8. TRAINING OF ARTISTIC SKILLS OF THE MUSIC TEACHER

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Abstract: *Human capital represents for Moldova the basic resource for long-term development. The quality of human resources is largely ensured by the education system. The lack of a systemic approach to changes in education is identified in the National Development Strategy "Moldova 2030" as a causal factor in guaranteeing quality education for all. Artificial separation of training (teaching of academic content) from education is still ongoing. In the context of sustainable development, current topics are taught rather mechanically than practiced. Extensively new and often optional curricula are added, instead of integrating these topics into core disciplines and used as a basis for reviewing barriers between disciplines and applied strategies, so that they become more interactive and more targeted. towards the development of transversal competences.*

There are imperative models / projects of education oriented towards the attainment of the transdisciplinary and transversal competences, oriented towards a graduate endowed with transdisciplinary competences, formed through the prism of all the studied school disciplines and that allow him the active participation in the social and economic life. Promoting curricular approaches through one-day cross-disciplinary activities (recommended in the national curriculum) requires the extension of the competence of the teachers in the field of interdisciplinary learning. Required: collaborative planning (between teachers from different disciplines / curricular areas / domains), models of educational approach that use Science, Technology, Engineering, Arts and Mathematics (STEAM) as access points for guidance in the learning process, in the context of real life, through transdisciplinarity.

In the article are: (a) described the practices of integrating the arts in STEAM education in the USA, (b) identified the prospects for integrating the school disciplines in the curricular arts area into the STEAM education in the primary education level in the Republic of Moldova. STEAM education is an innovative initiative in learning, which supports the development and practice of the skills of students and young people of the century. XXI, considered one of the main trends in world education, practiced in the US and over 10 countries in the EU. The integration of STEAM education models into the Moldovan education system (starting with early education and primary education) can contribute to the effective implementation of educational policies through the regulatory function (targeted by the teleological component) and the strategic function targeted by the content and process components.

Key words: *integration of the arts in STEAM education, graduate training profile, transdisciplinary competence, transversal competence, transdisciplinary activities, attributes of future citizens*

1. Introduction

Designing a lesson represents the operation of identifying and marking sequences that unfold throughout a school course. The document ordering the moments (events) of a lesson have a regulatory nature and bear on a case by case

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basis the name of the lesson project, project of didactic technology, didactic scenario, etc. The didactic endeavour by means of the lesson project is an act of creation, which has nothing in common with improvisation, schematism and didactic patternism [11, p. 153].

There are various classifications in the field of the forms of organising lessons. However, we only refer to the forms of organisation at the level of the lesson, for the increase of the quality of the instructive-educational act. In order to support the drafting of the lesson project, in a reduced time, with maximum efficiency, it is necessary to know the forms of organisation which can be used in combination in lesson projects [2]: A. based on the manner of distributing tasks: frontal, differentiated, individual; B. based on the manner of participation: collectively, in groups, individually; C. based on the manner of leading the activity: guided by the teacher, guided by the team of specialists / partnership (teacher + others), guided by training programs, independent.

2. Discussions

By the structure of the lesson we shall understand its composition, the variables that compose it as well as the network of the relationships between them. It can be pursued both from a static (synchronic) point of view, that is of the elements that compose it at the moment of its unfolding and dynamic (diachronic, events-based), that is in the succession of stages (sequences / links) that compose it. The types of lessons and their structure must not be considered patterns that the teacher follows precisely, but only as rough schemes, as suggestions to organise the lessons as well as possible. In the structure of a lesson the following components can be found: instructive-educational objectives of the lesson, the curricular content, didactic strategies, teacher's personality and pupils' personality, class as a school group, time element, physical dimension of the lesson, elements of reverted connection. These parts of the lesson can be interpreted and synthetized in a **three-dimensional model:**
▪ functional (containing objectives)
▪ structural (human and material resources: teacher, pupil, group, content, time, physical environment, teacher-pupil relationship)
▪ operational (manner of practical execution: strategies, methods, procedures and operations, stages and events, reverted connection)

