

8. THE EVOLUTION OF INTEGRATED MUSIC EDUCATION FROM THE 90'S TO THE PRESENT

Carolina Karoli²²

Abstract: *The article marks the most important aspects of the evolution of Romanian pre-university music education during the last 30 years. The education reform highlighted the positive aspects as well as the shortcomings in the field of music education in the integrated system. An analysis of the current state sheds light on what is valuable in the system and what can be improved so that specialized music education remains a genuine educational and cultural landmark in a constantly changing society.*

Key words: *institutional evolution, decentralization, reform, pre-university institutional management, music curriculum management*

1. Introduction

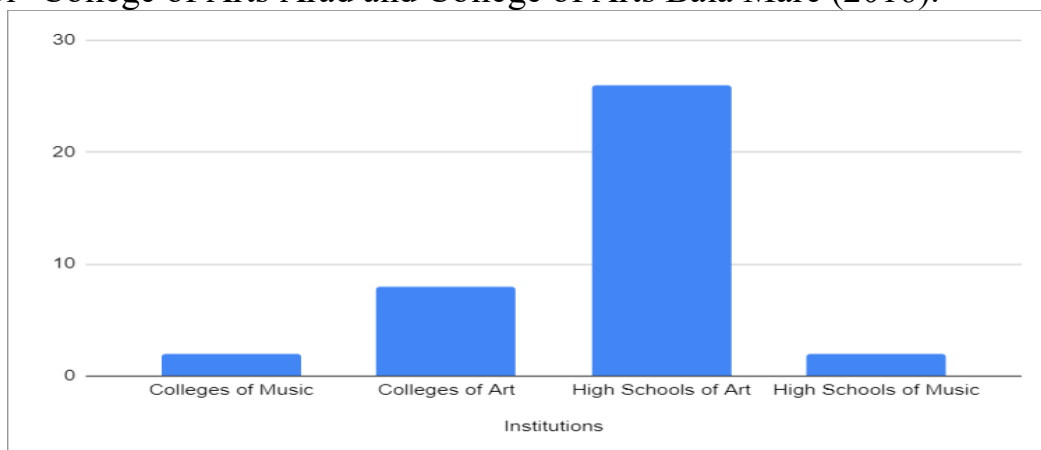
After the revolution of 1989, following the radical changes that took place in political, social and economic terms, Romanian education entered a process of continuous reform. When carrying out the reform, it was necessary to modify the legislative and institutional framework of Romanian education. The year 1995 dates the first functional law on education after 1989 (*Education Law no. 84 of July 24, 1995*). For the development of pre-university musical education, the social and political framework after the revolution was a favorable one. The events produced contributed to the re-establishment of music and arts schools, which were dissolved towards the end of the 70s. The mobilization was very large in order to reorganize specialized high schools in the country. The existing schools also had a significant expansion, by increasing the number of students and even forming new sections, such as the one for light music and jazz.

2. The dynamics of the evolution of institutions at country level

In 1990, there were 32 music and art institutions with an integrated program in the pre-university environment. In addition to their high school diploma, most of them adopted the names of outstanding personalities from the artistic world. After the 1990s, six more artistic institutions received the high school diploma. The last unit that adopted the integrated education system was the "Tudor Jarda" High School of Music from Bistrița (1997). The organization of artistic profile high schools had a positive impact among young people and the entire musical life in the artistic field. Thus, the activity of specialized music education becomes much more uniform at the territorial level and more accessible for children with musical skills. Although, in the following years, no new institutions were established, the gratifying fact is that during this period, some of these institutions managed to obtain the honorary title of *college*. Thus, after the year 2000, the institutions that had a tradition of several decades of operation, with special results at the local, regional, national and international level, with an intense didactic-scientific activity, whose performances are reflected in student performance. The first institution to benefit

²² Candidate Doctoral, National University of Music from București, România, e-mail: carolina.karoli@yahoo.com

from this title was the "Ciprian Porumbescu" College of Art Suceava (2001), followed by: the "Octav Băncilă" National College of Art Iași (2002), the "Regina Maria" National College of Arts Constanța (2006) , "George Enescu" National College of Music, "Dinu Lipatti" National College of Arts Bucharest and "George Apostu" National College of Art Bacău (2011), "Sigismund Toduță" College of Music Cluj-Napoca and "Carmen Sylva" College of Art " Ploiești (2014), "Sabin Drăgoi" College of Arts Arad and College of Arts Baia Mare (2016).



