

6. THE CONCEPT AND PRACTICE OF TEACHING MUSICAL KNOWLEDGE BASED ON OBSERVATION

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Abstract: *The present article reflects the results of the observation experiment. The teaching and the formation of musical knowledge during music education lessons was investigated. The purpose of the observation experiment consists in testing the quality of teaching-formation of musical knowledge to pupils in terms of lack of application/partial application of strategies specific to aesthetic and artistic education/music education. For the statistical evaluation of the samples were applied the indicators of efficiency of teaching and formation of musical knowledge – the perception, the understanding-the synthesis, the application and the valorisation, the profound experience of the musical contextualized message in music teaching activities of the lesson.*

Key words: *music education, musical knowledge, musical cognition, strategies specific to music education, observation experiment, music teaching activities*

The pedagogical experiment has been conducted in three stages: that of observation and stating the facts, training and control/ validation. Specific objectives have been defined for the observation stage, for example: there has been carried out a study of educational documents in order to determine the conceptual and design strategies of teaching musical knowledge to students; an analysis of praxiologic frame necessary to *teach* musical knowledge to students in order to identify the determinants that have a negative influence on the process of acquiring musical knowledge at the lessons of musical education; a study of experiential framework of teachers of music in the field of forming and teaching musical knowledge to students by applying strategies, specific to musical education; an examination and interpretation of the experimental data, having the aim to develop a methodological model of teaching and forming musical knowledge by applying teaching strategies, specific to musical education.

Based on the theoretical foundations, established for teaching and forming of musical knowledge, and there has been carried out an investigation in the practice of these activities as part of the Musical Education (ME) lesson.

A. Teachers' results. Teachers were asked to contribute to our research by supplying responses to the two questionnaires that have different objectives, which directly and indirectly reveal the way they apply specific strategies to teach and form musical knowledge and their visions of teaching and forming process, as part of the lesson of *Musical Education* in the following aspects: methods/ procedures/techniques/ forms/means of teaching musical knowledge, the opportunity to modernize teaching musical knowledge, negative factors of teaching and acquisition of musical knowledge.

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Teachers' representations (Table 1): 1) there are 53 % of affirmative responses, indicating the use of specific objectives when designing / implementing specific strategies to teach musical knowledge, 2) 60 % of respondents do not take into account strategies of ME while designing the long-term planning, 3) 16.5 % respondents are aware of teaching musical knowledge, depending on the application of special methods / procedures /techniques /forms /means use when implementing the strategies used to teach musical knowledge; 4) 12.9 % of respondents systematically assess the students' capacity to identify/ apply musical knowledge in MDA (musical and didactic activities) 5) 51.7 % of respondents apply the components of strategies, specific to ME in teaching musical knowledge (methods, procedures/techniques, didactic tasks), following their efficiency. Evaluation was done by calculating the affirmative and negative responses of the teachers and correlating them to the number of teachers.

Table 1. Assessment given by teachers to evaluate their representations about the strategies, specific to musical education, used in teaching and forming of musical knowledge.

No.	Items	Affirmative answer	Negative Answer
1.	Pursuit of particular objectives while designing / implementing strategies, specific to teaching musical knowledge	53%	47%
2.	Devising strategies for teaching ME in teaching MK when: - designing long-term planning (annual) - educational and didactic projects (lesson planning)	10% 36%	60% 64 %
3.	Applying special methods / procedures /techniques/forms/ means while designing strategies to teach ME	16,5%	72 %
4.	Systematic assessment of students' capacity to identify/ apply musical knowledge in MDA (musical and didactic activities)	12,9%	54%
5.	Record of component strategies, specific to teaching of MK at the lessons of ME (methods, procedures / techniques/ didactic tasks)	51,7%	78%

Thus, 60% of the respondents do not perceive the design / implementation of strategies, specific to musical education while elaborating long and short term planning. 10% of the respondents apply various teaching strategies at their lessons. The majority, 47 % do not apply special design / implementation strategies in teaching musical knowledge and forming musical skills.

