The Faculty of Music and The Problems It Brings Out. Ideas and Possible Paths of Development

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Abstract

We often encounter underestimation and incomprehension of our problems, owing to the indubitable complexity, specificity and uniqueness of the music education processes. This is how the idea came to my mind to discuss some of the most pressing problems, thus directing the attention not only to the need for their tackling, but also to various approaches to their treatment, specific to the different methodological schools in the world. The main topics I have chosen to discuss are: a general view of the specificity of the music process, its uniqueness as far as the pedagogical approaches and the overall structuring of the training and educational phenomena go; a review of the general development of the music faculty at the Yarmouk University, and possible ways of its future development; critique of the current university training curriculum and its comparison with other curricula, typical of countries, boasting of advanced music education; the listing of some necessary prerequisites for the achievement of the swift and effective progress we need.

In treating the topic we are concerned with, I cannot avoid this range of questions, which turn out to be basic and whose correct interpretation would precisely result in the full-fledged operation of the music faculty. A main prerequisite, which I have to mention, is that music education in Jordan, and, more specifically, professional music education has a history of just ten years. And this is an extremely short period for the attainment of any visible successes. Precisely this fact brings out problems, on which I shall dwell in this article. And their discussion aims at focussing scientific interest on the weak points of the educational process. Their revision will take the form of criticism, which, however, does not reject completely the successes scored so
far. I shall draw the attention also to the fact that those studying music have shown the greatest interest in studying the piano. Therefore, I shall concentrate on this matter. Most of the subjects I intend to treat will have rather the function of guidelines, suitable for further development at length in subsequent articles, than a complete and all-embracing development of these. And this is due, both to the limited size of an article, and to the multiple problems, which I shall take the liberty of concentrating on, as a result of my desire to present in a compact form and to touch upon more of the tasks, whose reassessment and solution are pressing. Having once been listed, they will be open to the search for their adequate solution. In this manner I will also have the right to outline and direct the attention to the guidelines, along which the problems will suitably crystallize in future.

Introduction

Let me deal with the most pressing problem in our department, viz. the absence of structurally and theoretically substantiated methodologies of the different subjects. This can easily be explained by the lack of organisation in the development of music education, in general, which has given birth to *sui generis* compensatory phenomena, characterised by a specific striving to fill the vacant niche of real needs, without, however, being capable to specify the structures necessary for the correct conducting of the training process, as well as the ensuing concrete theoretical and practical forms and ways of instruction. The ways of acquiring, assimilation and reaffirmation of pieces of knowledge taught, uniting in themselves data from multiple realms of human knowledge, have been a chaotic guesswork, without meaningfully conforming to the practical needs of the culturological environment. Neither have they been in line with the changes that each one of the spheres of the music sciences has been undergoing as the aftereffect of their development worldwide. The absence of a programme which is to seriously make its scholarly demands to the process of instruction has resulted in the absence of a purposeful endeavour towards the refinement of the already existing models. Certain quests for possible ways of the updating of the already existing system seem to have arisen, parallel to the idea of the establishment of a College of Music. This was accompanied by attempts at its refinement both in terms of curriculum and the teaching staff, along with the possible structural changes. But the idea of developing individual methodologies, ways of instruction and specific draft curricula on each individual subject was again abandoned in the shadow of the overall panoramic view. Let me, however, mention that the drafting of adequate curricula, combined with matching methodological approaches and textbooks on every one of the subjects studied is vitally necessary for the proper proceeding of the training process. This, naturally, requires enormous efforts, the search for materials and experimenting with a great number of options. But it, likewise, is a unique chance for music education to get the right start and to advance. This is also mandatory in view of the tasks and demands set by the top administration of the university.
A., The Present Study


