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UNIVERSITY OF SOUTHAMPTON
FACULTY OF LAW, ARTS AND SOCIAL SCIENCES
SCHOOL OF HUMANITIES
DEPARTMENT OF MUSIC

Teaching the Clarinet in Kuwait: Creating A Curriculum for the Public Authority for Applied Education and Training

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Thesis for the degree of Doctor of Philosophy

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ABSTRACT

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Kuwait, post-oil (1932), invested heavily in educational development at all levels. A curriculum was developed which included music, both Eastern and Western. Initially the piano was adopted, but the curriculum was broadened to include other Western instruments, more recently the clarinet. A need for a programme of training to produce versatile clarinet teachers in Kuwait was therefore identified.

In order to ensure that the curriculum to be designed met the specific needs of Kuwaiti clarinet students, an analysis was made of the social, historical and geographical situation of the country, Kuwaiti Folk Music, Music in Islam, and curriculum and instrumental music teaching in Kuwaiti schools.

From these initial findings the specific needs of Kuwaiti clarinet students were identified. These include adult beginners, no aural model of the clarinet, little familiarity with the clarinet repertoire, and no transferable instrumental technical skills. In order to support these students in their learning, theories of motivation were analysed, and situation-specific teaching strategies have been identified and developed. Simultaneously an analysis was made of clarinet teaching, past and present in Kuwait. From these recommendations best practice was identified. These informed curriculum development.

As a consequence the Ahmad Alderaiwaish Clarinet Curriculum (AACC) for the Public Authority for Applied Education and Training, Kuwait, was developed. Peer review and critical response followed. The AACC, which is in the form of five parts, delivers the clarinet teacher education element of the Bachelor of Arts programme. These parts are designed primarily for the student and include scales, arpeggios, exercises, pieces and recommended sources, both Eastern folk and classical, and Western music. The former have the additional benefit of preserving and promoting Kuwait's cultural heritage. Complementary teaching equipment has been invented to introduce students to specific playing techniques with which they were not familiar, for example, breath control.

By Ahmad Alderaiwaish

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Declaration of Authorship

I, **Ahmad A H I Alderaiwaish**, declare that the thesis entitled

Teaching the Clarinet in Kuwait: Creating A Curriculum for the Public Authority for Applied Education and Training.

and the work presented in the thesis are both my own, and have been generated by me as the result of my own original research. I confirm that:

- this work was done wholly or mainly while in candidature for a research degree at this University;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- none of this work has been published before submission.

Signed:

Date:

Acknowledgment:

I am very happy to be able to give a special thank you to my mother because she has given me the best wishes and love I have ever had in my life. I also thank my brothers and sisters for their continuing and unboundless support during my life. Thank you so much my family.

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With the oversight of my main supervisor, editorial advice has been sought. No changes of intellectual content were made as a result of this advice.

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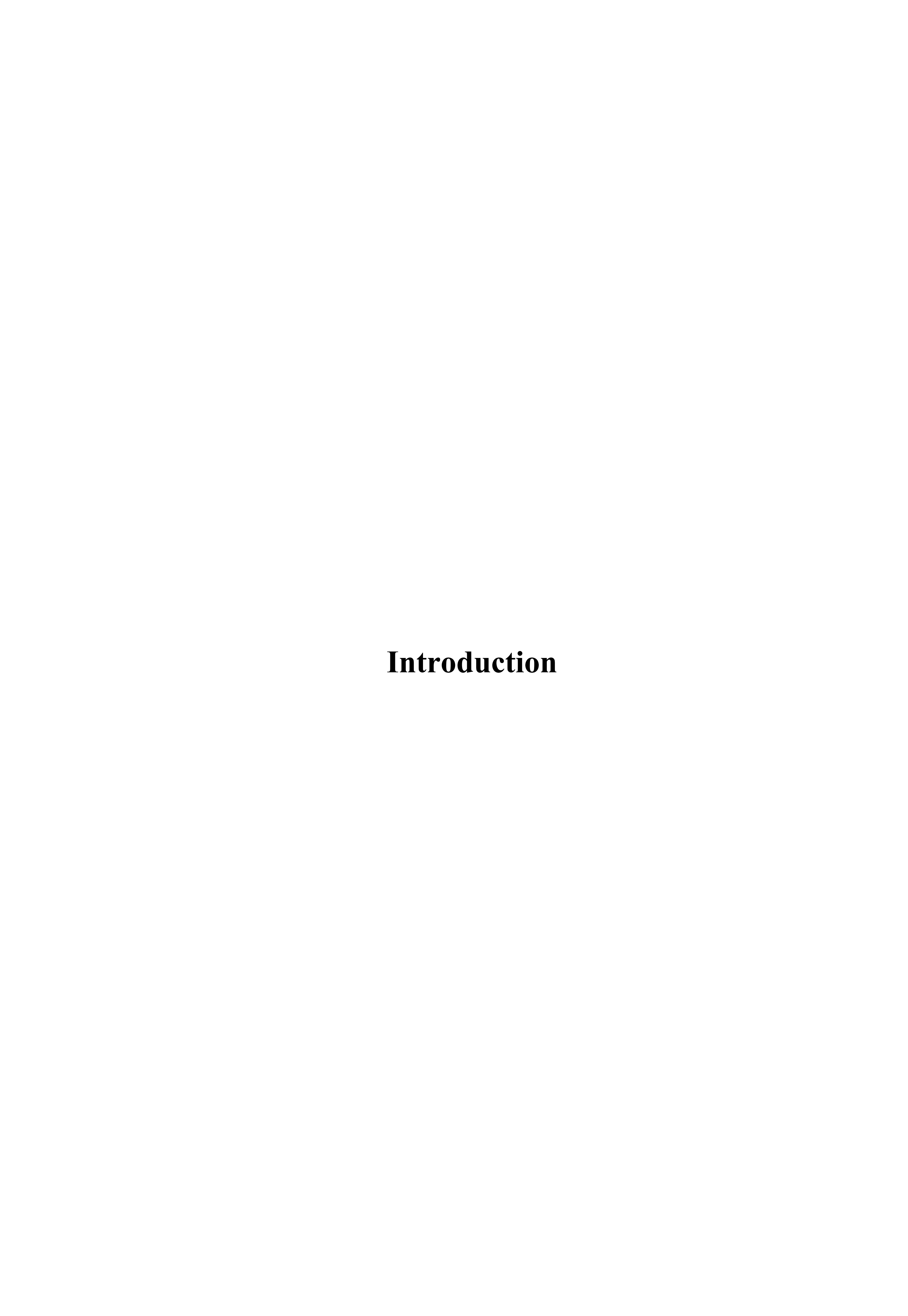
Grateful thanks go to all who have provided support, advice and encouragement throughout my PhD studies.

Dedication:

I dedicate my PhD to my father Abdullah Hamad Alderaiwaish who died in 2005, and to my Grandmother Fatma Al Farash who died in 2013. I am very grateful to you both for your love and support, and miss you greatly.



Introduction

This thesis is based on the hypothesis that the needs of clarinet students in Kuwait are so different from those of any other clarinet students that a separate, bespoke curriculum is warranted. Beginning with an examination of the specific musical, religious and educational context of Kuwait, this thesis will examine current approaches to the teaching of musical instruments in Kuwait – particularly the piano – and will identify deficiencies in pedagogy, particularly in relation to student motivation. After identification of the specific needs of Kuwaiti clarinet students, the thesis will develop and present a curriculum that builds on best practice from the UK reinterpreted in the light of the needs of the students.

Initially, the motivation to undertake this study emerged from my experience as a Kuwaiti clarinet student. I began my studies, aged eighteen, at the Higher Institute of Music Art (HIMA) in Kuwait. There, clarinet curricula are delivered in accordance with the approach adopted by the majority of the Western world, using holistic tutor books such as the Otto Langey clarinet tutor.[1] Studying in Kuwait has provided me with a firm grasp of technique, but the experience was very limiting; the curriculum was prescriptive, rigid and did not take into account my musical heritage, nor my needs as an adult learner. Furthermore, it did not provide any opportunities to acquire ensemble skills, which would enable me to perform and interact with traditional Kuwaiti folk instrumentalists. The lack of pedagogical flexibility in the curriculum led to a lack of motivation and this, coupled with a limited repertoire offering no additional music to enhance the tutor book or encourage further practice, led to boredom. Whilst studying in the UK for an MA in Music Education, I began to appreciate the possibilities for custom curricula, tailor-made for each individual

[1] Otto Langey, Tutor for the Clarinet: In The Simple And The Boehm System and the Corno di Bassetto (London: Hawkes & Son)

student, as well as the importance of ensemble-based music making for emerging performers and teachers. Upon returning to Kuwait to teach clarinet at the Public Authority for Applied Education and Training (PAAET), the deficiencies in the Kuwaiti clarinet curriculum were further emphasized, and I was moved to enroll for this PhD.

Auto-ethnography

Born in May 1983, I grew up as part of a family in which no other member played music or had formally studied it. Whilst a pupil at a Kuwaiti state school, I did not join any dedicated music groups; I only attended the mandatory music classes like any other student in the school. I did, however, have a very strong relationship with the school's Physical Education (PE) department in school because I was a member of both the basketball and running teams. Whilst at school, my goal was to be a PE teacher, like my eldest brother, or a member of the police force. When I graduated from the school in 2001, my grades were insufficient to join either the PE department at the PAAET in Kuwait or the police academy. Confused, and unsure of the direction I wanted my career to take, I applied to the commercial Institute[2] to take my secretarial exams. I had no particular desire to become a secretary and I was not very happy with my decision; my decision was prompted only by a desire to continue studying. Three weeks after starting at the Commercial Institute, a friend's father asked me where I was studying. After I explained the dissatisfaction I felt with my studies at the Commercial Institute, he suggested I study music at the Higher Institute for Musical Art (HIMA) and become a music teacher in Kuwaiti schools. He said that a strong relationship existed within my former school between the Music

[2] College of Commerce, awarded certificates Bachelor degree in Commerce.

department and the PE department, so it was likely that I would be able to work with my brother at the same school.[3] The idea was very appealing, and the next day I applied to study for a Bachelors degree at HIMA. Shortly after, I received an offer from HIMA to enroll for the five-year Bachelors in Music course.

I remember the day of my audition at the HIMA very well. I met the examiners in a large room at the HIMA, and they began by asking me some questions about music in general. I told them that I knew very little about the meaning of music, apart from that I believed it to be something very special and good. They then asked me if I could play any musical instruments, and I answered by saying that I could not. After that, I was asked to sing a vocal melody and a rhythm (imitating the example provided by the examiners) and then to sing a song of my choice. Next, they asked me to listen to someone playing the piano in the same room, and to guess how many notes were being played at the same time. I did what was asked of me, but I was unsure whether or not the audition had gone well. Two weeks later, the results were posted on the main door of the HIMA, and my name was the fourth on the list. I was delighted with the result; I had finally found a way to work at the same school as my brother.

During my first day at the HIMA, my fellow students and I were asked to choose three instruments that we wanted to learn, from a given list. The instrumental list was: violin, cello, flute, clarinet, *Aod*, *Qanoon*, and *Nai*. The piano was compulsory, hence its exclusion from the list. The various instrumental departments would then

[3] Naser Ashkanani, a friend's father who suggested me to study music, Telephone interview by Ahmad Alderaiwaish, May 11, 2014.

divide the students according to their choices and the availability of the teachers on the staff.

I wanted to study any string instruments except for the violin, because I had heard that it is the most difficult instrument to learn. I chose the *Aod*, *Qanoon* and clarinet, believing at the time that they were all string instruments. The next day, the clarinet teacher – a lady called Hana'a Alashmawy – came to my classroom, and asked for me, so that she could introduce me to the clarinet. When she started to show me an actual clarinet, I was truly shocked; until that point I thought that the clarinet was a string instrument, not a wind instrument.

Hana'a assembled the clarinet from its various parts, handed it to me, and asked me to try and create a sound with it. At that moment, I had no background knowledge of the instrument or what kind of sound it could make. Although I tried my best, my first attempt was not successful; I could not make any sound or noise come out of the instrument. Hana'a asked me to keep trying, and eventually a sound came out. She told me that this was the sound of a clarinet. Unlike many Western clarinet students, the first clarinet sound I ever heard was one I had made myself. I still do not know if that first sound I made was a "proper" clarinet sound or whether Hana'a was encouraging me to keep playing. After creating my first few sounds on the clarinet, Hana'a taught me some other notes in order that I could start to learn a scale. (More details about my lessons with Hana'a can be found in 6.2.4).

While studying clarinet at the HIMA, I noticed some negative aspects of the teaching and learning system that was in place, namely: a lack of tutor books, a lack of

motivation among students to keep up their playing and studying, and poor presentation of the methods underpinning the learning methods. These points are explored fully later in the thesis.

The Aim and Objectives

The primary aim of this thesis is to create a clarinet curriculum for the PAAET in Kuwait that is original and fit for purpose. The constituent objectives of the thesis are, therefore, to:

- Appraise Kuwaiti folk music forms and the indigenous instruments used;
- Describe how Arabic maqams are applied in Kuwaiti folk music and Eastern classical music;
- Explain the evolution of the Kuwaiti education system and provide a critique of the changes;
- Present and evaluate the history of music education in Kuwait schools, and describe how the structure and content of the current curriculum has emerged;
- Give an account of the meaning of the Islamic religion, its relationship with Kuwaiti society, and examine, justify and defend Islam's relationship with music;

- Compare and contrast theories of student motivation, synthesize the findings and make recommendations for clarinet pedagogy;

- Analyze the history of clarinet teaching, critically evaluate current clarinet teaching strategies and materials, and present informed recommendations for the content of the clarinet curriculum;

- Synthesize research findings and propose an original, pioneering clarinet curriculum for the PAAET in Kuwait.

Rationale

At the outset of this research, there did not exist a tailor-made clarinet curriculum for students in Kuwait, although teachers had made great efforts to enhance the delivery of the existing clarinet curriculum through minor additions to the Otto Langey tutor book. However, it was apparent to the researcher – also a clarinet teacher in and former clarinet student of Kuwait – that a full-scale overhaul of the clarinet curriculum was vital. Certain key deficiencies have been identified, and these are listed below. The approach to teaching clarinet at HIMA in Kuwait was unsatisfactory because:

- Central to the curriculum used by clarinet teachers in Kuwait was a methodology designed primarily for child learners in the UK, even though formal students of the clarinet in Kuwait are always adult learners;
- The scope for adaptation of the Otto Langey tutor book to meet the needs of the adult learner is very limited;

- Clarinet students in the PAAET are expected to reach the level of teacher within only six semesters of teaching. The Otto Langey tutor book is very prescriptive and offers students little or no opportunity to fine tune their skills or to specialize in a particular area;
- Each student follows exactly the same learning pathway. As a consequence, boredom and lack of motivation are commonplace;
- Using the Otto Langey tutor book exclusively, as per the Kuwaiti curriculum, prevents inclusion of a wider repertoire; this is caused and compounded by the scarcity of supplementary resources available to teachers and students.
- The musical content of the Kuwaiti curriculum is based entirely on the Western musical canon; Eastern music that might engage the Kuwaiti students to a greater extent is not included;
- The Otto Langey tutor book, as used in Kuwait, does not offer strategies to motivate the student;
- The Otto Langey tutor book does not help the students to learn broader skills, such as ensemble performance skills, peer assessment, or criterion referenced assessment;
- Pedagogical approaches in Kuwait are tutor-led rather than pupil-led. There is little room for student-centred or student-lead learning, and students therefore rarely (if ever) acquire the skills to design and manage their instrumental practice, nor how to extend their skills on their own.

A structured programme of research was required in order to inform the development of a new curriculum, and thus rectify the shortcomings of the present system. The key focii of this research programme are identified below.

The first area to address is the relatively under-researched relationship between Islamic beliefs and music education. Specifically, how this impacts on the teaching of music at all education levels in Kuwait. This discussion draws on Islamic sources such as statements made by the Prophet Muhammad, quotations from the Holy Qur'an and from Al Fatawy Al Shareya. Al Fatwa Al Shareya in Islam is the law comes after the death of the Prophet Muhammad.[4] An analysis of the history of Kuwait helps to elucidate why and how current attitudes and practices both in society and within education have emerged, and how these practices differ to those in many other Middle Eastern countries.

The nature of Arabic maqams is then appraised in order to demonstrate the similarities and difference between Arabic maqams and Western music scales. Hence, it is possible to understand how the clarinet is capable of playing music from both Eastern and Western traditions.

In order to inform the development of a new pedagogy, the delivery of music education in Kuwaiti public schools, particularly clarinet tuition, is analyzed next. A variety of issues specific to Kuwait emerge, such as the challenges faced by an adult learning an instrument with which they are totally unfamiliar, and also the problems that clarinet teachers in Kuwait must overcome as a result. The need to foster independence in learners is also identified as being vital to the success of a new clarinet curriculum. This in turn raises questions of motivation. How can the self-efficacy of the students be enhanced? How can students be equipped to assess their own performances, as well as those of their fellow learners and musicians?

[4]Jasser Auda, *Maqasid Al- Shariah as Philosophy of Islam Law* (London: The International Institute of Islam Thought, 2008) 1-5

The selection of an appropriate curriculum model is also identified as critical to the success of the curriculum. One of the key features of the proposed curriculum has therefore been the selection of the Spiral Curriculum as a model[5]. This model is particularly appropriate given the six-semester constraint; revisiting the same materials but with different challenges will reinforce the learning process and consolidate both skills and knowledge effectively. Having fixed the key elements of this structured research programme, the methodology underpinning it is developed.

Methodology

There is no existing research into the teaching of the clarinet – or any other Western wind instrument – in Kuwait. Thus, in order to gain relevant material from as many sources as possible, a variety of different methodologies are employed.

The primary research approach involves published resources, including books, articles and dissertations in both Arabic and English. Other published sources include clarinet tutor books, online resources, and websites in English. The researcher also attended conferences focusing on Kuwaiti folk music. Arabic sources are comprised mainly of newspapers, the education section of the Constitution of Kuwait, and the School Curriculum Document for Kuwait. There are no Arabic academic published resources relevant specifically to the subject of the thesis. Articles that *are* cited lie in the adjacent field of music psychology. Information regarding Kuwaiti folk instruments is sourced from a dissertation in Arabic, and material on the maqams comes from an English source and is consolidated with material from interviews. The

[5] see Chapter Seven.

Grove Dictionary of Music[6] has limited application to the research; it addresses only the Surnai. Material for the chapter on music and Islam comes predominantly from the primary sources the Holy Qur'an and Al Fatawy Al Shareaya of Kuwait.

Personal sources are critical to the research methodology, and include interviews with with Mufty Al Haram in Mecca, and Dr Ali Alkandary, the Head of Islamic Religion at Kuwait University. The former interview presented certain challenges. In order to secure an honest answer to my questions, it was necessary to masquerade as a PE student. As soon as the conversation focused on Music, the interviewee's response to my questions became limited to the Arabic word "haram", meaning "forbidden". The answer was clear, but no arguments were offered to substantiate this view and therefore it is of limited application here. The interview with Dr Alkandary was much more productive; he not only answered the questions posed, but gave examples to substantiate his viewpoint.

Further interviews have also been conducted – either in person or by telephone – with clarinet teachers in Kuwait who currently teach using their own methods. The interview process took the form of a series of relatively open questions focusing on issues around clarinet teaching and their solutions. Handwritten notes were taken throughout the interview. In order to gain further information about music education in Kuwait, two school monitors (i.e., designers of the school curriculum) were also interviewed. A similar process of open-ended questions and handwritten note-taking was used.

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[6] "Groove Music online," Last modified June 19, 2014, http://www.oxfordmusiconline.com/public/book/omo_gmo.

Questionnaires have been used to obtain complementary information, particularly relating to current problems in the delivery of the music curriculum. The questionnaires were distributed in hard copy to both teachers and students. Questions were a mix of multiple choice and open-ended questions. These were collected the same day to ensure a high level of response. All questionnaires handed out were returned, but not all questions were answered on each questionnaire.

Another important methodology employed is the case study of the aforementioned clarinet teacher Hana'a Alashmawy. In order to paint an accurate picture of her profile, information has been collected from interviews, newspapers, and my personal experience of her as a clarinet teacher.

After the first edition of the AACC[7] had been completed, it was given to three people currently teaching clarinet in Kuwait, for early appraisal. The researcher met with each person and, using an informal presentation, introduced the proposed curriculum. Greater detail was provided during a second meeting, after which the teachers were given a copy of the curriculum and two weeks in which to review its content. Their subsequent critique was then used to fine-tune the curriculum.

The AACC includes a section focusing on musical repertoire. Therefore, the researcher listened to and appraised many recordings and radio programmes to identify appropriate clarinetists and repertoire. Facebook was used as part of this process, in order to instigate dialogue with other musicians from around the world. Those in question were asked the following: "Does anyone know any clarinet

[7] Ahmad Alderaiwaish Clarinet Curriculum

performers from any country or any period, and whether they are alive or not, please send me their name and I will research them further."

Finally, the knowledge of the researcher – both as a former clarinet student in Kuwait and subsequently as a clarinet teacher – provides primary experiential evidence with which to triangulate findings from all of the above sources.

The Structure of the Thesis

Chapter One is a commentary on Kuwaiti folk music and its instruments. It investigates the history of the instruments, how their use has evolved, as well as compositional issues of structure and form associated with each. It then presents the Arabic maqams and explains their structure and how they are typically used. Finally it addresses the issues of preservation and transmission of traditions relating to the maqams.

Chapter Two documents explores music as an academic subject in Kuwait. It examines the structure of the education system, and investigates why the monitors[8] of the Ministry of Education in Kuwait changed the system, particularly after the Iraqi invasion of 1990–91. It then recounts the history of music as an academic subject in Kuwait, summarising the various curriculum goals, and provides critique of teaching methods employed for both class-based music education as well as instrumental tuition. It also examines attitudes to the inclusion of music in the Kuwaiti curriculum.

[8] The creators of the music curriculum to Kuwait government schools, and there department based in the Ministry of Education in Kuwait.

Chapter Three gives a brief account of the philosophy and practices that underpin the Islamic religion. This lays the groundwork for further examination of the often contentious relationship between Islam and traditional music in Kuwait, in particular why some Kuwaitis believe music should be forbidden.
Chapter Four describes the role and importance of motivation in instrumental learning and teaching. It appraises the research on this topic by Susan Hallam, O'Neill and Macpherson and, based on synthesis of their arguments and theories, makes recommendations for instrumental teaching practice in the PAAET.

Chapter Five gives a critical account of instrumental teaching in Kuwait from kindergarten-level all the way through to Higher Education, with a particular focus on deficiencies therein. It provides a commentary on piano teaching in Higher Education, and assesses the strengths and weaknesses of the Western one-to-one model of teaching, as adopted by Kuwait. It then balances the relevance of both formal and informal modes of learning to instrumental teaching in Kuwait, and makes recommendations for the AACC.

Chapter Six investigates the teaching of clarinet. First, a historical perspective is adopted in order to detail how the instrument came to be a part of Kuwaiti musical culture. Second, the chapter offers a critique of how the clarinet is currently taught – both at HIMA and PAAET – and then the guiding principles upon which the AACC is to be built are proposed. Finally, the theoretical underpinning of the chosen spiral curriculum model is elucidated

Chapter Seven presents a discourse on the first edition of the AACC. It presents a concise commentary on its structure, content and application. The AACC tutor books complement this. The chapter also examines assessment strategies and proposes a set of level descriptors for use in Kuwait.

Chapter eight is a critical evaluation of the AACC by clarinet teachers in Kuwait and justifications by the researcher.

Chapter Nine summarises the findings of the research and makes recommendations for future research.

Chapter One

Kuwaiti Folk Music and its Instruments

Chapter One: Kuwaiti Folk Music and its Instruments

This chapter gives an account of the history of Kuwaiti music, known in Kuwait by a variety of terms, including "traditional", "folk" and "popular". It is a music that reflects the profound relationship between the people of Kuwait and the sea and desert landscapes that have shaped life in Kuwait throughout its history.

In addition, the chapter gives a historical commentary on the musical instruments of Kuwait up to the present time. It examines how Kuwait has maintained a tradition of popular music which today remains largely unchanged, despite the passage of time and Kuwaitis' ever-increasing access to a global musical diet. Since the establishment of the State of Kuwait— and the rise of trade between different countries such as India and Africa —music in Kuwait has become a tool for promoting and encouraging personal wellbeing, particularly as distraction for those engaged in hard manual labor. In other words, Kuwaiti traditions of musical art evolved in tandem with the growth of commerce in Kuwait.[1]

Kuwaiti folk music comprises a large quantity of both vocal and instrumental works and performances, which take many forms: religious chants, work songs, narrative pieces, entertainment compositions, wedding songs, and more besides.[2] There is scant consensus about even an approximate date for the emergence of what is now known as Kuwaiti folk music. Most historians agree, however, that some aspects of Kuwait's musical art were acquired from neighbouring countries, while much of it involves reference to the natural environment in and around Kuwait. According to

[1] See Appendix 1.
[2] *The New Grove Dictionary of Music and Musicians,* s.v. "Shiloah Amnon,"www.grovemusic.com.

Hamad Al Mane'a who worked at HIMA as a teacher in the Kuwaiti folk music department, "As a Kuwaiti society, we cannot set a specific date for the start of popular music in Kuwait, however, we may say that folk music in Kuwait began at some point around the end of the seventeenth century and the beginning of the eighteenth century".[3]

1.1 Kuwaiti Folk Music: Desert Music

Residents of the Arabian Gulf—and the Kuwaiti people in particular—live in an environment characterized by arid conditions, low rainfall, and very high summer temperatures. In the past, this necessitated regular travel from one location to another in order to find water sources to sustain life and support livelihoods. The desert people of Kuwait or Bedouins used music as a form of social relief to mitigate the difficulties of living amid such harsh conditions. This music was generally performed on a fairly specific group of instruments and with its own notation[4]. Compositions within Kuwaiti folk music tend to fall into different categories according to their function within desert society—to prepare soldiers for war, for example, or to celebrate weddings and national holidays—and are further subdivided into a repertoire performed by men and a contrasting repertoire for women.

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[3] Hamad Almane'a, "*Kuwaiti Folk Music*" (paper presented at the Colloquium of the Higher Institute of Music Art, Kuwait, March 10, 2008).

[4] Hamad Almane'a, "*Kuwaiti Folk Music*."

1.1.1 Al Ardhah Form

The art of "Al Ardhah" (part of the repertoire performed by men) dates back to the pre-Islamic era of the Arabian Peninsula—prior to 636 AD—and was typically performed by warriors during military campaigns. Although, for this reason, Al Ardah is sometimes known as "the dance of the sword", Yusuf Al Rushaid notes that it is incorrect to give it this title because traditionally there was no such designation. Non-Kuwaiti Arab writers nonetheless adopted this poetic terminology.[5] The art of Al Ardhah is divided into two parts: Al Ardhah Al Barriyah (for the desert) and Al Ardhah Al Bahriya (for the sea).

Al Ardhah Al Barriyah is a kind of motivational art song; a call to arms, designed to prepare men for battle. It was frequently performed in the Arabian Gulf, especially in the State of Kuwait. According to Khaled Al Qallaf, the history of Al Ardhah Al Barriyah dates back many generations: "There is a traditional story about the history of the Al Ardhah Al Barriyah songs, which tells of a man who is riding a camel in the desert, and suddenly falls and breaks his hand. While he continues his travel, he improvises Al Heda'a[6] in order to forget his pain . . . the songs in Al Ardhah Al Barriyah form combine the themes of power and pain".[7] Although this form of music was, in the past, performed only in times of war (to encourage men to fight and defend their homeland), Al Qallaf notes that "today, this art is used only in folk celebrations and at national events".[8] At such celebrations, the Al Ardhah Al

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[5] Yusuf Al Rushaid, *Madar Adb sha'aby lemarhalat Thanya Aaly for The Higher Institute of Music Art in Kuwait* (Kuwait: Ministry of Information, n.d.), 25- 26.
[6] *Al Heda'a*: singing about the pain and how not to surrender to it.
[7] Khaled Al Qallaf, *"The History of Kuwaiti Folk Music"* (colloquim, Higher Institute of Music Art, Kuwait, April 10, 2010).
[8] Khaled Al Qallaf, " Kuwaiti Folk Music" (MA diss., Roh Al Quds University, Lebanon, 2003), 20-24.