The qualities and the specificity of musical art can natural condition the organisation of the teaching-learning process of a music lesson: nature of the communication between teacher-pupil-music, quality of the musical material, technologies and logistical content of the educational endeavour [6; 7]. We identify the following essential distinctions of the lesson of musical education in comparison with the other school subjects:
1 – content of music as art conditioning both the form / structure of lessons, as well as the methodology of executing its elements;
2 – the main characteristic of the lesson of music education is the fact that it is an

art lesson, within which knowledge entails the unity of emotions and reason, consciousness and senses;

3 - each didactic event of the lesson of musical education must awaken activism and engaged attitude of the pupil for music, taking into account that music acts on the entire personality of the pupil, that is on the psyche, motor skills, physiological processes, etc.;

4 - all the components of the lesson are achieved based on the unity between the emotional-rational, artistic-technical elements;

5 – in the lesson of musical education practical and collective activities are predominant: vocal-choir singing, listening to the music, etc.;

7 –the results of musical education within the lesson are conditioned by the following factors: quality of the study material, level of development of the capacities of knowledge of the pupils (general and specific development - musical), efficiency of practised methods, didactic assurance of the unfolding of the lesson, personality of the educator [12, p. 29-30].

The above-mentioned factors cannot be set down once and forever, as all pupils are different, and a grade differs from another. The mark of personality in the carrying out of the lesson is also brought by the teacher. In conclusion, a stable structure of the lesson of musical education cannot be preset. We bring as an argument the words of academic Dmitrii Kabalevski: the music lesson must always maintain the integrity, reuniting all the components in one notion - music, musical art... The teacher must be free from the power of the scheme, which requires a standard in the execution of the lesson [13, p. 16].

Professor Ion Gagim, synthetizing the achievements of researches in the field, sets down / drafts / develops a system of **principles specific to lessons of Musical education:**

- *principle of psychologism*: emotivity, passion, inner release, spiritual experience, inspiration, delight;

- *principle of artistic dramaturgy:* Initio-Motus-Terminus: impulse-development-climax-denouement-conclusion;

- *principle of the dynamism of the unfolding:* original "show", whose characters are the children, the music, the teacher;

- *principle of the integrity of the form/content*: obtained through the synchretism of learning activities, subject of the lesson and perception/experiencing of music;

- *principle of creativity*: living process, original work/creation of the teacher and pupils [3, p. 45].

Only a clear image of the finality towards which we aim allows us to choose it from the multitude of ways possible the one that we shall pierce in the essence of the musical phenomenon. It is logical to consider that the richness of the musical culture of the pupils is conditioned to the variety of educational forms of operation.
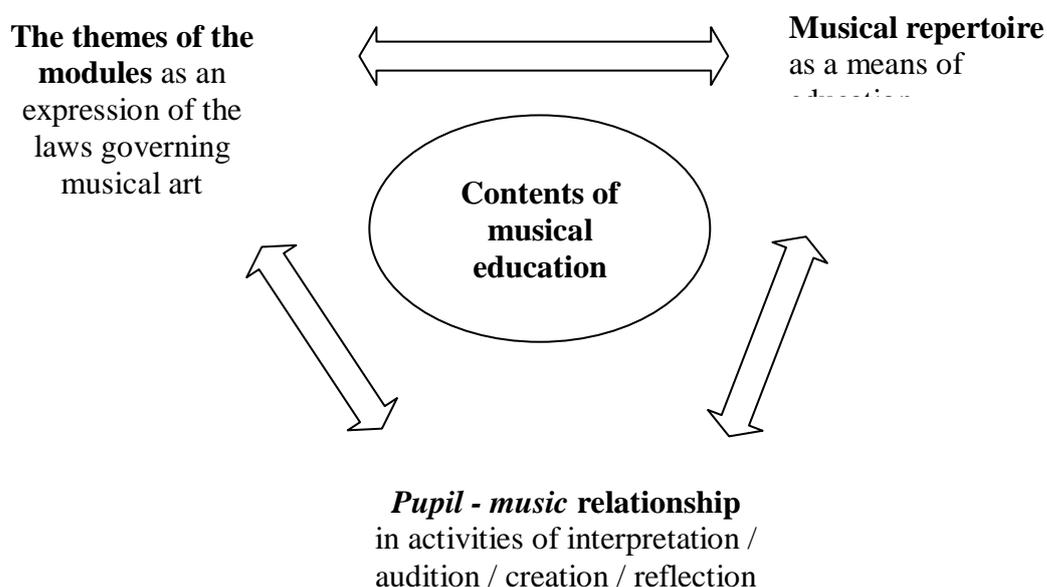
Musical culture cannot be interpreted as a product separated from the pupil's activity; it develops within the practical forms of knowing and assimilating music.

