

## Innovative Techniques and Methods in Contemporary Musical Education

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**Abstract:** *Globalization and new technological changes - processes that have accelerated in the last 20 years together behind a new world economy "driven by technology, fuelled by information and driven by knowledge. Extending this new global economy has major implications for the structure and goals of educational institutions. Since the period of topical information continuously decreases and the level of access to it increases exponentially, the educational system cannot remain focused on sending a rigid set of knowledge from teacher to student in a fixed period of time. After Alvin Toffler, "The illiterate XXI century will not be those who cannot read and write but those who cannot learn, learn and learn again." A diversified curriculum by introducing digital information and gain new modern methods of teaching, learning and assessment, will inevitably give character education Romanian knowledge society in which it exists. Design content of school subjects without serious analysis of accessibility and tackling them superficial, remain without positive effects in terms of musical education and, especially, will feel the effects of superficiality.*

**Keywords:** *e-learning, ICT in music education, collaborative, interdisciplinary, transdisciplinary, integrated education, blended-learning.*

### 1. E-learning in music education

Visibility term e-learning in the spectrum of worldwide education marked since its inception, revolution means, modern techniques and methods and their harmonization with the contemporary, creating as niche penetration of educational paradigm that tend today to find resolution evolving and constantly upgrading the methodological tools adapted XXI century.

Since its inception, the concept of e-learning and assigned one or more definitions which undoubtedly highlight, on the one hand the complexity of

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approaching the subject in a context of the continuous evolution, and on the other hand, brought in for the new elements thereof, capable of producing significant changes in contemporary pedagogical ideology.

Broadly speaking, e-learning educational situations mean all the significant means using information and communication technology.

The term, borrowed from Anglo-Saxon literature, was expanded from primary meaning, etymologically, learning through electronic means now covering the area of intersection of educational activities with modern ICT tools.

Defined as more like e-education, the area of semantic concept e-learning interferes with and overlaps indefinitely variable on a multitude of terms that capture the variety of experiences teaching that can benefit from technological support: assisted instruction / media computer, digital / mobile / online learning / education, training in multimedia, etc.

Narrow, e-learning is a type of distance education as a planned teaching and learning experience organized by an institution providing material immediately in a sequential order and logic to be acquired by students in their own way. The emergence of the term e-learning and distance learning took place recently in the Romanian educational system.

By definition e-learning encompasses methods and traditional techniques and modern and using IT & C (multimedia processing and asynchronous or synchronous communication) leads the subjects that used to get experience in understanding and mastery of knowledge and skills in a field of knowledge. In the context of music education, e-learning concept translates, on the one hand a valuable educational, training, and on the other hand, educational value, learning; comprising both theory and practice music, interacting, and highlights two aspects improve teaching side of musical disciplines.

As of course know the interaction between theory and practice is vital for understanding the music, which in time will increase the performance that will be argued of course, once again, complementary facets theoretical and practical discourse teaching music available at all levels of training.

The practice of music education showed some concrete situations of work, there may be some gaps in coherent approach to relationship theory - practice due to multiple causes and different, such as for example lack of specialized teachers, lack of minimum instrumentation means teaching, specific music (musical instruments, music, etc.), systemic inconsistencies (by calling this causes in the system, the educational system, the transition from one stage to another, for curriculum development or transformation, such as, for example, introduction a digital manual for music education), etc.

All these phenomena, unfortunately, we know today and certainly desired an immediate solution and secure their more noticing is a need to extend the training

music at some levels of education, and an effective way to approach the subject and while solving some of the issues raised in the music education system is the introduction of e-learning pedagogy contemporary music.

It should however be noted that the expansion possibilities of music education, e-learning, at the moment are limited in our educational musical, so it requires a series of tests and studies to highlight those elements of modern technology to satisfy all and which ensure the complementarity theory, and achievement of the proposed educational ideals.

### 1.1. Learning tools

Learning in modern society is not rigidly connected to the classroom, it now allows the development of learning methods oriented individual learning and large groups; synchronous and asynchronous learning; learning groups divided geographically, etc., all being mentioned clearly in contemporary music education.

Dealing with such modern techniques involve sustained educational actors in finding the most efficient ways of working to harmonize general evolutionary spectrum of the social system with specific training and musical training at all its levels of action.