Now I shall dwell on a subject of great interest to me, from the sphere of my own speciality, the piano, to be more precise. It is universally acknowledged that each young musician who has just graduated and has received the long-awaited diploma, a guarantee of his professionalism, enters enthusiastically the reality of music and then inevitably encounters a great number of problems of most varied nature. They are not necessarily solely and strictly related to his special subject. They are often the product of the purely human contact of personalities, which characterises the process of music training. Quite often, the disappointment is due to tasks wrongly formulated; to unfulfilled expectations; to successes which are unreal in the young music teacher's view, and the way they are evaluated, etc. In this case, what is needed is the secondary mastering of some spheres of music education, earlier ignored, like: sight-reading of music, accompaniment, familiarisation with various programmes of instruction and comparison of the results, obtained and anticipated, with those already described in theoretical literature, covering this sphere of the music process, etc. All this makes the young music teacher start to ask himself questions, to leaf through books on

1- Examination, regulation, information – Associated Board of the Royal Schools of Music – 2000 London.
subjects that he has studied but not learnt, to rediscover truths, to waver in the creation of his own idiom, and to experiment. At that point of crisis, a correctly structured methodology would have come to his assistance. Its study during the university course, as well as its availability in the form of books, focussing on the key problems of piano and music training, would be invaluable for the help it could render precisely in such critical moments. So far, no such methodology has been available. The literature on this question is enormous in value and is basically in the European languages, which our students, naturally, do not speak. Even the theoretical material in English, the most accessible language for them, is almost non-existent in the available catalogues of the music faculty. Its volume and quality are, let us say, pitiful, when compared to what is vitally necessary for the proper music education. The methodology of piano-playing is among the most widely covered spheres in the theoretical works, devoted to music, and is, respectively, considered in numerous layers, in most varied ways, interpreted in multiple aspects, depending on the aesthetic tastes, stands and needs of the different national schools. It is not accidental that we can have no problems in distinguishing the French from the Russian or the English school; the German from the Bulgarian and the Hungarian. Naturally, we can tell apart two main trends in classical piano playing: the Western European and the Eastern European. Let us not forget that, on the other hand, we can clearly define various trends in the methodological approaches, the result of differences in the theoretical and interpretation concepts, which are fairly often radically opposite. Such a variety is, naturally, common in the other spheres of the music sciences, but it is, essentially, the typical sign of varied philosophical, aesthetic and purely technical methods of the science of music, and most of all, of the art of music performance, which is something unique in comparison with the other sciences.

Let me explain, why I mainly treat and start the discussion of the problems concerning us, precisely with the piano as an instrument. The fact that this is the most popular music instrument is first and foremost. There can hardly be any place on earth where it is not present in the life of society. During general information sociological surveys, the first instrument, cropping up in the minds of non-musicians, asked to point out their favourite instrument, is the piano; and this is not an accidental fact. All the world famous composers, representatives of various periods and styles, have produced music pieces for piano, and this is easy to explain by the enormous technical capacities of this instrument. The piano players are likewise the most easily adaptable to the other spheres of the music science. They predominate as students in every Conservatoire, School of Music, school or university, because they can find professional realisation not only as concert performers, but also as accompanists to all the other instruments, which could not be presented in full without the piano backup. Piano players are the most adapted to work at school, where playing and accompanying is necessary, and the piano is, naturally, the best-suited instrument. They are the
ones to teach the theoretical subjects like solfeggio, harmony, polyphony, music analysis, and the like, for the same reason we have already mentioned: the capacity of the piano to substitute all the existing instruments, a choir or an orchestra, due to its enormous range, as well as due to its capacity of presenting numerous harmonious strata. It is precisely due to its multifunctionality, very often renounced in our department, however, that the attitude to the piano chair should be generally reconsidered, as has its curriculum, while, at the same time, serious thinking should be given to the need for the creation of an up-to-date methodology for the teaching of this instrument. A great number of our students are piano players. These young people will join the country’s music life, teaching and providing accompaniment, and will, naturally, be the first to encounter the problems resulting from the lack of a correct methodology in piano teaching; they will be the first victims of their own incompetence, finding that they have no sound foundation of the knowledge acquired and their future needs.


