

VOICE AS A PROFESSIONAL INSTRUMENT IN THE ACTIVITY OF PHYSICAL EDUCATION TEACHER

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Abstract The content of this article highlights the issue of the voice as a professional tool in the activity of the physical education teacher. The correlation relationship between the particularities of the voice and the teacher's perception of implementing the voice as a professional tool in his activity is highlighted. The voice, as a professional instrument, becomes strong, mobile, flexible, sound, has a wide range and creates an atmosphere of mutual understanding among the participants in the educational process. In the professional community, it is necessary to form a clear idea that the voice is not the property of any science - phoniatrics, voice pedagogy, speech therapy, etc.

Introduction

Every person's voice is a precious gift from God, an amazing and perfect communication tool. Representatives of many professions - politicians, diplomats, journalists, educators, teachers, doctors, leaders, tour guides, namely those who work with people and often speak to a wide audience need a beautiful, well-prepared voice. People who have a pleasant voice, listen eagerly and for a long time, because it reflects the deep layers of our personality and directly affects other party subconscious. The voice often says more about us than we can say about ourselves: it betrays our fear and insecurity or demonstrates our freedom and strength, attracts or rejects, promises or forbids, no matter what words we say in time.

Many sciences are involved in studying voice in different ways. However, none of them form the visual holistic analysis of this bodily function. It is necessary to pay attention to the fact that all scientific and applied fields, in one way or dealing with the voice, are based on 3 basic components: the anatomy of the organs of voice formation, their physiology and their hygiene. The absence of a

basic science and a unified terminology leads to the formation of professional illiteracy in anatomy, physiology, the causes being pathologies of the vocal apparatus, vocal hygiene and preservation of professional longevity of people in vocal professions, based on speech. This applies equally to both medical and teaching staff.

However, it should be noted that Romanian terminology may have a limited distribution, especially at international level. In this sense, the term is substituted from the Greek substitution - phonology. It comes from two Greek words: φωνή [fōnī] (voice, speech, sound, shout, dialect) and λόγος [lógos] (word, thought, meaning, concept, teaching). Phonology is the science of the human voice. The main task of phonology is to systematize basic scientific data about the formation of voice and speech. Thus, for example, the voice from the point of view of physics represents a set of sounds, different in altitude and volume, which are formed by means of a vocal apparatus. And from sociocultural positions, the voice is an effective means of communication, as well as a means of forming an extensive multicultural space (all vocal arts based on speakers). [3].

By controlling the voice, a person controls the impression he makes on others. The way people talk about a common cause often becomes similar. By acquiring someone's speech modelling skills, they understand and accept each other as they are by nature. Learning the technique of speech is the first and necessary step in mastering the art of the ringing word. Any public speech, first of all, must be audible enough, and this depends on a well-placed voice and the ability to use it in different conditions. A person who has a voice is confident in his actions, charismatic, who has an image and a status.

The professional activity of a physical education teacher begins with the words of greeting from a group of students who came to the classroom for a lesson. The acoustic properties of the room, the noises and sounds in the process of students' motor activity interfere with the understanding of the student and the teacher. A physical education teacher is required to overcome such a barrier at every lesson. Here, gestures, facial expressions, body position, a variety of movements come to help him. Therefore, it is very important for a future physical education teacher to learn to master the voice and develop speech-gesture coordination. I.P. Pavlov said that a person, in addition to a wide variety of skeletal muscle movements, "there is also a complexity of speech movements" [1].

The authors D., Pasare, E., Rață consider that "The psychomotric activities are physiological by the nature of their means, pedagogical through strategies, biological through their effects and social through their way and forms of organization: therefore they cannot be regarded isolated as an expression of the physical strength but as a way to relate to the personality dimensions, as a form of continuous improvement" [9].

Material-method

Research object - The voice as a professional tool. Research subject. Analysis of voice as a professional tool in the activity of the physical education teacher. Research goal. The investigative analysis of the correlation contents between the particularities of the voice and the teacher's perception of implementing it as a professional tool in his activity.

There were identified tasks, according to the purpose of the research, among which the most important were the peculiarities, the factors of voice perception and contacts with pupils. In this context, the evidence and the correlation relationship between the particularities of voice and the teacher's perception of implementing it as a professional tool in his activity arise.