Barriyah is usually performed in a large arena, with a tent as the focal centre. The national flag is flown above, and the tent is often equipped with mattresses, carpets, and coffee mugs for the male dancers and musicians to use during their breaks between performances. Dancers, carrying their guns and swords, line up alongside musicians and a poet takes centre stage. He improvises the text and the other men take turns to chant portions of the poem, repeating them after the poet.[9]

Traditionally, Al Ardhah Al Barriyah uses a 6/8 time signature, and the musical instruments employed are the "Al Taar" and the "Tabul Nosaifi". The Al Taar is a percussion instrument, which emerged within Islamic countries as an accompaniment to the singing of religious songs, originally dating back to the ancient Assyrian and Babylonian civilizations.[10] It is a circular frame of wood, covered on one side with stretched animal skin under a degree of tension. A performer will carry the Al Taar in one hand and hit it with the other. According to Al Qallaf, "the performer beats the Taar in the middle to create a heavy tone and the light sound is created by using the fingertips on the edges of the Taar".[11] (see Figure 1).

The second instrument which is used is the Al Tabul Al Nosaifi: a half size drum related to the Al Tabul Al Bahri used in other Kuwaiti music. The Al Tabul Al Nosaifi is made by hollowing out a cylindrical piece of wood—typically 15 to 35 centimetres in length—and covering the ends with pieces of cowhide, linked by ropes made from twisted strands of the same skin. The Al Tabul Al Nosaifi is played

[9] Khaled Al Qallaf, telephone interview by the author, February 15, 2010.
[10] Khaled Al Qallaf, telephone interview.
[11] Khaled Al Qallaf, " Kuwaiti Folk Music" (MA diss., Roh Al Quds University, Lebanon, 2003), 7-8.

by holding the drum with the left hand, and beating it with a stick of bamboo (also around 35 cm in length) held in the right hand (see Figure 2; see CD track 1).[12] Traditional notation for the instrument does not exist, but a system of notation has been devised as part of a strategy to preserve the instrument's heritage. The system uses Western notation to show rhythms and accents within them (see Figure 3).

This symbol represents a heavy or accented note.

This symbol represents a light or unaccented note.

The complementary form of Al Ardhah Al Bahriya does not have a specific origin, but is likely to have emerged primarily from its practical use in a sea-based environment. According to the drummer Ahmed Sultan who work in HIMA as a drummer teacher, there are several differences between the Al Ardhah Al Bahriya and the Al Ardhah Al Barriyah. First, Al Ardhah Al Barriyah—the desert tradition—employs a larger number of performers and dancers; usually somewhere between 30 and 50 men. By contrast, the number of musicians in a performance of Al Ardhah Al Bahriya rarely exceeds twenty five, i.e., the number of people on a ship's crew.[13] Second, clothing differs between the performers of Al Ardhah Al Barriyah and those performing Al Ardha Al Bahriya. In the Al Ardhah Al Barriyah, dancers and performers wear the full Kuwaiti uniform, which comprises the "Deshdasha" and the "Qotra", (see Figure 4). For performers of the Al Ardhah Al Bahriya, dress consists

[12] Khaled Al Qallaf, telephone interview.
[13] Sultan Ahmad, telephone interview by the author, February 17, 2010. He is a drummer in the *Awlad Amer* band and currently a drum teacher in the Higher Institute of Music Art in Kuwait.

of a garment that runs from the waist to the feet.[14] Third, the Western academic music notation differs, as will be shown later.

1.1.2 Al Samri Forms (see CD track 2)

A second major form of desert music is the Al Samri form. The name is taken from the word "samar", meaning confabulation, an informal conversation (in this context at night) during which people share stories and anecdotes through songs or melodies. Although the Al Samri does not feature in national festivals, it is a prized form often performed during journeys and special occasions such as weddings, or even to welcome the return of friends after a period of travel. This music appears in three different forms. The first is "Al Samri Al Dosary", named after the tribal people and village of *Al Dowaser* in Saudi Arabia. The second type is the "Al Samri Al Najdy", attributed to *Najd*—a different region in Saudi Arabia. The third form is the *"Al* Samri Al Qurawy", which derives its name from the people of villages in southern Kuwait, such as the Fintas and Abu Holaifa.[15] The Al Samri form has undergone two phases of development; the older repertoire of this form belonged to an aurally transmitted tradition and, as such, little of it has survived. Those Samri that have been passed on through the generations remain very popular and are highly valued. Today, this body of music is being preserved through performance on modern instruments and recordings of such performances.[16]

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[14] Yusuf Al Rushaid, *Madar Adb sha'aby lemarhalat Thanya Aaly, The Higher Institute of Music Art in Kuwait* (Kuwait: Ministry of Information, n.d), 27- 30.
[15] Hussain Ayub, *Ma'aa Thikrayatna Alkuwaitiya* (Kuwait:That Al Salasel,1972), 267- 268.
[16] Khaled Al Qallaf, "The History of Kuwaiti Folk Music."

Two musical instruments are used during the performance of the Al Samri: the Taar and the Tabul Bahri. The Tabul Bahri, a cylindrical, two-ended drum, is played in the same way as the Tabul Nosaifi—by beating it with a piece of hose pipe. There are two major differences between this drum and the Taar. The first is the type of sound produced; the pitch of the Al Tabul Al Nosaifi is much higher than that of the Al Tabul Al Bahri, and the Al Tabul Al Nosaifi plays only one note, i.e., "Dom", the accented one (see Figure 5). The second difference lies in the way that the drum is carried. Because of its size and weight, a performer using the Al Tabul Al Bahri will carry the drum using a belt across his shoulder. In addition**,** the Western academic notation of Al Samri Qurawy shows the signature of the rhythm 6/8 (see Figure 6).

1.1.3 Al Laiwah (see CD Track 3)

The third desert form is "Al Laiwah"*,* a music of African origin that appears to have been adopted by Kuwaitis in the first quarter of the twentieth century. It is regarded as one of the most famous exotic arts in Kuwaiti culture. According to Al Qallaf, "the rule of transmission of folk music says that any foreign music which is adopted by a society, practiced for more than fifty years, and remains unchanged in terms of language and mode of performance, is absolutely attributed to the State itself".[17] Although this type of music is not characteristically Kuwaiti, it is performed—like the Al Samri—as part of confabulations or similar events between male friends, as it is in Africa. Al Qallaf elaborates further:"In the Swahili original of this form five different languages, are combine namely Portuguese, English, Persian, Arabic and

[17] "Khaled Al Qallaf Releases Al Zaman Al Jameel (season two) ,":FM 103,7 Radio Programme (Kuwait, Ministry of Information, June 16, 2010).

German, but in Kuwait, we use Arabic only in order to facilitate the transfer of the Arab nation"[18]. The rhythmic structure of this form, again demonstrating a pattern of accents in 6/8, is shown below in traditional Western notation (see Figure 7).[19]
Five musical instruments are used in the Al Laiwah—Al Surnay, Al Tabul Aloud, Jekanga, Masendo and Al Tenekah—as well the clapping of hands to provide ornamentation.

1.1.3.1 Al Surnay

Al Surnay is a wind instrument that emerged from North African culture.[20] It is typically made out of a hollowed cone of pine and is between 30 and 45 cm in length. According to Al Rubailan, Kuwaiti manufacturers usually increase the length of the instrument in order to provide a more versatile low range, and thus to better fit the nature of Kuwaiti folk music.[21] The instrument consists of three parts: the Tacko, Degalle and Manara (see Figure 8). The Tacko is the 'bell' of the instrument. Because it is only 0.5 cm thick, it is usually fashioned from a resilient type of wood such as teak, in order to resist fractures. The overall tone of the instrument can be modified by manipulating the joint between the Tacko and the adjacent section; the Degalle. According to Al Rubailan,"when the Tacko section is expanded, the sound becomes louder and stronger".[22]

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[18] "Khaled Al Qallaf Releases Al Zaman Al Jameel (season two) ,":FM 103,7 Radio Programme (Kuwait, Ministry of Information, June 16, 2010).
[19] *Al Surnay* and *Al Tabul Aloud* the example provided is an illustration as the players would improvise and therefore each performance could be different.
[20] *The New Grove Dictionary of Music and Musicians,* s.v. "Christian Poché,"www.grovemusic.com
[21] Abdullah Al Rubailan, telephone interview by the author, February 25, 2010. Rubailan is a Surnay player in Kuwait.
[22] Abdullah Al Rubailan, telephone interview.

The Degalle—the middle section—is usually 17 to 21 cm in length and takes its name from the word for the mast of a ship. It is a hollow wooden tube with six holes, and is fingered by the musician in order to control the pitch.[23] The ends of the Degalle are inserted into the upper and lower sections of the instrument, and these joints are secured by a layer of cloth, which forms a type of washer.[24]

The name of the upper section, the Manara, is derived from the minaret of a mosque. It is conical, broad at its bottom and narrowing towards the top, and like the Western oboe boasts a double reed. The Manara is usually between 17 and 21 cm in length (see Figure 9).[25]

1.1.3.2 Al Tabul Aloud

In the Arabic dialect of Kuwait, the name "Tabul Aloud" means "the big drum". This instrument also of African origin, dates back to the first quarter of the twentieth century or perhaps even earlier. This date seems reasonable given that substantial commercial trade between Kuwait and Africa began around that time.[26] The instrument is made of wooden planks, joined in a manner similar to the way a barrel is fashioned, and one end is covered in cowhide (see Figure 10).[27] The size of the drum varies, depending on the needs of performer and the musical form in question. It stands on the floor and is beaten by a stick. The Al Tabul Aloud often plays first in

[23] The New Grove Dictionary of Music and Musicians, s.v. “Christian Poché"
[24] Abdullah Al Rubailan, telephone interview.
[25] Abdullah Al Rubailan, telephone interview.
[26] Hamad Almane'a, " *Kuwaiti Folk Music*.”
[27] Khaled Al Qallaf, telephone interview.

the Al Laiwah form; it sets the tempo of the music and helps to co-ordinate the performers.[28]

1.1.3.3 Al Mesondo

The Mesondo is a drum originally from Africa and has been used in Kuwaiti folk music since the first quarter of the twentieth century.[29] The Mesondo is a large wooden cylinder, expanding outwards towards its top, giving a long conical shape overall. The body is made from a single piece of wood, open at the bottom and covered at the top by a piece of calfskin (preferably from "the belly of the calf, because it gives the same sound as found in Africa").[30] The Mesondo is placed on the ground, supported by the knees and angled away from the body. It is also attached to the musician's waist by a rope. It is played with both hands, and is used to provide a steady rhythm (see Figure 11).

1.1.3.4 Al Checanga

The Checanga is yet another percussion instrument whose origins can be traced to Africa, which also found its way into Kuwaiti culture as a consequence of trade. The Checanga is similar to the Mesondo, but it is cone-shaped and slightly smaller than the Mesondo, resulting in a higher pitch.[31] Like the Mesondo, the Checanga is supported by a rope that passes around the performer's waist, with the bottom of the instrument resting on the player's thigh. In order to produce a clear and distinct sound, the musician typically beats the head of the drum with his hand, allowing the

[28] Unknown," http://www.youtube.com/watch?v=eDAkhdwSg1M," (Uploaded January 21, 2009, accessed February 26, 2010).
[29] Khaled Al Qallaf, telephone interview by the author, February 24, 2010.
[30] Khaled Al Qallaf, " Kuwaiti Folk Music", 13-14.
[31] Khaled Al Qallaf, " Kuwaiti Folk Music", 14-15.

hand to rest on the skin, creating a "stopped" sound. In contrast to the beat of the Mesondo, the Checanga is used to provide a more complex, fixed rhythm using the two sounds (heavy and light) produced by the instrument (see Figure 12).

1.1.3.5 Al Tenekah

The Tenekah serves as a metronome within any ensemble of which it is a part. According to Al Qallaf, "we really do not know when exactly the Tenekah appeared in Kuwaiti folk music as an instrument because, in the past, the Tenekah was used to carry water from ships to people's homes".[32] The Tenekah is usually made from recycled sheet metal: perhaps a water carrier or oil can. The performer beats the instrument with two sticks of bamboo to produce a vibrant, percussive, penetrating tone (see Figure 13).

1.2 Kuwaiti Folk Music: Sea Music

The other key genre of folk music in Kuwait is sea music. It is performed on a different type of musical instruments and consequently is characterized by contrasting musical texture. Sea music dates back to the time when the people of Kuwait were first influenced by the music of India and East Africa; exotic cultures with which the sailors came into contact through trade. According to Al Mane'a, the people of Kuwait "are not sure about the history of sea music, but Kuwaitis believe it emerged in the 1800s, although there is no specific evidence for this date".[33] Sailors created sea music not only as a means of entertaining themselves and others, but also as a way of mitigating the stresses that came with being on board a ship. Sea music

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[32] Khaled Al Qallaf, telephone interview.
[33] Hamad Almane'a, "*Kuwaiti Folk Music*."

can be divided into two genres: music for work, and music for entertainment. Work music accompanied tasks such as rowing and raising the sail of the ship, thus enabling the sailors to co-ordinate their movements. It was also used to aid men in their preparation for diving: "In the beginning, there was no special music, but it was spontaneous from the crew, where they were chanting different words such as Hulu, Yallah and Hoowo".[34] Entertainment music, on the other hand, was used to relieve the tedium of working life (often during break times and on holy days) and was generally improvised and spontaneous. Today, sea music is a common feature of national celebrations in Kuwait. Its inclusion is an acknowledgement of the sea's role in changing the lifestyle of Kuwaitis; transforming the country from one whose economy was based on sea trade and pearl diving, to one whose primary source of income is oil.

The surviving repertoire of folk music derived from life at sea is quite substantial. In an effort to exemplify this genre of Kuwaiti folk music, therefore, the most famous forms—the Al Ardhah Al Bahriya, Al Swahili and Al Sangeny—will be analyzed here.

1.2.1 Al Ardhah Al Bahriya (see CD Track 4)

Al Ardhah Al Bahriya is inspired by the nature of work at sea.[35] It is also differentiated from its desert counterpart the Al Ardhah Al Barriyah by the types of

[34] Al Qallaf Khaled, *Al Khasa'es Al fanniyah le Oghniyat Al Bahar*, 159- 161.
[35] Faisal Alzankawi, *"Oghniyat Al Ardhah, Analysis study"* (MA diss., Cairo University, Egypt, 1993).

clothing and performance associated with it. There is also is a clear difference in the instrumental texture, although both employ the Taar.[36]

Al Ardha Al Bahriya uses two big drums, known in Kuwait as Tabul Bahri (in contrast to the Tabul Nosaifi common in desert music traditions). The Tabul Bahri typically plays 6/8 rhythm similar to the Tabul Nosaifi, but with a different accent. The Tabul Bahri comprises the Tabul Bahri Khammari, which plays a simple repetitive ostinato pattern, and the Tabul Bahri La'oob, which plays a more complex pattern that is sometimes ornamented. Both instruments are cylindrical, double-ended drums, played using a piece of hose at one end and the performer's free hand at the other. Instrumentalists usually dance as they play (see Figure 14).[37]

1.2.2 Al Haddadi (see CD Track 5)

Al Haddadi form is a genre of sea music historically played by sailors on board a ship as entertainment during their trading voyages. The term Al Haddadi is derived from the word Al Hadeed—meaning metal—because the instrument is made from iron, and takes the form of a pestle and mortar decorated with indented patterns beaten into its outside surface. It has its origins in the wooden pestle and mortar used in Arab countries for the grinding of grain, which sailors used as a musical instrument within the ensemble to create a resonant sound and to keep time and co-ordinate the performance.[38]

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[36] Singers on board ship specialized in improvising on both the melody and the words.

[37] Ghannam Al Dekan, *Al Eqa'at Al Kuwaitiya fi Al Oghniya Al Sha'abiya* (Kuwait: Al Majles Al Watani Lel Thaqafa Wa Alfnon Wa Al Aadab, 1995), 199- 201.

[38] Khaled Al Qallaf, " Kuwaiti Folk Music."

1.2.2.1 The Instruments of Al Haddadi

The musical instruments used in Al Haddadi are Al Tabul Al Bahri, Al Hijla, Al Hawan (see Figures 15 and 16) and Al Morwas (see Figure 17). The Al Tabul Al Bahri is common to both desert and sea music forms, and is sometimes known by a different name: Al Tabul Aloud. Al Hijla is named after a type of earthen pot traditionally used to store and cool water. Though it has its origins in Africa, "the Al Hijla was known in India as well, and it is still used there to this day".[39] The instrument has a bulbous bottom topped by a cylindrical neck, and is beaten either on its side by the hand and fingers to create a high-pitched sound "Tak" or from above on its open neck to create the heavy sound "Dom". The final instrument of the ensemble, Al Morwas, is a small, double-ended cylindrical drum made from wood and deerskin. The performer holds the instrument in his left hand and beats it with his right. Al Morwas is also able to create two sounds: the heavy tone "Dom" by beating the drum in the middle of the skin, and a high note "Tak" by hitting the drum's rim. [40]

1.2.2.2 Al Haddadi Forms

Al Haddadi consists of three type of form: Al Haddadi, Al Haddadi Al Mukhalif, and Al Haddadi Al Hasawi. Al Haddadi is the basic form and was performed using musical instruments such as the Tabul Bahri, Al Hijla and Al Hawan, as well as the clapping of hands.[41] Al Haddadi shows the various simple, repetitive, rhythmic patterns and how they fit together (see Figure 18).

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[39] Khaled Al Qallaf, telephone interview.
[40] Khaled Al Qallaf, " Kuwaiti Folk Music."
[41] Khaled Al Qallaf, *Al Khasa'es Al fanniyah le Oghniyat Al Bahar*, 167- 168.

Al Haddadi Al Mukhalif was primarily used when a ship arrived at the location where crew had decided to dive for oysters. Sailors would chant the Al Shaila text in a call and response form; one sailor would imitate the chant, and the other sailors would repeat the words after him.[42] After the performance of Al Shaila, the singer—known as the Al Nahham and defined in the next paragraph—would start singing without any accompaniment from the musical instruments. If a second Nahham was present on the ship, both would then start singing together as a duet, at which point the instruments would strike up to add a rhythmic accompaniment. The performance would continue until the sailors completed their preparations for diving.[43] The instrumental texture of Al Haddadi Al Mukhalif is again characterized by simple ostinato rhythms (see Figure 19).

Al Haddadi Al Hasawi was always used by sailors for relaxation.[44] Al Nahham starts the singing and, after he has completed his melodic phrase, the rest of the sailors copy him, without instrumental accompaniment. Once this has been completed, Al Nahham begins to sing Zuhairiya, which uses the same musical instruments as the Al Haddadi, but with a second Hijla and two independent parts for clapped hands (see Figure 20).[45]

All Al Haddadi forms are led by Al Nahham: the performance’s solo vocalist. There are two types of Al Nahma in Kuwait. First, the "genetic" Nahma, who inherits his role from his parents and grandparents following an apprenticeship and secondly, the

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[42] Al Shaila is a vocal chant, usually used just before *Al Nahham* is sung.
[43] Khaled Al Qallaf, *Al Khasa'es Al fanniyah le Oghniyat Al Bahar*, 168.
[44] Al Qallaf, *Al Khasa'es Al fanniyah le Oghniyat Al Bahar*, 168.
[45] Al Qallaf, *Al Khasa'es Al fanniyah le Oghniyat Al Bahar*,168.

"academic" Nahma, for whom there is no inherited tradition. Academic Nahmas acquire their skills through a more formal education. As a result, academic Nahmas tend to produce performances that are more mechanical in character than their genetic counterparts. According to Al Mane'a, "the best academic Nahma I have ever listened to is Mr Feras who is a vocal teacher of Kuwaiti folk song in the Higher Institute of Music Arts in Kuwait".[46]

1.3 Eastern Music Scales: "Maqams"

All eastern music is characterized by the use of Al Maqamat (plural of Al Maqam), a set of scales very different to those typically used in Western music. The difference between Al Maqamat and Western scales is easy to discern for Kuwaitis: the majority of Al Maqamat employ quartertones, giving Eastern music a very different sound to Western music, which relies almost exclusively on scales that use only whole tones or half tones. According to Alkoot "Arabic music is melodically and rhythmically oriented and contains unique characteristics including its interval system and its classification and melodic function. Moreover, the major/minor scale system is replaced with Arabic modes that contain micro-tonality".[47]

Each Maqam has a particular character that in some way reflects an aspect of life and living conditions in the Eastern world; some are playful and fun, some are religious in nature, some evoke pain and sadness, and there are plenty of others. Al Baqeer states:

[46] Hamad Almane'a, "*Kuwaiti Folk Music*."
[47] Hamid Ali Alkoot, "Undergraduates' Familiarity with and Preference for Arabic Music in Comparison with Other World Music" (PhD Diss., Ball State University, 2009), 4-7

I am not that familiar with the history of Western music scales, but I think that they emerged from church scales, and also I believe that the Eastern Maqamat comes from the bottom of Eastern musicians' hearts, because of the musical situation. For example, some Eastern musicians choose to compose just for enjoyment and for dancing, however other composers focus on the religion side. These situations resulted in the Eastern Maqamat becoming eight basic Maqamat, and which can be reunited in one word which is (Sna B Shr), which means made for you by magic.[48]

Additionally, each letter in the term "Sna B Shr" comes from the first letter of the basic Maqams:

- S for Maqam Al Saba
- N for Maqam Al Nahawand
- A for Maqam Al Ajam
- B for Maqam Al Bayati
- S for Maqam Al Seka
- H for Maqam Al Hejaz
- R for Maqam Al Rast

Al Baqeer also suggests that:

Maqam Al Rast is called the father of all Al Maqamat, of the reason of it the basic of teaching the rest of other Maqamat, and also it is easy and better to change from Maqam Al Rast to any other Maqam, but if the performer playing on and Maqam and want to change to Maqam Al Rast, and also the

[48] Musaed Al Baqeer, telephone interview by author, May 2, 2010. Baqeer teaches the analysis of Eastern music at the The Higher Institute of Music Art, Kuwait.

performer must be eager while conversion because the ear may not be comfortable.[49]

Furthermore, the Arabic Maqamat used in Eastern music are more complicated than Western scales. Western scales involve seven notes; the eighth note is the first note repeated an octave higher. By contrast, although some of the Maqamat use only seven notes like the Western scales in Al Dewan[50], many others include fourteen notes. Moreover, the notes are given different names in Arabic. For example, the middle C known in Western music as "Doh" is known in Arabic music as "Rast". The names are also changed if they are flattened or sharpened. For example, the note E is known in Western music as "mi", but in Arabic music it is known as "Busalik"; Eb is known in Western music as "mi" flat, but in Arabic music it is known as "Kurd" (see Appendix 2).

1.3.1 The Quartertone in The Scales of Arabic Music

In Western music, scales utilize only the intervals of tones and semitones, which correspond to natural notes, as well as flats and sharps. Arabic music scales have a greater number of divisions of flat and sharp, such as half sharp and half flat. According to Cameron: "In the world of Maqams there are some notes we refer to as quartertones. They have degrees of flatness or sharpness which are more or less halfway between the well-tempered notes".[51] The quartertone does not always sit easily within the structures of Western academic analysis, primarily because it is not part of common Western music notation (see Figure 21).

[49] Musaed Al Baqeer, telephone interview, 2010.
[50] Al Dewan means octave in Western music.
[51] Cameron Power, *Arabic Musical Scales* (Colorado: GL Design, Boulder, 2005), 3-7

1.3.2 Maqam Al Rast and Branches that come from it

Maqam Al Rast has six relative Maqams, known to Arabic musicians as the Al Rast family. They are: Maqam Al Suznak, Suzdilar, Nerz, Bashayer, Dalanshin and Zawil. A comparison between Maqam Al Rast and the C major scale highlights some of the differences between Western and Eastern musical scales. Maqam Al Rast, which is traditionally notated as starting on C, has a different pattern of musical intervals to C major. because Maqam Al Rast incorporates a quartertone tuning for both E and B, whose pitches are lowered by a quartertone. On the other hand, all Western major scales have the same order of intervals: tone, tone, semitone, tone, tone, tone, semitone. Maqam Al Rast, in contrast has a different pattern of music intervals which are:

Do Re Mi quartertone Fa Sol La Si quartertone Do

1 3/4 3/4 1 1 3/4 3/4 (see Figure 22)

1.3.2.1 The Relative Modes of Maqam Al Rast:

The first of these is Maqam Al Mahur, which is different from the major pattern of intervals in the first tetrachord, but in the second tetrachord is the same as C major. The intervals of Maqam Al Mahur are:

Do Re Mi quartertone Fa Sol La Si Do

1 3/4 3/4 1 1 1 1/2 (see Figure 23)

The second relative mode of Maqam Al Rast, Maqam Al Suznak has the same first tetrachord as Maqam Al Rast, but is different in the second tetrachord as it has the

sixth degree of the mode flattened and the seventh is natural. The intervallic relationship of Maqam Al Suznak is as follows:

Do Re Mi quartertone Fa Sol La flat Si natural Do

1 3/4 3/4 1 1/2 1 1/2 1/2 (see Figure 24)

The third relative maqam is Maqam Al Suzdilar. It has the same first tetrachord as Maqam Al Rast, but shares the same pattern for the second tetrachord as Maqam Al Nahawand: The intervallic pattern of Maqam Al Suzdilar is:

Do Re Mi quartertone Fa Sol La Si flat Do

1 3/4 3/4 1 1 1/2 1 (see Figure 25)

The fourth relative maqam is Maqam Al Nerz. This is most useful when teaching Kuwaiti students Eastern Solfège, as, according to Al Tami "I start teaching this Maqam to my beginner students, because it is full of melody and it is very close to the students' hearts. I believe that is why it is easy to learn."[52] Maqam Al Nerz has the same first tetrachord of Maqam Al Rast, whereas the second tetrachord is same as the second tetrachord of Maqam Al Bayyati. The intervals of Maqam Al Nerz are:

Do Re Mi quartertone Fa Sol La quartertone Si flat Do

1 3/4 3/4 1 3/4 3/4 1 (see Figure 26)

[52] Ibrahim Al Tami, telephone interview by author, October 13, 2010. Tami as a teacher of Eastern solfège teacher at The Higher Institute of Music Art in Kuwait,

The fifth relative maqam is Maqam Al Beshayer, used predominantly in religious contexts. As Al Tami points out: "Al Beshayer has two tones flattened in the second tetrachord, which gives Maqam Al Beshayer a sadder and more religious mood than the rest of the relative Al Rast Maqams".[53] The intervals of Maqam Al Beshayer are as follows:

Do Re Mi quartertone Fa Sol La flat Si flat Do

1 3/4 3/4 1 1/2 1 1 (see Figure 27)

Sixthly and lastly, Maqam Al Dalanshin is the most difficult Maqam to teach, as Al Tami explains:

> Maqam Al Dalanshin is really complicated because it is made up of nine pitches and not eight as the rest of Maqamat. Moreover, we as Eastern Solfège teachers, cannot teach this Maqam to beginners because it is complicated to their ears and they will not understand it.[54]

The intervals of Maqam Al Dalanshin are indicated as follows:

Do Re Mi quartertone Fa Sol La Si quartertone Do Re flat

1 3/4 3/4 1 1 3/4 3/4 1/2 (see Figure 28)

[53] Ibrahim Al Tami, telephone interview.
[54] Ibrahim Al Tami, telephone interview.

