

Music as a component of aesthetic education and its impact on the general development of children

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Abstract

Musical education is a very important component in the education of every person. Music is one of the most important elements in the development of a person and it influences positively his life. As part of our life it has an importance not only for the artists, composers, singers, musicologist, but also for the teachers, especially they of preschool and elementary schools. These teachers influence the pupils to have a good musical education and knowledge on general musical education. This theme includes aspects of educational and teaching work that must be followed during the process of teaching concerning the esthetic cultivation, creativity, imagination, voice cultivation of children in order to be able of individual and choral singing. Naturally we can pose the question: What is esthetic education? Esthetic simply means beauty and it's important in the development of the personality. Which are the main issues of esthetic education? There are three of them: observation, experiencing and the creation of the beauty. To achieve these issues we should encourage the students to deal with music in order to achieve a musical formation so they will be active participants and they will develop their intelligence by taking part directly or spontaneously in artistic developments, where the final aim is the esthetic education not only theirs but also of their future pupils.

As a conclusion students need to provide true esthetic values, in order for them to be in continuous contact with the music values. The main purpose is to enable the students to understand and experience the musical art in order to express with its items.

Keywords: *aesthetic, education, experience, music, teaching.*

Music education is an important component in the education of children. As an important part of the curriculum and as an important component in the development of children it takes a special importance and requires more attention from the teachers, as educators of the young generation. The purpose of this topic is to address some aspects of teaching in music education as one of the subjects that plays an important role in their formation and education.

Conceptualization and treatment of this topic stems from the observation and practice in kindergartens and schools, from the problems we face in the audience. Literature and canto teaching and without a doubt the long practice in education, have enabled me to face different challenges in terms of teaching. The field of arts in basic education is fully developed in terms of time, content, structure and subjects, such as: *music, visual art, theater and dance*.

Musical education as a subject in basic education has a special significance because including many aspects, it affects the preparation and gradual achievement of knowledge and musical skills to children.

It aims at forming the musical-aesthetic feelings of pupils by putting them in direct contact with the musical art itself. In this way, their aesthetic approach will be best achieved when they are trained to have emotional sensitivity in order to experience the beauty of music and to express themselves creatively through it.

When and how does music education begin in children?

The child's musical development starts in the womb. The mother, by listening to her favorite music feels pleasure which increases the intelligence of the child and at the same times his development. The latest information shows that there are training centers for pregnant mothers, which are already open in our country, by giving them a CD with selected repertoire to listen during their pregnancy period.

Children experience a variety of sounds and rhythms since the first steps of life. They feel the lulls; hear the speech and lullabies of their mother. Since the first steps of life the child is in contact with different sounds, noting that each of them carries a certain emotional state. At first, the child imitates with substantial uncertainty, however, it is noted that music brings him satisfaction. This moment can be considered the beginning of the emotion of pleasure, driven by music. In this way are formed the first musical impressions and perceptions, though they are still unclear.

In preschool education, start the creation of musical experience and the treatment of certain elements which orientate children towards the beauty in art, aiming at the musical formation of this age group. To be appreciated and with a very positive impact are the folk musical games (in accordance with the province where they live), combined with body movement, based on the rhythm of musical parts. Besides melody, they need to respect the keeping of rhythm. Spiritual and physical development of children through movements brings joy and sense of satisfaction, increases their physical vitality. Everything is done in accordance with their age, register (extension of voice) and psycho-physical development. At this age the choice of songs takes a special importance. The selected song should have a beautiful melody, with intonative freshness, that is organically linked with the corresponding rhythm, which is also very important. Along with melody and rhythm, the form of the song is an integral element and only when it is clear and logical, the song acquires its expressive entirety. Even the registry is its component element, in compliance with the voices of certain age. Of equal importance are also the lyrics. They must respond to their age, where different emotional and meaningful states are shown. The feelings of love towards people, homeland, joy, enthusiasm and care for animals, plants, fruits etc. are areas of concern to children. The song, which has these musical-poetic qualities, is easily remembered and above all awakens the pupil's aesthetic sense. An important moment is the choice of repertoire. Children's festivals, folk songs, songs from the world literature (Nina-nana) Brahms, Mozart, Schubert, Beethoven, that have a quite attractive and simple vocal line, and a suitable registry should not be missing in this repertoire. We should not allow children to have as part of their repertoire songs that have no relation to their age and formation. Children today have changed a lot compared with several years ago. They are more developed thanks to the comprehensive development of technology. Art affects the aesthetic education through specific expressive means. In such a way, literature with words, visual arts with lines, colors, pictures; dance with moves, etc.

Music nurtures and educates with its expressive means the sounds, forms, rhythm, etc. The aesthetic education starts with the children's tone of voice used when they address each other, teachers, parents, and the external appearance, in school. The use of "magic" words "thanks", "well done" etc, all help and lead to positive aesthetic feelings.

Nowadays the focus of attention is the student. Today, a great importance is given to the formation of creative abilities of pupils. The creative activity of pupils is assessed as an important aspect in contemporary music education. It is not sufficient that pupils listen to different songs in the classroom, but the important thing is to promote and cultivate their musical tastes. Direct access of the song by the educator/teacher is a very good practice, because the emotion it transmits is very special. Music is an important factor that affects the development of children's musicality, and helps to develop their aesthetic feelings. Improvising on the function of learning should be inevitable both by the teachers and pupils.

An important method for learning the songs is: The singing by ear. Singing by ear in practical terms, is always carried out in consonance with the rhythm and this leads to the melo-rhythmic sense. Children have experienced spontaneously different acoustic phenomena since preschool age, but in Music Education programs of LC, they will reproduce them consciously guided by the teacher and with a definite educational purpose. These phenomena are expressed through melodic (sound imitations):

1. *Onomatopoeia of birds and animals*: meowing of cats (meow-meow), baaing of sheep (baa-baa), clucking of chicken (cluck-cluck), barking of the dog (woof-woof).
2. *Other Onomatopoeia* such as the car (beep-beep), the trumpets (tra-ta-ta-ta), the bell (ding-dong) etc.