Herein is the question, depending largely on which is the correct organisation of the overall music process. Young people enter the music faculty, who in their great majority, have never before played any instrument. They have no idea, whatever, about music, either in terms of theory or of performance. Hence, the ensuing question: how we could want to make the standard of training of our students on a par with that of the world-known conservatories, which admit young people who had passed through long years of professional training in the respective schools, where they had attained a certain level of technical perfection. Entering the higher educational institutions, they have the task to supplement and refine the knowledge they have accumulated, and not, as is our case, to begin acquiring initial skills, starting from zero. The higher music institutions in the world admit trained musicians and perform the role of a place, where these musicians can enrich their knowledge and their repertory, as well as be specialised, respectively, as teachers, accompanists, concert performers, music theory specialists, composers or conductors. They do not have to be taught the ABC of the music subjects. Owing to the fact that the structure of music education in Jordan has not been established yet, and the classical arts have had no tradition here, the prospective music students are at an initial stage of instruction, and therefore, the four years that they spend to get a bachelor’s degree are extremely insufficient. Naturally, there are exceptions: when young people enroll who had played some music instrument before, most often the piano; but even they have specific problems. These people come with self-confidence, thinking that they have a certain control, within certain boundaries, of the instrument they have chosen. Unfortunately, this is often not the objective truth. Most of the private music teachers in the country are people lacking any academic education whatever, i.e. they are
dilettantes, taking advantage of the complete absence of music cadre in the country. They fill in that niche, offering their scanty often erroneous knowledge, whereby they unconsciously destroy or, to put it more figuratively, "cripple" the base, on which we would have subsequently to built the processes of music education. In Jordan there are two institutions, offering professional music education, but both are in Amman. These are the National Academy of Music and the National Music Conservatoire. Let us forget about the grand titles, and take into consideration the fact that they also lack any methodological platform or adequate curriculum for the professional training of music cadre. Essentially, they are both private schools, providing initial knowledge to children. (As far as the Music Academy goes, I refer here to work with beginners, and not to their academic education). In them the processes of instruction are chaotic, not streamlined, and often marked by the absence of specialised lecturers on the necessary theoretical subjects. But, for that matter, they are centres, converging to which, are people with diplomas in music, staying in the country. Because of their small number, these pioneers of the classical arts could not provide a complete coverage of the territory of Jordan; neither could they give lessons to all, wishing to study music. Of considerable importance here is not only that they are centred in Amman, but also the indisputable fact that they are focused in institutions, renowned for their extremely high taxes, which, in turn, determines the restricted number of those who can afford to be trained in them. We are very much sorry to come to the natural conclusion that these pioneers in classical art could not, because of their small number, cover all those wishing to study music. Naturally, if we are given the opportunity, by the Ministry of Education and the pertinent administrative institutions, to unite them under a common administration, subordinated to our University, we could mark a huge quantitative improvement of the standards of our students. But, for that matter, a respective curriculum should be developed and approved by the department of music; the latter should be entrusted to supervise and organise the music training of particularly talented children, after which they would come to get their higher education here. In this way apart from obtaining indisputably high successes, we would involve all the available valuable music specialists in the country in raising the local standards in the arts. Courses in music training and a music school, preparing the young people for entering the University are a vitally necessary part of the overall music process. The establishment of such a facility requires great efforts and good will, as well as the serious discussion of the premises on which it would be built. This will, however, be the subject of a separate article, which would outline in greater detail and give practical justification of the ways and foundations of such a formation as a subdivision to our university. We often encounter disapproval or, more precisely, misunderstanding of the specificity of our requirements, which naturally, proceeds from the unique nature of the science of music. Such is also the need of an establishment of a school of music, satisfying the need of pre-university training. Naturally, such a demand prompts fears that multiple obstacles of a financial, organisational,
administrative and educational nature may arise, as well as proceeding from
the clear awareness that quite a long time is needed for the realisation of this
idea. Nevertheless, I shall take the liberty of stating that without the existence
of a music school we would never attain the necessary standards. I can
definitely state, likewise, that earlier or later, this will be acknowledged, as
has been the world practice, and a music school will be established.
Procrastination in the implementation of this project is just a delay in time
and frustration of the swift results anticipated from the establishment of this
structure. We bear in mind the fact, however, that until the available
educational base has been reorganised, we have to think at least about the
inclusion of a preparatory class within the frameworks of our department, in
which the prospective students will undergo accelerated training in the
instrument they have chosen. The organising of such a class, let us call it an
elementary class, will help the future first-year students acquire the minimum
of technical skills in playing, but will also serve as a stepping stone in their
filling up the blanks they have in their general culture in the sphere of art
history, music history, solfeggio, elementary theory of music, European
literature, philosophy and aesthetics, without which the full-fledged getting
into the substance of music as science and the ensuing regularities, is
practically impossible.

