

TEACHING MUSIC EDUCATION AT PRIMARY SCHOOL IN ROMANIA: A QUALITATIVE ANALYSIS ON TEACHERS TRAINING

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ABSTRACT. A quality education is a major goal of each country because it is a predictor of the success of future societies. When it comes to quality education, initial teacher training should be a landmark of the universities that prepare the future teachers. Music education can contribute to the development of quality education from a young age of children, needing, therefore, well trained teachers to perform it.

Exposing children to quality music education in primary school does not restrict to the class hours. It might cover different learning situations, as music can accompany most of the teaching hours, in an integrative manner, and music activities, as chorus, can contribute to developing key competences of kids, ranging from the esthetic and cultural ones, till the social or cognitive ones.

The article aims to highlight the importance of training musical skills that the teaching staff who teaches music education at primary school in the national education system in Romania must have. Expert opinions are echoed in the article, drawn from 19 semistructured interviews carried out in May-June 2021. The diagnosis and proposals of academics training the respective teachers, of experienced practitioners guiding and evaluating teachers in schools, point towards possible revision of curriculum in initial teacher education, to ensure better trained professionals to teaching music in primary education.

Keywords: Musical skills, initial teacher education, teachers, primary school.

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ZUSAMMENFASSUNG. Eine qualitative Analyse zur Ausbildung von Lehrkräften, die Musikpädagogik an der Grundschule im voruniversitären System in Rumänien unterrichten. Eine qualitativ hochwertige Bildung ist ein wichtiges Ziel jedes Landes, weil es ein Prädiktor für den Erfolg zukünftiger Gesellschaften ist. Wenn es um eine qualitativ hochwertige Ausbildung geht, sollte die Lehrererstausbildung ein Meilenstein der Universitäten sein, die ihre Ausbildung anbieten. Die Musikpädagogik kann zur Entwicklung einer qualitativ hochwertigen Bildung beitragen und kann bereits in jungen Jahren beginnen.

Dieser Artikel zielt darauf ab, die Bedeutung der Ausbildung musikalischer Fähigkeiten hervorzuheben, die das Lehrpersonal, das die Musikpädagogik an der Grundschule im nationalen Bildungssystem in Rumänien unterrichtet, haben muss. Auch das Entdecken bestimmter Ausbildungsbedürfnisse und das Vorschlagen von Lösungen kann eine Verbesserung in der Lehre von Musik und der Erstausbildung darstellen, die zukünftige Lehrer in dieser Hinsicht benötigen. Wir haben diese Forschung durchgeführt, die die Aufmerksamkeit von Spezialisten auf sich ziehen kann, Menschen mit Entscheidungsrollen in Rumänien, aber auch Lehrer, die diese Disziplin unterrichten und ausgebildet werden können, um Kindern von klein auf musikalische Fähigkeiten zu entwickeln.

Als investigative Instrumente nutzte ich das Interview für die qualitative Analyse. Die Bevölkerung, an die ich mich wandte, waren 19 Universitätsprofessoren, Spezialisten für Pädagogik, Musikdidaktik, spezialisierte Inspektoren, Methodisten und Dirigenten, die positiv auf die Herausforderung des behandelten Themas reagierten. Der Vorschlag zur Änderung einiger Bildungspolitiken ist ein Ergebnis, das eine Lösung für das in diesem Artikel beschriebene Problem bieten kann.

Schlüsselwörter: Musikalische Fähigkeiten, Erstausbildung, Lehrer, Grundschulzyklus, Bildungspoliti.

I. Introduction

Starting from the literature and studying the results of developed countries with a modernized education system, we propose a research aiming to provide possible hints for improving teaching music from the early stage in schooling. Because today's students represent the future of tomorrow's country, being the adults who will act in society according to their competence, character and personality, changing certain paradigms and acting on time in the education system, children in Romania can benefit from a quality music education, through which to understand the esthetics and harmony of sounds combining with the practice and beauty of the music-artistic culture.

In 2018, the Romanian Institute for evaluation and Strategy developed a study on Romanians' attitudes, habits and behaviors in relation to music. I will present some worrying data for me as a music specialist, data relevant to the adult population, referential to be able to make a change for the next generation of adults.

The study evaluated the musical preferences of Romanians, and 9 out of 10 Romanians said they listen to music. Of the population surveyed, only 27% listen to classical music, and those are people aged 51 to 65 who have higher education. What I find even more worrying is that at national level, the last festivals attended by respondents were Untold and Neversea, while the George Enescu International Festival "enjoyed" the participation of only 1% of the survey respondents. Of course, many other aspects are described in the respective study, both in the register of general musical culture, esthetic taste, culture-informed consumption (musical), but it is not the object and space of our dedicated work.

The present study aims to bring added value to education in Romania through the contribution of education through quality music, from early age. The most modern systems attach value and importance to this discipline, and the specialized teachers are those who teach and perform activities with students in order to make the learning outcome visible.

Personally, as a music education teacher in lower secondary school, I noticed that in the 5th grade, the teacher has to start the subject from 0, because children do not come up with certain knowledge they should already acquire from music and movement classes in primary education.

As "Music is the cure of the mind", musical education can contribute to shaping healthy minds from childhood. Therefore, a musical education based on high-quality and modern standards, 'should be ensured, by well trained teachers. What it can be done in initial teacher education in Romania, to ensure well trained teachers for music education in elementary schools? We try to answer this question further on, mirroring the expert voice of different stakeholders, and their proposals.

In Romania, teachers who are preparing to teach music education at primary school go through a semester of music methodology and didactics, in specialized universities, but there are universities that have in the music-specific optional education plan. There is the possibility of finishing a prepedagogical high school that trains young people to be able to teach. In these pedagogical high schools, students learn more than one semester and have the opportunity to practice more of the learned theory.