In the musical pedagogy the types, contents and functions of the school musical activities have already been founded. The most general are: composition, interpretation, audition and reflection. From these activities different forms of musical initiation derive.

The unity of musical activities within the lesson is conditioned by the objectives and finality aimed at. They do not constitute *different fields*, working forms *in themselves*, but bear an open character, of orientation towards one another, of co-operation, interwining together in a unitary educational activity [7, p. 19]. Or, these musical activities, are not separate, but they represent aspects of a unique activity of musical education, that contribute in common to the edification of the musical culture of the pupil. The justness of the trajectory in the execution of the *Curriculum of musical education* is determined by the school results obtained. The pupil knows and assimilates music as art only within the forms of musical initiation. Within these educational endeavours, the pupil accumulates a personal *musical experience*, which in turn becomes a challenge and gives meaning to the acquisition of *musical competences.*

Therefore, the building of the musical culture of pupils outside a system is not possible. From this point of view, when the designing and anticipation of the project takes place, one must take into account the relationships and coordinates necessary between the components of the educational process. The finality of musical education - *musical culture* - forces to certain dimensioning of educational contents and strategies, so that later on assessment strategies that would maintain the operation and re-execution of the process shall fixate. As premises for the process of executing the *Curriculum of musical education* one may take into consideration the exigencies of musical-artistic knowledge and education. The purpose of musical education - *musical culture* - has at its foundation a certain intentionality, oriented towards the objectives to reach [5].

(Fig. no. 1)

The themes of the modules as an expression of the laws governing musical art

Musical repertoire as a means of education

Contents of musical education

Pupil - music **relationship** in activities of interpretation / audition / creation / reflection

The stages of didactic designing derive from the procedural algorithm, which correlates four essential questions [7; 8]:

- What shall I do? ↔ Towards which finalities is the didactic activity oriented? What shall I do? What are the competences that must be fixed and achieved.
- With what shall I do it? ↔ What are the educational resources fit for achieving the finalities? What are contents of learning? What shall I capitalize? Analysis and assurance of resources.
- How shall I do it? ↔ How shall I teach - learn the contents? Which are the most efficient, coherent and pertinent methodologies for achieving the finalities proposed?
- How will I know that what had to be done was done / achieved? ↔ How will the products of learning, school results be assessed? How much have I achieved? What have I achieve? What are the methods and techniques proper for the assessment of school results in the lesson/theme proposed?

Designing a lesson in the classroom, means carrying out the following operations [1]:

1. General analysis of the lesson by consulting the curriculum, handbook and other bibliographic resources (what will we teach?);
2. Classification of that activity into the system of lessons or of the long-term project (where do we locate?);
3. Setting down competence/sub-competences for each theme (what do we aim at in that activity?);
4. Setting down the resources necessary for the execution (with what shall we achieve the issues proposed? What music shall we listen to? What music shall be interpreted? What laws of musical art shall be researched?);
5. The identification of didactic strategies fit for the musical education (how do we proceed in order to achieve what we proposed?);
6. Selection, logical structuring and essence of the content in line with an emotional dramaturgy (to what musical-didactic activities do we report in the teaching/learning?);
7. Determination of forms of assessment (how will we know that we achieved what we proposed?);
8. Setting down methods of application (how shall we achieve the transfer?).