Evaluation of teachers' representations about the amount and quality of students' musical knowledge has been performed on the basis of questionnaire No. 2 (Appendix 2). To evaluate the teachers' representations / attitudes to establishing the effectiveness of strategies, undertaken to teach and form musical knowledge from the perspective of students' cognitive acquisitions:

Item 1. Students' basic knowledge: 75.3 % of teachers believe that students have basic knowledge and 15.7 % believe that students do not have this knowledge (Appendix 2).

Item 2. Identification of theoretical knowledge in a musical message: 10.7% of teachers believe that students can identify theoretical knowledge in a musical message; 7.0 % of teachers believe that students cannot identify it, 81.2% of teachers consider that students partially recognize theoretical knowledge in a musical message.

Item 3. Decoding the meaning of musical knowledge: 75.3 % of teachers believe that students can decode the musical knowledge; 15.7 % of the respondents believe students cannot decode the meaning. Items 4, 5, 6, 7 identified the need to attach more value to the musical knowledge. Thus, in *item 4*, referring to the systematic assessment of abilities to know/ identify/ apply musical knowledge in musical activities, 54% of respondents gave a negative response and 46 % of teachers responded affirmatively.

Item 8. Perception of teaching musical knowledge as a process that forms knowledge related to students' attitude. 75.3% of teachers are aware of the fact that teaching musical knowledge is a way of forming knowledge; 11.7 % believe that it is sufficient just to transmit knowledge to the students.

Item 9. Attaching value to the specifics of the didactic strategies used in teaching musical knowledge: 30% of teachers consider the emotive and affective strategies to be efficient (regarding knowledge, memorization, perception, experience of the sound message) (+); 40% of teachers consider analogous strategies to be efficient (with regard to the use of musical knowledge for drafting speeches); 60% of teachers consider mixed strategies (use of musical knowledge as a source of information) to be efficient (-).

Item 10. Using teaching methods in the formation of musical knowledge: 10 % of teachers use four methods (+), 40% of teachers use two methods (*); 60 % of teachers use one method (-).

Conclusions. Most teachers of musical education view teaching musical knowledge as a simple task of transmitting information about music, composer and the musical work; they do not apply strategies, specific to ME in teaching musical knowledge; in the design of teaching and forming musical knowledge, usually they do not rely on students' knowledge; they do not focus their educational discourses on specific aspects of teaching musical skills, which are to be developed in accordance with the specific objectives; they do not design or follow concrete didactic tasks, aimed at teaching musical knowledge and formation of musical skills; they do not have a clearly defined concept of specific strategy, used to teach musical knowledge and therefore understand the strategies in an abstract and eclectic (non- systemic) way.

The findings of the observation (for teachers) showed that contextualized and dynamic teaching and forming of musical knowledge is insufficient and unsystematic, the educational and didactic discourse is centered on *information* (= teaching) not on *formation* (= interaction, cooperation), as required by the principles of art and artistic reception.

B. Students' results. The data have been obtained as a result of two tests and three quizzes to assess musical knowledge and its functionality.

Test 1 aimed at establishing the volume and functionality of musical knowledge in the following aspects of musical competence: perception, knowledge, understanding, synthesis, application, appreciation, profound experience of the musical message (*Table 2*). Indicators of effectiveness of teaching musical knowledge in MDA served as criteria in the determination of reference levels of musical knowledge functionality: III – advanced, II - medium, I - minimal. Each level contains three items, which correspond to the mechanism of musical knowledge, presented in *MPFCM Model* through the strategies, specific to the musical education. Each criterion is designed from the perspective of the main musical and didactic activities of the lesson. Within the reference levels the criteria correspond to the *Creation + Reflection, Audition + Reflection, Performance + Reflection* activities.

