

Role of Warm-Ups in the Development of Children's Singing Voice

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INTRODUCTION

The human singing voice is a musical instrument accessible to everyone, an important tool for musical experience and knowledge acquisition. Singing in one form or another is an essential feature of musical development and behavior, it is extremely important in the development of musical hearing, which underlies the ability to read and write music and to play an instrument (Kodály, 1974; Welch, 2001, 2006). The harmonious relationship between hearing, brain function, and the development of the vocal organs plays a central role in voice production. If proper coordination is not established between these three areas, there are errors and disturbances in voice production (Mohr, 2013). The development of the ability to sing comes to an end around the age of 8 years. This ability remains at this level unless music instruction and practice follow (Gembris, 2006).

OBJECTIVES

The aim of the research was to observe and examine the classroom music teachers' and children's choir conductors' beliefs and experiences about the warm-ups in the classroom music lessons and in the children's choir rehearsals.

The purpose was to collect, group and describe the types of warm-up exercises; and examine the correlation between the application of warm-ups and the frequency of children's vocal problems.

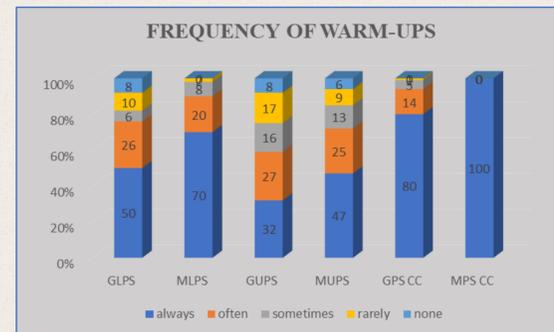
METHODS

- In the process of research participated 260 classroom music teachers. 125 of them have been conducting children's choirs too.
- The research methods employed were observations, semi-structured interviews and a questionnaire.



- Data were analyzed by using qualitative and quantitative analysis protocols (descriptive statistics, Pearson correlation, ANOVA)

RESULTS



GLPS: General Lower Primary School
MLPS: Music Lower Primary School
GUPS: General Upper Primary School
MUPS: Music Upper Primary School
GPS CC: General Primary School Children's Choir
MPS CC: Music Primary School Children's Choir

Kinds of warm-up exercises

1. Body warm-up exercises
2. Muscle relaxation exercises
3. Breathing exercises
4. Resonance exercises
5. Speech exercises (text)
6. Vocal warm-up exercises
7. Exercises for relaxing and activating the lips
8. Exercises for vowel formation
9. Staccato exercises
10. Legato exercises
11. Unisano exercises
12. Exercises in Tempo
13. Exercises in Dynamic
14. Intonation exercises
15. Solmisation exercises
16. Exercises for creating a unique singing voice
17. Polyphonic exercises
18. Exercises for homogeneous choir sound

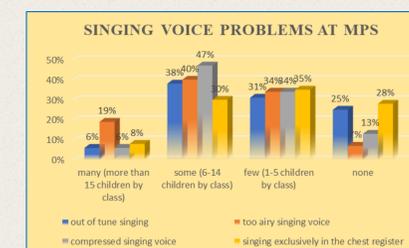
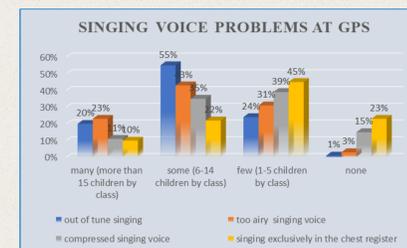
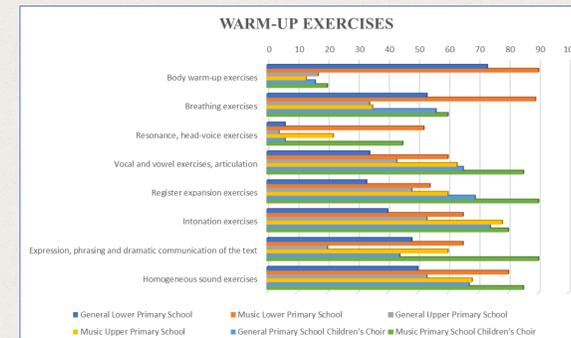


RESULTS

The warm-up exercises were sorted in eight groups:

1. body warm-up exercises
2. breathing exercises
3. resonance, head-voice exercises
4. vocal and vowel exercises, articulation
5. register expansion exercises
6. intonation exercises
7. expression, phrasing and dramatic communication of the text
8. homogeneous choir sound exercises

Structure and proportion of warm-up exercises were variable and depended on type of the schools, age and musical qualifications of children.



RESULTS

- Strong negative correlation between frequency of warm-ups and number of out of tune singers ($r = -0,7774, p < 0,001$)
- Strong negative correlation between frequency of warm-ups and number of children with too airy singing voice ($r = -0,7628, p < 0,001$)
- Moderate negative correlation between frequency of warm-ups and number of children with compressed singing voice ($r = -0,4917, p < 0,01$)
- Moderate negative correlation between frequency of warm-ups and number of children with isolated chest voice. ($r = -0,3825, p < 0,01$)

CONCLUSIONS

A well-planned and efficiently executed warm-up is essential for developing a good singing habit and creating an attentive atmosphere in the classroom and children's choir rehearsals. Because the vocal cord is an extremely sensitive organ, it needs special care and training in order to have good voice production.

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