Within several methodical reunions with teachers of musical education, carried out in the area and republic (Chișinău, 2018 – 2019, Bălți, 2019), the following steps have been pointed in designing a lesson [7]:

1. The identification of finalities/ desired result to be achieved in a lesson - units of competence;
2. Selection, logical structuring and essence of the content fit for a dramaturgy - units of content;
3. Setting down means of proper application of didactic methods and means for each area of activity integrated into the discourse of the lesson, including methods specific to the subject matter;

4. Specifying school results that can be achieved at the end of the lesson and of the criteria for their assessment.

In the pedagogical practice two **types of didactic designing** are distinguished: perspective designing (thematic-calendar, long-term) and designing the lesson (short-term). In choosing the variant of the lesson of musical education the following variables intervene: placing the instructive action: beginning/middle/end of the theme; characteristics of the group of pupils (size, homogeneity, level of pre-acquisitions in the area of music, etc.); recommendations of the subject matter curriculum; degree of information assurance (musical material, theoretical material, intuitive video support, access to Internet, etc.; the teacher's teaching style. Currently, in the school practice the lesson of musical education manifests itself from two aspects: *pedagogic* - as a standard school lesson (by capitalizing the principles of general didactics) and *artistic* - as a musical activity (based on the principles specific to the artistic action).

Drafting a modern content for the lesson of musical education, from a **didactic point of view**, it entails combining a totality of matters (taking into account the progresses of science, interdisciplinarity, transdisciplinarity, information material and musical repertoire) with the most recent results of psychological, pedagogic and methodical researches; from **a musicological point of view**, it entails the adequacy of the learning processes of the contents fit for the specificity of musical art and of the act of artistic knowledge; from **a philosophical point of view**, it entails the axiological orientation and the relevance of the contents of learning vis-a-vis the finality of musical education - musical culture as an expression of a person's spirituality. It is important that the simple transposition of modern education methods in the didactic endeavour does not lead exactly to the "modernisation" of the lesson. All the didactic events of the lesson of musical education must be subordinated to the laws of art and the specificity of artistic knowledge in achieving the curricular endeavour [14].

In the structure of a didactic project we assign five compartments [9]:
1. General data (header sheet, which contains general information about the process for the execution of the lesson);
2. Sketch of the lesson scenario (organised in a table, where the relationship of the elements of the educational process is revealed in line with the stages);
3. The unfolded scenario of the lesson (unfolded description of the lesson scenario in free form);
4. Matrix for the assessment of school results (specification of assessed results/school products, assessment criteria and technologies designed);
5. Annexes: material support for the lesson (portraits, CDs, boards, tables, images, pictures, presentations in digital program Power Point, films, etc.).

As the methodology for the development of the school competence entails a process of going through four successive stages of development, we propose the following **model for structuring the stages of a lesson:** *Evocation - Achieving*

the meaning - Reflections (ERR), which is an integrated framework and helps the teacher seek methods for encouraging the pupils to actively learn. We describe this model briefly E-R-R-E.

Evocation is the onset part of the lesson, the first step in the process for the development of competences, which correlate the theme and knowledge previously acquired. During evocation, several important cognitive activities are carried out. Firstly, a context is created, where the pupils remembers what he/she knows about a certain subject, begins to think of the subject that he/she shall soon examine in detail. It is important that through this initial activity, the pupils establishes a starting point based on knowledge, his/her own learning experience, to which new ones can be added. Pupils compare their own knowledge with the ones of the classmates, re-organise previous knowledge in a new scheme.

Information presented without a context or the ones that pupils cannot correlated with others already known is quickly forgotten. The ones who learn build their understanding on the foundation offered by previous knowledge and convictions. Thus, by helping the pupils re-built these knowledge and convictions, misunderstandings, confusions and knowledge errors are identified. When we plan the building of competences, we firstly think of the prior conditions that shall ensure the quality of the process. In this context, evocation, in its essence, offers the possibility of identifying the prior conditions and subsequently building based on them the learning [11, p. 16].

Evocation can include the following elements in the traditional lesson: *organisational moment, updating the theme, checking the homework, announcing the new content, etc.* The time budget for the evocation stage shall not exceed 8-10 minutes, falling within the maximum in a musical-didactic activity (audition of fragments from musical creations, warming/exercising the voices, interpretation of an already taught song, etc.). The stimulation of pupils in the exploitation of the theme of the lesson can be supported with questions such as: What is the subject? What do you know about it? What do you want and/or must learn about it? Why must you know these aspects?