Table 2. Functionality of the students' musical knowledge during the observation stage

Level	Criteria	MDA
I. Minimal: Basic knowledge	1. Perception / knowledge of language elements that assign expressiveness to the musical work 2. Careful audition of music 3. Humming the melody of the musical piece	<i>Creation + Reflection</i> <i>Audition + Reflection</i> <i>Performance</i> + <i>Reflection</i>
II. Medium: Functional knowledge	1. Synthesis of the succession of feelings in music 2. Application of the ME to distinguish the musical form by ear 3. Tuning the motifs identified in the message of the music	<i>Creation + Reflection</i> <i>Audition + Reflection</i> <i>Performance</i> + <i>Reflection</i>
III. Advanced: Attitude forming knowledge	1. Appreciating the role of ME in the formation of the musical message 2. Identifying through audition the dominant feelings of the musical work 3. Integration of ME in the MDA: <i>the tune, rhythmic structure, timbre, etc.</i> to experience in full the message of the work	<i>Creation + Reflection</i> <i>Audition + Reflection</i> <i>Performance</i> + <i>Reflection</i>

There has been carried out an evaluation of the initial level of musical competence based on the acquired musical knowledge in both samples, experimental group (EG) (60 students) and control group (CG) (58 students) of the 2nd grade. The obtained data indirectly certify the effectiveness of teaching and training of musical knowledge (*Table 3*). According to the test results, students' musical knowledge is varied, which reveals significant aspects of the functionality of the musical knowledge, acquired in MDA.

Table 3. Evaluation of initial / pre-experimental formation of musical competence based on musical knowledge, acquired through MDA

Musical Knowledge	Items	MDA	Indicators of the efficiency of teaching and formation of MK	Quantitative indicators %	
				EG	CG
1. Basic knowledge (minimal)	Identification/ knowledge of language elements that assign expressiveness to the musical work	<i>Audition+ Reflection</i>	1. <i>Perception</i> of musical message;	10%	11%
	Careful listening of music and identifying the expressive means	<i>Creation + Reflection Performance + Reflection</i>	2. <i>Knowledge /comprehension</i> of the role of ME in the musical creation	15%	12%
2. Functional knowledge (medium)	Delimitation / synthesis of the sequence of feelings in music by identifying analogous moments Application of ME to distinguish the musical form in audition	<i>Audition+ Reflection</i>	3. <i>Application</i> of ME	30%	21%
	Rendering the expressive intonation of the musical message	<i>Performance + Reflection</i>	4. <i>Synthesis</i> of the acquired ME;	35%	31%
3. Attitude forming knowledge (advanced)	Appreciating the role of ME in the formation of the musical message	<i>Creation+ Reflection</i>	5. <i>Appreciation/ integration</i> of ME;	22%	18%
	Identifying through listening the dominant feelings of the musical work	<i>Audition+ Reflection</i>	6. <i>Experiencing in full the message of the musical work.</i>	40%	37%
Total				94%	90%

Test 2 has evaluated the functionality of the musical knowledge in terms of application of strategies, specific to musical education, given the types of musical knowledge: basic (*I know it*), functional (*I can do it*) attitude forming (*I know how to be it*), corresponding to the taxonomy of the specific objectives for the lesson of musical education: *knowledge, skills, attitudes* (Table 4). In developing *Test.2* the taxonomy of ME objectives was taken into account. It was planned according to the curriculum of school subject, which contains the

designed expression of the cognitive competence of the musical component, which was neglected in the basic knowledge (*I know it*), functional knowledge (skills: *I know how to do it*) and attitudinal knowledge (attitudes: *I know how to be it*). We should note the levels of musical knowledge formation: *basic knowledge* is theoretical information, which forms the conceptual basis of ME and is acquired by students, *functional knowledge* represents the values of the music itself, which can exist only in a contextual and dynamic form as a result of reception of music, *in acts information* about the musical work that students have acquired in the process of its vocal / instrumental audition and performance; *attitudinal knowledge* is the information, transformed into personality traits (artistic and aesthetic beliefs: ideas, concepts, principles, musical, aesthetic tastes, demonstrated by the ability to express one's opinion, appreciate, evaluate, etc.).