Entitling chart of music and art institutions

From the diagram of the elaborated chart, it can be seen that at present in Romania there are: two Colleges of Music (Bucharest and Cluj-Napoca), eight Colleges of Art, 26 High Schools of Art and two High Schools of Music (Brașov and Bistrița). Thus, artistic education benefits from 38 specialized artistic profile units with an integrated program, 1st -12th grades (primary, secondary and high school) of which 5.26% represent music colleges, 21.05% - art colleges, 68, 42% - art high schools and 5.26% - music high schools. According to the statistical data²³ from the point of view of the number of student musicians from the pre-university environment, in the last 5 years in Romania, an average of 4472 students per year were educated. Compared to other institutions of pre-university education, this is a modest figure. The advantage of these institutions is that they are evenly distributed and cover almost all areas of the country from a geographical point of view.

3. Institutional management. The legislative framework for organization and operation

The most important steps of the education reform during this period were: 1) the decentralization of the pre-university education system with the transfer of institutions under the subordination of local authorities and 2) the introduction of the notion of school curriculum into the education system. In this context, the institutional management of artistic musical education acquires a form of internal organization based on the *Regulation on the organization and operation of pre-university education (ROFUIP)* and the *Regulation on the organization and operation of pre-university art education* (no. 5569/7/2011). Following decentralization at the institutional level, a diversification of the school offer in the music field is expected and a better mobilization and responsibility of the teaching staff in the educational units. At the level of society, institutional management requires an effective correlation capacity between the educational offer and the

²³ National Institute of Statistics in Romania

demand on the labor market, developing the authentic values and cultural traditions specific to the area. In this context, the position of manager in a music education institution requires thorough prior preparation, as the workload and wear and tear is considerable. This position, in addition to specialized skills, aims at knowledge in the financial-administrative field and last but not least, management. Currently, a high-performance operation of a modern music education system in the pre-university environment can be supported by a professional management, which has the ability to implement and monitor the activities of the institution, providing a positive feedback to the internal and external environment.

This is why there is a real need to organize initial and continuous training programs for future managers in the artistic field. The professionalization of school management can be a priority, as the current school manager must possess a complex set of skills and abilities in the field of organizational management specific to the profile, regarding financial resources, communication management (especially for recruitment and selection of human resources). The financing of music education with an integrated program is carried out by establishing at the central level the standard cost per student for each individual cycle. These costs regarding expenses differ from one area to another. In Romania there are six areas where a final coefficient is established, according to the demographic area, for the urban and rural environment.

Since the funding is done according to these standards, institutions with a musical profile are carefully monitored, since the standard costs per student are slightly higher than other profiles, since there are hours with individual teaching. Institutional managers face the problem of framing and approving the tuition figure every year because of these cost differences. From this aspect, the development and prosperity of music education institutions depends a lot on the professionalism of the managers represented by the tact, insight and ability of each of them to present to the authorities the reliability of the plans for the establishment of the educational unit half a year before the current one.

4. School curriculum management

The entire management of the school curriculum in the pre-university environment will go through several stages of reform during this period. Although the first appearance of the notion of curriculum in the country was between 1995-1997, only from 2001-2009 were concrete steps taken in this regard. The components of the school curriculum include: the curriculum area, the framework plan of the common core of school subjects, the framework plan of the differentiated curriculum and the curriculum at the school's decision, school programs, school textbooks, calendar plans, etc. After the revolution, *the first framework plans for education with an integrated musical program* were approved by the order of the Ministry of Education no. 4634/1995, which specifies the disciplines and the number of hours allocated for the primary, secondary school cycle in the instrumental section. In principle, the number of hours allocated to specialized subjects remained the same as in previous decades.

Therefore, the structure of the plans - framework of the integrated music education, provides for all the education cycles *the common core of disciplines*, as

a mandatory curricular offer. During this period of time, the introduction of alternative textbooks was manifested, which aroused both positive and negative reactions to their use. As for the *differentiated curriculum* of music education, it offers a compulsory content set centrally according to the year and level of study. According to the framework plan (order no. 3371/2013) of the differentiated curriculum, primary school students in 1st -4th grades are allocated 4 specialized hours per week. It should be noted that the *differentiated curriculum for the preparatory class* does not provide for specialized classes in the framework plan.