Achieving meaning is the essential stage, which leads to the building of new meanings of knowledge through basic activities - vocal/choir interpretation and audition. Here, there is contact with new information and experiences. Pupils accumulate a system of fundamental knowledge, applying and monitoring their own understanding. The musical knowledge is assimilated and capitalized in practical musical activities by building/developing musical skills. The stage of achieving meaning can include the following elements in the traditional lesson: teaching/learning new knowledge or a new theme, deepening into the theme, consolidation of the subject, etc.

The essential task of this lesson stage: (a) maintaining the pupils' involvement and interest; (b) supporting pupils' efforts in monitoring their own understanding; (c) completion with new information to the initial cognitive schemes. Thus, at the level of achieving the meaning it is encouraged to set down purpose, critical

analysis, compared analysis and synthesis, artistic/value assessment of the music, etc., issues very useful in the second stage for the development of competences. The time budget for this stage is the largest - up to 30 minutes, distributed into maximum three musical-didactic activities.

Reflection is the second stage of the framework for thinking, learning and development of competences, where the connection of the new knowledge to their own system of knowledge is achieved. In this stage the pupils consolidate the new knowledge and actively re-structure the initial cognitive scheme, in order to include in it new concepts. Starting from the idea that learning means change which manifests in the form of another manner of understanding, of behaving, of thinking, this is the stage when the pupils genuinely assimilate new knowledge and abilities. This change takes place only when the ones that are learning get actively involved in the re-structuring of old patterns, in order to include into them the new.

Reflection, as an important stage in the process of developing competences, aims at several essential issues: (a) creation of conditions so that the pupils shall express with their own words the ideas and information certified or assimilated; (b) generation of a healthy exchange of ideas between the pupils, through which they shall develop the vocabulary and the capacity to express; (c) creation of a context for the externalization of attitudes in relation to the ones learned. Within the reflection stage the system of knowledge, abilities and attitudes is contoured, in order to define the natural cycle of developing the pupil's competence, the new knowledge is explored in its own manner solving new learning tasks through singing, auditions and elementary musical creation and activities derived from these areas of reference for the knowledge of music.

In this stage of reflection, the following cognitive processes occur:
- reformulation of knowledge/musical experiences in one's own language;
- assigning a new meaning to new knowledge/experiences, in a personal context;
- re-structuring schemes in order to include into them the novelty;
- acquiring another manner of understanding;
- building a new set of behaviours;
- building new convictions;
- becoming aware of the value of one's own and other's knowledge;
- observing the diversity of opinions and the fact that information and ideas are permanently changing;
- becoming aware of the difficulties that they have in learning and search of solutions in order to overcome them.

The time budget for this lesson stage shall not exceed 8 minutes and shall achieve a reverted connected (feedback), conclusions, homework, assessment of school results, etc. Within the musical-didactic activities one shall consolidate new knowledge, in order to include new concepts, one shall express in their own words their own ideas and information assimilated in a semantic personal context, it shall generate an exchange of ideas/opinions for the development of the

vocabulary, capacities of expression - moment of the change and re-conceptualization in the learning process.

We propose the following formulas of questions - What have you learned new? What can we learn from this experience? Ask questions in order to extract relevant information/experiences that were not mentioned in the evocation stage? As a reaction to the pupils' answers, one shall ask: How do you argue this opinion? What is the correlation between the given information and my previous knowledge/experiences? How shall this information influence my subsequent actions? What is the impact of these ideas on my convictions?

Extension is the stage that follows after reflection and has the purpose of offering various situations of integration. Thus, the correlation between theory and practice becomes obvious. Pupils achieve a transfer of knowledge, applying the issues assimilated in classes in simulated situations of integration.

