

TEACHERS' PERCEPTION OF THE IMPORTANCE OF MUSIC IN SCHOOL LEARNING

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Abstract: *My personal experience determined me to focus on this issue, starting from the fact that I noticed a poor training of teachers in the field of music. This research aims to analyze the perception of teachers, especially those working in preschool and primary education, on the importance of music and how they use music as a support in school learning.*

Keywords: *music support; emotion; learning process; educational activity; development.*

1. Introduction

Music arouses emotion, music can bring peace, music is joy, and children's joy depends on how much music the educator offers in class. Specialists in the field consider that music is very important in education and especially in children's development. Music can make learning easy and fun.

Music can bring "*slowing down thinking, calming anxiety, improving concentration, developing the pleasure of learning, educating emotion*" says Augusto CURY.

Consistent use of ambient music during school activities:

- promotes musical and emotional education;
- creates the pleasure of learning during the "less friendly" classes;
- calms thinking, improves concentration and assimilation of information.

According to the pedagogue and musicologist Ion Gagim (2003), musical intelligence effectively influences the general intelligence of man. By creating in the classroom educational contexts that facilitate the development of musical intelligence, the development of general intelligence is ensured.

According to Seldin (2016) it has been shown that there is a direct link between music and the development of areas of the brain associated with mathematics and pattern recognition. Hence the appreciation that music is a sung mathematics

We often hear expressions such as "he is a very talented student of music" and yet are considered "smart" those who get very good results in scientific disciplines. There are pedagogical beliefs that hinder the optimal development of those with rhythmic musical intelligence. Howard Gardner, author of *The Theory of Multiple Intelligences*, believes that those with rhythmic musical intelligence like sounds, like to sing, like to use music and rhythm, make sounds, react to sounds, sing, appreciate, create and to evaluate music and learn with the help of music, learn by associating sounds.

Well-trained teachers in the field of music and at the same time in the field of psycho-pedagogy, would manage to develop in the classroom, an educational environment that ensures the optimal development of those with musical talent.

If learning is proposed in an environment devoid of emotional involvement, it is very clear that it will not be achieved; the transmission of information does not generate anything in the student, except the waste of time and effort.

Ambient music helps math, chemistry, languages or other subjects to no longer be arid, but to take on an emotional dimension.

It can be used to bring the class to an appropriate learning tone, when the class is agitated, bored or in a state of unwillingness to learn or can be a support in the interdisciplinary approach to learning.

Music can be the link, the support for the interdisciplinary approach to learning, the current direction of education, especially for the preschool and primary level.

Interdisciplinary learning involves bridges between disciplines, by using the conceptual and methodological devices of several disciplines used in interconnections to examine a topic or problem but specially to develop integrated transversal and interdisciplinary skills. Music can be the bridge. This type of study allows the student to learn by making connections between ideas and concepts from different disciplinary boundaries. Students who learn in this way are able to apply the knowledge acquired in one discipline to another different discipline as a way to deepen the learning experience. For example, it is not too difficult to find a topic that crosses disciplinary boundaries in literature, art and history, or science and mathematics. Thematic study is a way to bring ideas together, resulting in more meaningful learning. This can happen, allowing students to choose their own subjects, and their learning is deepened when they reflect on the connections between what they learn in different disciplines.

The pedagogue Ion Gagim (2019), talks to us about the importance of music and at the same time raises a challenge for us. "Try to find a human activity, where, to a greater or lesser extent, music would not be invited as a 'partner'." We certainly won't find that activity.

Realizing how important music is in human life, as a omnipresent phenomenon, we must accept that it is at least as important in the education of children.

2. Description of the research

In the initial training of future teachers for primary and preschool education there are very few hours allocated to music training, which makes very few students want to do bachelor's theses, few teachers propose first grade works in music and in general , teachers avoid activities that involve singing, except for celebrations.

Starting from this observation, we conducted this research in which teachers from all over the country were interviewed using the questionnaire, online: 72 from the preschool level, 75 teachers from the primary level and 15 teachers from another specialty.

The questionnaire consisted of a set of ten questions, nine of which were multiple-choice and one open-ended, which addressed teachers' perceptions of the importance of music in education in general in the development of emotions and intellectual development, as well as and how they use music as a support or environment in school learning activities.

3. Results obtained and interpretation of results

Following the research, we obtained the following graphs and interpretations:

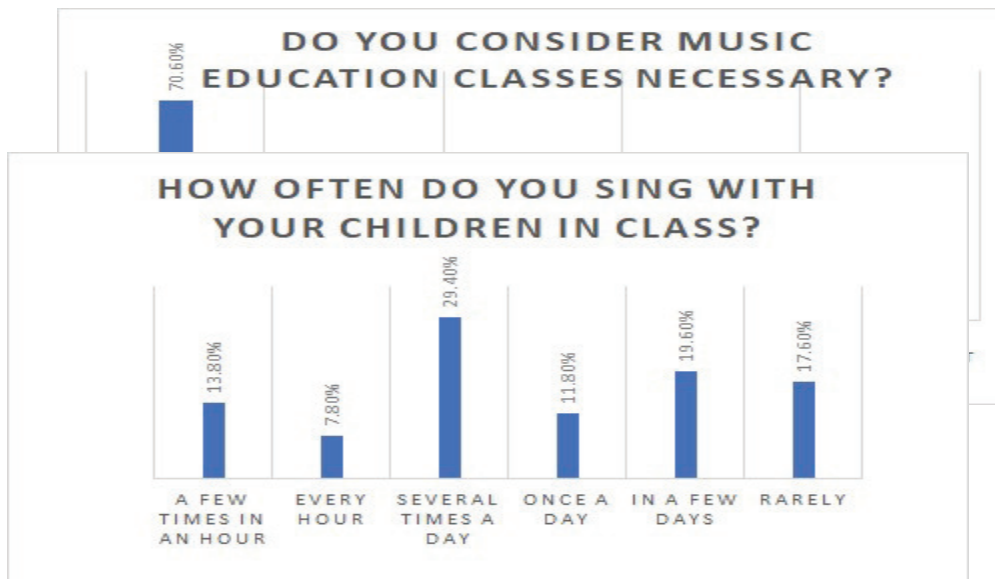


Fig 1. How necessary is music education?

70.60% of the interviewed teachers consider that music is very necessary in the education of children, but there are also teachers, who even at a conceptual level are not very convinced of this.

Fig 2. How often do you sing with your children in class?

The results were, however, the expected, but slightly contradictory, compared to the answers to question 5 (Give some examples of situations / activities in which you used music.) In the sense that 62.7% of teachers surveyed answered that they have musical activities at least once a day, of which 50.9% even more on the same day, but in question 5, most mentioned only celebrations and trips.



Fig. 3 Do you only sing in music lessons?

To the question, if they sing only in music class, 92.2% answered that they use music outside of music education classes, but to the next question which was a complementary question and they had to give examples of other activities in which they used music, most gave as examples extracurricular activities (trips, celebrations) games and transitions for preschoolers or ambient music during classes in other disciplines. It is obvious that these were not the activities that we consider as a support in learning. When we say support music in learning, we expect it to be an active element, a means that is part of the educational act, not an additive, an element that also exists around the student.

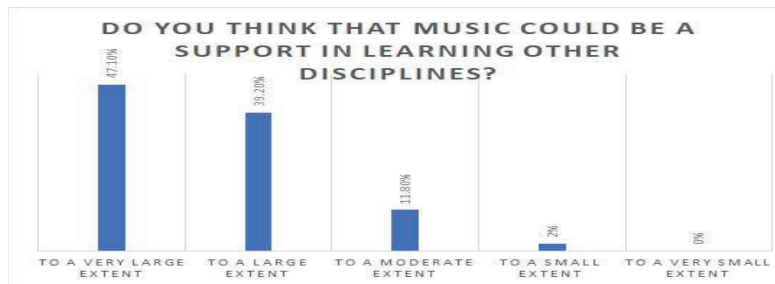


Fig 4. Do you think that music could be a support in learning other disciplines?

Among the teachers who answered the questionnaire, 86.3% are largely and very convinced that music could be a support in learning other disciplines. The question that arises at the moment is: if most believe that music could be a support in learning why there are so few teachers who actually use it.

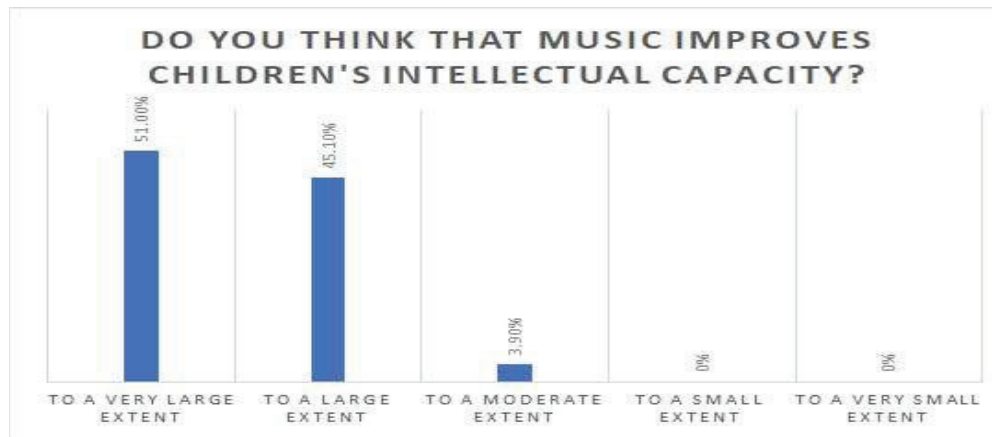


Fig 5. Do you think that music improves children's intellectual capacity?