1.3.3 Maqam Al Hijaz

The origins of Maqam Al Hijaz are attributed to a place in Saudi Arabia called Al Hijaz. Maqam Al Hijaz is more closely associated with religion than any other Arabic Maqam. According to Cameron, Maqam Al Hijaz is:

> associated with the lonely treks of the camel caravans and with fascination and enchantment with the East and its beauty. Maqam Al Hijaz is very commonly used in popular dance and folk music as well as in religious music and the call to prayer.[55]

Maqam Al Hijaz is also closely related to a Western scale: "We as Western Solfège teachers usually tell our students that if you transfer Maqam Al Hijaz to Western music, it will be G minor".[56] These are the intervals of Maqam Al Hijaz:

Re Mi flat Fa sharp Sol La Si flat Do Re

1/2 11/2 1/2 1 1/2 1 1 (see Figure 29)

Maqam Al Hijaz has only three relatives: Hijaz Gharib, Hijaz Awji and Shehnaz.

1.3.3.1 The Relative Modes of Maqam Al Hijaz

The first of these relatives is Maqam Hijaz Al Gharib, which means "strange Hijaz". The reason for this name is its use of E natural. Power notes that Maqam Al Gharib means strange and old, so in theory this is an old version of Maqam Al Hijaz, Before the well-tempered 1 and 1/2 step interval became common, musicians tended to

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[55] Cameron Power, *Arabic Musical Scales*, 9-10.

[56] Majed Tudros, telephone interview by author, October 14, 2010. Tudros works as a teacher of Western solfège at The Higher Institute of Music Art in Kuwait.

achieve a smaller interval by slightly raising the Eb to be E natural. To many Arab ears, the old intervals still sound better.[57] The intervals of Maqam Hijaz Gharib are shown here in detail:

Re Mi natural Fa sharp Sol La Si flat Do Re

1 1 1/2 1 1/2 1 1 (see Figure 30)

The second relative, Maqam Hijaz Awji, is the most use and known Maqam of Al Hijaz family. According to Al Tami "I believe that it is the first choice for religious people who sing Islam religious song. The majority of Arab musicians call this maqam **Al Yemeni**, because it is frequently used in Yemeni folk music."[58] The first tetrachord is typically Hijaz, but the second tetrachord is typically the first tetrachord of Maqam Al Rast.[59] The intervallic pattern of Maqam al Hijaz Awji / Al Yemeni are therefore:

Re Mi flat Fa sharp Sol La Si quartertone Do Re

1/2 11/2 1/2 1 3/4 3/4 1 (see Figure 31)

Thirdly and lastly, Maqam Al Shehnaz. This shares the same first tetrachord as Maqam Al Hijaz, and the second tetrachord has the same intervallic pattern as the first tetrachord of Maqam Al Hijaz:

Re Mi flat Fa sharp Sol La Si flat Do sharp Re

1/2 1 1/2 1/2 1 1/2 11/2 1/2 (See figure 32)

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[57] Cameron Power, *Arabic Musical Scales,* 9-10.
[58] Ibrahim Al Tami, telephone interview.
[59] Cameron Power, *Arabic Musical Scales*, 9-10.

1.3.4 Maqam Al Kurd

Maqam Al Kurd traces its name to the Turkish and Kurdish people who live in Iraq. According to Power, "songs from southern Turkey are frequently in this maqam and the mood varies from gently romantic, sweet and pleasant, through more powerfully exciting and dance-oriented moods, to an association with extreme longing in love songs".[60] Maqam Al Kurd has only one relative: Maqam Shehnaz Kurdi. The intervals of both Maqam Al Kurd and Maqam Al Shehnaz Al Kurdi are as follows:

Re Mi flar Fa Sol La Si flat Do Re

1/2 1 1 1 1/2 1 1 (see Figure 33)

Maqam Shehnaz Al Kurdi

Re Mi flat Fa Sol La Si flat Do sharp Re

1/2 1 1 1 1/2 1 1/2 1/2 (see Figure 34)

1.3.5 Maqam Al Ajam

Maqam Al Ajam is characterized by bright melodies, happiness, majesty, pride, seriousness and strength.[61] The intervals of Maqam Al Ajam are the same as those of the Western major scale. Maqam Al Ajam always starts on Bb. These are the intervals of Maqam Al Ajam:

Si flat Do Re Mi flat Fa Sol La Si flat

1 1 1/2 1 1 1 1/2 (see Figure 35)

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[60] Cameron Power, *Arabic Musical Scales,* 11- 12.
[61] Cameron Power, *Arabic Musical Scales*, 25- 26.

1.3.5.1 Maqam Al Shawq Afza

Maqam Al Shawq Afza shares the same intervals as Maqam Al Ajam for the first tetrachord, but the second tetrachord is the same as Maqam Al Hijaz. The intervals are as follows:

Si flat Do Re Mi flat Fa Sol flat La Si flat

1 1 1/2 1 1/2 1 1/2 1/2 (See figure 36)

1.3.6 Maqam Al Sekah

Maqam Al Sekah is a pure Eastern music scale because it has two quartertones. It is a specialist mode used for melodies, folk music and is often used to allude to sadness in some musical settings. Maqam Al Sekah starts from E quartertone. The first tetrachord is unique to Maqam Al Sekah, but from the fourth note (A) onwards, it shares the same intervallic pattern as Maqam Al Rast. The intervals of Maqam Al Sekah are shown below:

Mi quartertone Fa Sol La Si quartertone Do Re Mi quartertone

3/4 1 1 3/4 3/4 1 3/4 (see Figure 37)

1.3.6.1 Maqam Al Huzam

In the middle of Maqam Al Huzam are the same intervals as Maqam Al Hijaz, but Maqam Al Huzan gives rise to melodies with a more Oriental flavour. Power points out that "the notes in Huzam are the same as the notes in Suznak, but the tonic is on E half-flat instead of on C".[62] The intervals are:

[62] Cameron Power, *Arabic Musical Scales,* 27.

Mi quartertone Fa Sol La flat Si Do Re Mi quartertone

3/4 1 1/2 1 1/2 1/2 1 3/4 (see figure 38)

1.3.7 Maqam Al Nahawand

Maqam Al Nahawand is one of the basic Arabic music scales, without any quartertones, although it is a relative mode of Al Nahawand. Tudros notes "the intervals of Maqam Al Nahawand are exactly the same as those of the Western minor scale, which makes it a very easy Maqam to perform on any Western instrument".[63] As Maqam Al Nahawand starts with Do and has three flats, Bb, Eb and Ab, it has the same intervallic pattern as C minor harmonic. The intervals of Maqam Al Nahawand are as follows:

Do Re Mi flat Fa Sol La flat Si Do

1 1/2 1 1 1/2 1 1/2 1/2 (see Figure 39).

1.3.7.1 Maqam Nahawand Kabir

This Maqam is named Kabir in order to distinguish it from Maqam Al Nahawand. According to Al Tami "The Arab musician believes that the name of Maqam Al Nahawand dates back to a battle won by Muslims over the armies of the Persians during the reign of Omar Bin Al Khattab. Nahawand is the name of a city in Iran [formerly Persia], located in a mountainous area, and there is a possibility that the origin of this mode is therefore Persian".[64] Here are the intervals of Maqam Al Nahawand Al Kabir:

[63] Majed Tudros, telephone interview.
[64] Ibrahim Al Tami, telephone interview.

Do Re Mi flat Fa Sol La Si flat Do

1 1/2 1 1 1 1/2 1 (see Figure 40)

1.3.8 Maqam Al Bayyati

Maqam Al Bayyati is the most famous and useful Maqam in Arab and Turkish music. Maqam Al Bayyati is a very melodic, joyful and merciful Maqam.[65] Hassan Abu Nasser who works in HIMA as a Quran intonation teacher explained that "The chanting of the Holy Qur'an usually begins and ends in Maqam Al Bayyati, because it is the humble tone colour of this Maqam. As a Qur'an intonation teacher I usually teach my students the way of intoning the Holy Qur'an by using Maqam Al Bayyati, because it affects my students' feelings more than the other Maqamat".[66] Maqam Al Bayyati has only two relatives, they are Maqam Al Husayni and Maqam Al Shuri. These are the intervals of Maqam Al Bayyati:

Re Mi quartertone Fa Sol La Si flat Do Re

3/4 3/4 1 1 1/2 1 1 (see Figure 41)

1.3.8.1 Maqam Al Husayni

The first tetrachord of Maqam Al Husayni is the same as that of Maqam Al Bayyati, but its second tetrachord is the same as the Al Rast tetrachord. Al Tami points out that:

> Maqam Al Husayni is the same interval of Maqam Al Rast, but with a different starting note. Plus, Maqam Al Rast started with C, but Maqam Al

[65] Tuma Habib Hassan, *The Music of the Arabs* (Cambridge: Amadeus Press, 2003), 19- 23.
[66] Hassan Abu Nasser, telephone interview by author, October 19, 2010. Nasser works as a teacher of Quran intonation at the Higher Institute of Music Art, Kuwait.

Husayni Started with D. What I mean is both Maqams has the same quartertone in the same keys E quartertone and B quartertone.[67]

These are the intervals of Maqam Al Husayni:

Re Mi quartertone Fa Sol La Si quartertone Do Re

3/4 3/4 1 1 3/4 3/4 1 (see Figure 42)

1.3.8.2 Maqam Al Shuri

Maqam Al Shuri is the last relative of Maqam Al Bayyati. This Maqam is just the same as Al Bayyati across the first tetrachord, but the intervals of the second tetrachord are the same as Maqam Al Hijaz (due to the A flat). This is the interval pattern of Maqam Al Shuri:

Re Mi quartertone Fa Sol La flat Si Do Re

3/4 3/4 1 1/2 1 1/2 1/2 1 (see Figure 43)

1.3.9 Maqam Al Saba

Maqam Al Saba has only two relatives: Maqam Saba Zamzamah and Maqam Al Saba Busalik. Maqam Al Saba is a very sad and sorrowful mode. As mentioned by Al Tami, Maqam Al Saba has a different character to any common Western music scales.[68] Maqam Al Saba has the same intervals as Maqam Al Bayyati on the first tetrachord, and on the second tetrachord it is the same as Maqam Al Shehnaz. The intervals are as follows:

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[67] Ibrahim Al Tami, telephone interview.
[68] Ibrahim Al Tami, telephone interview.

Re Mi quartertone Fa Sol flat La Si flat Do Re flat

3/4 3/4 1/2 1 1/2 1/2 1 1/2 (see Figure 44)

1.3.9.1 Maqam Saba Zamzamah

Maqam Saba Zamzamah is the most useful Maqam from Al Saba family, because it is easy to perform with. According to Al Tami:

> Maqam Saba Zamzamah is more common in public, especially in business music. This is because there are a large number of performers who do not know how to play quartertones, yet they require a sadness and tenderness in their music.[69]

Furthermore, Maqam Saba Zamzamah has the same interval of Maqam Al Kurd on the first tetrachord. On the second tetrachord, however, it is just the same as Maqam Al Shehnaz. The intervals of Maqam Saba Zamzamah are below (note that, because it does not make use of quartertones, it could be performed with Western instruments):

Re Mi flat Fa Sol flat La Si flat Do Re flat

1/2 1 1/2 1 1/2 1/2 1 1/2 (see Figure 45)

1.3.9.2 Maqam Saba Busalik

Maqam Saba Busalik is made up of exactly the same intervals as Maqam Saba Zamzamah, except for the E natural in Maqam Saba Busalik. On the first tetrachord, Maqam Saba Busalik is the same as Maqam Al Nahawand, but on the second it is

[69] Ibrahim Al Tami, telephone interview.

just the same as the rest of Al Saba family, which follow the intervals of Maqam Al Shehnaz. This is the interval pattern of Maqam Saba Busalik:

Re Mi Fa Sol flat La Si flat Do Re flat

1 1/2 1/2 1 1/2 1/2 1 1/2 (see Figure 46)

1.4 Preserving the Folk Music of Kuwait

A substantial repertoire of both sea and desert music has survived via an aural, apprenticeship-type tradition. Seeking to preserve this body of music, Kuwaiti musicians have proposed two methods of conservation: aural tradition (through performance) and academic (through notation and scholarly efforts).

1.4.1 The Aural Tradition

In the first quarter of the twentieth century, sound recording was not yet widely available in Kuwait, and academic notation had not been developed in a manner that enabled traditional Kuwaiti music to be collected and preserved. The transmission of the musical tradition depended therefore on the establishment of small musical bands, each one of them specializing in a specific form of Kuwaiti folk music. According to Al Omair:

> Each band was forced to specialize and to master the performance of a certain type of Kuwaiti folk music … because the listeners could distinguish between

them. I believe it is the only reason each band specialized in a special musical form.[70]

This preference for a particular group of performers in relation to a single form limited the repertoire of the performing groups, thus threatening the preservation of all forms of folk music. Today, the Television Band for Art in Kuwait, the Al Amery Band and the Jassem Al Asfoor Band have trained to perform all types of Kuwaiti folk music in an effort to prevent this loss.[71]

The Hamad bin Hussein Band was established by a group of former sailors, including co-founders Hamad bin Hussein and Johar Al Inqawy. The band's main aim was to play more than one type of Kuwaiti folk music, and to earn money. Following the death of Johar Al Inqawy, the Hamad bin Hussein band specialized in performances of the Ardhah Al Bahriya in order to welcome ships home.[72] The Hamad bin Hussein band still exists but in 1962 a member of the band, Ma'ayoof Emjally, left to form a new band called the Ma'ayoof Band. According to Al Omair, this happens frequently: "They branch out and divide. In other words, what I want to say is that there is no problem between me and the rest of the members of the Hamad bin Hussein band."[73] Today, the band is a regularly feature of national celebrations and holidays.

[70] Abdullah Al Omair, informal interview by author, April 22, 2010. Omair is Head of the Kuwait Television band.
[71] Khaled Al Qallaf, telephone interview.
[72] Khaled Al Qallaf, "Kuwaiti Bands" (colloquium, Higher Institute of Music Art, Kuwait, April 10, 2010).
[73] Abdullah Al Omair, informal interview.

Arguably the most famous Kuwaiti band performing today is the Al Randy band, established in 1896 (during the reign of Al Sheikh Mubarak Al Sabah) and fronted by Abdulaziz Abdullah Al Randy. The Al Randy band is one of the oldest bands around and specializes in desert music, performing Al Ardhah Al Barriyah, Al Samri and Al Mejelsy. In the past, the band sounded the alarm (whistle Alarm) in times of war through both poetry and music, and also helped to encourage and motivate the Army. According to Al Randy, the band was "the only band who specialized in three forms. However, now the Television Band for Arts specializes in the majority of Kuwaiti folk music forms."[74]

1.4.2 Case study interview: the Kuwait Television Band for Arts (see CD tracks 6–10)

In 1976, the Ministry of Information in Kuwait established a band that carried the name of the ministry. The proposal—made by Mohammad Al Sanoosi, at the time Assistant Undersecretary for Kuwaiti television—called for a comprehensive band that could perform all types of Kuwaiti folk music in Kuwait. According to Al Omair, "comprehensive performance is not the only goal of the band, but also dancing and traditional dress . . . the band will appear on the Kuwaiti TV channel so the band must be well prepared and styled."[75]

In March 1978, a request was made on Kuwaiti television for male applicants to become members of a new band. During that time, Kuwait's existing folk bands (such as the Al Randy Band and Al Ma'ayoof Band) awaited the new folk band

[74] Jassem Al Randy, informal interview by author, March 31, 2010. Randy is a member of the Al Randy Band.
[75] Abdullah Al Omair, informal.

expectantly, especially as it was backed by the Ministry of Information in Kuwait. The Ministry of Information selected the best forty men out of all the applicants. They were trained extensively in singing and dancing, with a repertoire drawing on the most famous popular melodies and Kuwaiti folk music. According to Al Omair "I do not mean by the word develop – changing melodies, but what I mean… is refinement of the melody by adding the harmonies of Kuwait folk music."[76] This work took place under the supervision of Faisal Al Dhahi and Ahmad Al Getami, with music composed by Ghannam Al Dekan, Marzooq Al Marzooq and Khaled Al Zayed, and supported by a team of vocally trained exercise dancers and technicians.[77] The success of this initiative was reflected in the diversity of the performances that the band undertook. These included, for example, participation in a celebration of the national day of Kuwait in 1979 and a ceremony of the Ministry of Information during the visit of the French President to Kuwait in March 1980.[78]

The Kuwait television band was successful not only in Kuwait, but also in other countries of the Arabian Gulf, and subsequently across the World. According to Al Omair:

> I was interviewed on a television program, and at that time there was a rumour about the break-up of the Kuwait Television Band. In fact, I received an unforgettable telephone call from the Sultan of Oman . . . he said to me, nervously, "it is not your right or Kuwait's right to prevent us from hearing this popular band, because we lived and grew up listening to it. This band is not only for Kuwait, but is our band as well." In fact, I was very happy to receive the call, because there were still people both inside and outside

[76] Abdullah Al Omair, informal.
[77] Abdullah Al Omair, informal.
[78] Abdullah Al Omair, informal.

> Kuwait who needed to listen to our music. He returned the phone call and expressed his thanks saying that he really liked the rumour because it was the reason you called and showed that you cared about us.[79]

The main song that the band presented to the audience was "Sabboha Khatabha Naseb", a song characterized by a strange, comedy style, as well as unusual costumes and dancing.[80] According to Al Omair: "it is the goal of our band to perform this song, and to present the audience with a new singing style in order to attract their attention, and also to highlight the band and to become the most famous traditional band in and outside Kuwait."[81]

The Kuwait Television Band even deliberately performed a famous traditional song from Lebanon—"Ya Dara Dory Fena"—but changed their performance in order to make it more Kuwaiti in character. To do this, they used traditional Kuwaiti instrumentation and a traditional musical form: Al Sout.[82] As Al Omair mentioned, this version of the song was intended as a gesture of appreciation for—and dedication to— the Levant countries from Kuwait, but also to promote the band's reputation outside Kuwait using a famous sea music form that was traditionally used on board ship during rest times.[83] The Kuwait Television Band performed Al Laiwah

[79]Abdullah Al Omair, informal interview.
[80] Kuwait Ministry of Information Band, "Sabboha Khatabha Naseb," 6ngoor, January 27, 2009. http://www.youtube.com/watch?v=gZCPAU6cdRM&list=PLmtS4Mb9jytcHC3SVTD86I81h-UzYgwjE
[81] Abdullah Al Omair, informal interview.
[82] Kuwait Minstry of Information Band, "Ya Dara Dory Fena," kitkaty82, December 18, 2007 http://www.youtube.com/watch?v=HYJTcTKA-YI.
[83] Abdullah Al Omair, informal interview.

in different places and countries to introduce their audience to a Kuwaiti woodwind instrument.[84]

According to Al Omair:

> In 1985, the band performed concerts in Spain and other countries, one of which was the State of Qatar. The Qatar Band performed the day before the Kuwait Band concert. After the Qatar band had finished their concert, one member came and told me that there was no audience in the auditorium when we performed our music, probably because we performed during the weekend. In fact, I was really wary about this point, because we had worked hard in Kuwait before coming to Spain. On the day of the Kuwait band concert, I asked the Surnay performer to start to play the Surnay one hour before the start of the concert, in order to attract the attention of audience. In the end, the auditorium was full, because the Spanish people had heard something strange in front of the stage door, and they really wished to discover the folk music of Kuwait.[85]

1.4.3 Preserving the Folk Music of Kuwait Through Scholarship

An alternative to the transmission of Kuwaiti folk music through aural means is through the academic training of potential musicians. The State of Kuwait has therefore established two academic universities which specialize in music: the Higher Institute of Music Art (HIMA) in Salmiya, and the Public Authority of Basic

[84] Kuwait Television Band. "Al Laiwah," Q8i13, February 22, 2010. http://www.youtube.com/watch?v=HMqsK5HWZho
[85] Abdullah Al Omair, informal interview.

Education and Training (PAAET) in Al Odailiya, both in Kuwait. Both universities offer a Bachelors degree, though there are differences in the number years that students spend studying and the ways in which they are taught.

1.4.3.1 The Higher Institute of Music Art In Kuwait

Prior to becoming a Higher Education Institute, the HIMA evolved through many stages. Ahmed Baqeer, a Kuwaiti national, was the founder of a music institute in Kuwait in 1972. He acquired a Bachelor of music degree from the Institute of Arabic Music in Cairo in 1968.[86] After receiving his qualification, Ahmad Baqeer planned the establishment of an academic institute that carried the name of Kuwait, in an effort to satisfy the musical needs and talents of Kuwaiti students from the age of thirteen to eighteen, concentrating on the high school level students only. According to Musaed:

> Indeed, he went several times to Cairo searching for good music teachers who care about the students' talents, and made formal contracts with thirty-one music teachers from Egypt, seven teachers for music theory, seven teachers for solfège in both Western and Eastern musics, six teachers for music history and analysis, five teachers for harmony and counterpoint and six teachers for piano and other instrument, such as violin, lute, nay and canon.[87]

Students studied music for four years, alongside their other subjects, in order to complete their secondary music education. The music institute comprised only one department: the instrumental department. It taught piano, violin, lute, canon and

[86] Musaed Al Baqeer, telephone interview.
[87] Musaed Al Baqeer, telephone interview.

string bass. After four years, Baqeer was faced with the problem of how to offer students who had already gained their high school music certificate the opportunity to further their studies to degree level within Kuwait. He therefore decided to establish a higher education institute in Kuwait that would offer students a four-year Bachelor degree. The institute grew, and soon offered three major degrees, delivered through three different departments: instrumental, vocal and composition. Formally founded in 1976, it was named the Higher Institute of Music Art in Kuwait. Instrumental teaching—already established—was expanded to include the clarinet, flute, cello, viola and trumpet. Vocal and composition instruction were introduced for the first time, and a Bachelor of Music degree was awarded to graduates of any of these courses.[88]

The educational system in the HIMA is divided into two pathways. Students may choose to study in the Music High School from the age of thirteen, and therefore have eight consecutive years of study available to them. This offers the students the potential to develop and extend their reading and playing skills, in both academic and Kuwaiti folk music. Alternatively, students can start their musical studies at the age of eighteen, immediately embarking upon a Bachelor of Music degree that lasts for five years. The first year is a foundation course; students learn to read musical notation, begin to learn an instrument (Eastern or Western) piano and vocal subject such as reading The Holy Quran and singing a Western opera's and exercises. The other four years are devoted to academic musical study. Students learn the analysis and performance of Western classical music, from baroque through to early-

[88] Musaed Al Baqeer, telephone interview.

twentieth-century music, and Kuwaiti folk music.[89] Students can also work at HIMA following graduation, and some are offered scholarships to continue their musical education by studying for an MA, an MPhil, or a PhD outside the State of Kuwait.

Since its inauguration in 1976, there have been significant developments at HIMA—both national and international—which have raised the profile of the institution. In October 2004, HIMA was represented at the Festival of Information and Culture in France through a series of performances of Kuwaiti folk music. A delegation from HIMA has also traveled to Cairo to participate in the Ramadan Eastern Nights festival, during which band members showcased Kuwaiti folk songs to a receptive audience. Very different audiences were found in Korea and Japan; in February 2005, a HIMA Kuwaiti Folk music group performed during the countries' respective national day celebrations.[90]

1.4.4 The Public Authority For Applied Education And Training in Kuwait

The PAAET offers an alternative route to a Music degree. In 1950, the State of Kuwait decided to establish the PAAET with the aim of training teachers in all subjects for kindergarten and primary schools in Kuwait. The admission system required applicants to obtain their intermediate certificate (a qualification for 14 year olds). Students then studied for four years in order to gain a diploma in teaching, which enabled them to teach in primary schools. Students could choose from a

[89] Mahmoud Ali Faraj, "A Proposed Four-year Undergraduate Vocal Performance Major Curriculum Guide for the Higher Institute of Musical Arts in Kuwait". (PhD Diss., University of Miami, 2000), 44- 47.
[90] Musaed Al Baqeer, telephone interview.

limited number of majors, such as Art, Arabic, Mathematics, Science and Physical Education.

In 1987, PAAET changed its admission system and widened its curriculum, increasing the majors on offer to include Music Education, English Language and Mechanical Engineering. In order to be admitted, students were required to hold a secondary school certificate and they then studied for four academic years to gain a Bachelor degree in their chosen major. Students who graduate from the PAAET are qualified to teach at all school levels in Kuwait. They may also be given the opportunity, as with graduates from the HIMA, to gain a scholarship to study for postgraduate qualifications abroad, in subjects including music.

Students who study at PAAET cover a broad curriculum over 4 years. It can be compiled from a range of subject areas including (for example) Mathematics, Science, Mechanical Engineering, Islamic Religion, and Music. The curriculum also includes pedagogy and School Experience. Student have to gain a score of 250 'points' in order to graduate, of which 150 have to be from their subject specialism, i.e., Music. The curriculum for Music students includes instruction for three years on the piano and a second instrument for two years; less than those who choose to study music at HIMA.

1.5 Conclusion

This chapter has focused on three areas: history, music and instruments, and the transmission and preservation of the musical tradition.

The history of Kuwait is unique and therefore any clarinet curriculum that is to be developed for Kuwait must take certain factors into consideration. Kuwait is situated on the Arabian Gulf Coast between Saudi Arabia and Iraq and thus its position has religious, historical and geographical significance. Kuwait is considered a moderate Islamic country, as a direct result of its former history as a protectorate of the United Kingdom. Its culture also reflects a degree of Western influence; in its music, for example. Nevertheless, the strongest influence on the music of Kuwait is Kuwait's geography; people tend to have lived either in the desert or by the sea. Furthermore, the geological circumstances of Kuwait make it one of the most important oil fields in the Gulf. The discovery of oil within its borders immediately catapulted Kuwait onto the political and economic world stage. One of the primary recipients of Kuwait's new-found wealth has been its education system, including that of music. Prior to the discovery of oil, the people of Kuwait earned their living from either the desert or sea, a fact that is reflected in the two types of folk music that have survived. Both of these musics has a variety of forms, identified by their rhythms, the instruments that play them, the words that are sung and their improvised melodies. These musical forms, in conjunction with Western music, will form the basis of the music of a new clarinet curriculum.

Kuwaiti musical traditions are currently preserved in two ways: aurally (by performance), and academically (through notation and scholarly efforts). The State of Kuwait is currently focusing on the integration of Kuwaiti folk music into the school music curriculum, to be taught alongside Western classical music and instrumental tuition on both Western and Eastern musical instruments. Similarly, the

development of a new clarinet curriculum for Kuwait will demonstrate a similar integration of Kuwaiti folk music and Western Classical music.

The third chapter will discuss and explain the music curriculum in Kuwait's schools and its development, as well as some problems facing the music department in the Ministry of Education in Kuwait.

Chapter Two

Music as an Academic Subject in Kuwait Schools

Chapter Two: Music as an Academic Subject in Kuwait Schools

2.1 Introduction

The start of Kuwaiti interest in music as an academic subject can be dated to the academic year 1951–52, when music became a compulsory subject in Kuwait schools, incorporated into both the kindergarten and primary school curricula. Prior to this time, there was no prescribed educational content for music; each music teacher would design a curriculum to suit their own goals. In 1953 music percussion bands became regular features of most schools in Kuwait, and music became part of the overall course schedule. Music teachers would instruct student ensembles in general performance and specific tuition on different musical instruments, such as the accordion and drums. However, music did not appear as a compulsory curriculum subject in Kuwait's elementary schools until the academic year of 1962–63.[1]

Shortly after music had been integrated into the Kuwaiti school curriculum, *Al Sheikh* Jaber Al Ahmad Al Jaber Al Sabah called for the composition of a new national anthem. This new anthem, to be composed with words, would replace the music-only version that was written in 1961 to celebrate Kuwaiti independence. Hereafter, music became part of everyday life in Kuwaiti schools; at the start of each day, all students (at all school levels) would sing the new Kuwait national anthem.

