

6. THE METHODOLOGICAL MODEL OF MUSICAL KNOWLEDGE TEACHING-FORMATION AT PUPILS

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Abstract: *The teaching and the formation of musical knowledge is not only a pedagogical act of knowledge transmission, but also an act of deep experience of music, of sonorous message perception, of investigation and discovery of the truth. Thus in this process the pupil is not only receiver, but also the confirming subject of musical work – the one who finds out/discovers/creates the truth, operating the mechanism of musical cognition – the comparison, the generalization and the application of musical knowledge. Thus, we anticipated the development of the experiment formation with the elaboration of a model of teaching and formation of musical knowledge to primary school pupils.*

Key words: *teaching and formation of knowledge, musical knowledge, specific strategies, the mechanism of cognition*

Musical knowledge teaching-formation is not only a pedagogical act of knowledge transmission, but also an act of deep experience of music, of sonorous message perception, of investigation and discovery of the truth, thus in this process the pupil is not only receiver, but also the confirming subject of musical work [3, p.58] – the one who finds/discover/create the truth, operating the mechanism of musical knowledge - understanding, analysis, synthesis, comparison, abstraction, generalization and application of musical knowledge. Therefore, the teaching and the formation of musical knowledge depends largely on the specific strategies applied. We anticipated the development of the forming experiment with the elaboration of a methodological model of teaching-formation of musical knowledge for pupils in primary grades (Figure 1) which, however, due to the generality of its epistemic foundation can be applied to all grades.

The design of **methodological model of musical knowledge teaching-formation** took into consideration the following:

- a) the correlation of the theoretical and practical-operational aspects in knowledge formation, of the mechanism of musical cognition and the objectives of musical knowledge formation;
- b) complex initiation of pupils in the mechanism of musical cognition: perception- experience, cognition-understanding-synthesis, application-valorization of knowledge;
- c) reconsideration of teaching and formation knowledge methodology on the functional-dynamic principles and of correlation musical-teaching activities within the lesson;
- d) musical attitudes formation on the four fundamental types of learning, representing the pillars of knowledge: *learning to know* (acquisition of cognition tools), *learning to do* (reporting to the interior and exterior universe), *learning to*

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live (along with others – to form a communitarian conscience), *learning to be* (to build your own identity – Vl.Pâslaru) [9, p.188], the last *learning* being typical by definition for music education.

Being first and foremost a pedagogical model theoretically, the methodological model of teaching-formation of musical knowledge is still essentially praxiological, because the reception of music, as complex phenomenon, is an essential and practical activity, because music values exist through the work of one who listens, and listening to the music mainly consists of practical activities.

The model consists of four components, identifiable with the components of the school curriculum from the Republic of Moldova – *the teleology, the contents and the methodology*, epistemically motivated by a conceptual basis, *the epistemology* of musical knowledge teaching-formation, in which are integrated the components-subjects of educational influence action – the subject first of education, *the teacher*, and the second subject of education, *the pupil as music receiver*. The seventh component of the Model is *the purpose of music knowledge teaching-formation* – the musical competence as well as character traits of the pupil as music receiver, his musical behaviours and developed values of musical skills.

The model of musical knowledge teaching-formation components are "linked" through the thesis on integrated and insertable character of musical competence as well as by the *music education Curriculum* structure.

The epistemology of musical knowledge teaching-formation is represented by ideas, concepts, principles, theories on musical knowledge and their teaching-formation (defining characteristics, classification, teaching, formation) from fields related to music education: aesthetic, musicological, pedagogical and musical), *ideas* and *concepts* relating to: musical cognition and its types (sensory cognition and conscious, perceptive and apperceptive cognition: understanding, abstraction, generalization of musical information; comparison, analysis, synthesis; key phenomena of musical work, of artistic message and form, etc. and its gradation (vocalization, visualization, verbalization, interactivity); models of musical knowledge teaching-formation (interactional, multidirectional integrated); specifics of educational-teaching strategies of music education/knowledge teaching-formation; phases and specific paths musical cognition/knowledge teaching-formation: fixation (storage) of musical knowledge, creation of the apperceptive fund (memorization); retroaction, supplementation-complementation, repetition; primary perception and auditory representation, aesthetic experience of musical work, understanding, application and synthesis; application of musical knowledge - building capacity and attitudes, design and basic scientific investigation, development experiments of reception/commentary/interpretation of music; levels of perceiving music/musical knowledge formation and their assessment; methodological *principles* of knowledge teaching-formation: *knowledge teaching-formation from practice to theory, integration of theory and*

practice of music education, interiorization of music, conscious and active teaching-learning; systematization, continuity and graduality; pedagogical, functional-dynamic reinterpretation of music; teaching strategies/teaching strategies specific to music education/musical knowledge teaching-formation; classification and their structure, methods-procedures/techniques, forms, means of musical knowledge formation, musical-teaching tasks and activities.

