuals and citizens, to their training as future viable artists at their training as future teachers and mentors in professional singing secrets.

We, *the singing pedagogue*, will always be concerned with freedom and natural voice production, obtained through years of assiduously and conscious professor-student work. The real development of vocal technic comes not only with a stronger and a louder voice, but with the addition of freedom, agility, brilliance and the beauty of the voice. We will succeed to obtain also a healthier professional voice, both in speaking and in singing. Singing is one of the most personally competitive of the professions.

Being an educator is not to exercise a profession, but means to accomplish a job, making it an apostolate.

Note

¹Emile Durkheim (1858-1917), French sociologist, in 1887 became professor of pedagogy and social science at the University of Bordeaux - this is the first sociology course taught in any University. In 1902 appointed lecturer in Educational sciences at the Sorbonne and Professor of pedagogy in 1906, when will teach also sociology at the Sorbonne. His scientific achievements in the field of educational science are very large (in addition to numerous articles and critical reviews).

²Constantin Cucuș a Ph.D. in science education professor at the Faculty of

Psychology and Educational Sciences, „Al. I. Cuza” Iasi, Director of Teacher Training Department of the same university. He has authored over 120 studies in collective volumes and journals. Published works: Pedagogy and axiology (Didactic and Pedagogical Publishing House, 1995), Education (Polirom, 1996 Edition II Revised and enlarged, 2002), Religious education. Content and forms of achievement (Didactic and Pedagogic Publishing House 1996), lying, counterfeiting, simulating. A pedagogical perspective (Polirom, 1996), Religious education. Highlights of theoretical and methodological (Polirom, 1999), Psycho-pedagogy for teaching exams and degrees finalization (Polirom, 1999), Education. Cultural and intercultural dimensions (Polirom, 2000), history of pedagogy. Fundamental educational ideas and doctrines (Polirom, 2001), Time and temporality in education. Elements for a time management school (Polirom, 2002), Informatization of education. Aspects of virtualization training (Polirom, 2006), Theory and methodology of evaluation (Polirom, 2008).

³Sorin Cristea, Ph.D. Professor, Director of Teacher Training Department, Faculty of Psychology and Educational Sciences, University of Bucharest. Books published (selection): Steps towards reform school, Didactic and Pedagogic Publishing House, Bucharest, 1991, 2) Education reform in the anteroom, Ed Porto-Franco, Galati, 1992 (171 pages), 3) Pedagogical foundations of education reform, Ed Teaching Pedagogical and R. A. , Bucharest, 1994, 4) Education reform methodology, Ed Hardiscom, Pitesti, 1996, 5) General Education. Education Management, Didactic and Pedagogic Publishing House, A. A., Bucharest, 1996, 6) School management organization, Didactic and Pedagogic Publishing House, A. A. Bucuresti, 1996.

⁴Ioan Cerghit, consulting professor at the Faculty of Psychology and Educational

Sciences, University of Bucharest, was chief of the Laboratory of University Teaching (1984-1989), director of the Pedagogical Seminary (1994-1996), and from 1994 to 1999 led the Department for Teacher Preparation. He is author and coordinator of several works devoted to education and education theory, such as: *Pedagogy Course* (1988); *Methods of Education* (eds. I, 1976, ed. II, 1980 ed. III, 1997); *Alternative and complementary learning systems. Structures, styles and strategies* (2002).

⁵Professor PhD Ioan Jinga – associate profesor at the DPPD Department ASE, București, published together with Professor PhD Ion Negreț - Dobridor, School Inspection and instructional design, Aramis Publisher House.

References

1. Bârzea C.: *Art and education science*, Publishing Didactică și Pedagogică R.A, Bucuresti, 1995.
2. Brown, R.: *The Singing Voice*, Macmillan Publishing House, New York, 1966.
3. Cerhit, I: *Pedagogy Course*, 1988.
4. Cohen, A.: *L'Art de bien chanter*, 1666, of Jean Millet, France, 1969.
5. Cleall, Ch.: *Voice Production in Vocal Technique*, Alphonse Leduc Publishing House, Paris, 1937.
6. Curry, R.: *The Mechanism of the Human Voice*, Ed. Longmans Green, New York, 1960.
7. Cristea, S. in collaboration with Constantinescu, C: *Sociology of Education* Publishing House Hardiscom, Pitești, 1998.
8. Cucoș, Ctin: *Pedagogy*, Polirom Publishing House, 1996; second edition has reviewed and enlarged, 2002.
9. Dewey J.: *Foundation for education science*, Publishing Didactica și Pedagogica, Bucuresti, 1992.
10. Deyoung, R.: *The Singer's Art*, DePaul University, Chicago, 1958, lithography.
11. Dupon-Tersen: *Physiologie et psychophysiology de la phonation*, La Voix, cours International de Phonologie et de Phoniatrie, Libraire Maloine Publishing House, Paris, 1953.
12. Fucks, V.: *The Art of Singing and Voice Technique*, Ed. London House & Maxwell, New York, 1964.
13. Fugere, L.: *Nouvelle Methode Pratique de Chant*, Enoch De Cre Publishing House, Paris, 1979.
14. *Garzanti della Musica Encyclopedia*
15. Husson, R.: *Singing Voice*, Publishing Muzicală a Uniunii Compozitorilor, București, 1960.
16. Iucu, R : *Training School. Theoretical and applied perspectives on pedagogy*, Polirom Publishing House, Iasi, 2001.
17. Jinga, I: *School Inspection and instructional design*, Aramis Publisher House, 2001.
18. Lawson, F. *The Human Voice: A Concise Manual on Training the Speaking and Singing Voice*, Ed. Harper & Brothers, New York, 1964.
19. Lewis, J.: *Singing Without Tears*, Ed. Ascherberg, Hopwood and Crew, London, 1970.
20. Mihuleac, E: *Management Science, Theory and Practice*, Publishing House Dacoromană, 2000.
21. Miller, F E.: *Vocal Art-Science*. New York, G. Schimmer, Inc.1917.
22. Neacșu, I.: *Education and learning*, Publishing Didactică și Pedagogică, Bucuresti, 1999.
23. Nicolae, I.: *School pedagogy*, Publishing Didactică și Pedagogică, Bucuresti, 1980.
24. Piaget J.: *Psychology and Pedagogy*, Publishing Didactică și Pedagogică, Bucuresti, 1972.
25. Raskin, Judith: *American Bel canto*. Opera News, Jan.15, 1966.

26. Ross: *Final report of the voice teachers' survey*. Research Comm. N.A.T.S., 1947.
27. Vennard, W.: *Singing the Mechanism and the Technic*, Carl Fisher, Inc. 1967.
28. *Wikipedia, the free encyclopedia*.
29. http://www.pse.unibuc.ro/catedre/dppd/cristea_sorin.htm).
30. <http://constantincucos.blogspot.com>).
31. <http://librarie.e-noesis.ro/metode-de-invatamint-p-1853.htm>).