II. Relevance of the topic; literature review

Music, both as a phenomenon in itself and as a discipline studied in various forms from the preparatory class to the end of life, proved his extraordinary effect to the entire body. Not only research on music lovers, specialists, performers, artists, musical critics, but advance brain research proved the effects of music on the people body and performance. According to a study published in the Journal of the National Cancer Institute, there are a number of effects that quality music produces: It reduces anxiety, increases relaxation of the entire body, optimizes brain function, increases socialization, improves memory, etc. (Kerkvliet, 1990). Also, the literature points toward neuroeducation and cognitive neuroscience, which provides information and concrete data about the interaction of musical instruction in students in relation to brain development, and in this context, we can talk about brain plasticity, multisensory interactions, the executive and motor functions that develop and make connections with sound art (Curits, Laurie, Fallin, Jana, 2014).

As example, the renowned neurosurgeon Ben Carson, being so convinced of the effects of classical music, in the surgeries that made him famous and by which he separated two Siamese joined at the head, he carried out the medical activity on a musical background (Carson & Lewis, 2006). These are just some of the proved benefits and testimony of some personalities who consider music very important in carrying out their own activities.

As this art produces real transformations, it can have major implications on the education of children from an early age. The study of music in childhood is of special importance in modern and performant systems of education, such as in Japan, China, South Korea, Finland, Denmark and other countries. It might not be by chance that they enjoy as well remarkable results at PISA tests.

If in Japan children perform 12 hours of musical activities per week with a specialized teacher (acts and details, 2014), in Romania there are some discussions that are not at all for the benefit of child development through art. At the level of the primary school, the II grades are awarded, and one hour at the III-IV grades for students to study a new language accessible to all and encountered anywhere in the world, without borders of any kind. Music and movement, as vocational discipline, is still taught by a teacher who is prepared for a semester within the PIPP (Pedagogy of Primary and Preschool Teacher Education, in Romanian) specialization or, at best, in pedagogical high schools.

The importance of music education for acquiring basic competences for life (the 8 key competences) is widely recognised. Therefore, the Council of the European Union adopted since 2007 a cultural agenda that highlighted the importance and value of music education in the development of creativity, esthetics and well-being.

Barbara Crowe, researcher and director of the music Therapy Department at Arizona State University, said: "Music can have a decisive influence when it comes to choosing between withdrawal and engagement, isolation and interaction, chronic pain and comfort, demoralization and dignity". Music starts from the soul and addresses the soul!

III. Methodology

III.1. Research design

The purpose of the research presented in the following is to explore the opinion of specialists in the field, regarding the necessary competences in teaching this subject with vocational specific and the extension with which they are covered in the practical-professional configuration of the curriculum preparing for this discipline.

Because each researcher sets goals that help him/her structure the vision of the proposed topic and design his/her logical and practical approach to the research, we have designed some content objectives:

Objective 1: To identify the musical skills that the teacher teaching music and movement at the primary education should have;

Objective 2: To profile of initial teacher training for teaching music and movement in primary education;

Objective 3: To identify potential solutions to improve the teaching of the music and movement discipline in primary school.

The basic question in the proposed research is: What are the skills needed to teach music and movement at the primary cycle? In addition to this question, in order to outline the qualitative analysis, other reference questions are also asked:

- Are primary school teachers ready to teach the discipline of music and movement? What it can be done to improve their pre-service training?

- Is it appropriate to change the norm of the specialized teacher to teach the discipline of music and movement at the primary cycle?

In order to achieve the objectives and answer the questions formulated above, a mixed research design was considered: quantitative data were collected from the teachers teaching music in primary education, and qualitative data was collected from experts involved in training, guiding, monitoring and evaluating

them. In this paper is presented the data of the qualitative investigative design, aiming to gather in a more detailed way the strong points and the limits of training teachers for teaching music in primary education, as well as ameliorative solutions.

III.2. Participants

The interview was conducted with 19 respondents: University professors specialized in general pedagogy, didactics and musical methodology, inspectors specialized in arts and inspectors for the primary school, Methodist teachers from the primary school and music education teachers, experienced conductors and teachers who hold a certain position in the field of education. The 19 respondents were contacted through a direct approach, with a brief presentation about what they intend to achieve through this study, and subsequently received the interview guide. There were also telephone conversations with some respondents

The 19 participants, have different background and expertise:

a) In teaching music at advance level, in musical institutions in the country: National University of music in Bucharest / Faculty of composition, Musicology and music pedagogy / Department of training of teaching staff; West University of Timisoara, Faculty of music / Faculty of Sociology and psychology, Department of training of teaching staff; George Enescu national University of Arts in Iasi; Gheorghe Dima national Academy of music in Cluj-Napoca; Transilvania University of Brasov/ Faculty of music; co-opted teachers from these institutions teach methodology and didactic of musical education.

b) Educational experts, from institutions representing the Department of Education Sciences: Alexandru Ioan Cuza University of Iași/Faculty of psychology and Education Sciences/ Department of teaching staff training; Ovidius University of Constanta/ Faculty of psychology and Education Sciences; Vasile Alecsandri University of Bacau/ Faculty of Letters/ Department of Sciences of the University of Bacau Education. All these teachers teach the methodology and didactics of musical education at the primary school, and some also teach general pedagogy.

c) Specialized inspectors and Methodists teachers in the music field: Timis County School Inspectorate, Caras-Severin County School Inspectorate, Dinu Lipatti National College of Arts, Save the Resita children.

d) Specialized inspectors and Methodists teachers in the field of teaching the primary cycle: Timisoara County School Inspectorate, Caras-Severin County School Inspectorate, Gymnasium School No. 6 from Timisoara, Gymnasium School No. 16 from Timisoara, Gymnasium School No. 27 from Timisoara.

e) Choir conductors from Madrigal Marin Constantin national Chamber Choir, Faculty of music and Theater in Timisoara.