Thus, in recent decades they have developed a series of methodologies and implementation strategies, of which mention here:

- **Problem Based Learning - PBL** – learning method in which those trained are challenged to "learn to learn" cooperating in working groups to find solutions to real problems. These problems are used to stimulate the desire for knowledge of students in - a given field. PBL critical thinking and analytical forms, search capabilities and use appropriate learning resources.
- **Case Study** – active learning method, based on the analysis of situations (problems) concrete with known solutions. Group of students in the learning process is proposed to analyze a specific situation in a given context. It requires determination of an optimal algorithm for solving. Finally, the proposed solutions against each other group members and analyzed the algorithm of case used in the actual situation.
- **Collaborative Learning** – method of learning the skills trained with different levels working together in small groups to solve a common problem. Learning responsibilities are distributed within the group, each responsible for their own learning and training those who have a lower level of skills. The method allows the development of critical thinking, communication skills.

- **Cooperative Learning**– learning method applied to local groups, the organizational component and the communicative tools are implemented through traditional (classroom activities face to face).
- **Team based learning** – developed a training strategy for the creation and development groups trained in resolving performance issues. Team (s) are made for the whole period of learning (course), their work is evaluated continuously. For evaluation can be used part time resources reserved course. Self-evaluation is critical importance within the group (peer review) and continuous monitoring of the progress of the team.

## 1.2. Online learning Tools

The methods listed above can be found in the virtual environment generated e-learning through applications and online tools dedicated to music education, but very few will get an outline relevant in order to obtain the status of certain middle of music education and, of course, only after prolonged search and following studies dedicated didactics modern musical instruments can be amplified due to the specific nature of musical art.

I will try to expose the breakdowns summary, an approach short, to highlight the multitude of instruments that techniques of modern information operates today, and because of the huge number of them, we turned to the presentations of the Center for Training and Technology Performance UK ( Center for learning & performance Technologies), which proposes an interesting classification tools for e-learning, accompanied by the list of the best tools for each category from 2007 to 2018, registering 400 such tool:

- programs Web browsing - allow access to web pages, search systems, view network information, interaction with other training programs. (Firefox, Chrome).
- Email - Apps for email. Enable the creation and management of email accounts, receiving, viewing and sending e-mail messages and attachments. (Google, Yahoo).
- Tools for Social Networking - allows communication with network members, creating and editing your profile, forging links with certain members of the network, participation in and organization of the virtual network (Ning, Twitter, Facebook).
- Panels – services – applications to express public sharing of personal information (iGoogle).

- Collecting and displaying news (RSS feed) - programs for the collection of the sites latest news in one or several areas specified and displaying them in a special location (work area window gadget, etc.) (Google Reader, Bloglines).
- Synchronous communication tools - allow sending and receiving instant text messages, sound and video. (Skype).
- Tools for creating blogs and micro blogs - Maximum automate the creation and management of blogs. It also gives space for information posted (Wordpress, Blogger, Twitter).
- Tools for creating web pages - Allows full automation of process of creating and managing a website. Allocate space for information posted (Google sites, Dreamweaver).
- Tools for online processing of documents – applications that allow access to documents (text, spreadsheets, presentations, databases) stored remotely and view or edit them jointly with other authorized users (Google Docs, Zoho).
- Tools for creating presentations - allows creating, editing and viewing multimedia presentations with the inclusion therein of external resources (PowerPoint, Impress).
- Tools for publishing and storing presentations - allow publication Network presentations created. The presentation is accessible from anywhere. You can start discussions on the web presentation, receive comments, feedback. (Slideshare).
- Applications for Web conferencing – allow synchronous communication more people using Internet resources. Communication can be done through video, sound, text and screen sharing. (DIMDATA, Adobe Connect, Skype).
- Image processing, organization and storage web - applications to create, capture and edit images (local) and their subsequent posting in online albums. (SnagIt / capture, Adobe PhotoShop / Creating, editing, Picassa, Flickr / organization and post Network).
- Applications for broadcasting video, audio - visual and sound systems for capturing video with subsequent translational online and network storage. It allows both synchronous access during direct translational as well as repeated access of users in asynchronous mode. (YouTube, Flip, Livestream / video, Audacity, iTunes / sound).
- Tools for organizing personal schedule – allow optimal organization of work (hours, meetings, and meetings) for a certain period (Google Calendar, Evernote).
- Tools for organizing schemes of thought (mind mapping) - applications for the creation and development schemes of thought on the basis of ideas (concepts). Applications of this kind are used to generate, visualize, structure and classify ideas and problem solving processes, organization, decision making. (Freemind, Bubbl.us).