C. Post-Graduate Specialisation of Students.

A two-year post-graduate Master’s degree course should also be
organised for the attainment of standards similar to the world standards. It
would enable students to further supplement their knowledge, to enrich their
repertory of young musicians and will encourage them to actually strive for a
narrow specialisation. What is the most important, attention should be paid to
further developing the instrumental skills of the post-graduate students. I
strongly emphasise this element, because the musicians’ future is built
precisely on its basis, regardless of whether they would take up the path of
music theory or music performance. This particular element is neglected in
the conversations about the future organising of a master’s degree course.¹

We hear many times the elementary excuse that our students should not be
trained for a career of professional music performers, as they cannot be
professionals owing to the lack of pre-university training and of real time for
the accomplishment of this highly noble goal. Let us remind you, within this
context, that we have scored real results and that quite a few of our students
themselves recognise the need of, and demand such a post-graduate course

¹- Information from curriculas: London Academy of Music and Dramatic Arts; Boston Conservatory of Music; Rittsburg State University Music Department; Staatlishe Hochsehule fur Musik Trossingen; Warsaw Music Conservatory; San Francisco Conservatory of Music; Conservatory of Music – Verona; Conservatory of the Saxon Hogeschool Enschele “Messien Academy” Netherlands; Bulgarian National Conservatory “P. Vladigerov”; Moscow Conservatory “P.Tchaikovsky”
for the improvement of their own professional training. It should also be stated that the most important and essential cause for the existence of the music department, in general, is not its existence per se, but the actual training of music cadre, corresponding to the meaning contained in that concept: the real presence of people, who have mastered to perfection the instrument they have chosen.

D. Substance of the Music Education Process

Classical art is not just and solely the skill to play an instrument, but also a symbiosis of multifaceted and essentially varied knowledge. If we scrutinise the process of the training of musicians, we shall find quite a number of specificities, which are unique in their importance, and are typical of this kind of education alone. Now I shall take the liberty of dwelling on them, because, even the uninitiated will comprehend, in their crystallisation, that the requirements of the science of music are of a very wide scope, very specific and call for original solution.

Let us first discuss something, which often draws the adverse reviews of colleagues from other departments: viz. the individual training session. Contact between personalities in music is the basis, ensuing from, and taking shape in which are all the phenomena in the sphere. The explanation of this fact can be found both from the physiological and from the psychological point of view. We know that every individual person is unique by himself. The same refers to the physiological structure of his hands. In practice, we see all kinds of hands: broad, narrow, lean, weak, plastic, large, firm, unadaptable, etc. The hand is often a reflection of the emotional world of man, and in the process of education and adaptation to an unusual activity – the playing of an instrument – we shall be guided by the hand. From the technical point of view, apart from purely visual, the locomotor system of the student is a system of tendons, muscle fibres, joints, nerve links and ends, which are naturally, specific for each one. Besides the hand, which, at first glance is the instrument in the music performance process, we have to train also entire systems of the human organism, without which the necessary activity is impossible. These include: a type of nervous system, hearing and vestibular apparatus, sensitivity of the receptor and dactyelic systems, etc. Clearly, we need here a great number of components, which enable us to produce music. We have to turn elements like action, operation, movement, into skills and habits. What has been stated so far is highly prosaic in nature, and resembles a study devoted to sports or the ballet art. But herein is the specificity of the art of performance: purely technical skills, combined with processes, the result of activity, controlled by the higher nervous system. The process of performance is based, apart from the mechanical reactions, also on conceptions (which prove to be irritants), and in combination with the associative complexes of links and combinations with the inner ear for music, will excite centres of earlier concepts, thereby complexly putting into motion the locomotor system, reproducing a real sound. In this way the sound
practically proves to be an aftereffect, the final output of a complete process, which proceeds and is adapted only and solely individually, conformed to the specific abilities of each student, separately. The ear for music, the emotional recreation and the ways whereby these will be combined, also require individual work. The ear for music is particularly important for us, for it is, practically, a sui generis music instrument, unique in its essence, repeating in its mechanisms the natural and artificial sources of sound. Its top priority is not only the passive perception of the feelings of a really existing tone, characterised by a certain pitch. It is rather directed to the identification of the active contents it bears. It reacts not only to external irritants, but also to the inner auditory concepts, whether images of biologically genetic memory or images, resulting from the process of music instruction. The advancement of that human capability to the high levels we need should be subordinated to a specific kind of improvement, the consequence of long and thorough educational processes. The same fully refers to the music memory, which is an aftereffect of the personal abilities, owing to the great number of ways and means of remembering, typical for the individual: auditory-imaginative, emotional, constructive and logical, locomotor, visual, palpable, language and logical, colour, timbre, etc. In the process of remembering, each one employs some of these kinds of memories, whereby the ways and forms of the process itself have to be developed, enriched, or generally created, so that a good memory for music could be attained.