In this situation, enrolling in the preparatory class does not guarantee parents a safe place for their children's schooling. When enrolling in the 1st grade, tests of musical skills are given, and during the test, children from outside the school can also compete for the same number of places. For secondary school education according to the framework plan (order no. 3590/2016) 7 specialized hours per week are allocated. In the lower cycle of 9th and 10th grades according to the framework plan (order no. 3608/2009) 10 specialist hours are allocated per week, and for the higher cycle according to the framework plan (order no. 3410/2009) 14 hours are allocated hours per week. Starting with the year 2003, at the end of the 8th grade, the end-of-year specialized exams were eliminated.

For admission to high school/college, students take admission tests, according to the most recent *Methodology regarding the organization and conduct of admission in state high school education* (order no. 5457/2020). For the lower and upper cycle, the offer of the curricular area - music has the following sections: *I. Interpretation - the instrumental section; II. Theoretical section*. A beneficial aspect for the multilateral artistic development of musical students is the allocation of the instrument of their choice, other than the main one in the section: piano, organ. New vocal/instrumental music sections of light music and jazz and new instruments like saxophone and accordion are being developed. A negative aspect in this chapter, we mention the exclusion of the *history of music discipline* from the gymnasium and the *counterpoint discipline* in the theoretical section from the high school cycle.

One of the targeted objectives of decentralization regarding *the school curriculum* is to highlight the school offer in relation to local and student needs and interests, taking into account the institution's development potential in the area and depending on the human resource, the existing materials available to the school. *Curriculum at the decision of the school*, includes the number of hours allocated for the development of the own and exclusive curriculum offer of each individual educational institution. *Curriculum at the decision of the school* for the primary cycle is allocated 1 hour/week, for the secondary cycle between 1-3 hours, for the lower cycle classes of high school 1 hour and 3-4 hours for the upper cycle of 11th and 12th grades. Mentioned the fact that, at present, *the curriculum at the decision of the school* (CDS), still does not have a uniform and balanced weight of hours allocated to study cycles to be able to offer musical skills and abilities that respond to the real needs of students and the community they belong to.

The insufficiency of teachers interested in this type of curriculum and the lack of an attractive and varied educational offer in the field of music education in general, may have a cause of financial inequity in relation to the work done in order to develop some innovative subjects in the music field. Also, a factor would be, in

some isolated cases, the conditioning of the tuition figure by the school inspectorates. The purpose of music education is outlined according to the regulation on the organization and operation of pre-university education, art. 32, by which students graduating from the specialty of music after taking the exams regulated in *the Methodology for the organization and conduct of the certification exam for the qualification of high school graduates, vocational branch (order no. 4433/2014)*, receive a Graduation Certificate in the music field after completing the 4 years of studies. These exams contain both practical and theoretical tests.

As far as school programs are concerned, average music education has suffered considerably in this regard during this period. After the revolution, the new programs made their partial appearance only in 1995, then followed the year 2004, which brought news to this chapter, namely: *the School curriculum for Theory - solfege - dictation for the 9th grade*, with order no. 3458/2004; *the History of Music curriculum for the 9th grade*, by order approved with no. 3458/ 2004, *the School curriculum for Vocal Initiation for the 9th grade*, with the approval of order no. 5006/2004; In 2005, *the School curriculum for the Theory-solfeggio-dictation discipline* was developed for the 10th grade, approved by order no. 3007/2005; *The History of Music curriculum for the 10th grade*, by order no. 3007/2005; year 2009 by order approved with no. 5913, in addition to the theoretical section, *the History of Music School Curriculum for 11th and 12th grades* and *the Principal Piano School Curriculum for 9th grade*, *the School curriculum for stringed instruments 9th grade* were developed; *the School curriculum for main instrument - wind and percussion instruments – 9th and 10th grades*. In 2014, they were approved by order no. 4423, *the School curriculum for vocal jazz-light music for 9th and 12th grades* and *School curriculum for History of Jazz for 11th and 12th grades*. *The School curriculum for Theory - solfege - dictation school program for 5th and 8th grades*. The most recent ones are from the current year 2022 - *the Complete curriculum for the primary cycle of 1st and 4th grades* and *the Instrument curriculum for the secondary school cycle*.