III.3. Tools used in data collection and procedure

The research procedure chosen in this case was the method of the interview, literature from Romania and abroad was consulted, in order to identify the directions imposed by the States that have modern education systems, and then we developed questions to identify certain solutions for the education system in Romania.

The qualitative design is based on the semi-structured interview, with open answers, written narrative. This method of inquiry helps us to observe, to understand more unperturbed and to be able to draw conclusions on the chosen topic, based on the opinions of some expert respondents, specialists, who can issue certain relevant value judgments in relation to the topic of the paper. It is known in the literature as an exploratory, semi-structured and holistic method of research. With this tool, the research proposer pays more attention to the respondent, because the response it receives will give weight to the expert's opinion in shaping views on the proposed topic.

The questions I thought about for the interview would like to highlight aspects such as:

- the current necessary skills that a teacher who teaches a musical discipline must have;
- the benefits of an educational policy proposal and change that would enable music education teachers to teach at primary school;

What would be some important activities carried out during the primary cycle to develop students musically and meet the standards of other countries where children are already studying and approaching music from a different perspective (instrument study, modern practices, choir, etc.).

We also had phone conversations with some of the respondents. All questions were asked to everyone. Also, in the elaboration of the qualitative analysis, we coded the respondents according to: Initial family name, school level (university U/ pre-university P), specialty (music M / Education Sciences E), didactic function (teacher DPPD General Pedagogical training G/ Methodist or didactic D/ Inspector I/ President of the Association of teachers A/ conductor D).

critterion number	first and last name with initials	code generated
1.	B D	BPMI
2.	C D	CUMD
3.	C C	CUEG
4.	F A	FUMD
5.	G R	GUMD
6.	G S	GPEA
7.	L D	LPEI
8.	M N	MPED
9.	M A	MPED"
10.	M M	MUMD
11.	N M	NPED
12.	P E	PUMD"
13.	P A	PPMD
14.	P L	PUMD
15.	S D	SUMD
16.	T M	TPEI
17.	T C	TPMI
18.	U A	UPMD
19.	V P	VUMD

Note: In criterion no. 9 and 12 are the two ladies conductor

IV. Research results

In the following, we will present you the analysis of the data from a qualitative point of view, based on the three objectives pursued in this paper. Each objective is fulfilled by a question, in the approach of qualitative analysis all these data will be presented through tables, through which the analysis of the theme will be carried out.

Objective 1 – identify the current musical skills that the teacher who teaches music and movement at the primary cycle must possess

For qualitative analysis, I will use the question: What are the current necessary skills that a teacher who wants to teach music and movement should possess? The following table is generated from the responses of the 19 respondents who participated in the interview, for the qualitative approach. We structured the training of the specialist to teach this discipline in three clear directions: General skills, musical competences, specific approach to a vocational discipline and personal competencies, which are based on the development of the emotional intelligence that the teacher in the class should have.

Table 1. The current musical skills needed to teach music and movement

Skills	Classifications	Quotes from the interview with specialists
General skills	Basic knowledge in general and specialized methodology and didactics	<ul style="list-style-type: none"> - the ability to build interactive didactic approaches and adapt didactic strategies to content; use of regulating school documents in the spirit of the didactic principles applied in the respective specialty; possession and application/dissemination of critical thinking about musical creations, having a reflective attitude on music; demonstration of good interlocutor abilities with the student/class; The manifestation of capacities as promoter/integrator of cultural values in the local and national Community (TPEI). - operating with specialized knowledge in order to design, manage and organize music and movement lessons/extracurricular activities with music content from the primary cycle; adopting an innovative professional and specific methodological behavior of the two stages – pre-notation and musical notation; using knowledge to optimize the use of movement in the rendering of the structural elements of music; Adopt appropriate strategies to assess the musical performance of primary-cycle children (MUMD). - I think that in primary education, feedback would be needed. A more pronounced and perhaps more diversified assessment after each work task performed (TPMI). - a coherent vision of methodology theory and practice of teaching the discipline (FUMD). - to have methodical and psychopedagogical knowledge, with emphasis on information, skills, skills and abilities in the music field (BPMP).
	Psychological and psychopedagogical knowledge	<ul style="list-style-type: none"> - in the field of psychopedagogy and didactics of the specialty musical Education (CUMD). - the ability to share music and musical knowledge according to children’s age and psychological characteristics. - communication and networking, methodological, evaluation and self-evaluation, psycho-social, Technical and technological (MPED). - any music teacher should know well the age characteristics of the children with whom he works, the physiological and the aptitudinal ones (SUMD).
	Teaching strategies applied in musical pedagogy	<ul style="list-style-type: none"> - the correct and expressive association of musical elements received and interpreted with movement, body percussion and various accompaniment elements (musical instruments, musical toys, sound objects, etc.) (FUMD).
	Digital skills	<ul style="list-style-type: none"> - he can learn and improve more effectively using musical instruments and, more recently, with the necessary equipment, through computer-assisted teaching strategies (computers, laptops, video projectors, projection screens,