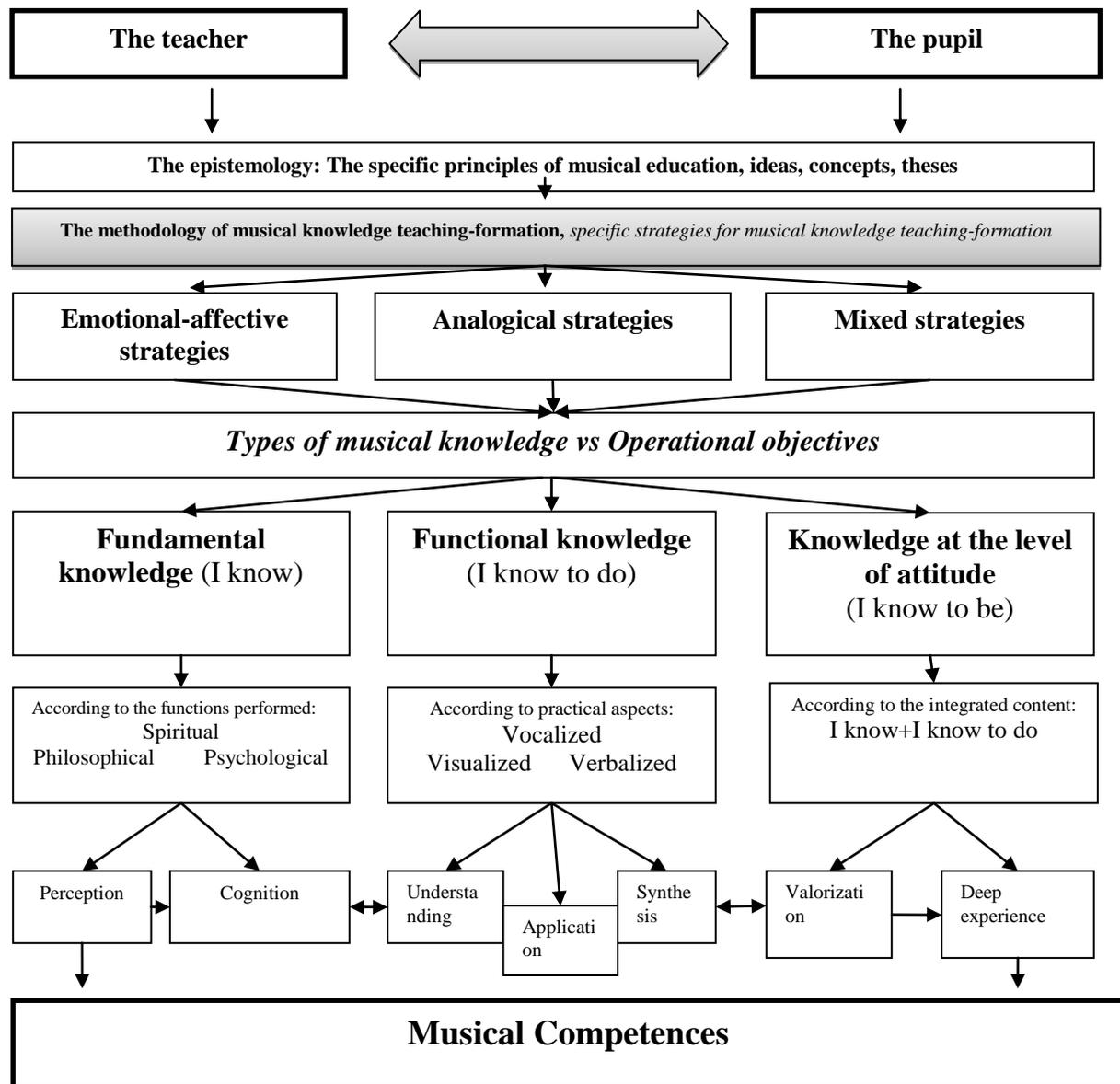


Figure 1. The model of musical knowledge teaching-formation

The epistemology of musical knowledge teaching-formation is determinant for all components of methodology of musical knowledge teaching-formation, being itself fertilized from each component [8, p.68]. The component *Teacher* is the first topic of education. The quality of interactive part within the methodological model of musical knowledge teaching-formation is conditioned by the quality of his general culture, the initial and continuous training, the socio-educational environment, in which he works, of educational means, etc. In our research, the quality of educational influence action of the teacher is

determined largely by the quality of his professional formation in general and by the way in which he understands the nature of musical knowledge, in particular, and the music reception by pupils.