Let us also discuss the delicate element concerning the musical tone. On the one hand, the sound is an objective phenomenon of physics, a fluctuating process, engendered by swiftly spreading waves. But, on the other hand, it is a subjective phenomenon, reflected and registered by the human conscience as kind of a psychological image, an expression of contents, in this case, an element of music. The mechanism of sound production is clear and, for the piano players, this is the moment of pressing the key, an aftereffect of which is the sound actually produced. But it is precisely at this point that we encounter a phenomenon, unique in its nature, which engineers and physicists cannot really explain. Because, while listening to different piano players, performing one and the same piece of music on one and the same instrument, we are struck by the difference in the sound produced by them. Some give information of colourless jingling, others give us an earache by their disagreeable, aggressive sound, whereas at the same time, still others create incredible, magnificent hues, multicoloured moods and ideas, which overpower us by waves of emotions. The answers to questions of this kind lead us to the idea of the irrationality of the art of music performance, to its uniqueness, where the purely mechanical is intertwined with uninvestigated field of abilities: the individual's complexes of magnetic and power emanations; impulses born and created by the human soul, which produce somewhat inexplicably their own aura, captivating the listener by the perfection of its nameless ideas. This is the aftereffect of the substance of
music; the aftereffect of the only kind of human activity, entirely based on the associative model of creating images and ideas. Unlike the other kinds of art, where the hues, colours, shapes, words and movements would lead us to the main conception, in the case of music we have to deal with sounds, deprived of concreteness, which, nevertheless, recreate a boundless palette of feelings, an emanation of ideas, leaving an illusionary conception about things, hardly perceptible, unsaid to the end, and, at the same time, so moving. While recreating a certain piece of music, when it is born out of the dead space of the music score, the player interprets in his own inimitable way the music phenomena, conforming them to and fitting them in his own emotional, psychological and intellectual character, adapting them to his own spiritual world by linking those uninvestigated, unexplainable mechanisms of conceptions to the purely motional act of music – sound-production. The music score is a semiotic system, whereby the author has expressed his views; but it is the performer who actually realises them. He transforms the non-artistic system into a highly emotional and meaningful matter, and herein is the real act of creation. After the above said, let us again think about the uniqueness of the art of music, which would lead us to the logical conclusion that because of precisely this nature of music, it also requires a unique approach. And that music production needs a closed circle of inter-personal contact, which alone is in a position to give an adequate expression to the processes, contained in the science about the art of music performance. In music we do not have concrete requirements and ensuing results, as is the case in the exact sciences, whereby the teacher is in a position to prove he is right. In the process of education, the music teacher has solely his own personal qualities, professional skill and intellect, using which he has to make his students trust him and follow him across the difficult obstacles, often impossible to explain, in the process of the cultivation and improvement of the future musician. This delicate work of proving and the flow of fluids from one personality to another can only be accomplished in the silence of a room and the presence of two personalities looking for each other.

