



METHODOLOGY OF CORRECT BREATHING AND ITS CORRECT USE IN THE ACADEMIC SINGING CLASS" AT THE CHILDREN'S MUSIC AND ART SCHOOL

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ABSTRACT

Singing has a significant impact on a child's mental and emotional growth and is strongly tied to the development of basic mental processes and physical processes. In this perspective, voice training with the goal of using the voice appropriately and efficiently is believed to be required in general music education, and breathing and vocal exercises have a particular importance for high and quality sound production in this process. With this in mind, the purpose of this study was to learn how Turkish music teachers felt about employing voice and breathing exercises while singing in contexts related to general music education.

Introduction

Training the voice, which is thought to be the most natural, useful, competent, and effective tool for making and creating music, allows people to use it correctly, effectively, and beautifully throughout their lives. The voice serves two important functions in human life, including talking and singing (MEB,2018, p.7; Birol, 2003, p.114). For this reason, voice training that is planned and implemented on a regular basis is defined as an interaction process in which the person learns the behaviors required to use their voice in accordance with their anatomical and physiological characteristics while speaking and singing in order to create positive changes while preserving the naturalness and health of the throat (Töreyn, 2008, p. 82; Topbaş and Sönmez, 2015, p.

As a crucial educational instrument and subject, music education must effectively be integrated into the educational process with the goal of achieving good attitude, knowledge, and conduct (Kocabaş, 1997, p.141). Within the framework of institutional education, music education is a part of general education and makes significant contributions to the growth of concepts like life perception, interpretation, creativity, improvement of the cognitive system, and improvement of communication skills (Köksal, 2000, p. 100). In this perspective, voice training is regarded as having a special significance in the process of general music education as a process of developing appropriate musical behaviors with the purpose of using the voice correctly and efficiently when talking and singing (evik, 1997, p. 68; Say, 2002, p. 476).

The purpose of singing education, which occurs in general and voluntary music education and is used, in particular, in elementary and secondary schools, is to help people's



voices develop the proper, beautiful, and effective employing behaviors through rhythm, melody, language, and hearing exercises (Mustan, 2010, p. 21). Singing with one's voice, which was the human race's first instrument, is a crucial step in voice development. The child should be taught to sing using proper posture, breathing, and voice, as well as diction and articulation exercises, for this reason, and the music teacher should also teach the child to use his or her natural voice.

It is seen that singing activities are placed at every grade level when examined primary and secondary school music courses in Turkey. However, in the middle school music curriculum, it has been found out that there is no explanation for breathing and voice exercises in listening-singing achievements (MEB, 2018).

According to research from other countries, breathing and vocal exercises must be incorporated into singing activities since they are crucial to a child's ability to utilize their voice correctly, beautifully, and effectively (Rauduvaite, Lasauskiene, Abramauskiene& Chuang, 2017; Phillips, Williams&Edwin, 2011; Kenney, 2011; Phillips & Vispoel, 1990).

Studies carried out in Turkey have revealed the significance of incorporating breathing and vocal exercises into music instruction. According to Mutlu Yldz and Karakelle (2017), music teachers should routinely incorporate breathing and vocal exercises into their singing lessons to make sure that the children are using their voices in a healthy manner. According to Yiit (2006), children who take part in choral studies learn the fundamental components and purposes of music as well as how the voice develops, the sound organ, the attributes and capabilities of their individual voice, and how to properly maintain and use their voice.

While Davran (1997) asserts that proper breathing is essential to the art of singing, Gürkan ztürk and Akgün (2007) contend that only via proper breathing is it able to produce a decent voice. According to the study's objectives, the following questions were answered in order to discover the circumstances in which singing activities within the context of general music education in Turkey involve the use of breathing and voice exercises by music teachers:

1. Is there a meaningful difference in performing the breathing exercises in song teaching in terms of the gender, the experience, the level of the institution and the institution in which the music teacher has been teaching?
2. Is there a meaningful difference in performing voice exercises in song teaching in terms of the gender, the experience, the level of the institution and the institution in which the music teacher has been teaching?
3. Is there a meaningful difference in terms of competence when music teachers accompany voice exercises?
4. What are the opinions of the music teachers on the reasons why they use breathing exercises in song teaching?
5. What are the opinions of the music teachers on the reasons why they use breathing exercises partially in song teaching?
6. What are the opinions of the music teachers on the reasons why they don't use breathing exercises in song teaching?
7. What are the opinions of the music teachers on the reasons why they use voice exercises in song teaching?



8. What are the opinions of the music teachers on the reasons why they use voice exercises partially in song teaching?
9. What are the opinions of the music teachers on the reasons why they don't use voice exercises in song teaching?