Skills	Classifications	Quotes from the interview with specialists
	Transversal skills	<p>interactive whiteboards, Internet connection) to bring the stage to the classroom (MPED).</p> <ul style="list-style-type: none"> - teaching various harmonies, programs to the whole school, choral conducting, choreography (GPEA).
Musical skills, specific to teaching a vocational discipline	Specialized studies	<ul style="list-style-type: none"> - first of all, they must have specialized studies. Music is a distinct language with its own alphabet. Those who do not know the alphabet and the language of music cannot teach this discipline, no matter what it may be called. A primary school teacher does not have a musical training except in totally random cases. Just as foreign languages, Ed Physics and religion are taught by specialized teachers in the primary school, so musical Ed must be taught by a graduate of specialized studies (CUMD). - specialized Bachelor studies that can continue with Master's and even Doctorate (PUED). - specific skills and knowledge acquired through the study of music in university education (UPMD).
	Basic notions in music theory (musical hearing, rhythmic sense, musical memory)	<ul style="list-style-type: none"> - the teacher must have extensive specialized knowledge (music history, musical forms, folklore, musical education systems) (SUMD). - to know the basics of music theory, to know how to solfegize, to have musical culture to master thoroughly the methodology of music teaching. Also have musical hearing, rhythmic sense, musical memory (GUMD). - the right use of musical language elements (NPED). - thorough knowledge of the scientific contents of the discipline and proper and proper operation of specialized terminology (TPEI). - the correct and expressive interpretation of exercises, solfegies, songs with text, didactic games, dances recommended in school programs (FUMD). - the teacher must have an overview of the art of sound: musical theory, solfegiere, harmony, counterpoint, instrument theory, Musical forms, folklore, history of music, musical esthetics (MPED).
	Musical practice – vocal singing/ Choir/ repertoire	<ul style="list-style-type: none"> - suggestions for the repertoire of songs, dances and auditions” provided by the school curricula for preschool and primary school students (FUMD). - I think the applicative part must predominate (actual singing) in counterbalance to theoretical notions (TPMI). - to coordinate / conduct a choir, a mini orchestra, to coordinate musical theater plays, Concerts etc (MPED). - knowledge of a minimal repertoire of children's songs and ability to sing after a score (NPED).
	Study of an instrument	<ul style="list-style-type: none"> - specific skills acquired through the study of an Instrument (UPMD).

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Skills	Classifications	Quotes from the interview with specialists
		- for those who do not help our voice, it has been very useful for us to learn to play a musical instrument. I studied the violin (MPED). - to play at least one musical instrument (MPED).
	Knowledge of modern musical education systems	-an extremely important element is the teaching translation, in order to remain in the area of musical terms, which implies the transformation of scientific content into information accessible to children. The theorization of lessons does not make sense, the child must always start from practicing music, then the theoretical notions will break out. Without a good knowledge of world-renowned music education systems (Orff, Dalcroze, Willems, Kodaly) it is difficult to conceive an effective musical Education lesson (SUMD).
	General culture in music	- a decent level of music culture (NPED). - have a general musical culture (GUMD).
Personal/ professional skills	Attitudes: empathy, adaptability, respect	-empathy, communication, consistency, adaptability, respect (UPMD). - I think empathy should be an essential component of the teacher. We know that teaching involves training students. The teacher should not only inform but adapt this information to the thought system of the educable in the primary cycle, make this information assimilable (TPMI). - To understand childhood, beauty and tenderness of this age, to be empathetic and permissive, to be inventive and spontaneous, to perform musically exemplary (CUEG).
	Interpersonal skills	-patience, insight, engagement, dedication (GPEA).
	Organizational/leadership skills	-the ability to keep students' attention in class, in a band, in an orchestra (GPEA).
	Reativity	-the application of modern theories on the development of musical creativity in school children (MUED).
	Didactic improvement	-continuous and constant improvement (UPMD).

From the answers received, analyzing and encoding the texts, as can be seen, each category has several classifications.

General competencies include Basic knowledge in general and specialized methodology and didactics, psychological and psychopedagogical knowledge, modern teaching strategies applied in musical pedagogy, digital skills and transversal competences. Most respondents put a special emphasis on training in general and specialized methodology and didactics, as a basis in developing general skills for a teacher who wants to teach such a discipline.

In order to develop musical skills, some respondents consider that specialized studies in the field of music are needed, through which the teacher will acquire basic notions in music theory, will have the opportunity to do

musical practice and develop his singing with the voice, to make the choir ensemble, learn an instrument, learn through pedagogical practice about the modern musical systems to be applied in the classes, and develop the musical culture so necessary to better understand the musical phenomenon.

In addition to the two important competences, respondents also consider that personal or professional skills are needed in the current education system. In this category we need attitudes (empathy is the attitude that some of the respondents emphasized or emphasized in the received text considering it to be very important), interpersonal skills, organizational and leadership skills (class management), it requires a creative spirit and the teacher's desire to be always in step with development by participating in refresher courses.

By analyzing the answers of the specialists, we were able to find out what are the current competencies that a teacher who wants to teach music education should have. Also, these competencies are given by specialists who have developed in the Romanian culture, and the actuality of these competences are related to the development of our society and the national cultural and value context.

Perhaps some of you may wonder why a competent teacher profile is needed, because there are educational institutions that give directions for initial teacher training to teach this discipline. Of course, there are also such institutions, but I think it is necessary to have such a profile given by specialists in two fields, both music and pedagogy, education sciences, and in this context, the correlations of practitioners are supported by specialists, university professors.

Objective 2: Profile of initial teacher training from primary school for teaching the subject of music and movement

To achieve this goal, I start the research from the question: Are primary school teachers ready to teach the discipline of music and movement?

When we talk about the initial training of teachers who teach music education at the primary school, we refer to the training either from pedagogical high schools or one-semester training (in most cases) from the departments of educational Sciences within the Romanian universities.

The specialists of the qualitative study targeted some clear areas of acute needs met in this category of teachers, through which I have developed a profile of this initial training.

Starting from the question: Are primary school teachers ready to teach the discipline of music and movement?, we will discover some essential valences that require increased attention for their future training in accredited and responsible institutions.