E. The Necessity of Development of a Methodology for the Individual Specialities.

It has become clear that in order that the necessary experience could be transferred by the one side to the other, i.e. in the direction from the teacher to the student, what we need is methodology, on which all the fundamental processes would be based. The term has its origin in the Greek word (methos) – path, and as part of pedagogy presupposes the existence of ways and forms of teaching a definite kind of knowledge. Owing to the specificity of the subject, the music methodology rests on a number of other sciences like: aesthetics, philosophy, history of art, physiology, psychology, plus a range of purely musical subjects: solfeggio, harmony, polyphony, musical analysis, theory of music, acoustics, knowledge of music instruments, history of music. In this way we can sum up that the lecturer will give lectures in all these spheres and will thereby become a mediator in the transfer of complex
experience to his students. Continuity finds a clear expression in this process: the way of transfer of experience, the relation in time, that thread of Ariadne, which will lead teacher and student across the three main levels of work, so that the final result could be attained, which is the object of the interaction, i.e. the formation of a musician. Let us list the foundations on which the instructive habits will be build:

- Ideological and aesthetic – associated with the cultivation of a style of interpretation, an expression of the general cultural and creative stands, as well as the artistic interpretative features of the respective school, whose representatives are those involved in the process.

- Formal technical skills – the cultivation of a potential of expression; an arsenal of exercises and approaches, targeted at the improvement of the locomotor habits.

- Transfer of the direct educational experience, as a way of absorbing the achievements in the field of art, as a whole, and of musical instrument playing, in particular.

In order that all these elements could be mastered and become differentiated, a base has to be created and this base is the existence of a methodology. What is likewise necessary for real development and progress, is the existence of competition in proving one’s personal achievements. And how could this exist when there is no basis whatever of comparison and standards, leading in the right way? For these reasons it is highly necessary that methodologies be created at the earliest opportunity for the teaching and the mastering of a music instrument.


Apart from acquiring purely instrumental skills, the students should also develop as harmonious personalities and, for this purpose, they are taught a package of data on a number of other subjects, which would help them in their future professional advancement. A great number of the basic subjects are practically neglected or underestimated in our faculty.¹ We can often encounter a theoretically existing subject, which however is not taught at all,

¹- The Author is referring on the programmes of: London Academy of Music and Dramatic Arts; Royal Academy of Music – London; Boston Conservatory of Music; Philadelphia College of Performing Arts; Pittsburg State University Music Department; San Francisco Conservatory of Music; Staatlich hochschule fur Musik – Trossingen; Staatliche Hochschule fur Music un Darstellenle Kunst – Stuttgart; Warsaw Music Conservatory; The Karol Lipinsky Academy of Music – Wroclaw; Conservatory of Music Verona, Conservatory of the Saxion Hogeschole Enschale “Masiaen Academy”; Bulgarian Music Academy “P. Vladigerov”; Moskow Conservatory “P. Thaikovsky” Yarmouk University, Music department – 1989.
because it is among the optional subjects. What is the most dangerous is that even the subjects, which are adequately covered in terms of number of academic hours and semesters, are chaotically studied, without any programme whatever. This is irresponsible, to put it mildly, because no one could evaluate what exactly, why and whether these subjects have been systematically taught. It is also clear that not every teacher can be a theoretician and present the right platform, which should be methodologically well substantiated in the spiral of acquisition of knowledge. It is, therefore, easy to imagine that the majority of subjects are partially studied, without any indepth penetration in their specificity, each teacher teaching what is important, in his view, and which often proves radically different from the view of another colleague of his. Therefore, the inevitable result is a disbalance of the knowledge acquired by different students during different semesters or years.

With the advent of the idea of establishing a Music College, an endeavour has been immediately noted to improve the existing base of subjects. Quite a few of them, earlier ignored, have come to the forefront; the piano has likewise turned into a second mandatory instrument, as is the case throughout the world; subjects like accompaniment and choir music have been introduced, which are of vital necessity for the young musicians. Nevertheless, some problems have remained, and they should be reassessed, so that no long period of waiting could ensue, before their adverse impact on the study processes has been registered. For instance, history of music should be studied throughout the whole course at the University, as this is the practice throughout the world. Let us mention here, that the history of music is also studied at the music schools (throughout the whole course), as well as at the Conservatoires (again during all the semesters). This is logical, from the point of view of the enormous volume and contents of that science, as well as of its essential importance for the formation of a world outlook of their own of the young performers. Subjects like aesthetics, pedagogy, and psychology are optional, which, however, does not guarantee, as that often happens, that they would at all be offered for study within the frameworks of the course of studies of a given year.