3. Results

Musical-didactic specific to the lesson of musical education represent forms of initiating pupils in the world of music: audition of music, choir singing, musical reading-writing, musical-rhythmic activity, execution on musical instruments for children, musical game, rhythmic/melodic/rhythmic-timbre etc. improvisations. A lesson can be structured as follows: in the *Evocation* stage one of the musical activities can be carried out (in the form of sensiting, update, generalization), in the *Seeking of meaning* stage - 2-3 musical activities can be carried out (audition, interpretation, creation), in the *Reflection and extension* stage - an activity can be carried out or the actual musical activity can be absent. We draw the attention to the fact that the succession of musical activities within a lesson is chosen depending on several factors: degree of initiation of the pupils into the theme studied, relevance of the musical repertoire for the theme of the lesson, moving the focus on a certain activity specific for the study of the theme, efficiency of the methodological approaches applied. If we exceed 15 minutes in the carrying out of a vocal-choir interpretation, we risk making a lesson of singing (after the model of the '70s of the past century); if we exceed 15 minutes in carrying out the audition activity, we risk transforming the lesson of musical education into a lesson of musical literature (specific to schools of music); and if we are concerned only with activities of musical reading-writing (learning knowledges of musical grammar) - we transform the musical education into the study of musical theory. We present models for the structuring of teaching-learning strategies in the lesson of musical education. (Tab. no. 1)

Model A		Model B		Model C	
Lesson stages	*Activities*	*Lesson stages*	*Activities*	*Lesson stages*	*Activities*
Evocation	Concerned audition	*Evocation*	Musical interpretation	*Evocation*	Guided discussion / brainstorming

Achieving meaning	▪ Choir singing (learning the song) ▪ Rhythmic improvisations ▪ Audition (creating the listener's partition)	*Achieving meaning*	▪ Audition: variants of interpreting a creation ▪ Musical-rhythmic movements ▪ Learning the song	*Achieving meaning*	▪ Drafting the Plan for the interpretation of the musical image ▪ Vocal-choir interpretation ▪ Musical auditions (creating the contour of the melody)
Reflection	Rhythmic-timbre accompaniment of the song	*Reflection*	▪ Melodic improvisations: musical dialogues	*Reflection*	▪ Working in teams: artistic appreciation of the musical creation

The design of didactic strategies is determined by the curriculum, but it is achieved personalised, in relationship with multiple factors: (1) pupils' training needs; (2) specificity of the musical education; (3) didactic personality of the teacher; (4) organisational culture of the school; (5) access to modern communication and information means, etc. Promoting diversification and personalization of didactic strategies, through the didactic project of the lesson one shall aim at the orientation towards active learning, orientation towards learning to learn, orientation towards building competences [7].

The first compartment of the didactic project - General data, contain information about the subject matter, institution, teacher, theme of the lesson, finalities proposed for achieving the lesson given - units of competences, operational objectives, didactic strategies). We propose the organisation of information on the header sheet of the didactic project in the form of a table constituted on two columns:

1. the first one reunites the criteria: Educational institution, Name, First name of the educator, Subject matter, Class of pupils, Theme of the module, Theme of the lesson, Date;

2. In the second column the actual data is indicated:

Under the table the following shall be presented:

▪ Units of competences (1-2)
▪ Operational objectives (A. Knowledge, B. Skills; C. Attitudes)
▪ Didactic strategies (A. Traditional/modern/specific methods; B. Means; C. Selective bibliography).

In drafting operational objectives it is recommended to comply with a reasonable quantitative report between the objectives oriented towards knowledge (X), objectives focused on building and developing abilities, skills, mastery and knack (X x 3, that is X multiplied by 3) and objectives oriented towards building

attitudes and values ($\frac{X}{2}$, that is X divided to 2). This algorithm comes to help young teaching members, in order to become aware of the value of the weight of the objectives achieved in activities and practical forms of learning a theme.

The second compartment of the didactic project constitutes the lesson scenario in the variant of sketch, as it is organized in a table. The practical element of this sketch is the fact that it represents a brief variant of the concept of lesson, processuality and thoroughness. In the column of the table the following were presented. We propose that the **sketch of the lesson scenario** be organized in a table with the following columns: stages of the lesson, operational objectives, technology of achievement and targeted contents, time granted, assessment (what and how we assess). Exposure is useful in this table in the horizontal form of the sheet in A 4 form and the contents in the table shall not exceed the volume of one page. Namely, this form shall be easily monitored in the process of the unfolding of the lesson. The teacher may contain with the gaze all the elements of the process: objectives - contents - technologies - time - assessment.