2.2 The General Objectives of Music Teaching in Kuwaiti Schools

The music curriculum in Kuwaiti schools today aims to do more than just teach music to the students; it also aims to develop the religious life of students by

[1] Adel Alsa'adoon, *Men Bedayat Al Kuwait hatta Al Esteqlal fi aam 1961* (Kuwait: That Al Salasel, 2009), 11-24.

incorporating music which deals with aspects of citizenship. Furthermore, it aims to encourage among students a sense of nationalism and defence of their country by instilling students with the desire to learn throughout their lives. The most important objectives of music in Kuwaiti schools can be summarized as:

- To develop, through the medium of singing, a belief in the principles of Islam, and to promote feelings of belonging to Kuwait and wider Islamic world
- To deepen a sense of connection to the natural environment by focusing on the technical output and folklore of Kuwaiti music

However, according to Al Ghareeb, there are 'hidden' parts of the current music curriculum that aim for "different goals and objectives"; Al Ghareeb implies that the current music curriculum seeks to "achieve an academic Kuwaiti musical student".[2]

2.3 The Creation of a Music Curriculum for Kuwaiti Schools

Administrators in the music department of Kuwait's Ministry of Education note that the level of achievement in school music began to decline in 2005. This prompted the instigation of a music curriculum geared towards raising student musical achievement and increasing the amount of music produced through concerts and school competitions. In 2007, the music mentors in the Ministry of Education in Kuwait met to create a dedicated music curriculum for Kuwaiti schools, in order to enable them to achieve their own musical goals. This development was carried out under the supervision of Mohammed Al Haddad (The Head of music mentors in the

[2] Osama Al Ghareeb, informal interview by author, March 25, 2010. Al Ghareeb is the author of the music curriculum for Kuwait Elementary Schools.

Ministry of Education in Kuwait). He was chosen to supervise this work because of his extensive experience of teaching students in Kuwait schools. [3]

2.3.1 The Music Curriculum from Grade Six to Nine

The new music curriculum begins in the elementary schools of Kuwait, which is from grade six to nine (ages 12 to 16). Lessons last for one hour per week and the curricular focus on musicianship. The curriculum for grade six includes five sections. The first section focuses on seven different educational songs, all of which aim to encourage nationalism and religion. Al Ghareeb mentions that music teachers must choose "only two to three songs during the academic year, because of the limited time of the academic year".[4] The second section—centered around music theory and vocal exercises—lasts for one academic year. The third section is about the musical research. In it, students study a famous Kuwaiti musical figure such as Ibrahem Al Soola or Awadh Dookhi. Students are then asked to write a small essay about this musical character. They are encouraged to seek out more information and hone their research skills in Kuwaiti libraries. The fourth section is exclusively about Kuwaiti folk music. This singular focus helps teachers to introduce not only the background and character of Kuwaiti folk music to the students, but also traditional instruments, both past and present. The last section for grade six, which is the fifth, and which completes the school music curriculum supports students in practicing at home for a written examination. This is supported by a series of websites that help the student to further prepare for the examination.[5]

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[3] Osama Al Ghareeb, informal interview.
[4] Osama Al Ghareeb, informal interview.
[5] Muhammad Al Haddad, *The Music Curriculum of Grade Six* (Kuwait: The Ministry of Education, 2009).

The music curriculum for grade seven includes five different sections, the first of which is about song. In this section the music teacher will teach the students the national anthem of Kuwait and demonstrate the correct way of singing it. Students also learn a song about the Muslim Hajj, in order to encourage future attendance. The second section is revision of what students learned in grade six. Students then learn Western solfège—both melody and the rhythm—in order to develop their musicianship.

The third section focuses again on musical research and music history. Students are asked to write an essay about a notable musician such as Ahmad Baqeer (a Kuwaiti musician) or perhaps Rossini (a very famous Western composer). According to Al Ghareeb, students are given "only two choices, in order to enable the Kuwaiti student to broaden his own personality when talking about and searching for his best composer".[6] Similarly the fourth section is about Kuwaiti folk music, in which a music teacher will instruct students in a different Kuwaiti musical form and folk instrument (the range of forms and instruments available for tuition are prescribed in the curriculum). The fifth and final section is the same as that in grade six; it comprises primarily a series of websites and questions designed to help students prepare for their examination.[7]

The curriculum for the eighth grade also includes five sections. The first introduces three different traditional Western songs. The second section is about music theory, vocal work, Solfège and performance (for example, body sounds and classroom instruments). In this section, music teachers reinforce the previously acquired skills

[6] Osama Al Ghareeb, informal interview.
[7] Muhammad Al Haddad, *The Music Curriculum of Grade Seven* (Kuwait: The Ministry of Education, 2009).

in the context of music from Bach's *Anna Magdalene*. According to Al Ghareeb "We as music monitors chose this work because of the clarity of the melody and the rhythm".[8] The third section concentrates on music research and music history. Students submit an essay on one of two different musical characters; Muhammad Rujaib from Kuwait or Muhammad Abdullwahad, an Egyptian composer. Students then, in section four, go on to study Kuwaiti folk music, including forms such as Al Swahili, *Al Qadry Al Bahri*, *Al Soot Al Shami* and *Al Samri Al Qurawy*. The fifth section is examination preparation, in line with grades six and seven.[9]

Grade nine once again contains five sections. The first section concentrates on two new songs (plus the national anthem) and section two continues music theory, vocal work, Solfège and music performance. The music teacher uses a song called "The Firs Polka", in order to achieve the goals of this part (see Appendix 3).

Section three investigates international music research and music history, addressing both Beethoven and a famous Kuwaiti musician called Soud Al Rashed. By contrast, section four concentrates only on Kuwaiti folk music and includes only four Kuwaiti folk music forms. Section five is, again, examination preparation.[10]

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[8] Osama Al Ghareeb, informal interview.

[9] Muhammad Al Haddad, *The Music Curriculum of Grade Eight* (Kuwait: The Ministry of Education, 2009).

[10] Muhammad Al Haddad, *The Music Curriculum of Grade Nine* (Kuwait: The Ministry of Education, 2009).

2.4 Results of the Questionnaire for Music Teachers in Kuwait Schools: Elementary (see Appendix 4)

Having administered and subsequently analyzing the questionnaire by the researcher for music teachers in Kuwaiti elementary schools, problems with the music curriculum appeared, such as the order of curriculum content and theory from grade six to nine. As the teacher Rasha explains:

> We are two music teachers in *Al Dhaher* School, and I teach only grade seven and nine by using the music curriculum. However, I noticed that there is a considerable interest in Kuwaiti music composers, and limited information about Western composers such as *Mozart* and *Bach.* Moreover, in my opinion there is a big mistake in the order of the content of the music theory section. For example, students in grade seven start studying as rhythm, on the other hand, students in grade nine learn to perform only the . I believe that, the is much more difficult to understand for students who are in grade seven, I think if we move the to be in grade nine and the in grade seven, the students will have more potential to understand the music theory during the academic year in music theory section.[11] (see Figure 47 shows the two exercises)

As mentioned by Al Arooj—a music teacher in a Kuwaiti elementary school—there is another problem faced by music teachers after the issuing of the music curriculum;

[11] Rasha Abdullhaleem, questionnaire administered by author, March 25, 2010. Abdullhaleem is music teacher from *Aldhaher* School. See Appendix 4.

some of the students do not want to study music. When asked about the reason for students refusing to study music, Al Arooj suggested that:

> the majority of students think that music is forbidden in Islam, but in fact they do not know if music is forbidden in Islam or not. However, students keep saying to me that music is forbidden without thinking about what the forbidden means. In fact, I believe that if music is forbidden in Islam, why does the ministry of education in Kuwait still care about music education in Kuwaiti schools and the music teachers?[12]

Abdullmallak (who also works as a music teacher in a Kuwaiti elementary school) mentioned that he faced a different problem with the students' parents every month. According to Abdullmallak:

The school which I work in usually does a parents meeting in order to help parents supervise their childs' educational progression. In fact, every month I faced the same problem that, the students' parents keep asking me how we can help our children to do homework when we do not understand academic music and music notation. Moreover, they keep asking me, how can we prepare our child for the examination day, and also parents usually say that we know how to teach our children to understand Maths, English and Arabic, but we are not familiar with academic music.[13]

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[12] Muhammad Al Arroj, questionnaire administered by author, March 28, 2010. Al Arroj is music teacher from *Al Qrain* School. See Appendix 4.
[13] Questionnaire, Ra'afat Abdullmallak, questionnaire administered by author, March 28, 2010. Abdullmallak is music teacher from *Al Abdullmuhsen Abraham School*. See Appendix 4.

Furthermore, Abdullmallak added that the music curriculum for the Kuwaiti elementary schools is particularly weak on orchestral musical instruments such as the flute, clarinet, and cello. He suggests that the curriculum could be improved by including some history and information about Western musical instruments. In fact, Abdullmallak believes that study of the history of musical instruments will broaden and deepen the Kuwaitis' musical cultural understanding.[14]

2.5 Opinions and Answers of Osama Al Ghareeb

At the beginning of our interview, Osama Al Ghareeb outlined the main goals of the music curriculum for Kuwaiti elementary schools. He said that:

> All the goals of the music curriculum come from our experiences when we were students in Kuwaiti elementary schools. In other words, I used the knowledge of the musical experiences I had to solve the weak points that I faced when I was a student.[15]

He also mentioned that the new music curriculum aspired to many things, including religious goals and musical ability. He listed some of them, such as:

- Encouraging students to listen to good music and improve their musical appreciation by engaging with both Western classical music and Kuwaiti folk music
- Developing music-based research and research skills
- Creating music students of a sufficiently high calibre to allow them to begin music as a major after finishing high school

[14] Questionnaire, Ra'afat Abdullmallak, questionnaire.
[15] Osama Al Ghareeb, informal interview by author, March 25, 2010. Al Ghareeb is the author of the music curriculum for Kuwait Elementary Schools.

- Giving students the ability to read and perform the national anthem
- Furnishing students with a firm foundation of music history by teaching them about some musical composers[16]

During the interview, Osama Al Ghareeb addressed the comments from the questionnaires of the music teachers in Kuwaiti elementary schools. He responded to Rasha's comment, for example, by saying that:

> Indeed, we as music monitors in the Ministry of Education in Kuwait deliberated whether to teach the students the rhythm ♩♩♩(3) before 𝅗𝅥. . Because, in grade seven students are studying other disciplines such as science, mathematics and Arabic, these subjects are not as difficult as at the ninth grade, since the ninth grade is a transition from the elementary school to high school. This therefore gives more space in the curriculum for other difficult concepts in other subjects, including music, to be taught. We as music monitors know that the ninth grade is more difficult for the scientific subjects than at the seventh grade. Moreover, the music subject is aiming to fuel students by music and not pressurise them. On this basis, we as music monitors realized that to teach students the rhythm ♩♩♩(3) in grade seven, because we believe that it is difficult to be understood by the majority of students, and to teach the rhythm 𝅗𝅥. in order to give the students a new musical rhythm by avoiding pressurising them during the academic year.[17]

[16] Osama Al Ghareeb, informal interview.
[17] Osama Al Ghareeb, informal interview.

Additionally, Al Ghareeb said that he is not a specialist in Islamic religion, only in the field of music. He pointed to Al Arroj's statement that:

> Music may be forbidden in the Islamic religion, if it used in the wrong situation. For example, a music teacher develops the nationalism of the students through national songs and encourages pride in the Kuwaiti folk music through performing popular Kuwaiti forms and instruments. In my opinion, music is not forbidden in Islam at all, but in some situations as I mentioned before.[18]

Al Ghareeb also recalled the situation of the prophet Muhammad when migrating from Mecca to Al Madena; the people of Al Madena greeted the prophet with songs and music, and the prophet Mohammad did not say anything to them about the forbidden nature of music. Furthermore, Al Ghareeb was asked for his opinion of what Hewitt supposition that:

> At the time of the prophet Mohammad, his wife A'ishah had two girls with her who were playing on a hand drum and singing. The Prophet was also present, listening to them with his head under a shawl. A'ishah's father*, Abu Bakr,* came in and scolded the girls but the Prophet uncovered his face and said, "Let them be, Abu Bakr, these are the days of 'Id'. [19]

Al Ghareeb agreed with Hewitt because this situation is true. Al Ghareeb did, however, say that music could be forbidden in Islam if the music is performed

[18] Osama Al Ghareeb, informal interview.
[19] Ibrahim Hewitt, *What does Islam Say?* (London: Muslim Educational Trust, 1997), 35-39.

without respects for others; for instance, playing music during a funeral, or playing it after a neighbour has died without supporting his family.[20]

In response to the problem posed by Abdullmallak about parents, Al Ghareeb was inclined to agree, but he also believes that the majority of teachers who work in the elementary schools of Kuwait do not take their work seriously. According to Al Ghareeb, "we as music monitors worked hard to get a good musical curriculum for the elementary schools of Kuwait, and also we know that there is a problem that will be faced by the music teachers in the future and what kind of problem. Simply, to answer Abdullmallak's problem, I can just say that we provided a list of website links at the end of each grade that helps the students to study at home without asking their parents to help them".[21] Additionally, these are reliable websites that students can depend upon (see Appendix 5).

2.6 The Problem of Music as a Compulsory Curriculum Subject

In January 2010, the Parliament of Kuwait rejected the music curriculum.

The Parliament of Kuwait contains fifty members, and the decisions are taken by majority consent. After issuing the music curriculum in September 2009, some problems appeared (as mentioned previously) and the Parliament of Kuwait attempted to find a solution. However, after four months of discussion regarding the music curriculum, the Parliament of Kuwait decided that the music curriculum should be removed from Kuwaiti schools.[22]

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[20] Osama Al Ghareeb, informal interview.
[21] Osama Al Ghareeb, informal interview.
[22] Osama Al Ghareeb, informal interview.

According to the Kuwait News Agency, Moghi Al Homod—the Head of the Ministry of Education in Kuwait—responded publicly to the decision:

> Al Homod rejected the decision of the Parliament of Kuwait, because the majority of the members are not familiar with the meaning of music education. Moreover, Al Homod added that music education contributes and develops the sense of loyalty and nationalism to Kuwait by teaching the students national songs such as *Enni Ahwa Beladi*, *Homat Al Areen* and *Qasam Al taleb*".[23]

Moreover, Al Homod mentioned that "music education enhances the relationship between a student and his family by teaching the student special family songs such as '*Shokran Ommy'*, '*Ommi tofarrih Qalby'* and '*Mahabbat Al Waledain'*".[24] He argues that "music education closes the distance between God and the students by teaching them religious songs such as '*Subhanak Rabbi'* and 'Al Hajj'".[25]
Subsequent to the debate, the Parliament of Kuwait back-tracked, at least partly, on their initial stance. They decided that music would continue to be taught in Kuwaiti schools, but with no credit given to students for studying it. Music's official status within schools was also changed from a 'subject' to an 'activity'.

2.7 Music Education as an "Activity" in Kuwaiti Schools

Waleed Burhan works as a music teacher at the *Abdullmuhseen Al Babtain* elementary school in Kuwait. He has identified a problem that emerged after music

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[23] Unknown," Al Ahdaf Al Aama Lil Tarbya Al Moseqiya," *Ministry of Education in Kuwait*, June 23, 2014, http://music-edu-kw.com/ahdaf%20el%20mada.htm
[24] Unknown," Al Ahdaf Al Aama Lil Tarbya Al Moseqiya,"
[25] Unknown," Al Ahdaf Al Aama Lil Tarbya Al Moseqiya,"

education’s status as a subject was removed: "My teaching self-confidence during the time of music as a curriculum subject was powerful, especially with my students who respected me during the class. However, after the rejection of the music curriculum, my self-esteem was decreased, and made me feel that I was not able to teach during the class, because the majority of students kept asking me why they had to study music, as it is only an activity".[26]

Following the submission of her questionnaire, Shaikha Al Makhmary who works as a music teacher in *Al Jabriya* elementary schools in Kuwait added that:

> I believed that music education will be very important after this music curriculum, because the students will perform classical music pieces and they will read music notation. Nevertheless, unfortunately the music curriculum has been rejected, and also there is nobody to revive the personality of the music teacher. To be honest, I wish this curriculum had not been established, because of the lack of respect now for our self-esteem and our knowledge as music teachers.[27]

2.7.1 The Situation of Music Teachers After the Rejection of the Music Curriculum as a Compulsory Subject in Kuwait Schools

After Al Ghareeb, the music monitor, was made aware of the situation of music teachers, he was optimistic for the future of music education in Kuwait schools:

[26], Waleed Burhan, questionnaire administered by author, April 4, 2010. Burhan is music teacher from *Al Abdullmuhsen AlBabtain School*. See Appendix 4.

[27] Shaikha Al Makhmary, questionnaire administered by author, April 4, 2010. Al Makhmary is music teacher from *Al Jabriya elementary School*. See Appendix 4.

> In fact, I'm so glad to hear that from the music teachers in the elementary schools, because this means that the music teachers are really eager about musical knowledge and the music pieces. Moreover, if I and the music monitors are not able to make the first step during these days, I believe that, in the future, music teachers who are feeling sad about the situation of music education in elementary schools, will achieve this step by learning from our mistakes.[28]

Al Ghareeb also responded to Waleed Burhan's comments, arguing that the music curriculum was issued in order to help students to achieve music educational goals; not to provide music teachers with high self-esteem. Al Ghareeb also believes that "self-esteem is a must for every teacher with or without the curriculum, because I can understand, from Waleed Burhan, that before the music curriculum was issued, that there was no music teacher in Kuwait that had self-esteem at all".[29]
Furthermore, Al Ghareeb replied to Shaikha Al Makhmary that the art of music comes from old generations and I think that music is not going to die in Kuwait: "I believe that music education has faced problems in Kuwait during these years, but this does not mean that the music is going to be rejected from Kuwaiti schools forever".[30] Al Ghareeb points out that in all Kuwait High Schools there is a music curriculum issued by music monitors in The Ministry of Education. This music curriculum is still being taught now in order to achieve the educational goals of high school students, and music continues to contribute towards a student's total marks at the end of the academic year.[31]

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[28] Osama Al Ghareeb, informal interview.
[29] Osama Al Ghareeb, informal interview.
[30] Osama Al Ghareeb, informal interview.
[31] Osama Al Ghareeb, informal interview.

2.8 Results of the Questionnaire for Music Teachers in Kuwaiti Schools: High Schools

When asked for some information about the music curriculum of the high schools in Kuwait, Al Ghareeb recommended that the researcher speak to Muhammad Al Haddad; he wrote the curriculum and was thus more familiar with it. On 1st June 2010, the researcher interviewed Al Haddad by telephone in order to collect more information that would provide a better understanding of the high school music curriculum.[32] A series of questions were posed, as follows:

2.8.1 What is the Music Curriculum in the High Schools of Kuwait?

Al Haddad informed the researcher that the music curriculum for Kuwaiti high schools is different from that of the music curriculum of the elementary schools. The music curriculum in elementary schools focuses on enhancing the relationship between the students and the country, and also between the students, their family and their religion. By contrast, the high school music curriculum aims to create an academic student majoring in music. This is achieved by teaching the students how to read music notation, as well as teaching them how to play the piano and the lute.

Al Haddad expanded further on the music curriculum of high schools. In fact, there are two separate curricula; one for lute and one for piano. The lute curriculum was established in response to a common desire among Kuwaitis to learn the lute. Music monitors believe that high school is a good time for lute tuition to begin. The lute curriculum involves the basics principles of lute performance, such as Arabic scales and the playing technique (see Figure 48). It also includes a history and repertoire of

[32] Muhammad Al Haddad, informal interview.

famous lute composers such as *Riyadh Al Sumbaty*, *Zakariya Ahmad* and *Ghannam Al Dekan* (see Appendix 6).

The high school piano curriculum, on the other hand, looks at only two Western composers: J. S. Bach and Tchaikovsky. According to Al Haddad, "we as music monitors worked hard to choose music pieces that would serve the curriculum goals (see Appendix 7)".[33] Music monitors focused on not only performance techniques for the piano (see Figure 49), but also on historical information about these composers. Time is also dedicated to cementing and extending students' basic musical theory and techniques for musical analysis. Moreover, a picture of the way of putting hands on the piano keys, and showing the finger number for both hands were included.

2.8.2 What is the Situation of the Music Curriculum of the High Schools of Kuwait; is it Compulsory or is it an "Activity"?

According to Al Haddad:

When music education was compulsory, the pass level was 50%; the same as the rest of the High School subjects (which meant that students might fail or pass in music). However, after the Kuwaiti Parliament decided to change music's status to that of an "activity", the high school music education pass level dropped to 20%. Any student who receives less than 20% (the minimum pass mark) at the end of the semester is not required to resit the subject, although this will affect the total mark profile of the student at the end of the academic year.[34] Al Haddad also added that the present situation of music education in High Schools is fine: he believes that, because music

[33] Muhammad Al Haddad, informal interview.
[34] Muhammad Al Haddad, informal interview.

is still awarded a mark and has an effect on a student's profile, students will study hard to increase their final grade and eventually study the full music curriculum.

2.8.3 What is the Future Plan for the High School Music Curriculum?

In his response to this question, Muhammad Al Haddad explained that the music monitors are trying to promote a greater number and variety of music concerts, both in order to demonstrate the meaning of classical music in the high schools of Kuwait, and also to encourage students to study music as a major:

> I believe that the number of students who apply to study music as a major every year is less than sixty students, across both the Higher Institute of Music Art in Kuwait and the Public Authority for Applied Education and Training. However, we are encouraging students to choose music as a major after finishing High School. In fact, we as music monitors make some visits to both universities, mentioned previously, to show the students what the music major is and how to teach it in Kuwait. This number of visits will be increased shortly. In addition, I believe that this gives the students the confidence to choose music as a major in their future life.[35]

2.9 Conclusion

Music education in Kuwait has been characterized by many problems, including shortage of Kuwaiti music teachers, the lack of music instruments in some schools and the psychological stress experienced by music teachers in Kuwait, both in terms of curriculum and from the reactions of student's parents. Various parties in Kuwait

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[35] Muhammad Al Haddad, informal interview.

continue to persevere in their efforts to improve the standard of and access to folk and international classical music, particularly through education. The State of Kuwait also grants scholarships to Kuwaiti students to obtain qualifications specializing in Music Education to enrich and strengthen the music curriculum in the schools and higher education Institutions of Kuwait, and thereby to encourage both students and teachers in Kuwait's schools and Universities.

Chapter Three

Music And Islam In Kuwait

Chapter Three: Music and Islam in Kuwait.

After presenting a summary of the principles of Islam, this chapter will examine Islamic attitudes to music—from Islamic *Shariya* to the views of current religious leaders—in order to set the specific context within which the clarinet curriculum will be developed.

3.1 The Meaning of The Islamic Religion

Muslims believe that *Shariya*—the moral and religious code of the Islamic religion—should also apply to Muslim people who are not devoutly religious, i.e., he or she should not steal, commit adultery, or lie. This is not unique to Islam, but unlike other religions of the world, Islam is based on five basic statements of faith, or "pillars".

The first pillar, *Al Tashahhud*, states that there is no God but Allah, alone and without equal, and that Muhammad is his prophet and messenger. Muslims, therefore, bear witness that there is no God but Allah, that Muhammad is his Messenger, and that there is only one God, who sent Muhammad to all people, not only to Arabs.

The second pillar, *Al Salat*, requires Muslims to pray five times each day. The first prayer, *Al Fajr*, must be completed before sunrise and is accompanied by two *rak'ahs*.[1] The second prayer takes place at noon when the sun is immediately overhead, and includes four *rak'ahs*. *Al Aser*, the third prayer, is also accompanied by four *rak'ahs* and should be undertaken between noon and sunset. When daylight

[1] Sonn Tamara, *Islam A Brief History* (United Kingdom: Chichester, Blackwell Publishing Ltd, 2010), 29-31.

gives way to twilight, Muslims should perform the fourth prayer, *Al Maghreb,* with three *rak'ahs*. To end the day—when the sky is getting dark but before midnight—Muslims offer *Al Isha*, with four *rak'ahs*.

The third pillar of Islam, *Al Zakat*, comprises an amount of money given by the rich to the poor. It is a requisite in the family of Islam, and is practiced in an effort to maintain community and equality amongst Muslims. The sum to be given equates to two and half percent of the total amount of gold owned.[2]

The fourth pillar of Islam, *Sawm* Ramadan, requires every Muslim to fast during Ramadan. Muslims refrain from eating or drinking between dawn and sunset during the month of Ramadan. They are also required to be calm and patient, respecting both themselves and other people, and failure to do this can invalidate the fast. Such fasting is an act of worship, and is designed to bring the participant closer to Allah and to the achievement of paradise.

The final pillar is *Al Hajj*; a pilgrimage to Mecca. Muslims are encouraged, if possible, to visit the House of Mecca, in the Arabic month of *Thu Al Hijja*. The pilgrim, or *Hajji*, walks around the *Ka'aba*[3] seven times, and then walks between two mountains—*Al Safa* and *Al Marwa*—and finally stands on Mount *Arafa*.[4] *Al Hajj* is not compulsory for Muslims, but participation is rewarded by the forgiveness of all sins. Muslims are, therefore, motivated to complete *Hajj* before they die, in order to

[2] Sonn Tamara. *Islam A Brief History*, 29-31.
[3] Sonn Tamara. *Islam A Brief History*, 29-31.
[4] Sonn Tamara. *Islam A Brief History*, 29-31.

achieve paradise.[5] Prior to performing the pilgrimage, Muslims must settle any debts, reconcile any problems with their families and neighbours, and be good to their parents.

Devout Muslims also believe in angels as messengers of God. The prophets, such as Jesus and Moses, all are given equal importance. Islam, alongside Judaism and Christianity, is an Abrahamic faith. This is explained in the Holy Qur'an as follows:

آمَنَ الرَّسُولُ بِمَا أُنْزِلَ إِلَيْهِ مِنْ رَبِّهِ وَالْمُؤْمِنُونَ كُلٌّ آمَنَ بِاللَّهِ وَمَلائِكَتِهِ وَكُتُبِهِ وَرُسُلِهِ لا نُفَرِّقُ بَيْنَ أَحَدٍ مِنْ رُسُلِهِ وَقَالُوا سَمِعْنَا وَأَطَعْنَا غُفْرَانَكَ رَبَّنَا وَإِلَيْكَ الْمَصِيرُ ,

[The Messenger has believed in what was revealed to him from his lord, and [so have] the believers. All of them have believed in Allah and His angels and His books and His messengers, [saying], "We make no distinction between any of His messengers." And they say, "We hear and we obey, [We seek] Your forgiveness, our Lord, and to you is the [final] destination.]"[6] Muslims do not believe that any religion will succeed Islam, because Muslims believe that Islam, through Muhammad, is the last word from God.