- Tools for creating educational resources (course authoring) - applications for creating and organizing educational resources. Course structure allows the creation, support interactive course content systems and test objects simulation and educational games. (Articulated lecturers, Adobe Captivate, Camtasia).
- Library, dictionaries, maps and online encyclopaedias - specialized resources for education. Allow obtaining information by way of precise definition or open, illustrative material or a geographical nature (Google Maps, Google Books, Wiki, DEX for Android).
- Systems management courses – complex applications that allow complete management of e-learning in an educational institution. (Moodle, Blackboard).
- integrated social learning platforms – integrated tools for open learning team, group, collaborative within the enterprise, etc. (Elgg).

## **2. E-Learning – possible transdisciplinary approach to music education**

The social dynamics of the last decades presents to the contemporary world a series of challenges to which the field of education does not remain indifferent. The complex and integrated nature (character) of issues such as globalization, migration, interculturality, environmental protection, information explosion, conflicts, demands a transdisciplinary educational approach.

To cope the challenges of the contemporary world, students need strategic skills such as the ability to learn how to learn, the ability to evaluate and solve problems. it is appropriate to recall the short definitions of the notions, thus:

- multidisciplinary studies a discipline through several disciplines at the same time;
- multidisciplinary is the overlapping of elements within several disciplines, apparently unrelated, to highlight some common issues.
- interdisciplinarity makes it possible to establish some links between different disciplines. Interdisciplinarity means also the transfer of concepts and methods from one discipline to another in order to achieve a unitary understanding of the surrounding world.
- transdisciplinarity requires the approach of some often-complex themes, using investigation tools and rules specific to certain sciences using their concepts, but in other contexts.

Students show interest in the concrete problems they face in everyday life and seek explanations and practical solutions. In order to meet their interests, education will have to become more involved in everyday life, because what interest children are very little in the field of scientific theory.

The fundamental objective of any educational system is the formation of general culture in pupils. The unilateral organization of information into a rigid system is totally inappropriate with this intention.

The contribution of the disciplines should not be constituted by what they have in common, transferable elements, elements that ensure general character. In this way through the education, in which the curriculum goes beyond the barriers of a discipline, the specific competences will be formed, but also the transferable, necessary for the personal development of the pupil (competence to learn, social skills, methodological skills) on the basis of such open and flexible education, profound specialization can be achieved through the formation of lasting general competences over time.

The integrated approach, specific to transdisciplinarity, is centered on the real world, on the relevant aspects of everyday life presented as it affects and influences our lives

The transdisciplinary level involves the integrated approach of the curriculum by focusing on real life issues, focusing on finding solutions, solving problems in authentic life, in order to develop transversal competences. From the pedagogical perspective, the transdisciplinary approach:

- it provides students with the appropriate formal framework for organizing knowledge.
- it is appropriate for all levels of intellectual ability or learning style; is totally participatory, requires the use of any active teaching style.
- it presents a high degree of complexity, both in terms of content and methodological approach.
- it is much cheaper than teaching-learning based on school textbooks
- it is permanently refined, updated as a result of the education user's feedback.

Transdisciplinary skills cannot be classified according to the content of a subject. They are classified such as:

- general-methodological skills: observation, experimentation, graphic representation, interpretation of data or text.
- metacognitive competences - estimation of difficulty of workload, strategic planning, evaluation of results, behavioural monitoring, personal learning techniques.
- positive attitude, motivation - realism, interest in learning, tolerance for contradictory information, positive attitude towards personal performance.
- pragmatic skills - personal initiative, ability to concentrate, task orientation to task solving, work skills

What the student will know to do after transdisciplinary learning?

- to interpret, to analyze, to formulate, to express personal opinions.
- to use the information to solve a given problem.
- to Identify and solve problems

Organized transdisciplinary content will focus on the educational process not on the discipline, but on the intellectual, affective and psychomotor approaches of the student. Organizing content in a transdisciplinary manner is based on the pupil's mental behaviour from the perspective of effective integration achieved throughout all stages of the educational process (design, deployment, evaluation).