The curricula were established according to the didactic methodology that emphasizes general skills, values and attitudes, expressed in turn in the specific skills and didactic contents. Specialists from the sphere of pedagogy and music education from higher education participated in the commission for the development of these programs, such as university professors such as: Vodă Iulian Bogdan, Lupu Olguța Carmen, Coman Lavinia and Hilca Tatiana, as well as meritorious teachers from the field of secondary music education: Floriștean Doina Anca, Pânzaru Marin, Vodă Camelia Ioana, Noveanu Monica, Săveanu Oltea, Pauliuc Lăcrămioara Ana et al. At present, they still do not have a school curriculum for the instrumental and singing section for 10th and 12th classes.

From the point of view of musical didactics, the specialized manuals for pre-university education were established at a centralized level by the Ministry of Education, especially for theoretical subjects. Among the authors of the theoretical textbooks we can mention the following names: I. Vintilă and V. Gabulescu, Mircea Neagu, Edith Visky, Nicolae Chitoran Lucia Pop, Olguța Carmen Lupu, Anca Haralambie, Iulian Bogdan Vodă and Tatiana Hilca, Gabriela Bogos, Carmen Popa; Livia Teodorescu Ciocănea (musical forms); Carmen Chelaru and Mirela Driga (history of music) et al. Also, new methods for various instruments appeared from

authors who collaborated with various publishing houses, such as: Octavia Popescu, Corina Ungureanu Kiss, Elena Perianu, Paula Balan, Cristina Munteanu (piano), S. Cârstea, E. Pais (brass players), M. Boeru (guitar), Mișu Iancu and Petre Romea (accordion) et al.

5. Conclusions

The benefit of these institutions is a huge one by identifying talents at an early age and training them, providing a rich nursery for higher musical education institutions. It is also a benefit to the whole society in that they develop their own specific cultural values, depending on the geographical area, bringing added value, in addition to the cultured music of the traditional music of the area, covering part of the educational and cultural needs of communities at local level.

The purpose of music education with an integrated music program is focused on the formation of a graduate who has the ability to decide on his own career and successfully integrate into cultural and social life. In order to meet the demands of this type of education, the specialized institution has the obligation to provide students with consistent educational support in terms of valuing their own experiences with a view to an optimal professional orientation on the labor market or to continue a university career in the field. Currently, integrated music education faces a number of problems, both common to general education and a number of profile-specific problems. A primary concern of managers is the significant demographic changes. The birth rate is constantly falling. A threat can be considered the decrease of social interest towards a possible artistic career as a result of the economic and social crisis in which we find ourselves worldwide.

The pandemic context accentuated and brought to the fore the shortcomings that schools have in logistics and institutional infrastructure: equipping the offices with internet, specialized educational software recognized and adopted by the Ministry of Education, the lack of virtual school libraries, as well as the lack of necessary equipment to ensure a musical education in a safe context from a sanitary point of view. The lack of spaces, classrooms and individual cabinets equipped with quality musical instruments, which would ensure the educational quality of the students, but also the health of the teachers. Another problem is the obligation of institutions to integrate students with disabilities, and musical education from a didactic and methodical point of view in this chapter is discovered. This concern does not exist in the offer of continuous training courses in the specialty. Teachers have to discover for themselves in the classroom how to work with this category of children (for example: students with SEN).

Also, there is a gap between pre-university and university environment. I believe that institutional patronage in this sense would be a beneficial solution to ensure the quality and educational balance in the pre-university environment in the country. A closer analysis of the trends of the social environment and the needs of today's youth can favor the musical educational context to keep pace with a changing society. On a more detailed analysis, pre-university musical education institutions can be inspired and fructify opportunities that the artistic music field offers in the labor market at the moment. At the same time, the stimulation and motivation of teaching staff for continuous training and the preparation of new

specializations in the field of management and musical entrepreneurship or concerns about the introduction of digitalization in the musical sphere, would serve as an opening for diversification and innovation in the field of musical didactics and would satisfy some of the needs and interests of the younger generation.

References

1. Apostu O., Balica, M., (2015) *Analysis of the pre-university education system in Romania from the perspective of some statistical indicators*. Educational policies based on data, Institute of Education Sciences, Bucharest University Publishing House
2. Gorgăneanu - Meteșan L., C., (2011) *Didactics of specialized musical education*, Music Publishing House, Bucharest
3. Gorun, A., (2019), *Perspectives of Romanian Education*, Craiova University Publishing House
4. Stănescu, S., M., (1998), *Faces of change, Romanians and the challenges of transition*, Nemira Publishing House, Bucharest