Islam is divided into four creeds: *Al Sunni*, *Al Shea*, *Al Salafya* and *Al Ashaera*. There is no discrimination between them in the Kuwaiti community. There are, however, some religious differences between them. Each creed has its own interpretation of the Qur'an and therefore Muslims who subscribe to different creeds

[5] Sonn Tamara. *Islam A Brief History*, 29-31.
[6] Saheeh International, *The Holy Qur'an, English Meanings and Notes*, (KSA: Riyadh, Al-Muntada Al-Islame Trust, 2010), Surah Al Baqarah: 285.

will live their lives in different ways. By way of example: *Al Salafya* holds that any aspect of a believer's life that hinders their ability to attend to prayer at the specified times distracts them from their obedience to God, and is therefore forbidden, or "*Haram*". By contrast, *Al Sunni* and *Al Shea* Muslims believe that it is sufficient to follow what the Holy Qur'an and the Prophet Muhammad say in order to secure haven with God after death. *Al Sunni* and *Al Shea* constitute the majority in the State of Kuwait, but the *Al Salafya* creed is still a powerful religious force, and influences public life in Kuwait by protesting under the auspices of Islam.[7]

3.2 Islam and Traditions in Kuwait

The link between Kuwaitis and Islam is very close. This is reflected in the way Kuwaitis live their lives, and through their relationships with other people, particularly parents, neighbours, and friends. There are, for example, many events and occasions that are celebrated primarily with neighbours and parents. One such example is the Noon event, which marks an occasion as simple as a child's first tooth or perhaps their first step. The event is held in the afternoon and children are invited, along with parents, relatives and neighbours. Traditionally, the child's mother covers the yard of the house with carpet and then climbs steps up to the flat roof of the house carrying a basket containing candy and nuts, which are then thrown to the guests. The other mothers encourage their children to collect as much as they can, sometimes by carrying it in the outer layers of their clothes. This strong relationship between neighbours comes from the Islamic religion and Kuwaiti people continue to

[7] Dheya'a Ali, telephone interview with author, July 20, 2010. Ali is the Head of the Music Department, Kuwait responsible for Special Needs.

maintain the tradition up to the present day. Such a celebration in other religious contexts might include music, but this is not the case in the Islamic culture of Kuwait; Kuwaiti people take a part and share as neighbours during good and bad times, as guided by the recommendation of the Holy Qur'an:

وَاعْبُدُوا اللَّهَ وَلَا تُشْرِكُوا بِهِ شَيْئًا وَبِالْوَالِدَيْنِ إِحْسَانًا وَبِذِي الْقُرْبَى وَالْيَتَامَى وَالْمَسَاكِينِ وَالْجَارِ ذِي الْقُرْبَى وَالْجَارِ الْجُنُبِ وَالصَّاحِبِ بِالْجَنْبِ وَابْنِ السَّبِيلِ وَمَا مَلَكَتْ أَيْمَانُكُمْ إِنَّ اللَّهَ لَا يُحِبُّ مَنْ كَانَ مُخْتَالًا فَخُورًا

[Worship Allah and associate nothing with Him, and to parents do good, and to relatives, orphans, the needy, the near neighbor, the neighbor father away, the companion at your side, the traveler, and those whom your right hands possess. Indeed, Allah does not like those who are self-deluding and boastful].[8] In his teachings, the Prophet Muhammad explains that whoever believes in Allah and the last day should be generous to his neighbour.[9] A fundamental of Kuwaiti life, therefore, is a willingness on the part of people to share almost everything with their neighbours, in order to earn favour from God. Furthermore, a Muslim is required to visit his neighbour at times of illness or death, to comfort and support the afflicted, and will, as a consequence, find favour with God.

3.3 Music and Islam in Kuwait

Kuwait differs from other Gulf countries in that its musical heritage predates the discovery of oil.[10] Despite the longstanding relationship between the Kuwaiti people

[8] Qur'an Surah Al Nisa: 36.
[9] Sonn Tamara, *Islam A Brief History*, 34-36.
[10] Hamad Almane'a, "Kuwaiti Folk Music" (paper presented at the Colloquium of the Higher Institute of Music Art, Kuwait, March 10, 2008).

and music, there are some Kuwaitis who refuse to participate in listening to or performing music. These people believe that, according to Islam, music is *haram*. Kuwait has always been an Islamic country, and it was as a commercial nation that Kuwait developed links with neighboring countries. During these commercial trips a musical tradition evolved; music was performed at the start of a journey and during and after the trip. At the time, such music was not forbidden by the Islamic religion. Today, though, some people claim that music is forbidden in Islam and that it is a violation of customs and Arabic traditions. So, is music forbidden by Islam, merely undesirable during certain activities or, on particular occasions, entirely *halal*?[11]

In Islam there are two kinds of *haram*, "big" and "small", and both are mentioned in the Holy Qur'an. Big *harams* mentioned in the Holy Qur'an include, for instance, disobeying one’s parents, adultery, and prayer to another God. Small *harams* in Islam are things like lying, cheating, or stealing. According to the Holy Qur'an, both big and small *harams* warrant corresponding punishment. In the case of adultery, the Holy Qur'an states that:

الزاني والزانية فجلدوا كل واحد منهما مائه جلدة

[The [unmarried] woman or [unmarried] man found guilty of sexual intercourse- lash each one of them with a hundred lashes].[12] For a small *haram*, the punishment is often less specific. The Holy Qur’an contains 280 statements in which *Allah* explains that lies will be punished. Amongst these is the following:

والذين كذبوا بآياتنا سندرجهم من حيث لا يعلمون

[11] *Halal* means permissible.
[12] Qur'an Surah an-Nur: 2.

[Although this states that if a Muslim lies he/ she should be punished, the particular punishment is not prescribed]. [13]

In the context of this research—and as a Muslim researcher from a Muslim country, developing a clarinet curriculum—the fundamental questions at this stage are:

- Is music really forbidden in Islam?
- If it is, does music qualify as a big *haram* or a small *haram*?

Muslims nations, communities, and people all over the world use a melody in *Al Adhan* (the call to prayer) called the *Maqam Al Hijaz*. The Eastern Arab *Maqamat* are also used during the chanting of the Holy Qur'an. However, many Muslims believe that there is a substantial difference between chants as a part of religious practice and other music. In the Arab world, the word for music ("*museka*") refers to a place where dancing and the consumption of alcoholic drinks both take place; in that sense it is therefore *haram.* Both religious and secular music in Arabic culture use the same *maqamat*, but religious leaders differentiate between the two on the grounds that the chants used in prayer come from the heart of the one who chants, whereas non-sacred music comes from the mind of musicians and can be connected to a range of emotions.[14] Therefore, they argue, the chant is *halal* but the music created by the composer is *haram*.

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[13] Qur'an Surah Al An'am: 182.
[14] Lois Lbsen Al Faruqi,"The Status of Music in Muslim Nations: Evidence from the Arab World," *Symposium on Art Musics in Muslim Nations*, 12, (1980): 56 – 85.

One story about the prophet Muhammad tells of his migration from Mecca to Medina. On arrival, Muhammad was received by the people of Al Medina, who played tambourines and drums, and sang to him in an expression of happiness.[15] In another story—according to Amnon Shiloah who specialized of music in Islam—the Prophet Muhammad was entertained in his home by his wife A'ishah, who was accompanied by two girls who played on a hand drum and sang. The Prophet listened to them with his head under a shawl. A'ishah's father, Abu Bakr, came in and scolded the girls. Nevertheless, the Prophet uncovered his face and said "Let them be, Abu Bakr, these are the days of 'Id'."[16] In both cases, Muhammad demonstrated approval of music other than chanting. If, then, music really is or should be forbidden in Islam, why did he Muhammad behave in this way? Why did he not state that the music was *haram*?

In Kuwait today, the belief that music is *haram* is commonly professed, but usually without providing any evidence support that notion. The *Al Salafya* creed is particularly outspoken about this issue; it believes that music stokes the desires of man, and keeps him away from the remembrance of Allah. The *Al Salafya* creed's judgment about music is based on the arguably poor quality of commercial popular music Kuwait, and ignores the basic meaning of music and its centrality to almost all cultures of the world. Commercial music in Kuwait is generally of a low quality level and frequently accompanied by video material that is *haram* according to Islamic *Shariya*. The *Al Salafya* creed's do not read or learn about the real meaning of music

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[15] Almunjed Mohammed Saleh," Al Eslam Su'al Wa Jawab, last modified June 23, 2014, http://islamqa.info/ar/ref/119722

[16] Shiloah, Amnon, *Music in The World of Islam* (Michigan: Wayne State University Press, 1995), 32.

and music education, nor do they see what is being taught in Kuwaiti schools and the broader benefits of a music education; the Kuwaiti music curriculum has been researched and developed to meet the individual needs of children at various points in their life, to support their overall development (e.g. physical and social) as well as their acquisition of musical knowledge, skills and understanding.

Members of the *Al Salafya* creed appear to interpret particular parts of the Holy Qur'an in a way that discourages or vilifies participation in music. The Holy Qur'an say that:

ومن الناس من يشتري لهو الحديث

[And of the people is he who buys the amusement of speech.[17] The *Al Salafya* creed (and some other religious leaders) equate these with music and, in doing so, promote the idea that music distracts people from the worship of God and is therefore haram].[18] As a Muslim I strongly agree with the last two phrase.

As a further example of how the Holy Qur'an gives guidance that some readers interpret as a direct reference to music, consider the following:

واستفزز من استطعت منهم بصوتك وأجلب عليهم بخيلك ورجلك وشاركهم في الأموال والأولاد وعدهم وما يعدهم الشيطان إلا غرورا[19]

[And incite [to senselessness] whoever you can among them with your voice and assault them with your horses and foot soldiers and become a partner in their wealth and their children and promise them." But Satan does not promise them except delusion].

[17] Qur'an Surah Luqman: 6.
[18] Diana Harris, *Music Education and Muslims* (London: Trentham Books, 2006), 10.
[19] Qur'an Surah Al Isra: 64.

The first part of the quotation deals with the use of the human voice as a provocation. Religious leaders tend to give three different explanations of the interpretation of the word voice in this extract. First, voice as speech, which is the normal usage as explained by Ebn Abbas.[20] Second, the concept of "voice" may be interpreted as songs or reed pipe music; this articulation is allegorical. Thirdly and finally, the voice can be construed as something that encourages people to disobey *Allah*. This is a public allegory.[21]

The variety of possible interpretations for music is not mentioned in the Holy Qur'an. Rather, it is a human analysis of the text. Devoutly religious Muslims argue that music is forbidden because they fear that it is directly linked to sin; to forbidden activities such as drinking alcohol or committing adultery. Music is only one of many activities that some forbid. Others include playing sport during prayer time, watching movies, and ignoring parental needs.

As a *Sunni* Muslim I believe that there is a place for Music within Islamic cultural life. Regular prayer, and helping parents, family and friends must always be a priority, and that only after those duties have been discharged should I play and study my musical instrument. But how does this tally with Islamic teachings?

Mahmood Shaltoot—a former Head of *Al Azhar* University in Egypt—explained how he faced a question from a young Muslim who said that he had loved music

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[20] Ebn Abbas is the Prophet Muhammad's cousin.

[21] Alandalusy Muhammad bin Abdullah," Aayat Alahkam," Ahkam Alqur'an lebn Alarabi, last modified June 23, 2014, http://main.islamweb.net/newlibrary/display_book.php?idfrom=1594&idto=1594&bk_no=46&ID=1590.

from an early age and studied it and strived to learn. The young Muslim was surprised when one of his friends told him that music was *haram* because it was considered a waste of time and a distraction from prayer and worship of God. In response, the young Muslim pointed out to his friend that he himself prayed the five daily prayers on time and worshiped God completely. Furthermore, he usually went to the private institute where he learned music in his leisure time and as a result he was much more relaxed and this aided his study of his academic subjects. In fact, his friend was still not convinced with the answer, and insisted that music is *haram*.[22]

Shaltoot explained that anything in life can be considered either *halal* or *haram*. Muslims are expected, for example, to respect their neighbours, and Shaltoot does not oppose this. However, if a neighbour or one of his family was close to death, and during that time he ignored the funeral in order to play a musical instrument, music in this case would be absolutely *haram*. Shaltoot is sure that it is *haram*, because it opposes the beliefs of the Islamic religion of respecting neighbours. Again, if he supported his neighbour during the day and gave him help and sacrificed his music practice as a result, this would not oppose God and the Islamic religion. If he played music in his spare time without disturbing others, he explains that this is *halal*. That is how music can be either *halal* or *haram* in an Islamic context; Shaltoot does not believe that it is absolutely *halal* on every occasion or *haram* every time. [23]

Further confirmation of what Shaltoot says about the uses of music in different situations is provided by the practice of the people of Kuwait. Kuwaitis traditionally

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[22] Al Azhar University in Egypt is a University specializing in the teaching of the Islam religion.
[23] Shaltoot Mahmood, *Majmoaat Fatawy Al Sheik Mahmood* (Cairo: Shoroq Al Cahira, 1985), 409-414.

used music as an accompaniment to their work and still use music to serve Islamic religious needs.

In the sea journeys that characterized early Kuwaiti life, folk music brought the sailors closer to God, through songs which asked for money, food and safe passage back to Kuwait. According to Touma: "Kuwaiti sea music is divided into four parts, corresponding to the four stages of the diving trip".[24] These four parts are:

- the start of the sea voyage
- work at the diving location
- passing time on the high seas
- the return from the diving trip

During the preparation for the sea journey, Kuwaitis would traditionally launch the ship into the sea, accompanied by the rhythmic clapping of hands to encourage the sailors to work hard and to co-ordinate their movements.[25] They used only one sentence during the work, which was "*Oh Allah Oh Allah*"; asking for power from God. The same thing happened during work at the diving location and passing time on the high seas. However, as part of the welcome celebrations for those who had taken part in a diving trip, Kuwaiti children and women waited on the beach, and when they saw the Kuwaiti ships and Kuwait flags, they would start to sing a special vocal form called *Al Maradah*, which means "returning". According to Touma:

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[24] Habib Hassan Touma, *The Music of the Arabs* (Cambridge: Amadeus Press, 2003), 20.
[25] Hamad Almane'a, "*Kuwaiti Folk Music.*"

> People who waited on the beach started singing by saying *tub tub ya bahr*, which means "Repent! Repent! Oh sea! You have carried our men away, oh sea. Have you then no fear at all of *Allah's* anger? Oh sea".[26]

Music was therefore a central and accepted part of everyday working and community life. Even though the Islamic religion and *Al Salafiya* creed were both extant in Kuwait at that time, nowhere was it written that music was forbidden.

Today, in the early part of the twenty-first century, music is still part of everyday life in Kuwait. Mishary Al Ofasy an Islamic singer— perhaps the most famous religious man in Kuwait and the Arabian Gulf—sings religious songs that receive heavy play in the run-up to Ramadan in order to encourage Muslims to fast for the entire month. They are also played during the time of Hajj and throughout daily duties such as at prayer times. He deliberately sings in different languages (such as Arabic, English and French) to ensure his messages reach Muslims across the world.[27]

Music affects the human psyche in many different ways. It can be used as an aid to relaxation, making listeners more receptive to external influences such as religious messages. This effect is something that Al Ofasy employs to great effect. In this context, is music *haram* or *halal*? If it is *haram*, why do religious people in Kuwait and other Muslim countries use the power of music to convince and encourage Muslims to follow the religious path?

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[26] Habib Hassan Touma, *The Music of the Arabs*, 46-47.
[27] Mishary Al Ofasy,"Ramadan song,"Fanateq.com, June 23, 2014. http://www.youtube.com/watch?v=317xYxr_puY&feature=related

To establish the current formal views on Islamic attitudes to music, I sought the opinion of the Casuistic office at Mecca. I undertook some field work—in the form of a visit to Mecca—and interviewed an Islamic religious cleric, *Al Mutawa*, in the information office there. Because of the potential sensitivity of my questions, I felt unable to admit to being a musician and music teacher; it is likely that such knowledge would have led to *Al Mutawa* to answer my questions differently or perhaps not at all. Instead, I took on the guise of a P.E. teacher.

During Ramadan, in 2010, I went on a pilgrimage to Mecca in Saudi Arabia, as *Al Omra* which I do pray and visit Mecca. I went to the Casuistic office inside the Mecca campus to ask some questions about the relationship between music education and Islam. I began by asking the cleric about the relationship between music and sport: what would Islam's response be to the use of music in the classroom to aid the performance of student athletes, and would this be *haram* or not? My next question centred around Islamic attitudes to the teaching of music in schools, and asked whether or not it, too, was *haram*.

While I was asking the question, the cleric was seated. When he heard my question he turned his face to the other side to keep me feel guilty, and his answer was only one word: "*haram*". He eventually expanded, saying "it is *haram* to use music with your work". I interrupted him by insisting that the music helped me to teach and practice sport with my students by using the rhythm of the music as a guide for activities. He replied that "you can use anything else other than music, such as the clapping of hands".

I began to wonder whether members of the *Al Salafya* creed were really as narrow-minded as it seemed. My second question—what about military music?—provided the proof. I was shocked to hear the cleric reply that he considered is to be *haram*, particularly given that this kind of music use does not encourage playing or illicit desires, but rather prepares soldiers for war and assists them in it. I probed further, asking him about the use of drums. He again insisted that it would be *haram*. By this point, I had become sufficiently unsettled to want bring the interview to an end, so I asked one final question: is the national anthem of Saudi Arabia as *haram* as any other type of music? His response was terse: "I answered all your questions, and I think you can conclude my answer for yourself". When I enquired about his name (in order to give an accurate reference in this dissertation) he suggested I call him "the casuistic office in Mecca".[28]

Subsequently, and in great contrast, I interviewed Dr Ali Al Kandary, a member of the teaching staff Islam Department of Religion at Kuwait University. He is also responsible for the mosque near his house and can therefore be considered a very religious man. I met him to gain an understanding of the real situation regarding religious views to music education in Kuwait. Dr Al Kandary was initially very friendly; I told him that I was undertaking a sports-related research project within the Kuwaiti community and I wanted to know more about the relationship between music and sports departments in school. Five minutes into the interview, I felt comfortable enough to inform him that I was a music researcher, and was investigating the relationship between music education and Islam. Dr Al Kandary said "of course I am a religious man, but I am still a human being, and I ought to

[28] Casuistic office in Mecca, informal interview by author, August 29, 2010.

share my knowledge with you".[29] In response to my fundamental question about the legitimacy of music in Islam—is it *haram* or not, and why—Dr Al Kandary explained that God bestows His blessings through the five senses, including the eyes. Since the human eyes will be held responsible on the Day of Judgment, humans must make their own decisions about what is forbidden or not. If the eyes are a creation of God, as is the whole world, why must a Muslim protect himself from some of God's creation? Lives are, however, a mixture of good and bad, because choice is granted. The human, therefore, has the choice to make a decision about what is forbidden or not, according to their own interpretation of the Qur'an. Dr Al Kandary gave an example from his time as a Masters and PhD student at the University of Saudi Arabia. When his friends and teachers at the university found out that he had a television in his apartment, he felt very guilty. He reasoned to himself that in the days of the Prophet Muhammad there was no television, but since then life has developed a great deal. Watching news and educational programmes was his main reason for owning a television, so why would it be *haram*? He responded to his friends and teachers by saying "Yes, I have a television in my apartment, and it is under my control whether I make it forbidden or not"; if he saw inappropriate programmes he would believe then that his television was forbidden, but if he used it only to gain educational knowledge he believed it to be *halal* in Islam.[30]

Dr Al Kandary expressed the similar views about the role of music education; both in Kuwait and elsewhere in the world. For example, if music education keeps the students away from their studies and their families, and an in any way obscures its

[29] Ali Al Kandary, informal interview by author, September 3, 2010.
[30] Ali Al Kandary, informal interview.

rightful religious objectives governing a Muslim's life, he believes that it should be considered *haram*, because there are no educational goals inIslam.

In order to understand the key Islamic laws in Kuwait regarding music education and Islam, Dr Al Kandary suggested reading the main *Fatwa* books of Kuwait. He offered this as relevant primary source material, and believes that these books provide answers that can inform both one's life and one's research, particularly for someone like a music teacher in Kuwait.

Al Fatawy are human interpretations of Islamic law, and are peculiar to each Islamic state. The first book, *Al Fatawy Al shar'eya*, explains the real meaning of issuing these kind of *Fatawy* and presents information about the Ministry of *Awkaaf* in Kuwait, responsible for the promotion of Islam. As such, it does not offer any information about the role of music in Islam.

The second book of the collection, however, *Al Fatawy Al shar'eya*, addresses various Islamic laws and answers a range of problems and doubts likely to be faced by Muslims during their lives. *Al Fatawy Al shar'eya*, book 2, for example, offers guidance on the rules about singing and listening to music in Islam, and whether or not it is *haram*. The answer given is that music can be *haram* in Islam if it keeps Muslims away from God. *Al Fatawy Al shar'eya* records a question posed by a music teacher (Aida) about music in Kuwait schools; she asked the *Fatwa* office in Kuwait about the situation of music education in Islam. The office's answer was that music could be *haram* if it encourages Muslims to show off the human body, or if a music teacher uses the power and language of music to distinguish between Muslims.

However, if music is used to develop musical knowledge, skills, and understanding, or to promote social skills (such as teamwork) between students, it should not be considered *haram* in any Islamic countries, Kuwait included.[31]

The third book of the *Fatwa* includes a second relevant question, this time from Saleh, a primary school music teacher in Kuwait. Saleh asks about the use of children's songs in Kuwaiti schools, i.e., is it *haram* in Islam? The answer given was that children's songs are not forbidden in Islam, because in this context music is helping the mental and physical growth of the child, educating the child in an indirect way.[32]

Another relevant question is included in the fourth *Fatwa* book. It addresses music from contemporary culture, referring specifically to the soundtrack in a children's cartoon or movie. A music teacher asks about using the soundtrack without words explaining that they usually use natural sounds such as bird song and water sounds, and also sometimes uses a musical sound or melody to achieve an educational goal. Is this *haram* in Islam? The Islamic Committee of Kuwait responded that the nature soundtrack is fine in Islam and all Islamic creeds, and that music as a soundtrack is *halal* as long as it is not used to promote certain things such as alcoholic drink and sexualized dancing, or if the music keeps students away from God and prayers. Music may also be used for recreation if it enables the participant to avoid the forbidden in Islam. In this situation there is no problem with music in Islam.[33]

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[31] Unknown, "Majmo'at Al Fatawy Al Shar'eya" in Islamic researches, 2nd ed. (Kuwait, Ministry of Al Awkaaf, 1984), 49-55.
[32] Unknown, "Majmo'at Al Fatawy Al Shar'eya," 56.
[33] Unknown, "Majmo'at Al Fatawy Al Shar'eya," 56-58.

The sixth *Fatwa* book of the State of Kuwait includes responses from the *Mufti* of Mecca, who decrees that all kinds of music are forbidden in Islam. One example describes a situation involving a Kuwaiti film director who was attempting to use the power of music to create a sonic backdrop and overall soundtrack to his movie. Was music in this context forbidden in Islam? The book's answer to this is that "not all kinds of music are forbidden in Islam, as long as they avoid the vices that Islam has warned Muslims about previously".[34]

In a Kuwaiti newspaper issued on 19th September 2010, one article addressed the legalization of singing by women in Islam. It included an interview with the *Mufti* Yosef Al Qardawy[35], Head of the International Union for Muslims Scholars of *Al Azhar* University in Egypt. He stated that:

> There is no doubt that men and women can sing in Islam, and also that to hear a woman singing is acceptable as long as it is in a situation that does not raise desires. Moreover, music has not been forbidden since the advent of Islam up to today, but Islam is keen to promote the proper use of the blessings of God and not to offend them, although there are some Muslims who categorically deny music because of the fear of the misuse of music as it may appear today.[36]

[34] Majmo'at Al Fatawy Al Shar'eya from the Islamic researches, the sixth edition (Kuwait, Ministry of Al Awkaaf in Kuwait, 1984).
[35] A Mufti is an Islamic scholar. He interprets Shariya law.
[36] Muhammad Dagher, "Hawl Al Aalam," *Al Anba'a news,* 19 September, 2010, 45.

3.4 Conclusion

Every Muslim is required to live their lives according to the Qur'an, as interpreted through *Shariya* law, which in turn gives guidance on all aspects of life. Islamic practice falls broadly into four creeds, each of which interpret the Qur'an in a different way, and this, in turn, influences their everyday lives. In Kuwait, further interpretation of Islamic law is provided by *Al Fatawy,* including guidance on the practice and role of music.

Kuwait has a longstanding musical tradition, historically linked both to its role as a seafaring country and also to its nomadic, desert tradition. As a consequence music has been, and still is, an integral part of Kuwaiti life. Because of this, and as a liberal Islamic state, attitudes to music are much more open than any other Arabian Gulf countries.

In Islam every action has the potential to be either *haram* or *halal*; its eventual status depends largely on context. The same applies to music, particularly in Kuwait, as exemplified in this chapter. Music has not only the potential to be *halal* in Kuwait, but has also been recognized as a potential source of positive benefits in education. However, whilst the majority of Islamic States may lean towards the mistaken belief that music is forbidden, this chapter provides evidence that the relationship between Islam and Music is open to interpretation.

Chapter Four

Motivating clarinet students in Kuwait at the higher education level

Chapter Four. Motivating Clarinet Students in Kuwait at the Higher Education Level

4.1 Introduction

The influence of history, culture and religion on the Kuwaiti educational system—discussed in previous chapters—has produced a unique environment for teaching and learning music. Kuwait was the first Arabian Gulf country to start teaching music as a major academic subject at higher education level; this began in 1976 and has continued ever since. Although the Sultanate of Oman has been home to a Western Orchestra since 1987, the country does not offer music at higher education level.[1] As a consequence, many Omani students study for their Bachelors degree in Kuwait.

In order to design a clarinet curriculum for Kuwait, the specific circumstances of the country—in particular its identification as an Islamic state—must therefore be taken into account. Currently, no research into this field has been published, and these challenges are one of the key topics addressed in this chapter.

Interest and participation in music as a curriculum subject in Kuwaiti schools continues to grow, especially amongst the current cohort of students. This generation of students is referred to by the people of Kuwait as the "computer" generation. Digital and computer technologies have given them access to a global network of musical resources; access that their predecessors did not enjoy. The result is a greater sense of aspiration amongst the current generation: a desire to position their achievements within a global context; the urge to study topics that have been unstudied in Kuwait until now. In the sphere of sport, this includes playing games

[1] Merza Al Khoweldi,"Alsharq Alawsat," Jaredat Alarab Aldawliya, last modified August 2, 2009, http://www.aawsat.com/details.asp?section=54&article=485574&issueno=10874.

unfamiliar to Kuwait such as golf and hockey. Similarly, modern Kuwaiti music students aim to be famous performers, or perhaps to become the first Kuwaiti to play a particular Western instrument, such as the clarinet.

Music students in Kuwait often choose to learn new instruments because the chances of securing employment or scholarship in the future are quite high. From a cohort of 35 students who applied for scholarships in 2006, I was the only one who chose to play clarinet. The other students made more conventional choices: violin, piano, as well as some traditional Kuwaiti instruments. My comparatively unconventional choice of instrument has also broadened the opportunities for me to be employed as a teacher. Furthermore, as composers of commercial music in Kuwait begin to integrate these "unusual" instrumental sounds into their music, so the need for competent performers increases. For students who choose play instruments that are unusual by Kuwaiti standards, there is the added bonus that they are somehow distinguished from performers who play more common instruments; what they offer is something new and foreign to their environment. Benefits notwithstanding, learning a Western instrument in a non-Western country poses some substantial challenges to the student.

Some Kuwaiti students avoid learning Western instruments because they believe that Eastern, traditional instruments offer greater opportunities for improvisation than their Western counterparts. This ability (perceived or otherwise) to improvise is acutely important because improvisation is central to performance practice in Kuwait. Paradigms of performance practice and improvisation for instruments such as the violin and *Aod* already exist and, as a result, performers feel more comfortable

playing these instruments in improvisational settings. The same cannot be said of the clarinet or flute, for example, and players of these instruments are likely to feel less able to take part in improvisatory performances. Put simply, the skills have not—to date—been taught. Moreover, Western music relies heavily on an equal-tempered scale, whereas Eastern music makes extensive use of quartertones.

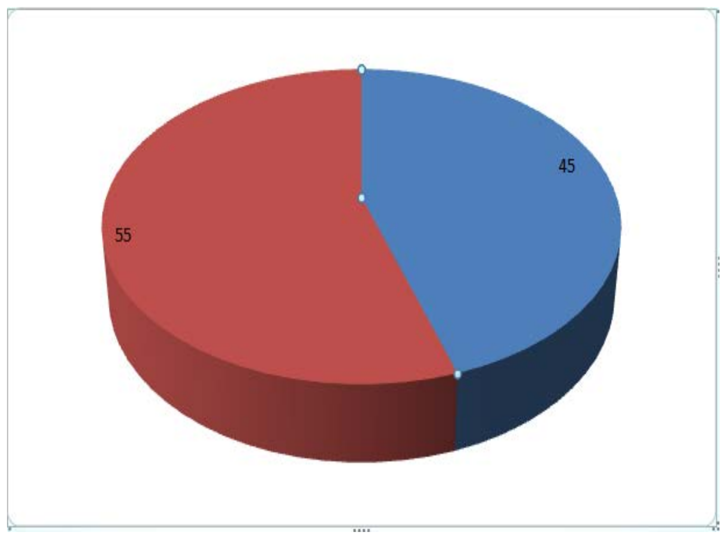
All of these topics will form part of the proposed clarinet curriculum, one way or another. The next part of this chapter investigates the motivations and barriers to learning the clarinet in Kuwait.

