

2. NATIONAL AND UNIVERSAL TRENDS IN THE MODERN SYSTEM OF MUSIC EDUCATION IN MOLDOVA

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Abstract: *The system of music education in Moldova has its own history and traditions that have emerged and developed in a particular historical and social context. Throughout its development, it functioned as a certain integrity with its specific characteristics. At the present stage, music education in Moldova as a system includes all the necessary components, relating to the content, purpose, structure that have been established in the course of historical transformations, the reforms of the secondary and higher education, the reorganization of the concept of music education. This study is an attempt to reveal the characteristics of these changes, to identify the main trends in the development and establishment of modern conceptual model of music education in Moldova under the influence of national and universal ideas of progressive teachers of music.*

Key words: *music education, teacher of music, purpose, structure, content, the national element, the universal element, reform, theoretical model*

A comprehensive analysis of the process of music education makes it possible to state that Moldova has a concept of national music education, proposed by the Moldovan scientist Ion Gagim, its main feature is the system approach. Like all the modern sciences that explore cultural phenomena, music education is based on epistemological pluralism, and one of its features is the "inclusion of the object into the act of cognition, interaction, and merging with it."³³ Modern epistemology brings to light a new level of human experience, the essence of which is the cognition of the external world through the interaction and harmony with the cognition of one's inner world. The modern Moldavian scientific literature offers a theoretical and praxeological reasoning for a unified system, called artistic epistemological psycho-pedagogical system, which represents a fusion of pedagogy, musicology, and psychology.

However, a simple statement of the current state and trends in music education in Moldova will be incomplete, without identifying the features of its past. The system of music education in the Republic of Moldova has its history and traditions that emerged and developed in a particular historical and social context and throughout its development functioned as a certain integrity with its specific characteristics. At the present stage, music and pedagogical education in Moldova as a system includes all the necessary components, relating to the content, purpose, and structure that have been established in the course of historical transformations, the reforms of the secondary and higher education, the reorganization of the concept of music and pedagogical education.

To create the conceptual model of music and pedagogical education in Moldova it is of primary importance to reveal the features of these changes, to identify the main trends in the development and formation of the modern concept of music and pedagogical education. The analysis and evaluation of

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³³Gagim I., 2004, Fundamentele psihopedagogice și muzicologice ale Educației musicale, Chișinău

social impact, its influence on the training of music and pedagogy teaching staff in different periods of social development in Moldova are of great importance in this process.

Creating a national university system of music and pedagogical education is rooted in the historical past, associated with a number of school education reforms, held in Rroma in the interwar period (1918-1940), the time when Moldova (Bessarabia) was annexed to Rroma. The main trends in the development of music and pedagogical education in the Rroman interwar period are associated with the name of the musician and educator George Breazul, who made a significant contribution to the development of the system of music education and teacher training. His system was recognized as one of the best at the first World Congress of music education, held in Prague in 1936.

George Breazul began his music teaching career as an inspector of music education at the Ministry of Education in Rroma. He also worked as a teacher of music in various public and private schools. In 1922, George Breazul entered the Philosophy Department at the University of Berlin, where he took the course "Science of Music" (in German). The subjects of the course were taught by the outstanding scientists of that time, whose contribution is noted in the world science, Oskar Fleischer (History of Medieval Music), H. Abert (History of Music), Erich Moritz von Hornbostel (Comparative Folklore, Practice of Keeping Phonographic Records), J. Wolf (Medieval Music), Max Jakob Friedländer (Folklore), Shuneman (Music Pedagogy), E. Shpranger (Comparative Folklore), K. Shtumpf (Music Psychology), F. Shmidt (Pedagogy), Curt Sachs (Instrument) (172).

Extensive knowledge, obtained at the University of Berlin, as well as instruction, given by the distinguished professors of that time, offered George Breazul the opportunity to take his rightful place among the first encyclopedic musical figures of Rroma, specialized in the field of "musicology" (a new area of science of music, including history of music, ethnography, aesthetics). Thus, he developed the scientific style and methods, necessary to research musical phenomena. For four decades, G. Breazul actively studied issues of art criticism, music psychology, education and training, which contain rich ideas in the field of music education and arts.