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Looking at the qualitative data, we deduced two important categories: Respondents who claim that teachers for primary school are well trained in pedagogical high schools and in the specialization pedagogy of primary and preschool education and most respondents who believe that teachers for primary school are not trained to teach the discipline of music and movement in current pedagogical high schools and the specialization pedagogy of teaching Primary and preschool, and thus by supporting their point of view, we have issued some classifications/areas of interest in their formation.

Table 2. Profile of primary school teacher training in teaching musical education

Skills	Classifications	Quotes from the interview with specialists
Yeah, they're ready	Graduates from Pedagogical High schools	<ul style="list-style-type: none"> - those who study it in pedagogical high schools yes, so it would be desirable that the students from PIPP graduated from pedagogical high school. It is about many hours of music study (2 years), then at least one year of methodology, observational practice and teaching (4 years) quite consistent in the pedagogical high school, which may be the basis for further training in the faculty (LPEI). - teachers who have graduated from a pedagogical high school are certainly ready to teach this discipline, given that to enter a pedagogical high school it is necessary to promote the aptitude test, and the framework plan, Specific to pedagogical high schools, it provides classes of musical theory and classes of musical practice in all five years of study (TPEI) - the initial training of teachers in pedagogical high schools, during the period which included the study of a musical instrument, was a higher training than the one now (MPED). - the graduates of the pedagogical high schools are, in most cases, prepare to teach this discipline (NPED).
	Graduates of the primary and preschool Education pedagogy specialization	-yes. The discipline is completed in the third semester I-II. In The Years I-II I go through the disciplines in the field and specialty (early Education, primary and preschool Education pedagogy, Theory and methodology of instruction, Theory and methodology of evaluation, Game Psychopedagogy, etc.), carries out observational practice and in the third year (all year) carries out lessons in the school under the coordination of practice mentors. Specialized training is completed with optional choral and guided assembly hours (MUED).
They're not ready to teach music education	You cannot develop the skills necessary for teaching a vocational discipline	<ul style="list-style-type: none"> - the training period is very short and, we all know that music, being a vocational field, requires, besides a generous time dedicated to study and practice, numerous aptitudinal conditions to ensure a favorable context for learning for the little ones (SUMD). - music is studied very little today both in pedagogical high school, as well as in the pedagogical university system. These students cannot assimilate and understand the amount of information, the formation of internal hearing, the rhythmic-melodic sense, the interpretive and informational experience that underlie a music graduate who begins the study of music, at best, At 7 years' (SMB).

Skills	Classifications	Quotes from the interview with specialists
		<p>- the training of teachers in the primary school is a superficial one in the artistic field. They focus on important subjects (Romanian, mathematics, sciences), skills and abilities are limited due to genetic inheritance (some have artistic skills, but others have skills for real or human subjects) (PUED).</p> <p>- I think they are not sufficiently trained by the PIPP license, they remain somewhat generalists in the field of music education, given that during their studies they do not receive adequate and focused training on music education (CUEG).</p> <p>- PIPP graduates are not ready, nor would they be after a semester.</p> <p>- a single semester of study in college is not enough to teach this discipline. Also, in the current pedagogical high schools the study of music is almost non-existent (UPMD).</p> <p>- this is easy to see: A simple question asked to most fifth graders about what they did at musical Ed in grades 0-IV brings a simple and categorical answer: NOTHING (CUMD).</p>
	<p>The methodology and didactics of teaching music according to the school curriculum are not realized</p>	<p>- no, because the Didactics of the specialty in the bachelor stage refers to the discipline of music Education, which implies different content and approaches (VPMD).</p> <p>- it is not enough to study the discipline only one semester in the faculty, and a thorough preparation is needed to be able to form the skills of the students in the primary cycle, according to the standards of the current school curriculum (TPEI).</p> <p>- unfortunately, in the faculties we do not study music, the methodology of teaching music from the prenotation stage and the notation in a consistent way, with concrete examples of application in the classroom, examples developed in some lesson simulations (GPEA).</p> <p>- the period of musical prenotation, Targeting the first three years of primary education, it is very important for the future musical training of students, as they must be exposed to learning situations that allow musical skills to be formed and then the addition of musical notation (in grades III-IV) based on the experience gained. Vocational disciplines such as visual arts, sports and music have always been better organized by those who are specialists in the field, regardless of the age segment approached (SUMD)</p>
	<p>They do not have the skills to prepare music</p>	<p>-the majority of these graduates are unable to perform satisfactory musical activities in pre-school and school education (FUMD).</p>
	<p>No instrument is being studied</p>	<p>-a few decades ago, the study of an instrument was included in the curriculum of pedagogical high schools (GUMD).</p>
	<p>There is not enough practice to teach the discipline of music and movement</p>	<p>- a few decades ago, in the curriculum of pedagogical high schools were included in addition to the methodology of music teaching and pedagogical practice (GUMD).</p> <p>- training teachers in this regard cannot be enough without a pedagogical practice in the classroom. In my experience, students focus on so-called "important" disciplines (MPED).</p>

The initial training is deficient, as we have seen according to the qualitative analysis and in the institutions that form specialists, and this segment is responsible for the Ministry of Education through the programs that it imposes and which are applied according to the ARACIP and ARACIS standards, But the continuous training of teachers is responsible both the County School Inspectorate and the teaching Body House, which aims to generate and apply training programs for teachers. Also, a good training for the teachers in the primary school, as well as musical activities and festivals is supported by the Cantus Mundi national Program, a program affiliated to the Madrigal – Marin Constantin national Chamber Choir. These activities have been going on intensively for a long time (at least I have been participating for 4 years), but the training activities for teachers during the pandemic period have increased, through free webinars. All these resources that teachers can benefit from are free of charge.