4.2 Issues in Music Education Specific to the Environment of Kuwait

Studying music as a major in the Kuwaiti higher education system, in order to become a music teacher, results in a kind of alienation. Student can become ostracized by the Kuwaiti community to a greater or lesser extent because music teaching as a profession is seen as inappropriate employment for a Kuwaiti national. In the past, therefore, the majority of music teachers in Kuwaiti schools came from Egypt: a country with a well-established musical history. As a direct consequence, the professional musician—composer, performer, or teacher—tends to receive recognition and respect. Egypt's musicians are famous across the Arab world, and for that reason therefore, the State of Kuwait contracted musical teachers from Egypt.

Currently, there is a high percentage of non-Kuwaiti Nationals both teaching and training to be music teachers in Kuwait. Ultimately, however, the Ministry of Education aims for all music teachers in Kuwaiti schools to be Kuwaiti nationals,

trained in Kuwait. One of the first steps toward achieving this goal was the establishment of the Higher Institute of Music Art in Kuwait in 1976. Since then, the number of Kuwaiti nationals trained as music teachers has continued to increase. By the academic year 2010- 2011, 45 per cent teachers in Kuwaiti school were Kuwaiti nationals. [2]



Pie chart showing proportion of music teachers in Kuwait that are Kuwaiti nationals (blue section) against those that are not (red section).

Currently, the number of students studying to be music teachers at PAAET and HIMA total more than 60 each year. According to Yehya:

> We as monitors [curriculum advisers and inspectors] cannot provide all the statistics from 1980 until 2011, because of the Iraqi invasion of Kuwait in 1990, when we lost many documents from the Ministry of Education. Since then, the music department has moved from one place to another and this has again resulted in further documents being lost. Unfortunately, we as music monitors did not have copies of the lost documents. This has subsequently

[2] Unknown, *Statistic for Teachers in Kuwait for 2010,* (Kuwait: Ministry of Education, 2010), 39.

required us to save copies in different formats such as electronic copies and hard copies.[3]

The published statistics for 2010-11 give a detailed breakdown of music teachers currently in post, according to educational level, nationality, gender, and their current teaching location:

City	K Kuwait M/ F	K Non M/ F	El Kuwait M/ F	El Non M/ F	Pri Kuwait M/ F	Pri Non M/ F	Sec Kuwait M/ F	Sec Non M/ F
Al Asma	0/ 31	0/ 11	5/ 89	3/ 0	5/ 10	33/19	3/ 5	30/13
Hawaly	0/ 24	0/ 27	2/ 87	4/1	17/ 20	25/ 19	7/ 5	21/16
Al Farwania	0/ 15	0/ 23	0/ 111	6/ 23	6/ 7	33/ 35	4/ 1	28/12
Al Ahmadi	0/ 16	0/ 40	0/77	15/ 51	2/ 5	54/43	1/ 0	32/12
Al Jahra	0/ 6	0/ 33	0/46	10/ 48	2/ 0	44/ 38	0/ 2	16/11
Mubarak Al Kabeer	0/ 16	0/ 23	0/ 75	0 /0	7/ 11	19/ 15	10/10	20/7
Total	0/ 108	0/ 157	7/485	38/ 123	39/ 53	208/169	25/23	147/71

[4]

K=Kindergarten, El=Elementary school, Pri=Primary school, Sec= Secondary school, Kuwait= Kuwaiti teachers, Non=Non Kuwaiti teachers, M=Male, F=Female.

In Kuwait, a music teacher's motivations are often understood through the lens of gender. In my experience, male teachers are likely to be asked: "Why did you choose

[3] Tareq Yehya, informal interview by author, March 29, 2011. Yehya is Head of Music in Al Jahra city.

[4] Unknown, *Statistic for Teachers in Kuwait for 2010,* 41.

to be a music teacher?" A large proportion of the community believes that this line of work is unsuitable for a Kuwaiti person; they seem to feel that it appropriate only for Egyptians. Perhaps more surprisingly, some feel strongly that music teachers ought to be women, not men. Sana'a Al Saif a female Kuwaiti national music teacher—has been asked many times: "Why did you chose music as a major" Sometimes she has simply been told "Music is forbidden in Islam". She recalls her mother telling her that she would never marry, because men in Kuwait will not accept music teachers as their wives.[5] Today, of the 45 % of music teachers currently teaching in Kuwait that are Kuwaiti Nationals, the vast majority are female:

Gender	Kindergarten	Elementary	Primary	Secondary
Male	0	7	39	25
Female	108	485	53	23
Total	108	492	92	48

[6]

Table showing gender distribution of music teachers in Kuwait with Kuwaiti nationality, across educational levels.[7]

There are clearly a much greater proportion of female music teachers, particularly towards the younger levels of education. These figures are somewhat skewed because Kuwait does not employ men to teach children at kindergarten and elementary levels in any subject.[8] The government's rationale for this bias is their

[5] *Sana'a Al Saif* ,informal interview by author, Jan 22, 2011.
[6] Unknown, *Statistic for Teachers in Kuwait for 2010*, 41.
[7] Unknown, *Statistic for Teachers in Kuwait for 2010*, 41.
[8] The seven men who do appear in the table above will have been trained to fulfill the particular needs of certain schools e.g. discipline, location.

belief that women are better equipped to meet the personal and social needs of younger students, as well as their educational needs.

The full picture can only be seen when the number of non-Kuwaiti nationals currently teaching in Kuwait is brought into the equation:

Gender	Kindergarten	Elementary	Primary	Secondary
Male	0	45	247	173
Female	265	508	222	84

[9]

The Kuwaiti government's employment policy clearly results in female teachers predominating in kindergarten and elementary schools. At primary and secondary levels, however, male teachers are in the majority. It is important that attitudes toward the gender of music teachers are changed; because Kuwaiti schools are single sex right up to the age of 18, equal numbers of male and female music teachers are required to deliver the curriculum.

Due to a lack of understanding about music and various prejudices relating to it, many Kuwaiti students believe that certain instruments are "for" men, and others are "for" women. For example, some people believe that the flute should be played exclusively by women; they think that its light weight and soft timbre suits a woman's personality. Similarly, some female students are reluctant to study the *Aod* because it is common for men to play during their leisure time; there is a danger that some might perceive the female *Aod* student to be imitating the men. Gender- based preferences and differences in attitude do not appear to exist for the clarinet. It

[9] Unknown, *Statistic for Teachers in Kuwait for 2010*, 41.

should, therefore, be equally accessible and appealing to male and female students alike.

4.2.1 Accessing and Valuing Western Music in Kuwait

Traditional Kuwaiti communities tend to exhibit lifestyles. Although not closed to outside influence, traditional values and ways of living are of central importance. As a consequence, the views of individuals from within these communities can be very conservative. The majority of Kuwaitis are very familiar with Kuwaiti folk music and the instruments that play it. The violin is particularly well known in Kuwait as it is common to both Western and Eastern musical traditions. Other Western musical instruments, however, tend to be referred to as "academic" instruments by the majority of Kuwaiti people. This is because, within Kuwait at least, they are studied in an academic environment and are rarely—if ever—seen as part of Kuwaiti folk music during festivals and national celebrations. Familiarity with both the Western repertoire and its instruments, therefore, is gleaned almost exclusively from recordings, radio broadcasts, and television programmes. There is no Western concert tradition in Kuwait, and attending the nearest live orchestral concert would involve travelling to Oman. Thus, first-hand access to not only the sound of Western instruments but also the Western musical canon is extremely limited. The complexities of Western classical music can only be learned through the academic study of music as a major; this is the only proper source of Western music history and musical forms.

There are very few similarities between Western classical music and Kuwaiti folk music. Kuwaiti folk music is limited to instruments such as the *Aod*, violin, *Taar* and

Tabul Bahri (A Kuwaiti Percussion Instruments) and, furthermore, it utilizes a very different melodic and rhythmic language. As a result, there is little in Western music to which a Kuwaiti listener—likely to have their own set of folk-informed beliefs and values about what constitutes music—can immediately relate. It is fair to say that the vast majority Kuwaiti listeners would probably prefer traditional folk music to Western classical music. Attendance by Kuwaitis at a concert of classical music is likely to be motivated by interest in the performer, rather than the music being performed. Moreover, Kuwaitis do not distinguish between classical and popular musical styles in the West; it is all simply called "Western" music. Western popular music is, however, quite influential. Kuwaiti bands often record covers of Western pop songs, replacing the Western instruments that typically make up a pop band with more traditional Kuwaiti instruments.

Complicating things further is the fact that almost all Western instruments are designed and tuned to play Western scales, built on semitones. Kuwaiti music relies a great deal on quartertones, and only instruments like the violin (and its cousins) lend themselves to playing these smaller intervals. Therefore, when designing a curriculum for the clarinet—a fixed pitch instrument—both Western and Kuwaiti music will be integrated.

Specific To The Clarinet

The development of a clarinet curriculum for Kuwait must take into account that the clarinet is a Western instrument, designed primarily to play Western music. It is, however, possible to play the instrument in such a way that allows quarter tones to be produced. As a result, a proposed curriculum can make room for both Western music

and traditional Kuwaiti music. This should enable Kuwaiti students of the clarinet to relate more closely to the music they are playing. It is hoped that this will facilitate student learning.

Kuwaiti folk music is based on a modal structure—the *Maqam*—which requires performers to be able to produce a specific set of pitches, including quartertones. The Arabic *Maqams* have their own rhythmic vocabulary, too (see Chapter 1 for discussion of syncopation within the *maqams*). Prospective clarinet students are likely to be fully immersed in the melodic and rhythmic vocabularies, but might be averse to learning the clarinet. Why? Because they believe that, as a Western instrument, it is incapable of producing quartertones and is therefore going to impede their ability to perform Kuwaiti folk music and thus they will only ever use the instrument in an academic context, rather than enjoying it as part of a folk group.[10]

Because of the fundamental differences between Western and Arabic musical language, Kuwaiti students are likely to come to the clarinet with an Arabic "musical ear", developed primarily through listening to and perhaps performing folk music. Consequently, students are likely to be unfamiliar with the sound of Western scales. Similarly, student understanding of the variety of instrumental sounds is likely to be limited by the relatively narrow range of traditional Kuwaiti instruments, such as the *Aod*, violin and *Surnay* (A Kuwaiti wend instrument), At the outset of their instrumental learning, Kuwaiti students are unlikely to have heard the sound of the clarinet before. This was certainly the case when I learned to play the instrument. The note that I ever heard played on a clarinet was the first sound that I made on the

[10] Mohammad Alfaris, telephone interview with author, March 9, 2011.

instrument. For some Western instruments, of course, this is not the case. Learning and teaching the piano in Kuwait is common and the number of students learning piano in Kuwaiti schools increases every year.[11]Nonetheless, the piano's inability to play quartertones means that it has remained isolated from Kuwaiti folk music.

Perhaps the closest traditional Kuwaiti instrument to the clarinet is the *Surnay* which has open holes and no keys (see Figures 8, 9). Despite the similarities, the fingering technique required to play the clarinet will be very different to that used on the *Surnay*. The method of sound production is also dissimilar: while the clarinet has a mouthpiece with a single reed, the *Surnay* is a double-reed instrument. Thus, a student of the *Surnay* will have few transferrable skills on which he or she can depend when it comes to learning the clarinet.

In Kuwait, the average age of students starting their Bachelors degree is eighteen years old. The majority of students who take music as a major have little or no background in Western orchestral instruments, such as the clarinet and trumpet. Because it is a compulsory instrument for teachers in Kuwaiti schools, all students study the piano as their first instrument. They then choose a second instrument. Most students apply to learn the *Aod* as their second instrument, believing that their familiarity with the instrument and its musical language will make it easy to learn.

[11]Dheya'a Ali, telephone interview with author, July 20, 2010. Ali is the Head of the Music Department, Kuwait responsible for Special Needs.

However not all students who apply to learn the *Aod* can be accepted. Many choose to learn an instrument such as the *Nai* or the *Qanoon*, remaining comfortably within the confines of the Eastern canon. If this application is rejected, students are then offered the opportunity to learn a Western instrument. Invariably, this path is followed reluctantly or without conviction. Most students of Western instruments do not have much of a Western background to draw upon, and they are likely to lack motivation.

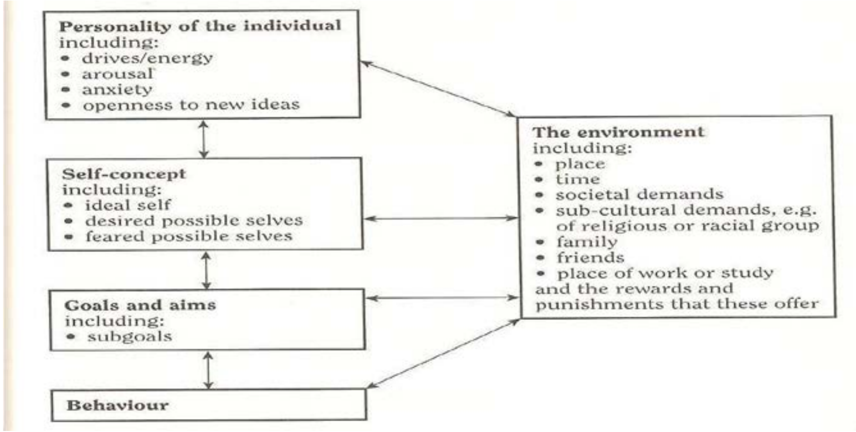
Students study their second instrument for six semesters, stretching over four years at the PAAET and five years at the HIMA. For those who study at PAAET, this is a very short period of time. At HIMA, students study the Bachelor degree for five years (i.e., 10 semesters), and thus the longer period of time helps those students who do not have a Western musical background. During the first year, the students are given a chance to trial the instrument for two weeks; if the student feels that it suits them, then they can continue studying the instrument with full conviction.

4.3 Definitions and Theories of Motivation

In developing a clarinet curriculum for Kuwait, it is prudent to examine the likely motivators and barriers to learning that students might experience. This section, therefore, focuses on scholarship surrounding the motivation of student instrumentalists and its application within the context of the Kuwaiti education system.

4.3.1 Theories of Motivation – in Theory and Practice

First it is necessary to define what is meant by motivation. Existing definitions are numerous. When considering motivation within a broad educational context, for example, Pintrich and Schunkstate that not only is motivation "the process whereby goal-directed activity is instigated and sustained", but also that "an individual's thoughts, beliefs, and emotions influence motivation."[12]This definition, applied to music, is exemplified in Hallam's model for motivation within instrumental music teaching. It focuses on the interrelationships between the individual and environment, represented thus:



Instructions between individual and environmental factors in determining motivation[13]

This model highlights the interrelationships that exist between the instrumental learner as an individual, their concept of themselves, their reasons for learning an instrument, and their behavior, all of which are subject to environmental influences.

[12] Paul R. Pintrich and Dale H, Schunk, ed.," *Motivation in Education: Theory, Research, and Applications,* "(New Jersey: Pearson, 2002), 5.
[13] Susan Hallam, *Instrumental Teaching, A Practical Guide to Better Teaching and Learning* (Oxford: Heinemann, 1998), 91.

Critical to this model is the concept of environment; also a key consideration in curriculum design for Kuwait. Therefore, it is necessary to investigate this model further. Hallam bases her analysis of what motivates the instrumental learner on theories of "expectancy value".

4.3.1.1 Expectancy Value Theory

Hallam defines "extrinsic motivation" as the reward or punishment resulting from behavior, e.g. the praise given to a student by his or her teacher when a task has been successfully achieved. Hallam qualifies this, however, by pointing out that extrinsic motivators are transitory. To ensure that the desired behaviour is repeated, immediate feedback (such as positive reinforcers or relief from an undesired response) is required. Hallam lists a range of reinforcers, some of which are relevant to instrumental teaching. Those that have particular relevance to the Kuwaiti context—bearing in mind that the target students for the clarinet curriculum are young adults—include verbal and non-verbal praise, selection of repertoire, and individually tailored rewards. By the same token, punishment is not an appropriate motivator to bring to the Kuwaiti context. Honour, however, is involved. There exists a close and interdependent relationship between student and teacher, whereby the competence of the teacher is measured by the success of the student. The student has a responsibility to follow the teacher's instruction, and the teacher should, in turn, provide a model of good practice. Expectations are set and a student is obliged to meet them. This process may, at times, involve a threat of failure rather than outright punishment. Whilst studying music as a major for my Bachelors degree in Kuwait at HIMA, I found that some experiences motivated my learning whilst others impeded it. The primary motivator for my clarinet study was my teacher. She provided a high level of

academic and pastoral support, as well as motivating and guiding my studies both during and between lessons. She also employed other strategies to guide and encourage my learning. When she felt that I was not practicing enough at home, for example, my clarinet teacher said: I will teach you today, but we are not friends anymore because you do not want us to be friends. She explained by saying that she considered her students to be her friends, and that to be her friend she expected me to continue practising. I was upset and resolved to practice very hard in order to maintain the friendship that we had established. The following day, I approached my teacher and asked her if she would allow me to prove to her that I had practiced extensively the day before. She agreed, and was impressed by my practice, particularly because on that day I was not scheduled to have a clarinet lesson with her; I had practiced the clarinet that day not to improve my clarinet level, but to gain her approval. Thus, the relationship that I had with my teacher was a key motivator.

Social motivation is, arguably, about approval. An individual receiving praise from someone whom they respect is likely to enjoy improved self-esteem and confidence. This is a key feature of a successful teacher student relationship. Within the context of an instrumental lesson, A teacher's praise of a student is a powerful tool. By extension, however, the effectiveness of learning is likely to be greatly diminished if the teacher does not have the respect of his or her students. Hallam offers a variety of measures for successful praise-giving within the one-to-one instrumental lesson environment, all of which have relevance to the Kuwaiti context. It would appear that, where praise is concerned, there is no difference between the teaching environment in Kuwait and that in the UK, where Hallam's research is based. A motivator common to both environments is the opportunity for students to receive

positive rewards from public performance. However, the level of approbation that students are likely to receive from Kuwaiti audiences may vary enormously, depending on the audiences' knowledge of and familiarity with the music being performed and the instruments being played. For example, Sana'a Al Saif who studied for her Bachelor of Music degree at the Public Authority for Applied Education and Training (PAAET) in Kuwait—explained how, during her musical studies, many factors encouraged her to keep studying music whilst many others obstructed her progress.[14] She recalls that her piano teacher simultaneously motivated and frustrated her. For example, Al Saif heard from other students that her teacher had described Al Saif as her best piano student in that academic year. Yet, when performing in front of her teacher, Al Saif was continually told that her performance was not good enough. Al Saif felt that this was particularly unfair because she had put in many hours of practice each day at the university—she did not have a piano at home—and her teacher did not seem to take this into account.

Now she is a PhD student, the attitudes of Al Saif's family and friends have totally changed. After being awarded a scholarship from the PAAET in Kuwait, Al Saif was invited to give a piano recital in Al Hashemi hotel in Kuwait. At the performance, her father was in the audience; the first time he had outwardly shown support for her decision to study music. The status attached to both the PhD and the scholarship have encouraged her family to be proud of her and her achievement; something they emphasise by regularly telling her that they love what she is doing. Achieving her

[14] *Sana'a Al Saif*, informal interview.

personal goal of a scholarship and receiving approval from parents and family have become strong motivators for Al Saif.[15]

In my experience, the attitude of friends and family are also an important motivator. I have derived great motivation through the encouragement of friends, including those who asked me to give a clarinet recital. Similarly, my family supported me during my Bachelor studies by—amongst other things—attending three of my clarinet recitals. Their attendance was a very important motivator. On the other hand, some responses have had a negative impact on my learning. These include: the attitudes of some people in Kuwait who consider a career in music teaching as a very unusual way to live one's life; some asked me what I would do in the future if I become a religious man; others were insistent that being a music teacher is not an appropriate job for a man; all of this undermined my confidence. It was restored to a certain extent by one of my former teachers who believed that music teachers are likely to be a rare commodity in the near future of the Kuwaiti community, and as such will be in demand. They believed that I will be well placed to earn a better living and salary from teaching music than I would from working for other employers in Kuwait. Moreover, I perceived that other people's attitudes towards me and my chosen profession changed completely when I told them that I was going to be studying for a PhD in the UK; the status of the qualification was central to this, and this has been a strong motivator.

The other key concept within social motivation is "modelling". In this context, Hallam uses it to describe the generation of student interest as a result of a teacher

[15] *Sana'a Al Saif*, informal interview.

modelling the attitudes that both genders wishes the student to adopt. This process appears to be particularly relevant to the teaching environment in Kuwait, i.e., teaching Western music on Western instruments to students whose musical background is almost entirely non-Western. Thus, the teacher's ability to model enthusiasm for the music and the instrument is likely to play a crucial role.

Hallam goes on to address motivation in the context of achievement. She contends that in Western culture it is common for students to wish to be "both successful and better than others"; this is also seems to be the case in Kuwait.[16] There are two processes at work in "achievement motivation": first, the need to achieve (thus enhancing the ego) and second, the desire to avoid failure. For "high-need" achievers the former is likely to be a stronger motivator than the latter; for "low-need" achievers, the reverse is true. Hallam cites a model developed by Biggs that identifies the learning characteristics of both high- and low-need learners:

High-need achievers	Low-need achievers
Thrive on competition	Avoid competition
Become bored with tasks with high success rates	Like tasks with high success rates
Tend to become more motivated after failure	Tend to give up after failing on tasks which have a 50-50 chance of success
Wish to accept greater challenges after success	Are de-motivated by success on a difficult task as the task then falls into the category of having a 50- 50 chance of success
Behave logically: the more successful they are the more they upgrade their aspirations to more difficult and challenging task	Behave defensively. In competition they give up after success and often persist after failure depending on the possibility of future success. The most unattractive option for them is a 50- 50 chance of

[16] Susan Hallam, *Instrumental Teaching*, 96.

	success

[17]

Hallam also offers strategies for motivating learners who fall into both categories. In evaluating both Biggs's model and Hallam's advice, it is clear that learners in the Kuwaiti instrumental teaching environment are likely to fall into one of these two categories. There is potential in Kuwait, however, for an unusual circumstance whereby a student who has played an instrument for some time—perhaps since they were a small child—might, on entering higher education aged 18, begin to learn a new instrument in a fresh musical context, e.g. learning the clarinet using a primarily Western repertoire. Initial observations would suggest that, amongst 18-year-olds, the high-need achievers are likely to be learning their first instrument, and low-need achievers are likely to be learning a new instrument. Furthermore, any 18-year-old embarking on a new learning experience—such as learning to play a new musical instrument, particularly a Western one—would be likely to fall into the category of "low-need achiever", even if they are a high-level achiever in one or more other learning-based activities. Thus, it is likely that all students aged 18 or over who choose to take up the clarinet will display some, if not all, of the characteristics of the low-need achiever. Any clarinet curriculum devised for such an environment must take this into account.

"Intrinsic motivation" is that which grows out of participation in the task, and is fuelled by the reward that comes from the process of learning. In order for such a process to be intrinsically motivating, the tasks involved should be achievable, enjoyable, and staged in their relative difficulty so that a participant's reward

[17] Biggs, J. B and Moore, P. J, *Process of Learning* (London: Prentice Hall, 1993) quoted in Susan Hallam, *Instrumental Teaching*, 97.

increases as tasks of greater complexity or challenge are successfully completed. Hallam identifies a sense of student ownership as being essential to intrinsic motivation. She proposes that students should be involved in the making of decisions relating to the learning process. She also offers “surprise, conflict, perplexity, contradiction and debate” as motivators.[18] Once again, these appear to be directly transferable to the Kuwaiti teaching environment.

4.3.1.2 Self-efficacy

Self-efficacy is described as the belief of an individual in their potential to achieve before starting a new piece of work or during the learning process: "When people approach a task, they form expectations about how well they think they will be able to carry out that particular task."[19]Their belief and expectations will be based on their previous experience, such as:

- How well they have performed in that task in the past;
- How they explain an understand their past performance;
- How their teachers, peers and parents think they will perform;
- How difficult they perceive the new task to be.[20]

Following this, Hallam argues that "the causes of success or failure can be seen as either stable or unstable, controllable or uncontrollable, internal or external". [21]

[18] Susan Hallam, *Instrumental Teaching,* 99.
[19] Susan Hallam, *Instrumental Teaching*, 100.
[20] Susan Hallam, *Instrumental Teaching,* 100.
[21] Susan Hallam, *Instrumental Teaching,* 99.

Stability and instability

If an individual connects his or her previous failure to something that is uncertain or that could change in the future—i.e., a bad live performance in the past—it is likely that they will be able to achieve success in future performances. If, however, they perceive their failure to be the result of something that is likely to repeat itself—i.e., consistent difficulty making notes sound in the highest register on their instrument—then the individual is likely to predict that they will fail when a similar situation presents itself.

Controllable and uncontrollable

When playing a musical instrument, there are some events that a performer can control and others that they cannot. An individual who is thoroughly prepared for a concert performance is likely to feel more in control than a performer who has not prepared at all; the former can depend on their ability and preparation. If However, an examination is being undertaken, the student cannot know if the exam will be hard or easy and thus the situation is uncontrollable.

Internal and external

Causes of success and failure can also be classified as internal or external: "causes may lie within ourselves, i.e., ability . . . or with someone else, i.e., poor quality teaching".[22]By way of example, consider a student's technical inability to play rapid chromatic scales because of a physiological barrier (internal) as opposed to a student who is physiologically unrestricted, but unable to play the same scales because they have been taught poorly or incorrectly.

[22] Susan Hallam, *Instrumental Teaching,* 100.

Hallam continues by highlighting other factors that could also have an effect on an individual's achievement and failure:

- Females tend, more than males, to attribute their success to luck rather than to ability, and tend to rate their ability lower;
- Individuals with low self-esteem tend to make internal attributions (low ability) following failure;
- High-need achievers tend to attribute their success to internal factors, ability and effort (to which greatest pride is attached), and their failures either to external factors or to lack of effort;
- Low-need achievers attribute their failure to lack of ability and their success to the fact that the task was easy.[23]

When structuring the clarinet curriculum these issues will need to be taken into account. It is important to recognise that approaches might need to be different for male and female students, for students with low self-esteem, and for high- and low need-achievers.

There are also cultural differences to consider. Hallam points out that in Far Eastern cultures, there is a tendency to attribute success to factors which are all believed to be controllable and modifiable. In Kuwait, as in Western cultures, whilst student potential for achievement is modifiable, success on an instrument is seen to depend on effort, on quality of practice, and on potential. Achievement will, of course, vary between different individuals, but underpinning the curriculum will be the aim of enabling each student to fulfill his or her own potential. This expectation that

[23] Susan Hallam, *Instrumental Teaching,* 101.

students will work hard and do their best to achieve perfection emerges from Islam, and is explained in the words of the Prophet Mohammad:

إذا عمل أحدكم عملا فليتقنه

This translates as: "If any person has work to do, he should do it perfectly".[24]The Holy Qur’an contains many examples of Allah asking people to do their work perfectly. Amongst these is the following:

وَقُلِ اعْمَلُواْ فَسَيَرَى اللّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ,

And say, "Do [as you will], for Allah will see your deeds, and [so will] His Messenger and the believers. [25] An additional factor that Hallam deems to be important and which could have an effect on student behaviour and with negative attributions is "learned helplessness". It has three defining characteristics.[26]The first is a “reduced motivation to control events”[27]. This is related to the student environment, in which the student might be unable (or feel unable) to control events. For Kuwaiti students who live at home, for example, practising an instrument can be problematic. Houses generally have a single, shared living room where meals are eaten and where the family usually relaxes together. Students will also have a bedroom, which may or may not be shared. There is therefore limited space in which

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[24] Unknown," Ejabat Google," Hewar Alarab, last modified Februray 2, 2011, http://ejabat.google.com/ejabat/thread?tid=36dfe1e9f228539d.
[25] Saheeh International, *The Holy Qur'an, English Meanings and Notes*, (KSA: Riyadh, Al-Muntada Al-Islame Trust, 2010), Surah at-Tawbah: 105.
[26] Susan Hallam, *Instrumental Teaching,* 102.
[27] Susan Hallam, *Instrumental Teaching,* 102.

to practice, and, with sound insulation uncommon in Kuwaiti houses, practice is likely to be disruptive to other members of the family. The student can, in theory, practise at their educational institution, but practice rooms are limited in number and often very busy. As a result, some students' only chance to practise is during their instrumental lesson. This severely restricts their potential to achieve and results in a lack of motivation.