In the proportion of 96.1% of teachers, they consider to a large and very large extent that music improves the intellectual capacity of children. Alfred A. Tomatis laid the foundations of great research called The Mozart Effect that supports this idea. Instrumental music is recommended, not music with text, which requires extra brain and draws attention

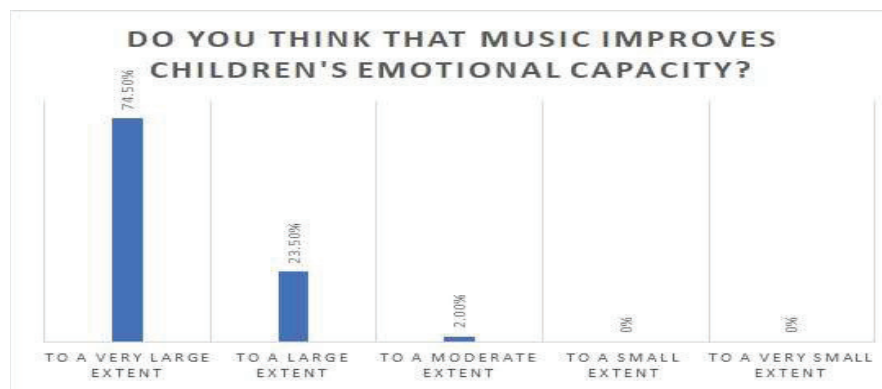


Fig 6. Do you think that music improves children's emotional capacity?

to the message. Music can work wonders if used frequently. We come back with the same question: if most people think that music improves children's intellectual capacity, why are so few teachers really using it?

98% of the teachers who answered the questionnaire consider to a large and very large extent that music improves emotional capacity, which is very beneficial for children. An emotionally

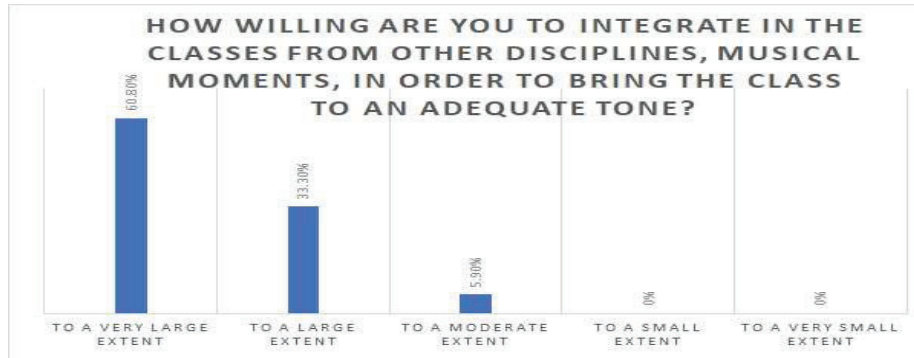


Fig 7. How willing are you to integrate in the classes from other disciplines, musical moments, in order to bring the class to an adequate tone?

balanced student is certainly prone to learning. We come back with the same question: if most people think that music improves children's emotional capacity, why are so few teachers really using it.

To the question How willing are you to integrate in the classes from other disciplines, musical moments, in order to bring the class to an adequate tone, 94.1% of teachers answered that they are willing to a large and very large extent and yet out of the 162 teachers, only 3 mentioned that they use music for this purpose.

4. Conclusions and perspectives

There is enough research and we are convinced of the effects of music on students, both intellectually and emotionally, but research has shown that music is relatively little used in school learning, as a link in interdisciplinary learning or as an activity that activate the intellect, the activity meant to create emotion, good mood, as an activity to ensure an adequate tone for learning, in the conditions in which the class became bored, agitated, unprepared for learning.

Both the personal observations and the result of the research we conducted confirm that teachers are not sufficiently prepared to perform intense musical practices around children, to achieve an environment in which music is used in school learning.

We try to find ways to intervention and compensation some aspects related to educational policies, respectively the small number of hours in the curriculum of the specialization Pedagogy of Primary and Preschool Education, for the musical training of future teachers and the tendency to be removed from the framework of primary education musical activities.

In the department of the university where I work, we see and have found the following ways of intervention for training in the field of music, so that teachers can coexist constructively with music; ambient music in the learning environment and support music in learning.

They can be introduced in the curriculum, from the specialization Pedagogy of Primary and Preschool Education, as optional subjects: Rhythm and movement, Instrumental music, Music theory, Choral music, Music and integrated learning

As extra-curricular activities we organized student conferences and lectures for teachers in pre-university education, in which we held workshops on music. During the PIPP National Conference, Teachers build the future and the Educational Alternatives Conference. Another kind of education, we conducted the workshop "Keep up the rhythm" and Music Workshop, which aimed to approach music as a medium and support in learning, in any of the disciplines.

The results were musical moments in the true sense of the word, on different topics, approached in other disciplines, the delight of teachers present with each moment spent in the activity but also the fact that they discovered how easy it is for students to learn with music.

Maria Montessori argued that "success depends on the existence of an intense musical practice around children, a musical environment (s.a.) that can develop a" musical sense "and" intelligence. "(Montessori, 1977).

In order to make intense music practice possible around children, it is necessary for teachers to be trained to know and feel music, to believe in its power and then to take it to their classes.

We believe that if teachers take music with them to class, through the hidden curriculum, they can create an environment in which the child is immersed and in which learning occurs on its own, without specific goals, without effort and special time. Living in an environment soaked with music, the child will form habits and he will live through music.

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