As the table above shows, the specialists co-opted for this research argue that the initial training of primary school teachers who will teach music education is not done according to the specific skills that a teacher who teaches such a discipline must develop. Also, the profile of the initial training as shown in the attached table needs to make policy changes for primary school teachers to benefit from valuable and beneficial training in order to be able to perform activities and teach music.

We should reflect on this objective and those who are able to make decisions for education in Romania, to achieve it because education through music, as we demonstrated in the introduction of this Article, brings many benefits in the life of students, and they propagate in society at national level.

Objective 3 – identify potential solutions to improve the teaching of the music and movement discipline from the primary cycle

The solutions through educational policy proposals would be very many, but in order to achieve this objective, I would like to propose a major solution to modify at national level the norm of the teacher through which the specialized teacher to teach musical education at the primary school, As is the case in many countries in the European Union. I start the research to achieve the objective from the question: Is it appropriate to change the norm of the specialized teacher to teach the discipline of music and movement at the primary cycle?

This theme proposed by this objective was and continues to be a topic discussed and difficult to approach in view of the proposal for a legislative amendment through which the specialized teacher of music Ed. to teach the

discipline of music and movement in grades 0-4. In this regard, many questions are born, many fears, many aspects that must be balanced with the position or the number of hours for the teacher in the primary cycle. Why some subjects taught at primary school by a specialized teacher have been legally accepted for students to benefit from better support, and why music and movement (although some efforts have been made) still do not benefit from this support.

In view of solutions for this proposal, we analyzed the qualitative response of the specialists in education, either those from university or pre-university with a position capable of supporting a certain decision, and the result will be presented in the table below

Table 3. Guidelines on the modification of the teacher’s norm in teaching the discipline of music and movement

Skills	Classifications	Quotes from the interview with specialists
The proposed amendment is appropriate	The training of the specialized teacher is superior	<p>- we have the noble purpose of forming the audience of tomorrow, but for this it is important that we practice music ourselves, in order to better understand the complex musical phenomenon and to be present as often as possible at musical and cultural events. I certainly support the presence in small and large classes of music teachers. Specialized training, carried out over a much longer period of time, variety of approach to musical language elements through different musical disciplines, constant practice of music, understanding the musical phenomenon from the perspective of the performer, not just the listener. There are solid arguments why music Education classes in schools should be conducted by music teachers. Any vocational discipline must be taught by a specialist in the field (SUMD).</p> <p>-the answer can be none other than the desire that music can be taught at the primary school by a teacher with the necessary training for this discipline, and which cannot be replaced by the study of music for one or two semesters, at a distance, or worse, at no frequency or other variants unsuitable for studying this discipline (BPMI).</p> <p>- any discipline of education must be taught by people with serious studies in the field. This means a professional, 21st century education, aligned with the standards of the contemporary world. Teaching Ed musical by teachers without a minimum specialized training throws discipline into ridicule, widows’ children of a field that today is, alongside sports, the main social phenomenon of humanity! Music is an industry and a way of life. It has extremely diverse areas and knowing them requires an authorized guide. The lack of knowledge of the great musical masterpieces, the lack of interest in the musical culture, brings us down to the level</p>

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Skills	Classifications	Quotes from the interview with specialists
		<p>of the underdeveloped civilizations, not to the European level, which we so much want (CUMD).</p> <p>- yes, it should be modified so that the general teacher (teacher) can “give up” the music classes to the music teacher. I would opt for teaching by the music teacher because: He is a specialized teacher, endowed and with appropriate artistic skills; he would be dedicated to quality musical training; he would bring prestige to the school where he works also through extra-curricular artistic activities; he would strengthen professionalization in primary education; It would increase the formative character of Romanian education (CUEG).</p> <p>- it could be a much more effective solution. I believe that the level of teaching and learning music in pre-school and school education, It would be higher if music education were achieved by teachers who have completed a high-profile faculty (FUMD).</p> <p>- I consider it appropriate to change the teaching norm so that the music Ed. teacher can teach at the primary school (GUMD).</p> <p>- yes, I consider it appropriate to change the teaching norm so that the music Ed. teacher can teach at the primary school (UPMD).</p> <p>- it is appropriate to change the teaching norma so that music teachers can teach at primary school because in this way students can better assimilate information from small classes to understand it when they reach secondary and high school (PUED).</p>
	<p>The model of the primary-cycle disciplines to which a specialized teacher is already teaching</p>	<p>- just as the disciplines of physical Education, religion, foreign language are taught by specialists in the field, I consider it mandatory to reconsider the position of the music teacher and to give children more opportunities for their musical training. By the occupation of music and music and movement Education departments by music teachers (SUMD).</p> <p>- it is extremely important! There could be a whole field of information and vocation to join the disciplines taught by teachers at the primary cycle: Physical education and sport, religion, foreign languages, in the desire for real development of musical qualities in children (BPMI).</p> <p>- yes, looking one-sided and subjective, I consider it appropriate to change the teaching norm so that the music teacher can teach at the primary school. Just as other disciplines are carried out by teachers specialized in the discipline, music education should be carried out by a teacher specialized in music (TPMI).</p>