2. Method

This section contains details about the data collection process, sampling, and research design. The Research Design (2.1) The study used a field survey (survey method) to identify the contexts in which music teachers include voice and breathing exercises into song instruction. The survey was issued to the sampling group in the field survey in order to ascertain the current state of affairs. The survey, one of the most popular methods for gathering data in the social sciences, is employed quickly to gather surface-level information from a large sample (Gönç avran, 2012; p. 80). Since the survey prepared for the research is prepared to determine the situation and there are no means to use as a measurement or attitude tool; the reliability tests used today cannot be tested. Therefore the attendees' direct answers are cited to increase the reliability of the study. In addition, to ensure the content validity of the survey, the survey questions were asked to three experts in the field, according to expert opinion the survey questions has taken its final form for application.

The Population and the Sample of the Research The music teachers working in Turkey constitute the population of the study. Volunteerism was adopted during the gathering of the data and music teachers who agreed to participate in the survey responded to the survey. Accordingly, 228 music teachers working in 47 different cities in Turkey constitute the sample of the research. The demographic information of the music teachers participating in the research are given in Table 1. Table 1. Distribution of music teachers attending to research according to gender- experience- level of the institution and institution in which the music teacher has been teaching.

Variables	N	%
Gender	153	67.11
Female	75	32.89
Male		
Professional Experience		
0-5 Years	87	34
6-10Years	45	23
11-15 Years	5	1
16-20 Years	65	23
24 More than 20 Years 37	35	42

The Collection and the Analysis of Data

The survey prepared for the research was prepared online through the internet site "http://www.online-anket.gen.tr" in the computer environment. All teachers were reached online and their opinions were taken. There are 22 questions structured in the prepared survey. 5 of the questions were asked to determine the demographic characteristics. The



quantitative data analysis method was used to determine whether music teachers use breathing and voice exercises in teaching songs and how this varied according to various variables and the reasons for using or not using breathing and voice exercises were obtained by qualitative data analysis method.

Music teachers' use of breathing and voice exercises in song teaching were resolved with frequency and percentage calculations. A chi-square test was performed using the SPSS-23 package program to determine whether there was a significant difference between breath and voice exercises in terms of different variables. The reasons why teachers use or don't use breathing and voice exercises in teaching songs have been tried to be explained through descriptive analysis. Descriptive analysis often includes a direct citation with the purpose of reflecting participants' views (Yıldırım & Şimşek, 2006, p. 224).

Results

In this section, findings obtained with data collection tool are included. Table 2 shows the results of the chi-square test about the teachers' usage of the breathing exercises in song teaching in terms of various variables. Table 2. Chi-square test results about the usage of breathing exercise in singing teaching with various variables .

When Table 2 is examined, it is seen that the music teachers' usage of breathing exercises according to sex is $\chi^2(2) = 0.164$, $p = 0.921$, according to occupational experience is $\chi^2(2) = 8.011$, $p = 0.432$ and they do not differ. However, it is seen that the state of using breathing exercise changes according to the institution which teachers has been working, $\chi^2(2) = 14.62$, $p < .001$. While the proportion of teachers who use the breathing exercises in public schools is 27.4%, this ratio has reached 54.7% in private schools. The proportion of teachers who did not use the breathing exercises at all in public schools was 27.4%, while this was only 11.3% in private schools. According to these results, it can be said that the teachers in private schools give more place for breathing exercises.

Conclusion

It is intended for students to acquire right behaviors toward the proper use of the voice and protection habits by singing beautifully and effectively with voice education within the context of general music education (Töreyn, 2008, p. 106). For this reason, breathing and voice exercises are crucial as a foundation for achieving the desired habits in the context of voice instruction.

Researches show that the speaking and singing habits of the children and adolescents which are influenced by the increase in the level of life and popular cultures, significantly increased voice illnesses and voice health is severely damaged (Töreyn, 2008, p. 105). For this reason, it is expected that behaviors related to the habits such as correct usage of the voice and protection of the voice are expected to be provided in the institutions providing general music education; it is thought that breathing and voice exercises should not be neglected during the singing process in this direction.

The study revealed that music teachers are aware of the significance of incorporating voice and breathing exercises into song instruction. However, some of the teachers appear to feel wholly or partially unqualified to do these tasks. For this reason, undergraduate programs at schools that train music educators should contain lectures on the principles and practices of sound pedagogy. Before teaching the song, teachers' manuals created by the Ministry of



National Education should include examples of breathing and voice exercises appropriate to the song and age group characteristics to be taught, helping to eliminate teachers' shortcomings while the necessary arrangements are being made.

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