The second feature of learned helplessness is "the impaired ability to learn how to control the situation".[28] Taking the example above, a student might be in a position where they are unable to convince their family of their need to practice in order to sustain their studies, and they might not have a strategy for solving their practice problems. This problem is compounded in non-Western environments like Kuwait because music is traditionally transferred from one generation to the next by aural transmission. This invariably takes place in informal social situations, such as copying folk songs from friends or other sources such as radio and television. The concept of formal lessons between a teacher-instructor and a student-learner—as well as the idea of a set programme of learning to be followed week by week on one's own in individual practice—is alien to Kuwaiti musical and cultural practice.

Third, Hallam identifies "strong fear, which rapidly leads to deep depression".[29] This may occur when a student can find no strategies to resolve the problematic situation in which they find themselves; they cease to practise and give up. Because the concepts associated with learning a Western instrument using Western teaching

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[28] Susan Hallam, *Instrumental Teaching,* 102.
[29] Susan Hallam, *Instrumental Teaching,* 102.

methods are unfamiliar to Kuwait musical practice, this issue has the potential to be particularly problematic. The curriculum will therefore take into account, not only how to teach the instrument but also how to support and guide the student in their learning, including guidance on what to learn and how to learn it.

4.3.2 O'Neill and Macpherson on Motivation

In *The Science and Psychology of Music Performance*, O' Neill and McPherson offer a single definition of motivation: "an integral part of learning that assists students to acquire the range of behaviors that will provide them with the best chance of reaching their full potential".[30] The broader aim of their research is:

> to understand how children develop the desire to pursue the study of a musical instrument, how they come to value learning to play an instrument, why they vary in the degree of persistence and the intensity they display in achieving their musical goals, and how they evaluate and attribute their success and failure in different achievement contexts.[31]

This research resonates very clearly with the situation regarding instrumental teaching in Kuwait.

O'Neill and McPherson examined children's behavior when learning a musical instrument as well as the reasons why some of them achieved the goals and challenges set whilst others faced educational difficulties. Attributes that seem to

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[30] Susan A. O'Neill and Gary E. McPherson, "Motivation," in *The Science and Psychology of Music Performances*, ed. Richard Parncutt and Gary E. McPherson (Oxford: OUP, 2002), 31.
[31] Susan A. O'Neill et al., "Motivation," 31.

differ between students include their "persistence and intensity" and how the young musicians "evaluate and attribute causes for their success and failure".[32]From their research, O'Neill and McPherson identified and evaluated several theories of motivation, each of which poses a question that relates directly to the acquisition of instrumental performance skills:

- Expectancy-value
- Self- efficacy
- Flow
- Attribution
- Mastery motivation

Expectancy-value

O'Neill and McPherson's analysis of expectancy-value theory both complements and contrasts with Hallam's approach. O'Neill and McPherson demonstrate the application of the expectancy-value theory by posing a question:"Why do I want to play an instrument?"[33] They highlight four factors involved in the successful teaching of an instrument.

First, it is important for a student to be confident in his or her performance ability, that is, their "attainment value".[34] This helps students to perform better in a concert situation, and when the student does well they will appreciate their improved

[32] Susan A. O'Neill et al., "Motivation," 31.
[33] Susan A. O'Neill et al., "Motivation," 32.
[34] Susan A. O'Neill et al., "Motivation," 32.

performance ability, recognising that they are capable of playing a wider and more challenging repertoire.

The second factor is the resulting increased enjoyment of playing music experienced by the students, either in a solo or ensemble performance. This factor is known as "intrinsic motivation".[35]

Third, the student should derive "extrinsic utility value" from both their growing confidence in their instrument and also a realisation that it will be useful in the future: "A students who plays an instrument exclusively for the pleasure of performing with an ensemble will value music performance differently from a student whose intention is to become a professional musician".[36]

The fourth factor relates to the "perceived cost" involved in the learning of an instrument, such as the amount of time spent practising each day.[37] This is an important issue for improving instrumental skill; if a student feels that learning an instrument precludes them from engaging in other activities (such as "sport or social activities"[38]) they are likely to stop practising.

O'Neill and McPherson's view aligns with Hallam's, and both have similar applicability to instrumental learning in Kuwait. Of particular interest, however, is the researchers' conclusion that most students who succeed and make good progress

[35] Susan A. O'Neill et al., "Motivation," 32.
[36] Susan A. O'Neill et al., "Motivation," 32.
[37] Susan A. O'Neill et al., "Motivation," 32.
[38] Susan A. O'Neill et al., "Motivation," 32.

on their chosen instrument are those who chose to learn for intrinsic reasons. It seems reasonable, therefore, to assume that intrinsic motivation is essential for successful learning.

This conclusion has particular significance for Kuwait as a potential indicator of success. For reasons outlined earlier in the chapter, choosing to study music in a Muslim country is not a decision lightly taken. Thus, any student who enrolls for a music higher education course in Kuwait will almost certainly have substantial intrinsic motivation. This is particularly true if the student is male.[39]

Self-efficacy

In addressing self-efficacy, O'Neill and McPherson pose the question: How well can I perform? They start by offering a clear definition of self-efficacy derived from Stipek: "Self-efficacy is associated with the degree to which a musician believes in his or her own ability and capacity to achieve certain goals".[40] Research findings suggest that students confident in their level of performance—that is, with a high level of self-efficacy—are likely to achieve a higher level in an examination than those with the same level of skill but less confidence. Furthermore, those with higher self-efficacy are likely to have greater confidence and be more persistent. O’Neill believes that "valuing a musical activity" might be more important than "confidence in one’s ability to succeed".[41]

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[39] Diana Harris, *Music Education and Muslims* (London: Trentham Books, 2006),10.
[40] D.J. Stipek, *Motivation to learn: From theory to practice* (Boston: Allyn & Bacon, 1998) in Susan A. O’Neill et al., "Motivation," 34.
[41] Susan A. O’Neill et al., "Motivation," 34-35.

Thus, self-efficacy is important to the musician, especially if he or she is to perform in a concert setting. A high level of confidence is likely to lead to a better or more advanced performance; low personal expectation, by contrast, could well lead to a less competent performance. Under the wrong circumstances, however, self-efficacy could turn to arrogance, and that in turn could lead to a reduced level of performance.

In Kuwait, especially in the PAAET the average number of students who apply to study the clarinet as a major is around five to seven per semester. During the academic year, some of these clarinet students may avoid performing in a concert because of a lack of time (perceived cost), or because they do not believe themselves to be ready to play the clarinet in front of an audience, i.e., a lack of self-efficacy. The relative inexperience of students embarking on the PAAET programme means that they are likely to be lacking in self-efficacy in relation to the clarinet. This further reinforces the application of Hallam's work on this topic and emphasises the need for the clarinet curriculum to take account of the very particular characteristics of the students.

O'Neill and McPherson next address flow theory; loosely defined as matching challenge to skill. They explain that "optimal experience requires a balance between roughly equal levels of perceived challenge and skill in a situation that involves intense concentration".[42] This theory may have limited applicability to Kuwait as the students being taught at PAAET are not being prepared for the challenges of the concert platform. However the principal of matching musical task to skill is crucial within the context of an instrumental lesson. Consequently, when tailoring both

[42] Susan A. O'Neill et al., "Motivation," 35.

lesson content and assessment methods for a student, a tutor should ensure that the curriculum matches the individual student's abilities and skills. If an exam is insufficiently challenging, for example, the student may become unmotivated. If on the other hand the exam is too hard, the student may also become unmotivated. Thus lesson content must be matched to the individual skills of the student.

Assessment methods in the proposed clarinet music curriculum will also be informed by flow theory. It will be designed in a criterion-referenced manner, allowing each student to be assessed according to his or her ability. This will allow all students to be given appropriate credit for their achievements, and it also allows for higher levels of achievement to be recognised.

O'Neill and McPherson introduce another idea—one not addressed by Hallam—called attribution theory. The is exemplified by the question:"Why did I succeed or fail?"O'Neill and McPherson explain that "the causes of success and failure can influence a variety of future achievement behaviours, expectancies, self-perceptions, and other emotional responses".[43] Their research into attribution theory focuses on students' perceptions of the reasons for their achievement or lack of it; these include ability, effort, luck, difficulty and strategy.[44] Weiner explains that three things can then influence these factors: internal or external factors, static or changing factors, and capacity to control the situation.[45]Hallam also identifies these same factors when

[43] Susan A. O'Neill et al., "Motivation," 36.
[44] D.J.Stipek, *Motivation to learn: From theory to practice* in Susan A. O'Neill et al., "Motivation," 36.
[45] Bernar Weiner, *Human Motivation: Metaphors, Theories, and Research* (Newbury Park: CA, 1992) in Susan A. O'Neill et al., "Motivation," 36.

addressing self-efficacy. Both emphasise the importance of environmental factors in motivation.

Attribution theory is therefore inextricably related to the student environment and how it affects student behavior, regardless of the level of achievement of the student in question. In Kuwait especially in the PAAET students who choose music are likely to face negative attitudes to their study during their academic year; attitudes grounded in the position of music both in Islam and in Kuwait. A student's family may also be reluctant accept that their child or sibling has chosen a future in music, and this may have a deleterious effect on the student's learning. These attitudes are likely to influence the student's success or failure because they are external and uncontrollable. All this will be taken into account by the proposed music curriculum, and guidance for supporting students will be incorporated.

The final area of motivation addressed by O'Neill and McPherson is "mastery motivation".[46]In respect of mastery motivation, they pose the question: How confident do I feel? Their evaluation of Weiner's research highlights his move from attribution theory to learning styles, and in particular the differences between "adaptive and maladaptive student motivational patterns".[47] This chapter proposes that students are motivated in very different ways when faced with difficulty and failure. Students with adaptive mastery-orientation patterns tend to persevere with a challenging activity, whereas students who exhibit maladaptive patterns are likely to give up or simply avoid the challenge altogether. Thus, student responses do not necessary relate directly to ability. On further examination of these patterns, O'Neill

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[46] Susan A. O'Neill et al., "Motivation," 37.

[47] Bernar Weiner, *Human Motivation* in Susan A. O'Neill et al., "Motivation," 37.

concluded that adaptive students achieved more than their maladaptive counterparts—even though the latter practised twice as much—and that maladaptive students used their practice time less efficiently. As far as curriculum design is concerned, the implication of this argument is that maladaptive learners may need particular guidance in structuring their practice time. Such guidance will be central to the proposed clarinet curriculum for Kuwait, particularly because Western practice regimes contrast starkly with the traditional Kuwaiti modes of acquiring instrumental skills.

The game of soccer is much valued by the Kuwaiti community, as it is in a global context. Basketball, however, has been chosen as an example of an "alien" sport taught in Kuwaiti schools. This mirrors the role of the clarinet as an alien instrument; introduced to Kuwait from and by the West. The parallels between music and sport are drawn here because issues surrounding motivation of student are common to both.

The Ministry of Education gives each physical education teacher a teaching plan, in order to secure widespread achievement of the goals of the curriculum.[48]According to Faraj, each physical education teacher then prepares their own version of the plan to guide the curriculum during the academic year, and the teacher then improvises and adjusts this plan as the year progresses.[49]Teachers then devise their own pedagogy, to give particular motivation to pupils studying an alien sport such as basketball or

[48] Moalma,"Altarbeya Albadaniya Fe Alkuwait," Hesab Alshabaka Ala Twitter, last modified May 12, 2012, http://forum.moalem.net/showthread.php?740-%C7%E1%CA%D1%C8%ED%C9-%C7%E1%C8%CF%E4%ED%C9-%DD%ED-%C7%E1%DF%E6%ED%CA.

[49] Enayat Faraj, *Al Tarbia Al Badaniya wa Al Nashat Al Reyadi* (Cairo: Dar Al Feker Al Arabi, 1988), 87- 88.

handball. For example, they may divide the class into several groups or different colors, in order to encourage and challenge competition within the students.

In my experience of playing basketball at school (from 1990 to 2001), I found that many more things that motivated me to play basketball rather than soccer. The most important of these was the feeling of being made to feel special; I was able to do things—that is, play basketball well—that the majority of other students could not, primarily because they lacked the necessary skills. I gained confidence through participation in basketball competitions inside the school, much like taking part in musical concerts on the clarinet. A teacher's praise for the basketball team was also a powerful motivator, once again emphasizing the importance of the student-teacher relationship in the process of motivation. Finally, the focus of the sport centre on improving the performance level of the players during the game was also a crucial motivator. Such immediate feedback was critical to my learning and was a key intrinsic motivator. Other motivators—extrinsic in this case—included the provision of a free bus transfer from home to the sport centre.

Al Kholi, in a text that examines the teaching of sport in Kuwait, offers the following conclusions that support, validate, and complement my personal observations as a participator. He noted that there are three key points that help the Kuwaiti physical education teacher to motivate students learning an alien sport, they are:

1. Teaching physical education: following the academic curriculum issued by the Ministry of Education in Kuwait.
2. School activity (curricular): running a small league between classes during the academic year.

3. Schools activity (extra-curricular): running a league between schools.

Guided by these points Kholi recommends that physical education teachers find ways of encouraging their students to participate fully in the curriculum, i.e., to guide the students' behavior by choosing suitable exercises to achieve physical goals.[50] Furthermore, Nassar added that he usually motivates his students to play basketball (rather than football) by joining them during the game, and therefore providing a "model". Nassar also identifies the importance of reward, which, in the context of a basketball league, tend to be medals or prizes given to the winning team. He believes that giving rewards is a useful way to encourage students to play basketball rather than other games.[51]It is clear, therefore, that many of the motivators identified in the teaching of a Western instrument in Kuwait, i.e., the clarinet, are reflected in the teaching of an unfamiliar Western sport, i.e., basketball.

4.4 Implications for a Clarinet Curriculum for Kuwait

The proposed Kuwaiti clarinet curriculum will include scales (both Western scales and Eastern *maqams*), technical exercises, and pieces of music from Western and Eastern traditions. The curriculum will also address issues that the Kuwaiti students may face when learning the clarinet(i.e., a fixed pitch Western instrument), such as frustration, motivation, low self-esteem, over-confidence, and performing as part of an ensemble. In addition, the curriculum will give guidance for students as independent learners, by providing structures and strategies for practising alone, and a framework to guide them towards achieving their individual musical goals. Whilst the curriculum will focus primarily on the structure and content of one-to-one

[50] Amen Al Kholi, *Osol Al Tarbiya Al Badaniya wa Al Reyadiya*,149.
[51] Ahmad Nassar, informal interview with author, April 11, 2011. Nassar is a teacher of Physics at the *Balat Al Shuhada'a* school in Kuwait.

lessons, it will also offer pedagogic advice to the teacher. For example, in order to ensure that the student is motivated in their individual practice, it will advise the teacher to offer informal and formative feedback between lessons. Furthermore, the curriculum will encourage an environment in which students can be motivated by sharing their performances with others in a concert situation. This in turn will lead to an increase in self-esteem within students; their familiarity with performing in front of an audience and performing in concerts will allow them to be more confident in examination situations.

The proposed clarinet curriculum will also promote teamwork amongst students by providing them with the opportunity to play clarinet in an ensemble, such as a duo or a trio. The unique and varied tone qualities of the different registers of the clarinet make this a beneficial activity. This type of performance will be integral to the curriculum and will take place throughout the academic year. If the students feel confident with their ability on their instrument in a small group situation, they are likely to be more motivated to take part in larger group and ensemble performances.

4.5 Motivating Students when Learning a Western Instrument in Kuwait

Awareness of the current status of Kuwaiti folk music and the need to protect it from extinction is central to the development of music curricula in Kuwait. One of the key drivers of this, is the increasingly global nature of popular music and, in particular, the access that students in school have to the Internet. This increases the potency of all types of music, media, songs and television programs.[52]

[52] Dheya'a Ali, telephone interview.

Today, Kuwaiti students in Higher Education are ambitious and proactive. They aspire to be pioneers in their major subject, and choose to focus on that which makes them different from other students. For example, the majority of students (whether studying at PAAET or HIMA) usually choose in their first year to study Eastern instruments such as the *Aod* or *Qanon*, or any other instruments that can perform the Eastern Arabic *maqam*, such as violin and cello. At the same time, however, the number of students choosing to study Western instruments is increasing every academic year. According to Ali Farghaly "I remember that, when I first taught clarinet in Kuwait, I had only three clarinet students. Now, in 2010, I have thirteen clarinet students at HIMA and six clarinet students at PAAET. I believe that this is because Kuwaiti students have a greater self-efficacy about what they are choosing to study and about what they believe they can achieve".[53]

Despite the absence of curricula for some Western instruments (such as the clarinet), students are still very motivated to learn a new instrument in order to develop their Western musicality. According to Al Enezy:

> Depending on my teaching experience, I found that students who are studying Western instruments are more motivated to participate in a musical concert than students who study an Eastern musical instrument. I guess the reason is the sense of discrimination, and also I remember that when I was a Bachelor student, I felt more comfortable when I attended a clarinet concert, because I was thinking that not all my audience are familiar with the music piece that I

[53] Ali Farghaly, telephone interview by author, June 19, 2010.

performed, which makes me feel confident even if I make any musical mistakes during my performance.[54]

4.6 Conclusions and Implications

What, therefore, motivates higher education learners studying the clarinet in Kuwait, and how should this motivation influence the curriculum content and methodology?

4.6.1 Environment

Two key issues emerge here. The first concerns raising the status of music, musicians, music teachers and performers—particularly those who play the clarinet—within the community, especially amongst family and friends. This will be achieved by incorporating regular public performances into the curriculum. The second is the unusual, perhaps unique situation whereby prospective clarinet students begin their instrumental studies in Kuwait at the age of eighteen, with no background in clarinet performance, and then study the instrument for only three years. The curriculum needs to take into account, therefore, the needs as students as adult learners; selecting appropriate learning and teaching methods to meet their individual needs. Account also needs to be taken of the possible physical limitations of the mature body, i.e., physical dexterity.

4.6.2 Curriculum content

A key aspect of the curriculum, specific to the context of teaching the clarinet in Kuwait, is that it will use both traditional Western music and Kuwaiti folk music. This will include the study of scales from both Western and Arabic systems, as well

[54] Hamad Al Enezy, telephone interview by author, June 22, 2010.

as equal-tempered and quartertone pitch systems. Another specific goal (early on in the curriculum) will be teaching the appropriate embouchure for the single reed clarinet mouthpiece, which has no counterpart in Kuwaiti instruments. However, aural training will not be included in the clarinet curriculum because it is dealt with in another area of the college curriculum. The proposed curriculum will offer the opportunity to study improvisation on the clarinet in an Eastern musical context and also to play as part of an ensemble. Integral to the curriculum will be a framework to guide students in the achievement of their goals and practice strategies.

4.6.3 Teaching Methodology

Specific to the delivery of the clarinet curriculum in Kuwait—and that have been identified as the means by which students will be motivated—will be a variety of tasks. They are designed to be sequential, achievable, enjoyable, and will involve student participation, particularly when it comes to making decisions about the learning process. Also included will be opportunities for the students to play in front of both large and small audiences.

The student-teacher relationship is perceived as critical to the successful progress of the student. Within the context of this relationship, the curriculum will seek to inspire characteristics such as self-esteem, approval, confidence, praise, and honour. Furthermore, each student should be treated as an individual, and a flexible, adaptable curriculum will take account of student ability, gender and high/low need achievement profiles.

Modelling is seen as a crucial to the teaching methodology. Students do not have an aural model of either the clarinet timbre or its repertoire; teachers, therefore, will be encouraged to perform to their students, to offer them the opportunity to attend and record their live performances.

Chapter Five

Instrumental Teaching and Learning - Developing a Cross-Cultural Strategy

Chapter Five. Instrumental Teaching and Learning - Developing a Cross-Cultural Strategy

5.1 Instrumental Teaching in Kuwait from Kindergarten to Higher Education

The education system in Kuwait spans 5 levels. Music teaching begins at kindergarten (ages 5-7). This lays the foundations of musical education, through group singing and movement. Children at this level are taught by several teachers—always women—and are taught together. There is no instrumental teaching.

At primary level (ages 7-11), children are taught in single sex classes of 30-35 students, all of whom study the same curriculum. There is one voluntary music lesson (one hour per week), which involves the students predominantly in singing. Students who demonstrate an interest in music join the "music team"; they attend small voluntary groups at break times (delivered by a music teacher and provided free of charge) where they can acquire elementary keyboard skills on an electronic instrument. The instrumental curriculum is prescribed by the Ministry of Education. Students are taught set pieces through rote learning, i.e., chanting the numbers of the pitches they play; notation is not involved. This is a mechanistic process and, as such, is very different to the Suzuki model. There is no expectation that students would have instruments at home and, therefore, no practice is expected to take place. The music prescribed could be a melody line chosen from Western classical music, i.e., Mozart or Beethoven, or perhaps something from the Eastern classical music repertoire. The students sometimes accompany each other with drums and other classroom percussion instruments.

The situation at elementary level (ages 11-15) is very different. There is still a one-hour voluntary music lesson, but at this stage it is based much more on theory. It includes rhythmic notation, Kuwaiti folk and desert music, an introduction to the biographies and music of Western composers, and the introduction of musical forms, i.e., the concerto. Instrumental tuition still takes place predominantly in breaks between lessons, although students can also be withdrawn from lessons such as P.E. or Art for additional musical tuition. Within each school, the music teachers—usually three or four of them—select a number of students to be members of the "music team", based on their musical potential. Unsurprisingly, for the music team, learning takes place in a group situation. Opportunities are wider; students can choose to learn instruments such as the piano, keyboard, xylophone, accordion, voice, violin, or *Aod*. Choice is dependent not only on teacher expertise, but also the availability of instruments at each individual school. Tuition and instruments are both provided free of charge, with the latter being kept at school rather than taken home by students. There is no expectation that students should purchase their own instruments, nor that they should practice at home. Formerly, the Ministry of Education prescribed the repertoire to be learnt, but since 1999 the curriculum has been amended to include one piece per year as chosen by the instrumental teacher. For keyboard students, the music is more demanding than at primary level, but for those embarking on a new instrument for the first time the repertoire would meet the needs of the beginner.

At high school level (ages 15-18), students can elect to take music as a specialist subject and this then becomes part of their compulsory programme. There is no other provision for voluntary class music lessons. At this stage, students can opt to learn a

wider variety of instruments (and are expected to provide their own instrument), but lessons are still free. So, whilst some students will have been studying their instrument since the age of seven, others are embarking on the study of their instrument for the first time, at the age of 15. Instruments likely to be taken up at this stage include the clarinet, providing that a teacher with the relevant expertise is available. Students are entitled to between 10 and15 hours of tuition per 15-week semester, and at this stage each lesson is taken individually, rather than as part of a group. The instrumental teacher selects the repertoire according to the level and ability of the student, and lesson are likely to include notation and aural work. Progress is gauged by a practical examination at the end of each semester, and a minimum mark of 25% is needed in order to progress to the next semester. High-achieving students are nominated to perform in the Ministry of Education recital, which takes place once per semester.

In order to progress to higher education-level study (ages 18-24), students are required to submit an application to their institution of choice. For students who wish to study a musical instrument there are two options; HIMA and PAAET.

5.2 The Piano Teaching and Learning System in Kuwait

In Kuwait, instrumental teachers at both HIMA and PAAET teach piano to their students using the "Western conservatoire" model. Instrumental teaching is by private lesson, usually termed "one-to-one teaching". While learning the piano at HIMA (since 2001), I was always taught in private lessons. When examination time came at the end of the academic year, I performed in front of only three teachers, all of whom evaluated me according to a specific programme of scales, exercises, solo

performance and sight reading. A contemporary undergraduate who also studied in Kuwait, Abdullah Khalaf, explained that:

> Depending on my experience of learning at PAAET in Kuwait, I was taught the piano in private lessons as well, in fact it was really useful to me for it enabled me to understand what my tutor was asking me to do during the lesson.[1]

After receiving our Masters degrees from Kingston University, both Khalaf and I were asked to teach the piano at PAAET for one year. Despite the fact that I am a clarinetist, I was asked to teach the piano because all music students are required to study six semesters of piano, and PAAET did not feel it was necessary that these students should be taught by a specialist piano teacher. We taught groups of 8-10 students in a piano "laboratory" twice a week. The laboratory included ten digital pianos, and we had to teach all the students at the same time. It is very hard to focus on 10 different students simultaneously playing different music to themselves using headphones. As teacher we had to walk from one student to another, listen in and give individual feedback. In the United States of America, the teacher can listen to each student, and choose to communicate with either an individual student or all the members of the class, using a microphone and headphones. This helps to maintain the students' attention by sharing ideas and providing continuous feedback. In Kuwait however, the lack of communications equipment resulted in a teaching environment that resembles10 different instrumental lessons happening at the same time; this was not effective for teaching. If we discovered a particularly talented

[1] Abdullah Khalaf, October 20, 2011, informal interview with author. Reading for a PhD in Music at the University of Southampton.

student, the only solution was to teach them privately in order to maximize their development.

In the British education system the vast majority of students study one or more of the typical Western orchestral instruments, voice, and piano. The music used for teaching and performance is predominantly derived from the Western musical canon and is often referred to as being in the "concert tradition". Students become familiar with this music not only during their instrumental lessons, but also through recordings, television and radio broadcasts, and attending recitals and concerts, with the latter being given by both other students as well as professional musicians. The repertoire extends from the medieval period through to contemporary compositions, and teaching and examination pieces are chosen according to the instrument played and the techniques to be learned. In Kuwait, at both HIMA and PAAET, the instrumental curriculum focuses on the Western repertoire. Teachers start, however, from a different perspective; in Kuwait, an appreciation of Western Classical music is not common. Similarly, access to live concerts is very limited. It would not be unusual, for example, to travel as far as Oman or Dubai to attend a concert. Due to the relatively limited experience of students and teachers in playing and listening to Western music, the repertoire studied is quite narrow in its scope. Teachers focus on what they are most familiar with and so the curriculum is dominated by the Baroque, Classical and Romantic periods, with J.S. Bach, Beethoven and Chopin foremost amongst the composers represented. Music from the late Romantic era, the twentieth century, and contemporary composers is considered too unfamiliar and complicated for students, and therefore does not feature in the curriculum. Traditionally in Kuwait, musical performance skills are acquired through memorization. Rote

learning is thus a skill upon which the majority of Kuwaiti students depend when learning to play Western Music; their skills of sight-reading are rarely developed. Contemporary music, for example, thus poses great difficulties to students who depend on memorization and is often excluded from the curriculum. The Baroque, Classical, and Romantic periods also feature most frequently in musical analysis curricula, based on the belief that these periods are the most accessible.