Skills	Classifications	Quotes from the interview with specialists
	<p>Changes in national legislation</p> <p>The specialized teacher should be trained in the methodology and didactics of teaching music according to the age of children</p>	<p>- I think we need to go through national legislation (CUED).</p> <p>- I believe that such a change implies a broad process of modifying the framework plans at the level of primary education so that the teacher's teaching norm is not affected (TPEI).</p> <p>- the music teacher could come down and teach in third and fourth grades, only after prior training with pedagogical skills appropriate to the age group (GPEA).</p> <p>- those who deal with the methodology of teaching musical education and pedagogical practice are the teachers from the music conservatories in the country through the modules organized in 3. This system of initiation in methodology CANNOT BE SUPPLEMENTED by courses organized outside the national education system. Only after the requirements of methodology and pedagogical practice are changed in the conservative, could future music education teachers be prepared to teach in primary classes, especially for the first and second grades where we are talking about the musical prenotation period (PPMD).</p>
The proposed amendment is not appropriate	It requires an integrated approach to the disciplines that only the teacher for the primary cycle can achieve	<p>- I believe that the teacher is meant to train the multidisciplinary student, to transfer skills from one discipline to another. The discipline of music and movement has integral parts in the other disciplines, contributing to the acquisition of knowledge and skills in a more pleasant, attractive way. The knowledge of students by the teacher through this discipline is of major importance, especially in CP-II classes (GPEA).</p> <p>- the horizon of the disciplines is still looked at interdisciplinary because the way of teaching, organizing and planning instruction in the primary cycle is integrated. It produces an interrelationship of disciplines, so that it meets the development needs of students, helps to create connections between what students learn and their experiences (MUED).</p> <p>- the curriculum of the music and movement discipline is developed according to a new, competence-centered curriculum design model. The construction of the curriculum is carried out in such a way as to contribute to the development of the training profile of the student in the primary cycle. From the perspective of the study discipline, the orientation of the didactic approach starting from the competences allows to emphasize the purpose for which it is learned and the actional dimension in the formation of the student's personality. Music plays an important role in people's lives. There is almost no man who does not like music, who does not listen to music daily, whether willfully or involuntarily. At a young school age, musical activities form impressions, arouse interest in music, contribute to</p>

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Skills	Classifications	Quotes from the interview with specialists
		the formation of musical taste and stimulate the esthetic sense, imagination and creativity, developing children's musical hearing, rhythmic sense and musical memory. The harmonious movement that springs from the rhythm of children's songs fosters the development of a culture of movement. At this age, singing is closely related to movement, the two developing by mutual effect (TPEI).
	The specialized teacher does not have the necessary skills for teaching at the primary school from the psycho-pedagogical and didactic perspective	- changing the teacher's teaching norm cannot implicitly lead to a better understanding of musical art by students. This is conditioned by the competences of the teacher in relation to the curriculum provisions for the primary cycle (MUED). - not necessarily, because he's not always well prepared on the psychological development side of the little schoolboy, which can be a big impediment (LPEI).
	Specialization preschool and primary Education pedagogy to provide more pedagogical practice and specialized methodology and didactic classes	- the current solution is more appropriate, but with several hours of methodology of teaching music at PIPP, in the case of students who have not graduated from pedagogical high school. The Ministry of Education must invest more in the artistic development of pupils, in training teachers through pedagogical practice in a consistent way, rather than repair, resorting to emergency solutions to save the teachers' chairs of music. They are absolutely necessary in school and Community life and currently have too few hours in secondary and high school (LPEI). - no, no. I believe that it would be beneficial within the PIPP to take the training of future teachers much more seriously. PIPP should pay much more attention to psychology, pedagogy and methodical courses of the disciplines (not just music education) (NPED).
	The primary school teacher must remain on a teaching time basis	- the discipline of music and movement should enter into the didactic norm of the teacher/teacher for primary education, because he already has too few hours in the norm. According to the law, he must have 20 hours. It is discriminatory against teachers in middle school or high school who have mandatory 18 hours or against teachers/teachers for pre-school education, who have in the norm 25 hours (PUMD).
A mix of the two variants is preferred	Provided that the teacher is qualified	- it would be desirable to teach music, the one that proves the best training, both scientific and methodological, thus representing a guarantee for each student to reach their maximum potential. This would imply a great autonomy of the school in recruiting human resources, which in the current system does not exist. I therefore opt for flexibility: If the music teacher is qualified, he can teach at the primary school, otherwise, the classes remain in the teacher's teaching norm (MPED).

Skills	Classifications	Quotes from the interview with specialists
	A collaboration between the primary school teacher and the music education teacher	<p>- in an ideal education system, I would add, a mix in which the preschool and primary education teacher and the music education teacher would teach this discipline together, namely: The teacher of preschool and primary education pedagogy would teach the theoretical elements and the music education teacher would teach rhythmic elements, introductory elements of musical composition (even from the small classes, If you want to have pleasant surprises, have the primary school students sing you songs they made....I assure you will be amazed...), introductory elements of broadcasting and musical interpretation, small 1-2-voice vocal ensembles, Introduction to learning a musical Instrument (TPMI).</p> <p>- it is desirable, however, to have a close connection between the teacher/teacher for primary education and the music teacher, in carrying out choir activities, other educational activities musical workshops, studying an instrument, etc (LPEI).</p> <p>- I consider it appropriate that musical education classes, Respectively, music and movement should be made by teachers in collaboration with specialized teachers, taking into account the specific of the music and movement discipline provided in the framework plan at the primary cycle and the general and specific competences of the discipline (TPEI).</p>
	Other activities that the specialized teacher should perform at the primary cycle	-the music teacher could be successfully involved in after-school activities, for example, if they were really carried out as after-school activities, not as baby-sitting masked (NPED).
	Teaching of the optionals in the third and fourth grades	- the best option would be, in my opinion, the possibility that the music Ed. teacher could teach at the primary school an optional discipline, included in the didactic norm. The curriculum should include more elements related to music culture (NPED).

According to the qualitative analysis, there were statements and answers that should be seen from the perspective of the competences that the teacher must possess and the benefits (listed in the literature in chapter 1) that children can develop if teaching this discipline will be done by a competent person, able to form musical skills to educators, taking into account the integration of these skills into a set of disciplines and differentiated learning activities.