Seeking a more accurate and conscious imitation are set the basis for the development of sound and what is most important musical the coordination of the musical ear with singing device. The main purpose of this procedure is to achieve differentiation of tone, sound – the musical expressive device from other acoustic phenomena. In a word, pupils should understand the difference between the defined sound and the one undefined. (They are different noises).

Singing by ear is the basis for the development of the ability of singing and it precedes the singing with notes, which is practiced in higher grades. Besides the practical side, this way of singing is necessary and indispensable because many schools and kindergartens do not have musical instruments (piano, accordion, etc.). The solution is singing by ear.

A key role in this process is played by the teacher, who should have the proper education for a correct singing, with pure intonation, right posture and breathing, clear diction (articulation), mimic in accordance with the character of the song, also accompanied by an instrument. For pupils it is a special emotion the demonstration of the song by the teacher. This way of singing, develops the pupils' musical ear, memory, musical memory, sense to understand the song in its entirety (melody, rhythm, text, dynamics, etc.).

Individual and choral singing (solo). Caring for the voice.

The song remains continuously the most active form of musical communication and is transmitted by means of individual interpretation (solo) and coral (in the group). These are two forms of singing that children love so much.

Choral singing mainly affects the development of pupils' musical ear, the intonative and rhythmic accuracy, the listening of the sound of two or more voices simultaneously, by checking

at the same time the sound of their voices in relation to other voices. Unification creates aesthetic value. In this way are developed the melo-rhythmic feelings and the musicality in general.

Individual singing (solo) occupies an important place in the overall musical education of pupils. In order to achieve a good singing, at first you should have a good musical voice and ear, as well as rhythm. However, these are not sufficient if there is not done a systematic work in the classroom by means of melodic-rhythmic exercises (simple ones) and then by the song, always under the attention of teachers. In such a way are gradually cultivated the good vocal skills of children. The first and most important step is giving some general knowledge about the vocal tract, respiration and formation of sounds by the teacher, because voice is the most beautiful and also the most fragile and delicate "instrument" of all other instruments.

The organs of the vocal track of a child grow unevenly. In general they finish their growth at the age of 19 years old (boys larynx), but we should not stop working with children's voices, since the vocal track, as with any other organs, develops by functioning. Again the teacher's role as a professional is essential, because a little carelessness will lead to overload of vocal cords and this will be reflected in their future. Voice should be preserved, primarily as part of our body and for the irreplaceable value it has. Making the pupils aware about the care they should have for their voice is one of the most important aspects of the daily work of teachers. Shouting is very risky, also raising your voice without reason and some bad habits that several children have, such as smoking or drinking alcoholic beverages. *"Musical instruments have their own boxes or holsters, to protect them from dust or damage, such as the violin, clarinet, piano, accordion etc. While for the voice we are the ones who should care the most"*. Incidentally I heard in the media that in the USA has been organized for ten years an International Conference titled "WORLD DAY OF SOUND", which on April 18, for the first time, was also promoted in our country. Children were the promoters of this day. They performed a concert for their parents, teachers and the large audience. There were also given important messages to sensitize children about the special care they should have for their voice.

It is very important to mention in this paper the role of the diaphragm breathing during the learning of songs, as a healthy and aesthetic element. The case I will introduce you shows the values mentioned above. A few years ago, while I was working as a canto teacher at the music school "Preng Jakova", the child of a colleague was suffering from "asthma" and the doctors advised her to practice a wind instrument (since she did not have a good voice, she chose the flute). By fifth grade and onwards, her health condition improved a lot because of learning to breathe with the diaphragm and also learning to play the instrument (also following the advice of the doctor). The girl became a skilled flutist and what is more important she enjoys a very good health. I often mention this case with my students in the auditorium.

My long experience as a teacher has faced me with cases and situations that I could not leave out of my attention. At school we organized the competition for admission of students at Canto. One of the competitors was more special than the others. The girl had birth defect "babbles" "or as it is called in the language of the people (stuttering). It was a special case, as well as a dilemma. Neither I, nor my colleagues, know what to do. We felt insecurity and pity. Memory came to my help. From literature I had read *"The impact of singing in alleviating stuttering"*. I considered it as a challenge and decided to accept her. It was hard work, professional dedication and sacrifice. At the end of the IV year, the final one, she had a wonderful diploma, with a full program of mezzo-soprano and continued her studies in Italy. Even there she had excellent results. Her speech was significantly improved. Imagine what a great pleasure I have experienced and what emotions I still have while sharing this experience with you.

By following the general purpose of developing creative skills, the goals of Contemporary Music Education have developed a lot in recent years. Therefore, in our work I think it is being asked and experimented in finding new opportunities for creative activities of children, which should be introduced through "Game and Work", which undoubtedly presents a challenge for teachers in the first place, but also for the parents who should devote more time to their children. Compared to the developed countries, we are recovering the lost time, but efforts have been made and should continue because there are greater opportunities nowadays to get models, to exchange experience and opinions. Integration is achieved through values.

As a conclusion:

- Art, as an integral and important part of the curriculum, is closely associated with the intellectual, social, cultural and emotional development of the children.
- Through them, pupils are able to identify their individual and artistic skills, also opportunities for their future career.
- As teachers we should pay attention to every child, whether those with problems, those that are passive, not interested, even the talented ones. Never forget that art in general and music in particular affect not only the creation of connections between individuals and different experiences, but also provide the pupils with an understanding of themselves and the world.

Literature

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