Research methods: Analysis and generalization of data from the scientific-methodical literature; Study of statistical data; Socio-pedagogical survey; the voice as an experiment;

Study organization. Organizational study of correct speech, which can effectively influence the listener, the rhetoric section reveals the secret of forming the voice of a speaker, taking into account the following points:

1. The structure of the speech apparatus. The mechanism of speech formation.
2. Speech breathing, physiological difference. What does it mean to breathe properly while speaking? Breathing errors.
3. Diction and articulation. Forming distinct pronunciation stereotypes of individual sounds and sound combinations. Identifying and correcting individual deficiencies.
4. Characteristics of a person's voice: power (volume), timbre, tone.
5. The qualities of a good voice: a wide range in tone and volume, purity and clarity of the timbre, euphony, capacity for tonal changes, volatility, resistance, suggestiveness.
6. The intonation of oral speech. The components of intonation: logical (phrasal) stress; break; rhythm; the main tone of speech; melodious (raising and lowering the voice); rhythm.
7. Types of intonation. The intonation of the sentence end, question, exclamation, address, listing.
8. Expressiveness of oral speech.

Results

The techniques of working with the voice have their origins in ancient times. The first attempts to describe speech defects - as a medical term, descriptions of individual organs of the vocal apparatus were made by Hippocrates (about 460 - 370 BC), Aristotle (384-322 BC), Galen (c 130 - c. 200) [5,7].

In the process of development, a person masters the most complex coordination of muscles that ensures not only the pronunciation of words, but also the interaction of speech with skeletal muscle movements, separately, and often performing various actions together. S.T. Nikolskaya says that every person is endowed with a voice that can become strong, mobile, flexible, sonorous and with a wide range. In order to do this, he/she must be "educated", "imposed", "directed",

namely, to develop and strengthen. To educate and train a voice means: a) to train the correct diaphragmatic-costal breathing ability; b) learn to use resonators (sound amplifiers).

Clear and precise diction is the first and the premise for good speech. Inattention to pronunciation makes speech blurry and illegible. This is expressed by the "food" of the final consonant or the sounds inside the word, sounding "through the teeth". Speech is often indistinguishable due to tongue scratches, when words seem to "leap" on each other. You need to speak fluently, learn to open your mouth well, because a well-opened mouth is an important condition for the formation of sound and its "sending". Good diction prepares the speech apparatus for the creative process, makes the exact articulation of all speech sounds ordinary, and helps to express the word. The basis for a clear and precise pronunciation of each sound, i.e. the basis of diction is the coordinated and energetic work of all the muscles involved in the speech process. Educational training exercises allow the development and maintenance of their elasticity and mobility.

Diction training includes articulatory gymnastics: a) warm-up exercises and training of the active muscles of the speech apparatus, which develop and strengthen the muscles of the mouth, jaw, lips, tongue; b) exercises for the correct development of the articular structure of each vocal and consonant sound. Compliance with general rules and laws in pronunciation is also required, as in writing. Deviations from the generally accepted norms interfere with linguistic communication, distract the listener from the meaning of what is being spoken and interfere with his understanding. Therefore, teaching Russian literary pronunciation is as important as teaching spelling and grammar [4].

Systematic work on the development of speech and technical skills involves the implementation of exercises: 1) exercises for warming up the speech apparatus; 2) breathing exercises; 3) diction exercises, pronunciation with emphasis on language; 4) intonation training; 5) exercises for the development of speech hearing; 6) expressive reading of small texts [8].

For example, consider an exercise to reproduce a tempo-rhythmic task:
 Step 1. The teacher reads the poem twice in a special rhythmic arrangement; the pupils repeat it in the same rhythmic arrangement according to the rhythmicity of the motor movements.