We have ordered the answers of specialists in 3 segments:

a. It is appropriate to modify the proposed, by supporting a vision based on the training of the specialized teacher who is clearly superior, having already based on the model of the subjects from the primary cycle to which the specialized teacher teaches, and in order for the training to be complete, the specialized teacher must follow in the training institutions a didactic and methodical according to the age peculiarities of the children relative to the elements of musical language before musical notation.

b. It is not appropriate to change, because an integrated approach to the disciplines is needed, the specialized teacher does not have the necessary skills for teaching at the primary cycle from the psycho-pedagogical and didactic perspective, and the teacher for the primary cycle loses a number of hours of the basic norm. And some of the specialists argue that the primary school teacher should teach this discipline provided that more pedagogical practice and specialized teaching and methodology classes are offered at the PIPP specialization.

c. It is preferable to mix the two variants, that is, a collaboration between the teacher for the primary cycle and the teacher of the musical Ed. The teacher can teach the optionals in the third and fourth grade and carry out activities differently. This would bring many benefits and would add value to schools. Where there is no music teacher, some of the respondents opted for the teacher for the primary school to teach the discipline from the classroom and even in school to the secondary school, the primary condition being the qualification of the person for this vocational discipline.

V. Discussions

This study was conducted in the context of the need to improve teaching at the primary cycle of the discipline of music and movement, Taking into account the necessary skills that the teacher must possess and the specialist profile that would be most appropriate for this discipline to develop the skills necessary for the 4th grade graduate

We started from the purpose of the research by which we wanted to explore the opinion of the teachers of specialists in the field, regarding the necessary competences in teaching this subject with vocational specific and the extension with which they are covered in the practical-professional configuration of support of this discipline.

The results of the research related to the three objectives that I have pursued in this research are a solid foundation to be able to pronounce in future research directions in the field in which I specialize. By identifying the current

musical skills that the teacher who teaches music and movement at the primary cycle must possess, we structured the training of the specialist to teach this discipline in three directions of necessary skills: general skills, musical competencies, specific to the approach of a vocational discipline and personal competencies, which are based on personal development and emotional intelligence. Of course, these skills identified by qualitative analysis are not found in the initial training of the future teacher for primary teacher, according to the chart of the specialized discipline in music methodology, on the website of the Faculty of Sociology and psychology. Also, the curriculum does not correspond to the transmission of content that the school curriculum mentions in the achievement of specific competence, and of general ones after the completion of the study cycle.

If primary-school teachers are prepared to teach the discipline of music and movement, the research question on which objective 2 is based, we will discover certain essential valences that require increased attention for their future training in accredited and responsible institutions.

Through objective 3, we sought to identify potential solutions to improve the teaching of the music and movement discipline from the primary cycle, regarding the possibility of teaching this discipline by a specialized teacher, starting from the research question: If it is appropriate to change the norm of the specialized teacher to teach the discipline of music and movement at the primary cycle. The specialists in education considered that: It is appropriate to modify the proposed, by supporting a vision based on the training of the specialized teacher, which is clearly superior, having already based on the model of the subjects from the primary cycle to which the specialized teacher teaches. Others have argued that it is not appropriate to change, as an integrated approach to the disciplines is needed, and the teacher for the primary cycle loses a number of hours of the basic norm. However, in this context there were some of the specialists who preferred a mix between the two variants, that is, a collaboration between the teacher for the primary cycle and the teacher of music education. To be able to teach the optional in the 3rd and 4th grades and to carry out activities otherwise would already constitute a radical change based on progress and would also be a continuity for the acquisitions needed to start the secondary school cycle.

The results of the research I propose can be a solid basis from which other research can be carried out, because in the music field, on the issue already exposed, there is not much information. The issue of changing the teacher's teaching norm of music education has been exposed at national level through debates and petitions of support, but from a legislative point of view, nothing has changed.

In international literature, this issue has already been exposed and studied in China and other countries, and a number of legislative changes have been made through the results of those important studies. The specialist teacher is the one who teaches in most countries, even from the primary school, and the general teacher from the primary school collaborates in carrying out various musical activities with the specialist in the field. We are also among the countries in the European Union that give the fewest hours to music education at primary school, according to the meNET program (<http://menet.mdw.ac.at>) and the results reported by the digital platform presenting the music field at European level.

I would like this study to be a continuation of other specialized studies, which can present data by which our representatives in national power bodies, accept changes and recommendations for the good of children and not just look at the economic side by which these solutions can be supported.

The results of this study must be interpreted taking into account the limits of the research approach, I personally believe that it is also essential to increase the target group, including a greater number of specialists in pedagogy, in musical didactics, inspectors, experts in education and ONG s to support certain approaches.

VI. Conclusion

“Education is not preparation for life, but education is life itself,” said the great American philosopher John Dewey, “it is time for us to get involved in changing something in the context of the hours we teach, in the proposals within the school unit where we operate”, he said. At county level and even at national level through major educational policies, so that the national system in Romania will be a model for future generations of children, and the cultural-artistic example will be a landmark of the European Union. The famous artists bring fame to the country by climbing on the biggest stages of the world, being trained in the Romanian school of the 20th century. Now, it is our moment, and quality music education will produce changes in the behavior of our children today, having a positive influence in the future Romanian society.

Given solutions on this topic can be a landmark for those who want to implement in the classroom certain recommendations that can improve the act of teaching, but also the initial training of teachers to be teachers, to teach in the primary cycle and to form the soul of children from an early age.

Therefore, in the light of the above, the data obtained and the limits mentioned, we can argue that the present study is one of descriptive-analytical type, which manages to draw attention to the problem we want and offers a

series of relevant arguments, data and statistical results, correlational and holistic type, compared as the foundation of future research directions proposed for study.

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