Progressive ideas in the Rroman music pedagogy were only emerging, when the young musician was forming his attitudes and beliefs. This refers to the pedagogical activities of such prominent Rroman composers like Gavriil Musicescu, Dumitru Georgescu Kiriac, Timotei Popovici. Meanwhile, in the European music pedagogy of the early twentieth century these ideas had already been flourishing. Hermann Kretzschmar, a prominent German musicologist, the author of the volume "Musical Issues of the Time" (1903) tried to balance the ratio of musical creativity with the general phenomena of education and culture of the society. The ideas of the German scientist and musicologist gave G. Breazul the impetus for writing his work "Chapter on Music Education" (1932), in which the author traces the patterns of the development of music education in Rroma.

The ideas of the prominent German teachers and psychologists Johann Herbart, Georg Kerschensteiner, W. Wundt, L. Kestenberg, K. Shtumpf, whose works G. Breazul studied at the University of Berlin, also had a significant influence on the attitudes of the young musician. Seeking to ensure that music as a science reaches the level of other sciences, G. Breazul, following the example of Johann Herbart, attempted to develop a system of music and pedagogical education. The basic idea of this system is promoting folk music as a means of forming the inner world of person who is taught.

Through folklore, G. Breazul studies the essence and authenticity of music, simultaneously performing an excursus into the psychology, sociology, and ethnomusicology. Inspired by the contact with the German school of sociology, represented by R. Paulsen, G. Simmel, A. Wagner, W. Wundt, G. Breazul develops the course "Musical Pedagogy and Encyclopedia", which became the basis for the creation of the music and pedagogical education in Rroma. The ideas from this work were expanded in such studies as "On Rroman folk Music," "Rroman Soul in the Rroman Folk Music", "On Folk Music" and served as an impetus for the creation of new coordinates and perspectives in the science of music, in particular in musical folklore.

Thus, due to the contact of G. Breazul with the German musicological thought, the Rroman science is for the first time introduced to the new ideas in the field of folk music research, which became the basis for the creation of the system of music education, created by the scientist. In this respect, G. Breazul was influenced by the outstanding German teacher Leo Kestenberg. His name is associated with the flourishing of music and pedagogical thought in the Germany of 1920's. Being a student and a friend of F. Busoni, Leo Kestenberg, a great musician and concert pianist, with exceptional initiative, energy, and knowledge undertook extensive reforms of the musical training, while serving as a referent for music in the Ministry of Culture. With his practical activity and scientific articles in pedagogy, he had managed to establish a creative atmosphere that subsequently inspired the outstanding teacher and musician Carl Orff.

The pedagogical ideas of Leo Kestenberg, who was tied to G. Breazul with a warm friendship and creative partnership, had a significant impact on the Rroman teacher. This is evidenced by his activity, aimed at creating a national system of music education. Leo Kestenberg knew from his correspondence with G. Breazul about his achievements in the field of music education and appreciated them very highly. Thus, being the organizer of the first World Congress for Music Education in 1936 in Prague, he invited the Rroman teacher and musician to participate in the congress.

The assimilation of the West European music and pedagogical ideas is an important factor in the formation of G. Breazul's personality, who in his turn contributed to the development of the Rroman music pedagogy, which later became the heritage of the world pedagogical experience. In his work, "Notes on Music Education in Secondary School", G. Breazul explains the existing shortcomings by the objective historical preconditions in the development of the

Rroman culture of the time. In particular, he points to the fact that for a long time Rroma did not have a system of music education and therefore, there was a need for radical changes to create the conditions to ensure the impact of music on the formation of the child's personality. Due to his encyclopedic knowledge, G. Breazul was able to organize and formulate objective and basic principles of music education, taking into account the historical preconditions, the analysis of the current trends in public life, the music of the national heritage.

The Rroman musical creation, viewed through the prism of art education, was at the basis of the renovated processes, initiated by G. Breazul. The contemporary music critic Nicolae Parochescu emphasizes in his monograph "G. Breazul – the educator" that "for him the main source of contemporary Rroman music and the basic elements of music education was folklore"³⁴. The educational value of folk music became the central element in the entire scientific and pedagogical activity of G. Breazul. The views of G. Breazul formed under the influence of the progressive Rroman and Western educational thought that conditioned the democratic orientation of his pedagogical activities, embodying the best of the above trends and views.