Table 4. Data on the initial / pre-experimental evaluation of the level of musical competence formation, based on strategies specific to ME

Applied strategies / Objectives	Items	Score	Total score
Mixed strategies <i>Specific objectives at the level of knowledge</i> Basic knowledge	1. Identify/ know language elements which most of all add expressiveness to the musical work, MDA <i>Creation + Reflection</i>	5	15
	2. Listen carefully to the musical work and name the means of expressiveness defined in the given piece of music. MDA <i>Audition + Reflection</i>	5	
	3. Hum the melody of the musical piece, MDA <i>Performance + Reflection</i>	5	
Analogous strategies <i>Specific objectives at the level of application (skills)</i> Functional knowledge	4. Determine /synthesize the sequence of feelings in music by finding analogous moments	5	25
	5. Apply the musical knowledge to recognize the musical form in the listening activity, MDA <i>Audition + Reflection</i>	10	
	6. Render expressively the tunes identified in the musical message, MDA <i>Performance + Reflection</i>	10	
Emotive and affective objectives <i>Specific objectives at the attitude forming level</i> Knowledge at the attitude forming level	7. Appreciate the importance of musical knowledge in the creation of the musical message, MDA <i>Audition + Reflection</i>	20	50
	8. Listen and identify the feeling that prevail in the given piece of music, MDA <i>Creation + Reflection</i>	10	
	9. Render the importance of knowledge (melody, rhythmic structure, timbre, etc.) by emotional and expressive performance of the musical works, MDA <i>Performance + Reflection</i>	20	
	Total	90	90

Once synthesized the theoretical, functional and attitudinal knowledge significantly influence the degree of formation of musical proficiency. *Test 2* contains nine items (*Table 4*), per three to assess knowledge, application and integration of knowledge and application, which is identified as being the attitudinal sphere, since at the appreciation level the student appreciates, synthesizes the knowledge - information and knowledge -skills, turning it into personality traits. Therefore, the given level, which is characterized by the most advanced degree of complexity, has been attributed the highest score - 10 points for each item (in total - 20 points).

7 points for each item have been attributed for the level of application of musical knowledge, which is a medium complexity level. Musical knowledge at the information and theoretical level was attributed 3 items, because it is formed by means of identification and reproduction. The total score of the test is 90 points. Each level of the formation of musical knowledge has a definite number of points and namely: level III -advanced - 66-90 points, level II -medium - 36-65 points , level I - minimal - 0-35 points.

Evaluation data, shown by this test, point out to the level of perception, comprehension, application, appreciation and experience of musical knowledge by means of musical and didactic activities. Level indicators have served to establish and classify the strategies of teaching and forming musical knowledge, which have been identified as *mixed strategies* (using methods/procedures/ techniques/ means/ forms of teaching and forming general and specific ME), *analogous strategies* and *emotive and affective strategies*.

In conclusion, it can be stated that the evaluation of basic musical knowledge pursued not only their volume, but also the degree of understanding of its meanings, the way students make associations and analogies, based on musical works, heard and examined at the lesson.

These actions are of a reproductive nature, a level which is absolutely necessary, but insufficient for complete musical education in its epistemic meaning (which will train the key concepts and principles) and in the technological one (which will result in musical competence, formed in a musical and didactic context). *Functional* knowledge has been evaluated in its ability to synthesize multiple meanings and actions.

Musical *attitudinal* knowledge has been identified by the presence of certain specific musical manifestations (behaviors): integration of certain images based on the musical message, perception of all the elements of the musical piece with its indispensable values, profound experience of the musical message, understanding the music values at an advanced level.

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