

13. MOTIVATION AS AN IMPORTANT ELEMENT OF MUSIC EDUCATION

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Abstract: *The content of education in postmodernist society is a strategic resource of the human continuous development, in a space and time determined from the historical, cultural, social and economic points of view. The conceptual improvement of music extracurricular environment will promote the concern for the field of music education in order to assure an efficient continuity by pursuing an evolution and succession of the independent affirmation process from teleological perspective in self-correlation with the music environment existing everywhere. The extracurricular music motivation activity turns the pupil from a simple receiver/customer of external music influences into an active and selected subject, with an own interior determinism in choosing and releasing adequate music attitudes.*

Key words: *standing music education, extracurricular music environment, music context, independent music cognition.*

Modern approach to education treats arts and music education as a process of continuous individual and spiritual self-realization through multiple forms of contact with the arts, which are also ways of the person's reflection of the internal and external universe. Lifelong learning has become a fundamental educational objective, legalized in Moldova (*Constitution, Education Code*) as an open educational system that ensures the maintenance and further development of the cognitive, affective and acting personality's potential and of self-education skills and capacities. All these facts lead to the creation of a creative and independent personality.

In the 19th-20th centuries, lifelong learning became a fundamental requirement of society, which is determined by the exponential growth of information and its accelerated outdated character, by the extraordinary progress of science, technology, by the dynamism of social life, by the democratization of learning, by the raising aspiration to culture and education and, finally, by the effective usage of leisure time.

In the Republic of Moldova, at the end of the 20th century - Constitution (Art. 35) and *Education Code* (Art. 5, p.1) legislate the requirements for continuing education. These two documents enact the education system to be open, to maintain the further development of cognitive, affective and acting personality's potential and of self-education skills and capacities that, as a consequence, may form independent and creative personalities.

Today, lifelong learning is characterized by continuity and globalism, involving all levels and types of education (school and extracurricular educations, formal, informal, non-formal educations etc.). However, lifelong learning is a phenomenon conditioned by three fundamental factors such as **environment**, which is an objective common for all, **capacity to be educated**, which is done in an organized manner based on laws, teaching materials, visual aids and the others and **motivation**, which is the most important in lifelong

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learning, but also one of the least verifiable and transparent. Referring to the classification made by UNESCO, education is manifested in three fundamental directions:

- *formal* music education;
- *non-formal* music education;
- *informal* music education.

Formal music education is a period of *intense music activity*, directed to the development of pupils' abilities and love towards music. This type of music education includes all educative actions performed consciously and organized in schools, in an organized educational system. Objectives and content of *formal music education* can be found in school documents. They are included in the semester general topics, according to different levels and years of study, which facilitate the formation of a vast musical culture in a methodically organized context (curriculum, guides, manuals, technical aids, music education specific strategies etc.). *Formal music education* is a process that is limited exclusively to school years and represents an introduction to the field of music culture and an initial training for a continuous music education, which will extend throughout life.

Non-formal music education emphasizes a less formal educational reality, but it has formative effects too. According to the analysis of the contents, methods and forms of organization (*active forms* - general school choir, orchestra of musical instruments for children etc., *passive forms* - recitals with artists and music composers, musical tours etc.), the relation between *non-formal* and *formal* music education is defined as the *relation of complementarity*. *Non-formal music education* involves all educational extracurricular music activities that take place in specially organized conditions. Their aim is to replenish the formal musical education by means of the forms specifically designed to enrich the music education, to practice and value different individual musical skills.

The main institutions in promoting this type of music education are cultural centers, theaters, clubs, community centers, public music libraries etc. The non-formal music education has its own specific characteristics. Those that are worth mentioning are the great variety of forms, music contents, musical activities etc. Thus, it is a more satisfying process of music education in better and more varied conditions (aiming at the same formative effects). This process is led in terms of pluri and interdisciplinary approach, taking into account the interference of artistic disciplines. Both *formal music education* and *non-formal music education* are forms of the *systematic work (school)* which takes place in planned and well-organized conditions, being conducted by a specialized staff.

The third form of music education worth pointing out is **informal music education**. This form, compared to the first two - formal and non-formal, is less advisable to be used. The reason is that the musical atmosphere created in and out the lesson of music education is very different. These factors make impossible the implementation of the *informal music education* at schools. But we should not ignore the value of its content extended beyond formal education, attested along lifetime. In other words, *informal music education* is a kind of

spontaneous and continuous education that is completely free of any formalization. This form of education includes individual musical experiences, experiences acquired in a random manner. Informal education expresses vital and social environments in which the individual lives. In these surroundings he acquires information, internalizes models of moral conduct, adopts attitudes, and reacts to different applications, enriching his spiritual world.

As we can observe the person is lifelong educated informally. Music, at its turn, is a complex psychological (as the mechanism of occurrence and manifestation), teaching (as the mechanism of reception-interpretation-production / creation), moral and spiritual (it produces and promotes values) phenomenon that participates at this education. The music pedagogy system of the Rroman teacher G. Breazul, rooted in the German system of music education, represented by H. Kretzschmar, provides a sequence of vectors, including (that we are interested too) the assertion that "the music education aims at *integrating the child into social, cultural practice...* "[1, p. 168]. In such a way we can conclude that the most important idea that this system promotes is the integration of music education in the daily child's life, in other words, a permanent self- music education, which will take place throughout life. Any time the person comes across a piece of music, he tries to understand and feel it. This forms the basis, the essence, the purpose, the outcome of the process to make, to create, to interpret and to listen to the music. According to I. Gagim, to perceive music means:

- a) to hear it;
- b) to feel it;
- c) to live it;
- d) to understand it;
- e) to receive it (as approach);
- f) to assign a meaning, a content to it "[4, p. 112].