We mention that in the end, the lesson as such, in its vivid, real form shall be appreciated and not the anticipative project. The teacher aims to become aware of the fact that success is prepared for, it is organized and conditioned by a well-thought didactic project. Roughly speaking, the pedagogic project represents a matrix of specification, which can be presented in schemes-models or in a graphical aspect, on columns. Starting from the idea that a lesson project offers a general, global and complete view on the activity to be carried out, all the elements of the lesson scenario specify the sequential unfolding of the teaching-learning-assessment process. To this purpose, the suggestion in line with which any project model is good, if it gives the expected results, is not quite true. There is no unique, absolute model for the unfolding of the lesson in all subjects matter. Depending on the perspectives for approaching the education process (traditional, modern, postmodern) various models of didactic designing are structured.

The third compartment of the didactic project is represented by the description of the unfolding of the lesson scenario in free form. In order to visually systematize the text of the scenario, often teachers use mascots for musical-didactic activities or didactic technologies. The intentionality of the didactic discourse of the lesson is materialized with the help of operational objectives to the smallest sequences. The didactic activity is designed in an operational form, the results expected - subcompetences being marked. For the definition of operational objectives, the consideration of an ensemble of functions is necessary:

→ function of axiological communication: it refers to setting down the selection and hierarchy of the objectives within a system of values and exercising axiological systems;

→ function of anticipating the results of education: objectives foreshadow, they are the project drafted in the idea of what it is expected to produce in the end;

→ assessment function: objectives are conditions necessary in the assessment process;

→ function of organisation and adjustment of the entire pedagogic process: terminative function; objectives are involved in all the phases of an educational action (designing, implementation, assessment).

Through its functions, objectives ensure the quality of the educational process: the function of axiological orientation of the educational process; the function of anticipating school results; the assessment function; the (self-)adjustment function. These functions are complementary, the non-achievement of one shall affect the action of the other ones, but also the functionality of the educational process on its whole. Knowing them, the teacher must pursue to ensure the conditions of their achievement, the removal of factors and elements that could reduce the plenary manifestation of the functions of objectives. We propose the following model of formulating operational objectives: Verb + Text (What? Who?) + Context (How? With what? How much?).

The process of sizing and formulation of objectives must comply with the following conditions: to be clearly, explicitly, comprehensively formulated; to correspond to the previous training and acquisitions of pupils; to be accessible to the majority of the pupils; to be achievable in the time period disposed of; to designate a direct/immediately noticeable behaviour; to be formulated based on action verbs; to aim a singular operation; to be logically and axiologically congruent.

The specialised literature presents different models of structuring operational objectives, that the teacher of any speciality may select and fully and completely capitalize within didactic/educational activities designed for a curricular purpose. The verbs used in the formulation of operational objectives shall designate directly noticeable behaviours. Examples of verbs can be easily accessed on Internet sources and specialised handbooks.

The contents of objectives shall refer to various areas, by means of which the relationship between music and pupil shall be set down. The objectives within a musical-didactic activity regards the following areas of musicological knowledge: the image of music, elements of musical language, form/type of musical creation, history of music, etc. Amongst these one can include networking objectives, which determine the music-life relationship through the intermedium of other reference areas: the pupil's personal experience, history, literature, philosophy, etc. Music and life - a supra-purpose of musical education [3]. This relationship (music-life) must pass through all the musical-didactic activities of the lesson, as through the message of the music pupils study, discover life itself. In order to reach the axiological function, objectives can request the attitude field of the pupil - artistic/value appreciations, emotional/behavioural/cognitive attitudes, behavioural manifestations, etc. The teacher sets down the timely formula (area/level) of the objective fit for the concrete didactic situation.
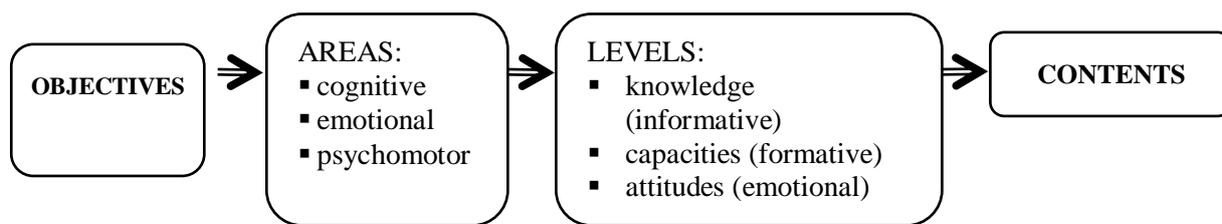
Fig. no. 2: Trajectory for the formulation of operational objectives