Preparing the teachers of music was one of the central issues in the scientific and methodical activities of the great pedagogue. As it has already been mentioned, creating the system of music education, he highlighted the importance of extensive training of teachers of music among its three main aspects. Thus, the system of music and pedagogical preparation of teachers can be considered part of the whole system of music education. G. Breazul first raised this issue in 1920 in the article "Notes on Music Education in Schools". The author pointed to one of the reasons why musical training in the past and present did not produce the desired results, according to him it was because of the training music teachers received.

In his article "The Department of Music Pedagogy at the Bucharest Conservatory", published in the journal "Music" in 1925, G. Breazul suggested the idea of creating a Department of Encyclopedia and Pedagogy at the Conservatory. The author proposed that this department should cover three areas: art, science, and education. Additionally, it should study the psychology of the musical development of the individual, the laws of logics of musical art, the theory of knowledge, and the sound reproduction of music aesthetics, as well as initiate the future teachers of music in the problems of music education, didactics, and music teaching methodology. According to the author, music pedagogy should establish a deep connection between the study of music, psychology, and social phenomena, as well as raise the music education in schools to the level of other subjects. The direction, which was attached to this course, involved systematizing knowledge, establishing connections between knowledge, presentation of various theories and hypotheses, methods of operation, deep studies of psychological issues and events in music, that are necessary for the understanding of the value of artistic and music education.

³⁴ Parocescu N., 1969, George Breazul – educator. În: Studii de muzicologie. –Vol. V, București

In 1927-1928 George Breazu started teaching his course of Music Pedagogy and Encyclopedia to the conservatory students. The course consisted of two cycles: lectures and practical classes. The first cycle was pedagogy (theory of pedagogy, methodology of teaching music, history of music education in Rroma, didactics of music pedagogy); the second cycle was Encyclopedia (musical acoustics, physiology and psychology, aesthetics and folklore). It should be noted that at that time a similar department existed in the University of Berlin where the same subjects were taught and, at the insistence of G. Breazu, similar departments were opened in all the conservatories in Rroma (Iasi, Cluj). The Department of Music Pedagogy and Encyclopedia in Bucharest was headed by G. Breazu himself from 1931 to 1939.

Thus, we can say that the scientific, social, musical, and pedagogical activities of G. Breazu promoted the flourishing of musical and pedagogical thought in the interwar period in Rroma. In the first three decades of the twentieth century, the problems of improvement of music education and training, in particular training of music teachers for secondary schools was in the center of attention of the outstanding musical figures and teachers of Europe, i.e. L. Kestenber, C. Orff (Germany), and Z. Kodály, B. Bartók (Hungary), B. Yavorsky (Ukraine), B. Asafyev (Russia). This problem has received similar coverage in their writings, which can be explained by the conceptual closeness of the developed pedagogical ideas.

The German musician and teacher L. Kestenber, and later his disciple, C. Orff, deduced the overall goals and objectives of the training of music teachers from the overall goals and objectives of music education. Based on the complex demands, imposed by the manual for Music Education "Schulwerk", which was intended to promote the development of creativity and musicality of the child, C. Orff emphasized the importance of personality formation and creative development of the teacher, "who is to develop children's initiative, independent thinking and creativity."³⁵ For this, C. Orff and L. Kerstenber proposed to create a special institution of music education, which would solve all the general pedagogical, methodological, didactic, and purely technical problems of the training of future teachers.

This problem was mentioned in the writings of the prominent Hungarian composers Z. Kodály and B. Bartók. In order to achieve a high aesthetic culture B. Bartók offers a radical system of universal education, in which the singing should receive special attention, "engaging in public schools the best teachers, who had been trained within courses, specially created for this course."³⁶ Along with B. Bartók, a significant contribution to the improvement of the training of the future teachers of music in Hungary was made by Zoltán Kodály. Being engaged in the management of the Higher School of Music, he stated that "future teachers received very meager musical training," which did not correspond to the formation of such qualities of a teacher of music as a "highly

³⁵ Barenboym L., 1973, Put' k muzitsirovaniyu, Leningrad

³⁶ Martynov I., 1968, Bela Bartok, Moskva

developed hearing, a highly developed mind, heart, and a skillful hand". All these qualities, according to Zoltán Kodály, had to be developed in parallel. "The first two through solfeggio, the third through the psychology and connection with other sciences. According to Zoltán Kodály, the title of a good teacher and musician means "highly developed aesthetic taste".³⁷