The active teaching methods in the transdisciplinary approach transform the student from the subject into the subject of investing, make the student co-participant in his own education and ensure the possibility of acting as a person but also as a member of the team. Regardless of the type of integration that is being approached in the learning process, integrated design and learning organization are centered on learning through research based on the constructivist and global vision of the surrounding world. Learning is not done only in schools; most of the learning in contemporary societies seems to be actually outside the school. Families, the community, "equality groups" and especially the media constitute a significant way of learning.

The strongest argument for classifying disciplines is that life is not divided into disciplines. (J. Moffet).

Because we are today in a full revolution of intelligence, we must understand that transdisciplinarity reveals the poetic dimension of existence, crossing, as I said, all the disciplines beyond them. Do not confuse with multidisciplinary and interdisciplinarity. (Basarab Nicolescu).

The music, by its interdisciplinary nature, shows a distinct approach, the notion of interdisciplinarity, in the absence of complementary notions there can be no "arrows of the same arc of knowledge", but it is related to discipline, multidisciplinary, pluridisciplinarity and transdisciplinarity.

From the perspective of transdisciplinarity, music, as the discipline of the study of the National Curriculum, can be seen, in the near future, as the secret third included, binder of a multidisciplinary or multidisciplinary entity amplifying all its components, puzzle pieces, logical and pertinent ensemble of a specialized education adapted to the present society, a society with values that seem inverse, without mistaking if we call it "depolarized axiological system".

From the same perspective, we ask the question: as a discipline of complete education, can music be actively involved in the development of a whole education?

Emerging from a cultural paradigm as a reflective approach to the development of the whole human being through the education-culture ratio, the



idea presented by Professor Janina Flueraş shows a careful approach to the phenomena and processes underlying this approach, being a viable solution to the recapture of the fundamental discipline status in human omnipotence and human personality, as well as the resuscitation of an axiological system of contemporary culture and education.

Focusing on values of education can be symbolically modelled by a building that we will call Knecht's Temple, figure 1, relevant to the dome, the columns (including the necking's) and its foundation as symbols of messages its foundation as symbols of key messages transmitted through musical education.

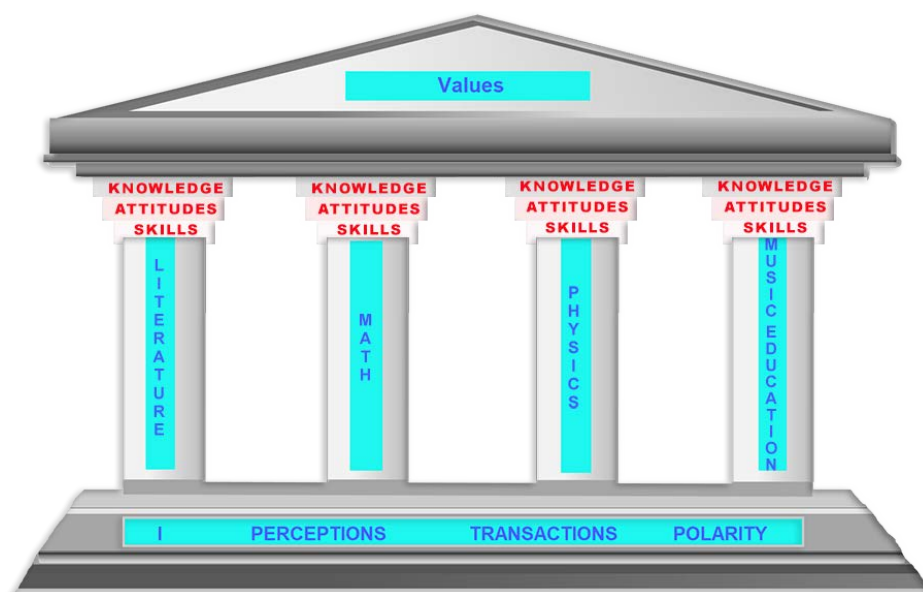


Fig. 1. "Knecht's Temple - Values and Polarizations"

In my opinion, I believe that an education unfolding without having in its heart a set of values to which it refers and which it conveys can be an honest professionally, technically correct but without long-term impact. Values represent the first level reference in an educational paradigm; therefore they constitute the dome of the Knecht Temple.