Furthermore we bring models for the formulation of operational objectives, which can be used in the achievement of the unfolding of the lesson:

A. Audition
- to listen to the musical creation (...) with eyes closed from the beginning until the end of the audition
- to follow the contour of the melodic line in the musical creation (...)
- to name the succession of emotions expressed in the musical fragment (...)
- to determine the moment of maximum emotional tension (climax) until raising the hand
- to hum the melody of the part listened to (...)
- to spatially represent the movement/development/flight/plasticity of the melodic line with the help of hand gestures
- to characterise the language elements (melody, tempo. Rhythm, timber, etc.) which attribute expressivity to the music in the creation (...)
- to explain/argue the purpose of the pauses in the sonority of the sound canvas of the creation (...)

B. Interpretation
- to name the characters of the song
- to describe where the event in the image of the song is carried out
- to design the plan of the dynamic nuances in stanza (...) in song (...)
- to choose the musical instrument fit for the accompaniment of the melody of the song (...)
- to execute the plastic movements fit for the contents in the song (...)
- to interpret in the form of a question - answer the musical phrases in the song (...)
- to expressively accompany in musical instruments for children the melody of the song (...)
- to expressively interpret the song with and without the accompaniment

C. Elementary musical creation
- to design rhythmic structures from the formulas proposed
- to intonate the succession of sounds (...) based on the melodious gesture of the hand
- to improvise dance movements/plastic movements fit for the melody (...)
- to experience the interpretation of the melody in the character of a song, dance, march
- to design "a musical carpet" on sounds and notes (...)

-   to fit the colours of the feelings expressed in the melody of the song (...)

Currently, teaching the subject matter of *musical lesson* in primary grades requires from the teaching staff a training in the field of the elementary theory of music, teaching technologies specific for the artistic area, history of music, national and universal musical literature, musical didactics. A difficulty met by the teaching staff is the **delimitation of didactic priorities:** what is primary, what is important, what is urgent and what is permanent in the achievement of an efficient musical education. The succession of the competences proposed in the curriculum is relative and if we generalize the multitude of units of competences, we deduct the following: the pupil in his/her development needs to cultivate sensitivity, imagination, creativity for the purpose of self-realization and adjustment to the surrounding reality, tasks possible to achieve through intellectual, artistic, spiritual activities carried out in lessons of musical education.

The fourth compartment of the project regards the planning of the assessment of school results, which is achieved based on the Methodology for criteria assessment [16, p. 153], approved and already nationally implemented.

The fifth compartment of the didactic project reunites all intuitive didactic materials. These can be manufactured by the teacher, but also by the pupils.

The design of the long-term didactic endeavour for the subject matter of *musical education*, as well as for other subjects matter, is organised as a calendar planning, which responds to curricular questions: What finalities? What/ which units of content? How shall the knowledge be achieved? In what manner do we understand achieving competences? We draw the attention to the fact that the composition of the assessment, which is considered to be the element of the teaching-learning strategy shall be singularized in the table for the sketch for the lesson scenario.

4. Conclusions

The designing and carrying out of all the activities of the endeavour of musical education depending on the concrete conditions of the educational process aim at the following landmarks:
▪ specification/adjustment of ME contents to specific competences and units of competences formed through music as a school subject;
▪ selection/combination of specific ME technologies with general-pedagogic technologies;
▪ designing, in this basis, of long- and short-term didactic projects, of other forms of didactic-educational and artistic activity;
▪ carrying out of the educational process based on ME principles, applying optimal combinations/systems, determined individually, by specific ME technologies;
▪ design and achievement of school assessment in the initial, current and final stages.

The design of the didactic endeavour is completed with the extracurricular educational activity, where music can be a field of interest and the basic activity, by which education is achieved (vocal/choir ensemble, folk ensemble, orchestra, etc.), but as a means of education through association with other arts or educational activities (artistic program, show, book launch, etc.). Music can be efficiently articulated in various forms of organisation of education activities: concert, contest, artistic program, social soire, etc. addressed to pupils and parents.

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