B. Asafyev also treats the problem of the training of teachers of music and offers a deep philosophical, psychological, and pedagogical rationale. According to him, the main cause of poor results in the organization of music education in schools is the lack of music instructors, who clearly understand the difference between professional music education and general music education, which will long serve as a major obstacle to any attempts to organize general music education on rational principles. In this connection, the author proposed to change the programs of the music vocational schools that prepared not "educators" of choral singing, playing the piano, historians, biographers, or theorists, but a sensitive musician who would combine the qualities of a teacher, trainer, psychologist, and manager."³⁸

As we can see from the artistic heritage of individual representatives of European music and pedagogical school of 1920-1930's, the psychopedagogical aspect in shaping the personality of the teachers and the development of their creativity comes to the forefront. G. Breazul's views on the training of music teachers, in particular, in determining the goals and objectives of the formation of their professional qualities, were largely in tune with the demands, made by the progressive educational thought in Europe at that time. At the same time, he can be considered an innovator, who developed scientifically sound and concrete solutions to the problems that arise in the creation of an integrated system of music and pedagogical education.

Even at the early stage of his research and teaching activities, G. Breazul was aware of the fact that a major factor in the successful solution of the problems of music education is the training of music teachers, able to carry out the goals and objectives of formation of aesthetic culture in the younger generation. In his vision, the key to successful training of the future teacher of music is a correct, theoretically grounded definition of its goals and objectives. It is important to emphasize the author's opinion that the study of music "as an object of spiritual activity" should be carried out in close connection with other scientific and humanitarian disciplines. Thus, based on a deep study of musical events, and such sciences as psychology, philosophy and aesthetics, taking into account the current trends in the science of pedagogy, culture and social development of the society, G. Breazul claimed that "musical training is an important cultural factor that contributes to the formation and approval of humanistic and national awareness of youth ... Musical training should be carried out as a cultural factor to ensure the development and approval of humanity that is specific for us"³⁹.

³⁷ Martynov I., 1983, Zoltan Kodaly, Moskva

³⁸ Asafyev B., 1973, Izbrannyye stat'i o muzykal'nom prosveshchenii i obrazovanii. Moskva

³⁹ Breazul G., 1925, O catedra de pedagogie la Conservatorul din București, Timișoara

In his article "The Department of Music Pedagogy and Encyclopedia" G. Breazul sets out the new goals of music teacher training: developing an artistic and aesthetic culture, which involves putting music on a par with other arts, science, and education. To do this, the author suggests that the future teachers of music, along with teachers of other disciplines, should undertake an in-depth study of psychology, aesthetics, and pedagogy within the conservatoire education. According to him, the new science, music pedagogy, "will study the psychological phenomena, the laws of logics, epistemology, and sound effects in musical aesthetics; initiation of future teachers in the general problems of music education, didactic and methodological principles of teaching music".⁴⁰

The author is deeply convinced that the encyclopedic nature of the training of music teachers can lead to the successful formation of their knowledge and skills in the field of pedagogy. Further attempts undertaken by G. Breazul to find scientific solutions to these problems were facilitated by the progress, achieved in the music and pedagogical science in Germany, Switzerland, Hungary and other European countries. G. Breazul's views and ideas have been compared with the ideas, expressed by the representatives of the European pedagogical school, as well as with the experience of the Rroman pedagogical science. It gives us reason to claim that G. Breazul, for the first time in the European teaching science, expands the scope of music pedagogy to the level of scientific, cultural, and psychological system with its own structure, in which music acts in symbiosis with other sciences.

In this context, we should bring to light the influence of the national and universal ideas of the outstanding teachers and musicians of the 20th century on the formation of the theoretical model of the modern system of music education in Moldova. This model can be traced in the scientific works of Ion Gagim, who considers that this system is based on "I. Defining the music education as a phenomenon; II. Epistemology of music education; III. Teleology of music education; IV. Axiology of music education; V. Theories of music education; VI. Methodology (techniques) of music education; VII. Praxeology of music education. Thus, this model "forms a complete, integrated, and self-sufficient system. It confirms the independence, autonomy, scientific justifiability, and maturity of music education pedagogy, thereby defining its rightful place in the modern science of Man's education"⁴¹.

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⁴¹ Gagim I., 2009, O teoreticheskoy modeli muzykal'nogo vospitaniya./Materialy II Mezhdunarodnoy nauchno-prakticheskoy konferentsii, Moskva

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