Aesthetics is a new subject, but it is not accidental that it has been undergoing exceptionally swift development. This has been due to the fact that it immeasurably widens the horizon of the young artists and enables them to form their own, intellectually substantiated, viewpoint in the interpretation of the processes taking place in art, helping them to acknowledge the symbiosis of ideas, categories and subdivisions in the arts. By studying precisely this subject, theoretically and philosophically, an existential refraction can be attained of the processes we have been engaged in, and the music reality can be recreated in a highly erudite way.

Pedagogy as a subject is just hastily mentioned in our curriculum, and its subdivision — methodology of the teaching of a given instrument — is totally
absent. This can probably be explained by the shortage of lecturers, teaching the subjects concerned, but even if this is the cause, ways should be constructively sought to tackle this problem rather than ignore the existence of a fundamental subject. We should not forget that the overwhelming part of our students would continue their professional career precisely as teachers in the private schools and courses, teaching instrument playing. Let us also ask the logical question how they would teach and what, if they have not been guided and instructed for this purpose in advance. How would they adequately perform this function of theirs, had they not been theoretically and practically trained for their future activities? The substance of the subject of pedagogy is precisely this: to prepare the future musicians for teaching work, giving them a store of methods, ways of working with beginners, or the basis proceeding on which they would develop the abilities and the locomotor system of their pupils. Within the framework of its powers are also the varied programmes, by which music education is given in the world, by which the young teachers would select or combine the most suitable ones for the specific activity they engage in or for every individual pupil.

A subject that does not feature at all in our curriculum is "Music Literature", to which quite a lot of attention is given in practice worldwide. Its priorities are: familiarisation of the students with the varied publications of music scores and theoretical works they would need in their future work. This is highly necessary, because in our practice we encounter a great number of most varied publications, released within more than 200 years, as well as featuring different variants of editing. A great number of them contain wrong interpretations or obsolete treatments of problems like fingering, dynamics, articulation, ornaments; sometimes there is even interference in the music score. This leads the young teachers into errors in their work. The familiarisation with the publications, their correct selection is not only of assistance; it is also a guarantee of swift success and correct interpretation. For this reason, the introduction of this subject is vitally necessary.

A subject completely ignored is "history of the instrument", which helps students become aware of the genealogy, development and possibilities of the instrument they have chosen. The ways of producing the sound, as well as their combination with suitable explanations from the sphere of physics and acoustics, which are covered in detail in its scope of interest, would enable them to find their bearings in the ways of interpretation, used over the centuries, and the specific requirements of the different styles.

Another fairly important subject, to which we would like to draw the attention is "Psychology", which is only sporadically being studied in our faculty. In the world practice it is not only thoroughly studied, but is also split into two separate subjects, enabling the detailed study of the problems they incorporate. These are General Psychology and Psychology of Music. General psychology is studied within the frameworks of the first one: kinds
of psycho-physiological activity, determining the human individual, as well as the way of conducting the study hour, taking into consideration the different kinds of human characters. Special attention is also paid to the methods of work and ways of functioning of the higher nervous system, as well as of the tactile sensibility and vestibular systems, that we work with in the process of musical instruction. The second subject studies in detail the psychological and emotional factors, determining the process of composing and performing of music and is stringently specialised for the specificity of music, proceeding from its nature as unique human activity (something I referred to earlier).

Let us now mention subjects like: philosophy, history of the arts, history of European literature, which are extremely useful, each one of them having its own irreplaceable space and priority as far as supplementing the general culture of the young musicians goes. Each one of these subjects makes a specific contribution to building the image of the man of art, his world outlook, and the final attainment of his creative character of a performer and creator. Without these subjects, which serve to expand the world outlook of the students and to create a foundation for the manifestation, in terms of theory and general culture, of clearly expressed criteria and style, we cannot speak about the attainment of full-fledged education.