The convergence of these factors facilitates access to the essence of music and the person may refer it to his life context. The perception of music is in relation to the factors related to the agent, being determined (directly or indirectly) by them (Figure 1):

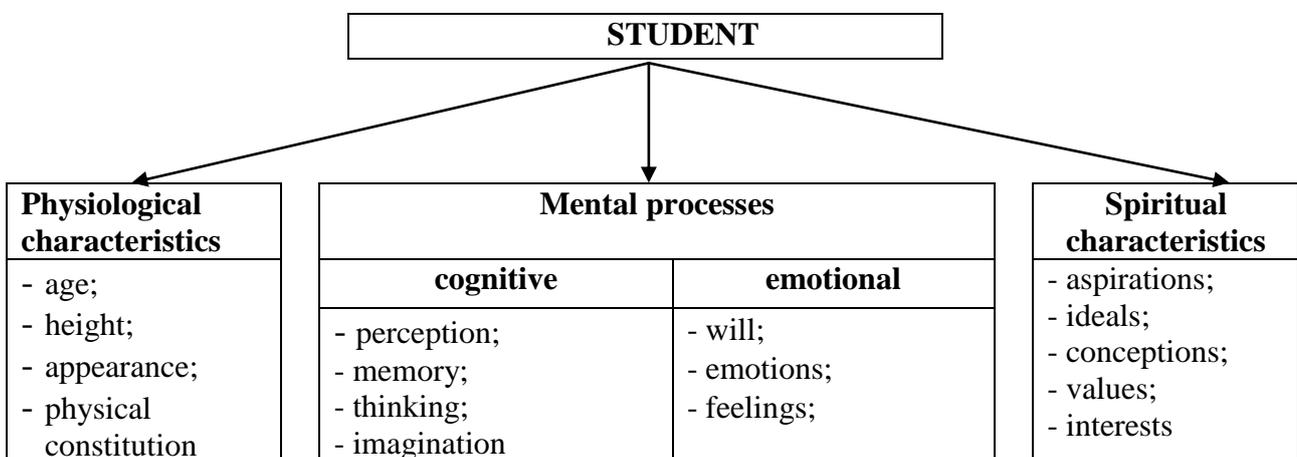


Fig. 1 Distinctive factors of human personality

Amplification of student's independency in the "sound" environment outside the lesson determines the increase of independence in music perception. Teaching pupils to decipher the sound message of the universe means to create and develop skills, abilities and techniques for understanding music (develop musical creativity = abilities), associated with *intrinsic reasons - necessity to exist through music*. In this context, it is necessary to highlight the idea that the moral values, once being internalized, transform into some inner necessities. These values become an authoritative call our consciousness (stable grounds of our conduct) in different life surroundings.

In this respect, F. Turcu mentions that "the necessities provoke a variety of human emotional states and only as a result of these activities (the educational process) they can be perceived as necessities" [7, p. 126]. V.S. Merlin notes that "the necessity acquires a motivational character only if it is conceived as a challenge to *act*" [ibidem, p.82]. There are a lot of famous scholars [G. Balan; A. Motora-Ionescu; V.Vasile; I. Gagim; etc.] that share the opinion that the orientation, initiation and adjustment of *musical activities* represents a system of reasons, which interact and work together, manifesting themselves in trends, interests, goals etc.

E. Stan reflects the personal subjective perception of the objective surrounding reality that creates a sense of personal image. Thus, "meaning, attitude, position do not arise from direct content / appearance, but from the relationship between motivation of the action and its direct result... The purpose of motivations, needs, awareness, specific qualities of humanity are formed throughout life ", says the author [10, p. 35].

The problem of motivation in music pedagogy was treated firstly by the famous teacher D. Percic in the late 60's [8, p. 128]. He pointed to, firstly, the psychological necessities in the realization of various musical activities and, secondly, to the importance of the musical phenomenon as a first-line factor in the formation / development of an effective spiritual education. In such a sequence, the necessity that manifests itself as a *reason for* the contact with the music calls for various forms and methods of psycho-spiritual satisfaction through music (auditions, concerts, meetings with favorite artists, participation in the organization of various music events etc.)

Permanent music education of the pupils represents the assimilation of cultural music values that the school considers effective in preparing an aesthetically cultured personality. The aim of these efforts is connected to creation of a functional balance between these two periods. Pupil's music experience, realizing motivational structures as units of personality, makes the selection and integration of musical values. The process of balancing and adjusting the pupil to external cultural musical influences gradually becomes a function / necessity of these motivational states. But its implementation is influenced by a group of internal and external motivated *factors*:

a) *Internal factors*:

- self-knowledge, that makes the pupil become aware of his own music knowledge / skills / attitudes;

- ability to achieve critical self-reflection, observing the failures in the music education;

- aspiration to an elevated musical culture;

- responsibility for the formation and development of elevated aesthetic taste;

- a proper appreciation manner of cultural, artistic, moral, religious values etc;

- desire of continuous self-improvement through music.

b) *External factors*:

- general and musical culture values;

- family, school, company, etc.

Having a proper motivational structure, the pupil will establish a *dual relationship* towards the musical environment: **the first** - *of independence*, consisting of the ability to react / to perceive only the highest quality music, with an educational character, **the second** - *of dependency*, consisting of satisfying the states of the psycho-spiritual necessities.

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