Table no. 1 Exercise to reproduce a tempo-rhythmic

Semester I	Semester II	Semester III	Semester IV
With the rope	jump	learn	want
So	to control the	Breathing	So that the
Sound	controls	This	Maybe
Deep	Rhythmic	It was	(pause)
and	Myself	Did not fail	(pause)
voice	sound	compelled	(equal)
and	do not jump	I	(as)

One- two you can	One-two jump	One-two for a whole	(time) (hour)
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Practical-methodical indications: pupils can be helped by guidance, and in difficult places, the teacher himself is involved in reading according to rhythmicity of motor movements. The authors Agache Ghe., Vizitiu E. consider that "Exercise increases attention. And performing Frequent exercise helps the brain to ignore disruptive factors"[10]. After reading it three or four times, the rhythmic distribution is well remembered.

Step 2. Align the participants in the exercise. The authors Benedek F. Vizitiu E. consider that „running is a natural movement, being the basis of all activities with dynamic content” [2]. The teacher is at a distance of one or two meters from the line. Take a step back, pupils forward and vice versa. On the move, the line is kept at an exact distance from the teacher. Performance technique: students read poetry in an established rhythmic placement and simultaneously move forward if the teacher takes a step back. If the exercise is performed correctly, the teacher complicates the exercise: it begins to move not only back and forth in a straight line, but also along the arches. This movement causes a column to move forward with very large steps, the centre to return to position and the opposite edge to retract. Stage number 3. The action of the students takes place both in the rhythm of these verses, and completely not respecting them. And sometimes it becomes necessary for the body to create an action that is the exact opposite of what and how it speaks. The leader begins to move arrhythmically, back and forth, in straight lines and in arches, trying to get the students out of the established rhythm of the verse. Despite this, students should do the exercise at a certain distance from the leader at all times and recite the verses in the prescribed rhythmic placement. The leader's movements can be fast and slow, he can stop suddenly and just as suddenly he starts to move.

You should train to complete the task accurately. Step number 4. Build a group and offer to read poetry at a set pace, but in such a way as to convince everyone present in the lesson, including the teacher, that all this was in reality. The teacher may agree with what he has heard or may doubt and even disagree, saying, "I don't think so," "it can't be," "What are you talking about?", "I doubt," "I'm agree ", " How interesting ", " Good ", and so on, students must communicate with the teacher in an authentic way: to object them, to convince them or to agree with him. Usually, in this exercise they have involuntary gestures; cannot be allowed: to convince only with words, intonation.

Due to the complexity of such exercises, it is possible to develop the ability as quickly as possible to bring the given movements to the semi-automatic execution, speech and motor coordination of the future physical education teacher. Exercises, accompanied by speech or singing, quickly relieve muscle tension and allow you to speak freely. You can train the skills of motor speech coordination,

respecting the pedagogical principles: 1. All classes must begin with complete muscle relaxation - this is a necessary condition for working on voice and speech. 2. Observe the principle of consistency while working: from simple to complex, slowly, effortlessly and tiring stress. 3. The principle of regularity: a) practice every day for 20 minutes (10 minutes for breathing and vocal exercises, 10 minutes for "dictionary exercises"); b) each practical lesson takes place in one or two weeks; only after you have mastered one lesson, move on to the next; c) repeat each exercise 4-5 times; d) when performing the exercises, make sure that you set tasks for them: praise, justify, convince, condemn, etc., do it with meaning, and not mechanically, "all your actions must first cross your mind". When doing the exercise, just think about what you are doing. 4. Follow the rules of hygiene and prevention of the voice and the whole daily life.

Conclusions

Apply acquired breathing and speech skills in daily life, constantly monitoring your speech. A set of educational and training exercises for the development of speech (sound) breathing, voice, good diction and correct pronunciation helps the rational use of the voice forming apparatus, protecting it from overload and disease. Coordinating the re-movement of a physical education teacher allows him to freely master the art of the living word in different tempo-rhythmic variants of professional action. The voice, as a professional instrument, becomes strong, mobile, flexible, sound, has a wide range and creates an atmosphere of mutual understanding among the participants in the educational process. In the professional community, it is necessary to form a clear idea that the voice is not the property of any science - phoniatics, voice pedagogy, speech therapy, etc. This phenomenon is extremely complex and interdisciplinary. The proposed basis is mandatory for all these specialties, for each of them, within its competence, dealing with certain voice problems: prevention and treatment of voice disorders, education, correction, etc. At the same time, specialists, enriching a certain field of knowledge, enrich the phonology as a whole. [6,7].

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