It becomes clear from the above that numerous subjects are neglected, while those which are included are incorrectly based or methodologically substantiated. This, however, should not be shocking, because the quintessence of knowledge could always be compressed in an accelerated course, whereby the data could be presented in a concise and compressed form. It is not difficult to include and teach all these subjects in a compressed form. What is most essential for us is that there are no curricula, no textbooks and aids, whereby the process of instruction could be conducted. It should be appreciated that the faculty of music as well as the other faculties devoted to the arts need expansion and an increase of the hours, attended by students every semester. The number of hours should be conformed to the needs rather than to the structure of the other faculties, which cannot be properly compared, because of the specific requirements and uniqueness of the arts as science.

Summary and Conclusions

The purpose of this article, as I have already mentioned it at the beginning, is to outline the basic guidelines of the future development of our department, by focussing on the problems and specific needs of the science of music. If we have to finally sum everything up, I shall first mention the need of establishment of pre-university structures, which are to prepare prospective musicians, both technically and culturally, for the profession they have chosen. This is imperative, because of the specificity and volume of art as science, as well as because of its uniqueness as far as the other sciences go.
I would secondly place the need of post-graduate specialisation, which is to perform the role of filling in the blanks, left in the knowledge acquired; to enrich the repertory and improve the performing skills of the students, as well as to ultimately determine their own speciality. That need is likewise indisputable and should be considered; the processes of its realisation should start as early as during the second year of study at the University, whereby each student would choose his own profile: performer, teacher, music theorist, conductor, composer, accompanying musician.

What arouses the greatest dissatisfaction in me is, essentially, the lack of textbooks, draft curricula and aids for the study of the theoretical subjects, as well as of textbooks on the methodology of teaching an individual instrument playing. That is why I re-emphasize that what is necessary is reconsidering of the foundations and the overall thesis of the acquisition of a package of knowledge by our students; it is also vitally necessary that our faculty be granted additional hours, which are to be used for studies of the uncovered subjects or scarcely touched subjects, as well as the drafting of schedules by semesters and number of hours, mandatory for each theoretical subject.

Let us say that what is necessary for the attainment of the standards we aim at is, in the first place, both good will and financial support, because it has been universally acknowledged that education in the arts is the most costly but also the most rewarding.

In the third place, we would point out the need of attracting foreign specialists, the way this has been done in Syria, Iraq, Lebanon and Palestine, to give a lending hand in the initial, most difficult stage of the education of cadre and drafting of curricula. The same had fully held good when the conservatoires were established in Russia, the Czech Republic, Bulgaria, Greece, Japan and other countries, subsequently proving the rationality of this undertaking by the successes attained.

Let us present the general conclusion that what has been achieved so far gives great hopes and this has been proved at the festival, organised by our University in Amman, in June, 2001. And that the omissions, naturally allowed, have been the result of the uniqueness of the science of music, as well as of the chaotic development of our faculty, because of the great interest it arouses. The correct ways of development have been guessed and found and what is henceforth necessary is only their purposeful following and academic justification. In this way, the role of the University would be expressed in an idea, indisputably worthy of its objectives: the establishment of an Academy of Music, unique in its character, and with an academic backup, applicable to the Arabic world, thereby becoming a lodestar for the future generations of musicians and artists in our region.
تجربة التعليم الجامعي لمادة الموسيقى: دراسة ميدانية مقارنة

تسونكا البكري

ملخص

تتناول الدراسة تجربة التعليم الجامعي لمادة الموسيقى في جامعة اليرموك، وذلك من خلال القاء الضوء على بعض المسائل الملحة في عملية التعليم النظرية والعملية، والتي يدرسها الباحث بالمقارنة مع تجربة الدول الأخرى.

وبدأت الاستمرار عن متطلبات التعليم الموسيقى في الجامعة، يقترح الباحث بعض الأفكار التي قد تشكل قاعدة لتطوير عملية التعليم الموسيقى في بلد كالاردن، خاصة إذا ما تكاثرت جهود الباحثين والمهندسين والمعنيين نحو الوصول إلى مستقبل واعد في مجال التعليم الجامعي لمادة الموسيقى.

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