The specific areas of education are found as columns of the Temple. Without developing the theme here, an important aspect in the design of educational programs, both at macro level (modules in programs) and at micro level (themes within a module), represents the axiomatic sine qua non of design - this is the one that defines the number of columns. Two questions arise:

- What are the distinct minimum modules of the proposed program without which it is incomplete in its relationship with the objectives to be achieved?
- What are the distinct, minimal themes of a particular module without which it is incomplete in relation to the established educational objectives?

For each column, the model looks in the form of the captain's set of knowledge-skills-attitudes (skills), K-S-A, developed by each discipline or module.

I've considered it is important to mark the specificity of what we learn to know, to do and to be for one or other of the domains we decide to reunite under the same set of values.

The Foundation of the Temple of Values is the theoretical core of possible interventions and developments of innovative concepts able to bring music and musical disciplines to their place in a modern educational curriculum, deeply harmonized to the new technical and scientific conquests and to the new social dominant of nowadays.

Trying to find a way to solve the new problems presented above, also looking for answers to the questions, I was especially attracted by the EPTP article: axioms that "make the difference", published in 25.08.2011 Marian Staş - senior trainer, which refers to "the art and mastery of a durable training interaction return to the operative and fault-free management of the set of axioms"

### 3. Conclusions

It wanted a clear delineation of the aims of education modern music involving on the one hand, students and teachers, and on the other spectrum multicultural of a modern community that this subject is addressed using his unwaveringly all economic resources, human, material and information available to it. So personally, believe that the interdisciplinary approach of the activities of music education can and must remain a focus of an educational curriculum complete and comprehensive, harmonized institutional framework legislative and community around which they revolve general and specific objectives, competencies, using strategies and appropriate methods combine content and more new personalities learners (child, student, adult).

What we want from the Romanian school musical education?

- We want a heightened culture of the educational environment in which the educated will have to be at the center of any specific musical activities, but also in other cultural-artistic, school or extracurricular activities.
- We want to achieve a fully adaptable and accessible musical language, as well as the development of music specific skills that broaden the horizon of

knowledge of the educated, then able to use new opportunities for musical expression, to be found by their own feelings and emotions within the ideational created by a certain musical speech, or by a certain musical pedagogical approach.

- We want the musical art to maintain its authentic value, continuously expressing its fundamental role in the formation and development of human personality.
- We want, using what we know today about musical art, to ensure a dose of sustainability by orienting its evolution in time to the human factor that consecrated it.

The review and restructuring of the music education curriculum, topical theme, can generate some suspicions in the coherent approach of didactic dimensions from the nature of art and its role in human life, all the more so, of the musical art, taking into account its peculiarities, so addressing such a subject implies indirectly the inspection, knowledge, ownership and responsibility.

The polisemantic character of the curriculum term has made possible, in different periods of evolution of the Romanian post-decembrist educational system, the emergence of various topics of discussion and polemics that have highlighted precisely the defining role for a such a concept. Benefiting from such a rich and meaningful history, such as that of musical art, implies both truth and reality, but also knowledge and involvement.

The challenges of the XXI century, in a retrospective glimpse of the musical background of humanity, through observing an evolutionary constant, can only lead to the clarification of new approach strategies and models of work to harmonize art and the musical science of the most competent and consistent ideas or concepts in modern musical educational learning, of course, reported in the contemporary society in a permanent change.

Unrest and uncertainties in the search for a sense from the second half of the twentieth century and the beginning of the 21st century, have only amplified the report, naturally, between value and non-value by choosing those methods and means of musical education that Respond to requests and needs, but to keep up with new elements in time education.

All the more so, with the experience of past periods, it is necessary to clearly delineate some pedagogical aspects that ensure the music and discipline of musical education the welcome status in the general curriculum of Romanian education, naturally engaged In a universal systemic complex, but to individualize and keep the national identity unaltered.

The reality of the medium-level Romanian educational environment of compulsory general education contrasts profoundly with the elements of novelty

and evolution of art at the beginning of the 21st century, with obvious prerequisites for pertinent approaches to the future.

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