The component *Contents of music education* consists of music subjects (works, topics about music) and subjects about musical-teaching activity of pupils. The contents are the main source of musical knowledge teaching-formation activity during music education lessons. The diversification of musical contents by types of musical knowledge to be formed is done syncretically because musical work and the music perception are syncretic.

The approach/exploration of music education contents in order to form knowledge is made in a certain way – through **the component *Specific strategies for musical knowledge teaching-formation*** which represents the technological concepts for certain long-term sequences (theme, issue) of music education. These strategies involve:

- principles (ideas, concepts, paradigm) established for educational activities on the sequence given by teaching and music education;
- reference objective (sometimes – objectives) and operational objectives or teaching tasks to achieve on the given sequence of musical knowledge teaching-formation;
- subjects that will be operated in musical activities for musical knowledge teaching-formation;
- methods-procedures/techniques, forms, means of musical knowledge formation;
- musical-teaching tasks and activities of the teacher and pupils, including assessment [10, p.201].

A strategy always works simultaneously through the all its components and therefore it must comply with this requirement within the music education activities, at basis of which is a syncretic value by definition – the musical work. The efficiency in achieving teaching-learning process in terms of inductive strategy consists in the orientation the educational endeavour towards building teaching solutions by recommending the strategy related to the most successful way to get a possible answer to the questions of research problem: Which are the specific strategies of music education that provide musical knowledge formation, contextualized, in musical-teaching activities of the lesson?

Through the connection and interaction of components was obtained a *Methodological model of musical knowledge teaching-formation*, which is the specific strategies of music education and it is based on:

- a) the reorientation of musical knowledge teaching methodology from the perspective of integration/foundation of musical knowledge specific teaching principles: functional-dynamic principle and the principle of correlation/action of musical knowledge in musical-teaching activities of the lesson;
- b) the determination of the specific models of musical knowledge teaching, focused on modern approaches in the formation of the fundamental components of pupil's personality;

- c) the foundation of music education specific strategies and the determination of methods, procedures and techniques appropriate to musical knowledge teaching-learning process;
- d) the introduction and the use of the model of musical knowledge teaching-formation through the music education specific strategies, the main musical-teaching activities of the lesson, by integrating the activity *Reflection* as a mandatory and necessary activity in musical knowledge teaching;
- e) the elaboration of musical knowledge typology (fundamental knowledge, functional knowledge, knowledge at the level of attitude);
- f) the determination of the musical cognition mechanism of streamline indicators of teaching-learning process during the lesson.

Musical knowledge teaching based on the teaching-formation model meet the challenge: how can the pupil become subject of musical knowledge teaching, how to build this process? The teacher will be concerned not only by the formative aspect of the process achievement, but also by the adaptation of the teaching model to the contents of music education; he will notify, will decode, will perform, will solve, will strengthen the affective-cognitive mechanisms of pupil's musical cognition. The process of teaching musical knowledge, viewed from "interior" with all the differences of approach and determination, through the musical-teaching activities contain a specific algorithm of work, task feasible through the spiritual, artistic and intellectual activities performed at music education lesson, which lead to the desired result – the formation of competences of musical knowledge application in musical-teaching activities of the lesson.

The component *Pupil as music receiver* is presented knowledge formation as the second subject of educational action, namely as a subject of music teaching-listening activities, interpretation and musical creation, manifested in perception-experience, cognition-understanding-synthesis, application-valorization of musical knowledge. The results of the correlated activity teacher-pupil are represented by the component *The purpose of musical knowledge teaching-formation* is the music competence, the character traits of music receiver, his musical skills and behaviours in our case - in that part of them which is represented by fundamental musical knowledge, functional musical knowledge (applied) and attitudinal musical knowledge [12, p.99].

The dynamics of the *model of musical knowledge teaching-formation*

The teacher of music education accesses the teleology of music education/knowledge teaching-formation, based on ideas, concepts and principles of music education/knowledge teaching-formation (=the epistemology of music education) and together with *pupils* as music receivers, touches upon the contents of music education which they valorize through musical knowledge specific teaching *methodologies* (teacher) and musical knowledge specific formation *methodologies* (pupil), obtaining purpose of educational activity – *musical competence*.

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