Within the Kuwait teaching system, the conservatoire-style one-to-one method is largely successful and effective when teaching the piano. Students are more motivated because instrumental teachers can tailor the curriculum and feedback to their needs and abilities, unlike in the laboratory scenario where a teacher's attention is spread between multiple students. This may, however, be due to the poor implementation of a group-teaching strategy as a result of inappropriate or ineffective teaching resources, i.e., communications equipment. According to Khalaf:

> After teaching my piano students several lessons in the piano laboratory, I recognized that the students' performance level was still the same, which meant no improvement had taken place. I therefore decided to teach my students in private lessons with only one class [piano laboratory] during the week. I deliberately taught my students once in the piano laboratory, so they could observe each other's progress when learning the piano, in order to set a challenge and to encourage practicing and to become familiar with playing in front of each other.[2]

[2] Abdullah Khalaf, informal interview.

Khalaf, in adapting his teaching methods, substantiates this. Similarly, Janet Mills argues for the effectiveness of group teaching over individual tuition:

> In group lessons, students have more opportunity to learn from their peers, to have fun with their peers, and to learn in a range of ways. Moreover, unless they are very unlucky, they are not always the least competent musician in the room.[3]

In Kuwait, group teaching has advantages and disadvantages. The variation in ability provides great incentive for beginners, who are able to learn and draw inspiration from more advanced players. By the same token, however, the better players might well feel that the ensemble approach is boring because they are not being challenged sufficiently

In my experience of studying piano at HIMA, I found one-to-one teaching to be very useful. My piano teacher, Mrs Nahla, would not only teach me the techniques for playing the piano, but she also usually walked me through an analysis of the music before starting to teach it to me. She would ask me who had composed the piece, what key it was in, and get me to explain the harmonic structure of the piece. This really helped to improve my musical ability in general, as well as my piano performance.

At PAAET, the piano teacher implements a piano curriculum specifically designed for Kuwaiti students. Students in Kuwait can start learning the piano in an academic context at 18 years old; they can learn the piano during their earlier school career (particularly during high school), but not to the same standard as they would in the music department at PAAET. The piano curriculum at PAAET was designed by Dr

[3] Janet Mills, *Instrumental Teaching* (London: Oxford University Press, 2007), 191.

Amer Ja'afar, who was the Head of the Music Department in the PAAET until 2010. This pioneering curriculum had great potential when taught over the period of time that Dr Ja'afar intended. However, in spite of having a designated and well-structured piano curriculum, the PAAET students rarely completed the curriculum according to Dr Ja'afar's timetable. According to one piano teacher, students never study the piano curriculum as it should be.[4] He explained that there are many holy days that fall during the semester, which limits the number of teaching and learning sessions. The parcel of 15 private lessons is often reduced to nine or 10. Nevertheless, during the exam, the students are required to perform their set piece along with four scales and some piano exercises, as well as sight-reading. This is very difficult for the majority of students to achieve and is why the music department repeatedly asks the piano teachers to decrease the amount of material in the piano curriculum for each semester.[5] The current piano curriculum for semesters one to six can be seen in Appendix 7.

When planning the clarinet curriculum, the content and methodology will take into account both the actual number of teaching days available and the confines of the four-semester teaching allocation for beginner learners. It will define attainable curriculum goals and levels of attainment suited to the Kuwaiti students at PAAET.

[4] Interview with piano teacher from the PAAET by author, Kuwait, Nov 7, 2011.
[5] Interview with piano teacher.

5.3 The Western Instruments on which Students in Kuwait Receive Scholarship for Masters and PhD programmes

The clarinet teaching methodology in Kuwait has followed the conservatoire-style teaching model used also for piano teaching in Kuwait. However, there are key differences between the two instruments that are important to note. The piano is a compulsory subject, but the clarinet is not, and this is reflected in the number of students who apply to study the clarinet compared to the piano, and affects the resourcing of the clarinet curriculum; because the clarinet is optional, teaching resources for the clarinet are very rare in Kuwait. Students can access an instrument easily enough (by buying or hiring one) but sheet music from which to learn is difficult harder to come by, and is usually supplied by the teacher.

In spite of these difficulties, clarinet teachers in Kuwait try to keep their students motivated, and offer incentives such as the promise of a scholarship to study for a Masters or PhD in the future, assuming the student gets high enough marks to apply for a programme. There are greater opportunities for students who perform on Western instruments than those who specialize in Eastern instruments because there is a higher demand for teachers of Western instruments.

5.4 The need for a Clarinet Curriculum at PAAET

In the U.K., many children are introduced to the fundamental principles of playing a wind instrument through class recorder lessons at an early age. This is not the case in Kuwait, where students only start to study and play the clarinet as their major subject from 18 years of age, i.e., as adult beginners and learners. At that point, they are unlikely to have any aural concept of the sound of the clarinet. Students who apply to

study the clarinet as a major at HIMA or PAAET, do so with little (if any) background understanding of the clarinet. It is a totally new thing in their lives. The first experience that many of these adult beginners will have of a wind instrument is blowing the clarinet itself. Other challenges common to all late-starters on a wind musical instrument are those of posture and embouchure. At the age of 18, when these musicians begin to learn, their muscles and nerves are well developed and consequently are invariably slower to respond to training than those of younger learners. According to Fathi Alqallaf, "education in old age is like engraving on stone: new learning is harder but once learned is not forgotten".[6] This can certainly be true for students of the clarinet; starting to learn at 18 can be a disadvantage but need not be an insurmountable obstacle.

Clarinet students in Kuwait have a relatively short time in which to acquire and learn the many techniques, skills, and repertoire necessary for competence on the instrument. At PAAET, clarinet students study for a Bachelors degree for four years, and study the clarinet for two of these, over four semesters. Each semester is 15 weeks in length, which means that students have only 15 one-hour lessons per semester. At HIMA, the situation is better; students study the clarinet for five years, one of which is a foundation year.

For those studying at PAAET, the expected outcome is that they will become teachers of the clarinet. Thus, after only four semesters, the recently qualified clarinet teacher is expected to produce—from his novice students—the clarinet

[6] Fathi Alqallaf, informal interview with author, October 24, 2011. Alqallaf is a lecturer in the Psychology of Music at HIMA, Kuwait.

teachers of tomorrow. As part of this process, clarinet students present a new clarinet program to the examiners each semester. The clarinet teacher needs to present a strong curriculum in order to achieve the required results. Not only is it necessary to develop the instrumental skills of these students, the teacher must also be a role model who exemplifies best practice in teaching and learning of the clarinet (see Chapter 4.3.1.1).

When discussing with clarinet teachers the progress of these students who have a limited time to learn, certain issues crop up repeatedly: teaching the chromatic scale, the role and experience of ensemble, and duet and group performance. These issues will be addressed in the curriculum.

The clarinet teachers in PAAET appear to blame their students for any failure to achieve a satisfactory level (or better) of clarinet performance in the fourth semester. The Kuwaiti educational system for the clarinet is currently unable to deliver outcomes. A solution must therefore be found which will address the following:

- the student-teacher relationship as part of the educational process;
- the importance of a curriculum matched to the needs of the students;
- teaching methodologies which take into account current restrictions, i.e., the time and resources available to students, as well as their age and previous experience.

The implications of having such a short time to acquire the necessary skills can be illuminated using my own experience. As a Bachelors student in Kuwait at HIMA, I learned the clarinet through one-to-one lessons. I found this approach beneficial; it enabled me to understand the clarinet and my programme of study. I also studied with other Bachelor students in a mixed ability clarinet ensemble lesson. In this group situation, feedback directed at the less experienced players was rarely relevant to the more experienced students, and vice versa. Thus, many individuals felt that much of their time spent in group lessons was wasted. Furthermore, there was no performance or mark awarded at the end of this period of ensemble study, so the class appeared to have little relevance to our training as teachers, and took up valuable time that could have been allocated to other curriculum areas.

As a consequence of the time pressures that they face, students of the clarinet are required to learn very quickly**.** It is therefore crucial to develop a well-structured curriculum that identifies the key skills, knowledge and understanding required. Currently, there is no such guidance to support or inform the teacher. Some teachers might identify a particular technique and develop a series of exercises and examples of its application in pieces of music; others might select a piece of music and teach the skills necessary for performance of that piece of music in a piecemeal fashion, without thought for the competent development of each individual technique. The former approach will be central to the proposed clarinet curriculum.

5.5 Folk Music and its Instruments are Fundamental to Kuwaiti Culture, therefore Integrating Kuwaiti Folk Music into the Curriculum is Crucial

The relationship between Kuwaiti people and their folk music is very strong, and Kuwaiti folk music is integral to many aspects of and events in daily life, such as wedding parties, before and after starting Ramadan, and in informal social situations (see Chapter 1).In the academic year beginning in 1951, the Ministry of Education added Kuwaiti folk music to the music curriculum for all grades because government educational developers believed that Kuwaiti folk music is central to the preservation of Kuwaiti culture. According to Al Ghareeb, "we as music educators and developers recognise that folk music is part of Kuwaiti life, people listen to music sub-consciously, because it is a part of their daily lives".[7] This point is reinforced by my own experience of learning the clarinet with Hana'a Al Ashmawy. We usually incorporated some Kuwaiti folk pieces into my examination programme, not only to demonstrate the variety of musical repertoire open to the instrument, but also to reveal a wider range of technical skills, i.e., the playing of quartertones. The examiners were impressed by the tone quality of the clarinet when playing Kuwaiti folk music, especially as it can create a sound quite close to that of *Al Surnay* and is therefore not entirely alien to the listener. Thus, the proposed clarinet curriculum will include popular Kuwaiti folk music in each part, in order to promote students' self-esteem when performing their instrument through familiarity with the repertoire and also to encourage them and sustain their learning. Inclusion of this repertoire also

[7] Osama Al Ghareeb, informal interview with author, March 25, 2010 Al Ghareeb is the author of the music curriculum for Kuwait elementary schools.

enables the clarinet students to join other students in informal ensemble performances on different instruments, both Eastern and Western.

5.6 Informal and Formal Learning in Music Repertories in Kuwait

In Kuwait, there are two ways to acquire musical skills, formal and informal learning. Formal learning, exemplified by the Western conservatoire model, is based on one-to-one teaching; the teacher instructs and the student follows. This mode of teaching is currently central to the strategy used at both PAAET and HIMA, for all instruments. This formal method is used in academic learning because it gives the learners an opportunity to acquire knowledge, skills, and understanding from their teachers through performance and analysis. However because it can be teacher-led, rather than student-focused, it may not always address the specific needs of the individual student. In Kuwait, these students start learning at the age of 18 as new learners, and all using the book *Otto Langey for the Clarinet*, designed primarily for Western students of primary or early secondary age. The content follows a prescribed and well-tested logical progression, but does not meet the specific needs of the adult beginner in Kuwait. This formal approach is thus flawed within the context of Kuwaiti students.

In contrast, the acquisition of Kuwaiti folk music skills is primarily through informal learning. The focus is on learning rather than teaching. Learning takes place through imitation and copying, and serves as a sort of apprenticeship, where the less experienced player acquires skills from the more experienced practitioner. Informal learning also takes place in Kuwait in a variety of other environments including the folk ensemble and Kuwaiti folk festivals. Music is often a family affair in Kuwait;

performance skills and repertory are passed down from generation to generation in an informal manner. Sons may choose to follow in the tradition of their parents out of respect and admiration for their musical performance ability. There are many examples of this, one of which is Hamad Khalefa and his son Salah, who are both famous in Kuwait as singers. The latter is now known as the best performer of *Al Sout* form, as was his father before him.[8]The famous folk Kuwaiti singer Yusuf Al Mutref, who died in 2002, is another example. His son Mutref—who acquired his music technique and repertoire from his father in a similar manner, performing the *Aod* and singing Kuwaiti folk music—was 16 when his father died, by which time he had studied with his father for several years. Subsequently, at the age of 22,Mutref Yusuf Al Mutref enrolled for the Bachelor of Arts in Music course at HIMA, continuing his study of the *Aod* in an academic, formal, musical context.

During an interview, Mutref tells me of his experience of learning academic music in the HIMA and his reasons for doing so.[9] First, I asked him why he registered to study academic music when he could already sing, and perform to a high level on the *Aod*. Mutref explained that, after learning how to play the *Aod* from his father, he wanted to add something new, to create a personal interpretation. So, he decided to apply to HIMA in order to learn more about musical forms and periods, and to learn ways of performing the classical Eastern music repertoire. The enrolling for the course would also give him the opportunity to acquire a BA Music from HIMA and thus enhance his future life prospects.

[8] *Al Sout* form, was and is still, performed in Kuwait as a social activity. The instruments used are the *Merwas*, *Aod* and hand claps.
[9] Mutref Yosif Al Mutref, Informal telephone interview with author, December 11, 2011.
Mutref is a student at the HIMA.

We next discussed his performance, focusing on how it had changed as a result of his academic musical study. Mutref explained that his performance had indeed developed and improved, especially as he had been practicing the *Aod* for more than three hours a day. He had also started to analyze his father's performances, particularly his songs, and to apply critical techniques to them. As a consequence, both his performance and his modes of singing have really changed as a result of undertaking the academic study of music. Before studying music he was imitating his father's performance, rather as a pastiche, as he wanted to be like him. However, he has now developed his own modes of interpretation and is developing an individual style.

The next question addressed in the interview was whether or not Mutref would change to a major in playing clarinet if he believed it could perform the quartertone, and therefore be able to perform Kuwaiti folk music. His response was that he would dearly like to, primarily because he is interested in and respects all types of music and instruments. Nonetheless, he admires most of all the *Aod* and its tonality, particularly because it is so much a part of Kuwaiti folk music. Furthermore, he would be reluctant to risk and change his major to the clarinet. Finally, Mutref outlined his plans for the future**.** Following his father’s death, Mutref would very much like to dedicate something to his father, to demonstrate his respect for his music and work. His plan, therefore, is to finish his BA degree, and then study for a Masters in Kuwaiti folk music. After that, he intends to study for a PhD, in which his research will focus on his father and his musical journey.

Mutref's musical journey is a good example of the value of applying academic musical skills, particularly analysis, to Kuwaiti folk music in an attempt to enrich it. Furthermore it demonstrates the growing awareness of, and interest in, Western musical instruments—including the clarinet—amongst Kuwaiti folk musicians. Finally, Mutref demonstrates that, even within the folk domain, people are realizing the importance of academic study in preserving musical traditions.

Kuwaiti musical forms have links with specific Kuwaiti families, and parents encourage their sons to propagate their family's particular performance tradition in order to protect the form from extinction. A good example of this is Al Randy family, who have specialised in *Al Ardha* form since the period of Al sheik Mubarak (see Chapter 2.1.1).

5.7 The Learning and Teaching Strategy for the Proposed Clarinet Curriculum

The aim is to complement the clarinet curriculum with a methodology that integrates the most effective and appropriate learning and teaching strategies from both the formal and informal models. The study has identified several learning and teaching strategies as being of particular relevance to the teaching of the clarinet in Kuwait. The curriculum will therefore integrate:

- One-to-one lessons;
- Ensemble performance;
- A structure and strategies for practising alone;
- Defining goals;

- Framework to guide students toward achieving their individual musical goals;
- Informal, formative feedback;
- Sharing student performances;
- Team work;
- Catering for individual needs, i.e., matching or differentiation;
- Taking into account physical limitations of the mature body, i.e., physical dexterity, suppleness;
- Sequential learning;
- Decision making in the learning process;
- Modelling.

These strategies will be delivered within the context of both Western and Eastern repertories, and will also include scales, technical exercises and music from both traditions, chosen to best match the teaching objective.

5.8 Environmental Challenges – Western and Eastern Conventions in the Instrumental lesson

The rhythms and tonal quality of folk music in Kuwait are very different to the Western musical vocabulary, as are the instruments that play it and the conventions around performing and singing (see Chapter 1). As a consequence, teaching and learning a Western musical instrument such as the clarinet in a non-Western country has particular challenges. A series of factors that exemplify this have therefore been identified.

5.8.1 Teaching Western Music in a non-Western Country

Teaching and learning Western music in a non-Western country is a challenge for both teachers and students. This is particularly true in Kuwait, where folk musicians believe that the music emanates from the feelings of the singers and performers. Music is, therefore, an original expression at each performance, rather than a reinterpretation of a composer's expression from the past. This is an issue debated by Kuwaiti students who specialise in Eastern instruments. They argue that Western music is about musical forms and music theory and about the recreation of the music, but that Eastern music is different because the performers or singers control the mood and the style of music in a much more personal and embryonic way. However, in a higher education context, Kuwaiti students are taking the performance of the Western music repertoire seriously, in order to develop a wider academic knowledge of music systems and curricula; they believe that Western music is the only way to develop their specialist techniques as performers and singers. Consequently, Kuwaiti students are using Western music as a vehicle to teach the analysis of music, because it is more formally developed with regard to music theories and forms than most Eastern musics. The analytical skills acquired in this manner can be redeployed to analyze Eastern classical music, but, as a process, analysis is often not considered relevant to Kuwaiti folk music.

5.8.2 Western Instruments in a non-Western Country

Kuwaiti people listen to Kuwaiti folk and Classical Eastern music regularly; it is an integral part of life. Listening often takes place in an informal manner, and in many situations, from TV and radio programmes to National Celebrations. However, Kuwaiti people are rarely exposed to Western music in everyday life; they would

have to make a positive decision to seek it out. The establishment of HIMA was a planned method of introducing Western music to the people of Kuwait. Teachers from many countries outside Kuwait (i.e., Egypt, Lebanon and Poland) were recruited as staff. They brought with them the Western instruments that they played, including flute, clarinet and, more recently, the trumpet. Students were introduced initially to the sound of these instruments, and were thus motivated to learn how to play them. Al Ashmawy explains how learning to play Kuwaiti folk music on Western instruments is a useful tool, because it introduces various types of Kuwaiti music in an easy and understandable way, rather than introducing Kuwaiti folk music on traditional instruments only.[10] It is obviously possible to introduce students to folk music using only traditional folk instruments, but it will be much clearer to Westerners if Western instruments are also used. It also shows respect for the music of other countries, if their instruments are used to perform Kuwaiti folk music. Playing music of one culture on an instrument of another can thus provide a useful bridge between the known and the unknown, and will be a strategy employed in the curriculum.

5.8.3 The Acquisition of a Western Ear

Kuwaiti students start learning academic music at the age of 18 years old upon entering higher education; they come to the study of music without any background of reading music or understanding of music theory. The majority of students are familiar with Kuwaiti folk music and instruments, but they do not have a Western ear, i.e., they have no aural experience of or memory for Western scales, nor are they familiar with Western musical repertoire. It therefore takes some time for students to

[10] Hana'a Al Ashmawy,telephone interview by author, October 24, 2010.

acquire such skills and then to engage with Western musical forms. This affects their choice of instrument to study at higher education level. The majority of students choose Eastern rather than Western instruments because they believe Western instruments are more difficult to learn, even though many are counterparts of traditional Kuwaiti instruments, i.e., the oboe and the *Surnay*.
Western musical scales are fundamentally different to Eastern *maqams*, both in terms of the arrangement of the intervals between the pitches, and the pitches themselves. The intervals of the Eastern *maqams* are made up of varying intervallic combinations, with the smallest unit being the quartertone. This does not appear in Western scales, where the smallest unit is the semitone.

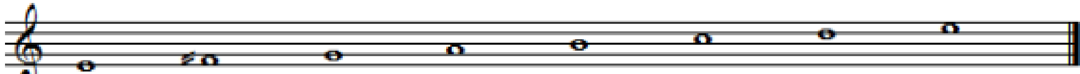
This fundamental difference between the relative pitches of Western scales and Eastern *maqams* makes it very difficult for Kuwaiti students as they begin to learn academic music using the Western musical canon. The majority of students who choose to learn a Western instrument opt for the piano because the pitches are already fixed.

5.8.4 Establishing a Technique for Playing Eastern Scales on the Clarinet

The Boehm system for clarinet is a fixed-pitch system, which was established for the performance of diatonic music, i.e., using tones and semitones only. Contemporary composers and jazz performers have circumvented the fingering system of the instrument in order to perform the quartertone and create other musical effects, such as glissandi.

The Eastern *maqam* is defined by the number of quartertones between each pitch:

Western notation of the *maqam* for the clarinet is complicated by the transposition necessary for the B-flat clarinet. In order to produce the above at concert pitch, the *maqam* is therefore notated thus:



In order to play the quartertones of the *maqams* a special mode of fingering has been devised. When learning the clarinet with Al Ashmawy in 2001, fingering patterns were developed in order to play these combinations of Eastern pitches that use quartertones on a Boehm system clarinet. For example, in order to play the first two pitches of *maqam Al Byati* (see above)—which begins with two notes separated by the interval of three quartertones—the performer covers the upper two holes of the clarinet pipe whilst simultaneously removing the thumb and depressing key number 10; the resulting notated E (sounding as a concert F half sharp) will be produced. A series of such fingerings have been developed in order to enable the Kuwaiti performers to perform Kuwaiti folk music with its Eastern Arabic *maqams* on the clarinet (see Figure 50, 62).

5.8.5 Selecting the Clarinet as an Education Major

In Kuwaiti culture, choice of clothing and the majority of tasks are seen to be gender specific. In leisure activities, for example, there are no ballet classes for men and no soccer teams for women. Daily tasks are also gender specific. It would be seen as

inappropriate for a female to change the tyre on her car; this task is considered to be a male role, and so she would look like a man.

This difference is also reflected in Kuwaiti musical culture, especially when students study music as a major. Instruments are firmly perceived as being either "for men" or "for women". At PAAET, the majority of students who study the *Aod* are men. This is because the role models for the instrument are predominantly male. Both genders study the flute as a major in the PAAET, but the majority of flute students are women. The factors behind this bias are the instrument's relatively light weight, and its soft, warm sound. Many believe it suits women more than men. The match between instrument and gender is therefore influenced by peer opinion.

The clarinet has a positive advantage in this context, because it is an unfamiliar instrument and therefore there are no preconceived ideas of its appropriateness for a particular gender. It could, therefore, be placed alongside the piano, which has role models on the international stage from both genders. The clarinet could also be considered as appropriate for both genders because it is reasonably light, has a playing position which betrays no sexual connotations, has a wide and varied range and takes on a variety of roles in many different types of music, from chamber to military music.

5.9 Conclusion: Towards a Curriculum for the Clarinet

The following conclusions and recommendations have emerged from both primary research and first-hand experience. Material from previous chapters has been collated, analysed, evaluated and synthesized. This synthesis has then been used to

provide a theoretical underpinning and structural framework for the development of the clarinet curriculum.

5.9.1 The Structure of the Curriculum

It is necessary that the clarinet curriculum for PAAET fits into the designate six semester structure to which the institution. Therefore the curriculum is in five parts, each of which last for one semester. Each semester incorporates 15 hours of one-to-one clarinet tuition. Therefore the curriculum has to be designed in such a way that the content is selective and the material sequential. Because the students have to learn quickly, key skills, knowledge and understanding will be central to the curriculum design. Each semester will have a specific focus; for example, semester 1 would focus on basic technique, i.e., embouchure, fingering, moving from lower to higher register, and so on. Each learner will have individual needs—as a result of their age, experience and familiarity (or lack thereof) with the instruments—and so the curriculum, although set in its structure and pedagogy, will take this into account. The focus will be therefore on learning rather than teaching. Because the clarinet is a recent introduction to Kuwaiti music students, it has no gender-specific identity. The curriculum will therefore promote this advantage by including a wide variety of genres of music. In preparation for beginning to learn the clarinet, students will undertake a module in Solfège, which gives them an aural foundation in Western diatonic scales. Because the clarinet is a recent introduction, students in general do not have an aural image of the instrument's sound. The curriculum will, therefore, be accompanied by a website which will provide exemplification of the musical materials. In order to make the curriculum accessible to Kuwaiti music students, Kuwaiti musical forms will be incorporated. This will have the additional advantage

of preserving traditions, enriching the curriculum, promoting new interpretations, and encouraging mixed ensemble playing. This characteristic will be particularly present in the latter stages of the curriculum.

5.9.2 The Clarinet Pedagogy

In addition to the conclusions listed in section 6.8, which illustrate the principal learning and teaching strategies that will be followed, other significant issues have been identified which are of particular relevance to the design of a curriculum in the Kuwaiti context. In order for the pedagogy underpinning the proposed curriculum to be successful, it must demonstrate an awareness that students will be adult beginners and unfamiliar with the instrument itself. The curriculum will therefore provide a model of the sound of the instrument, and teach aspects of posture, embouchure and other techniques that do not have parallels in the instrumental repertory of Kuwait. Online illustrative materials will accompany this section. A reasoned decision has been taken to adopt the Western conservatoire model as central to the curriculum; therefore, one-to-one tuition will be the primary teaching and learning environment. This will be complemented by opportunities to perform both Western and Eastern music as an ensemble, the ensemble for the latter comprising a mix of Eastern and Western instruments. Capitalising on the Eastern tradition of learning by rote, sight-reading and analysis will be incorporated to facilitate both learning and understanding of the music.

Because the curriculum is being designed for adult beginners, the concrete experience of key technical skills will be central to the success of the learner. Therefore, a variety of original learning opportunities have been devised and

integrated. One such example is the "hubbly-bubbly or Huka", a traditional smoking appliance that has been modified to teach breath control.

The students who undertake this programme of study are training to become clarinet teachers. The teacher guidance will, therefore, emphasise the role of the teacher as a model. The students will not only learn what is being taught, but also how it is being taught.

5.9.3 Curriculum Content

Because there so little time available for learning—and because the students are unfamiliar with both the instrument and its music—the repertoire will be selected from the Baroque, Classical and Romantic periods. This corresponds to the focus of the other common elements of the programme, which focus exclusively on these periods. To achieve this, the proposed curriculum will incorporate scales, newly composed exercises, and extracts from the Western canon. Decisions about exactly which pieces should be selected will be guided by the recognition that there is very little published music for the clarinet available in Kuwait; the curriculum must provide a comprehensive experience.

The curriculum will not, however, be divorced from its Kuwaiti environment for traditional folk music; classical Eastern music and *maqams* will also be employed to bridge the gap between the two musical practices. It will provide familiarity and motivation, and thereby promote self-esteem and confidence in novice learners. In order to be able to play Eastern music on the Western clarinet, new techniques will be developed to equip learners with the ability to play a variety of quartertones on the

"fixed pitch" clarinet. Finally, analytical techniques learned in formal classes will be applied to the students' learning experience in order to promote a greater understanding of the musics they will be learning through the clarinet curriculum.

Chapter Six

Teaching the Clarinet in Kuwait, ‘Yesterday, Today and Tomorrow

Chapter Six. Teaching the Clarinet in Kuwait, "Yesterday, Today and Tomorrow"

6.1 Introduction

The range of indigenous instruments available in Kuwait today is still very narrow. The most common instruments are the *Surnay*, *Aod* and band instruments such as the *Tabul bahri* and *Al Taar*. This limited range of instruments is a direct consequence of commercial communications between Kuwait and countries such as India and Africa. These trade lines obviously introduced commercial goods to Kuwait, but musicians also adopted instruments and forms from Kuwait's trading partners as well.[1]

Little changed until the discovery of oil in Kuwait in 1932. Since then—and as a direct result—all aspects of the Kuwaiti lifestyle has changed rapidly and substantially, including the education system, manufacturing, the arts, and music. There have been many exchanges between Kuwait and other countries around the world to aid development, and these exchanges have included knowledge about things as diverse as types of food and musical instruments. The introduction of Western instruments to Kuwait has increased as a consequence, particularly since the Ministry of Education in Kuwait awarded jobs to music teachers from foreign countries such as Egypt.[2]

Some Western instruments have been adopted more readily than others. The piano, for example, is now to be found in all Kuwaiti schools. The violin is also a very

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[1] See Chapter One, 1.2.1
[2] See Appendix 1

popular instrument in Kuwait and is used to play not only Western classical music but also Kuwaiti folk music.

However, there are a group of instruments (including the clarinet and flute) that have come to Kuwait more recently, largely because of the lack knowledge about Western orchestral instruments. Other lesser-known instruments recently introduced include the trumpet, which was taught at HIMA for the first time in 2011 by a teacher from Uzbekistan. Kuwait students are unlikely to apply to study the trumpet as a major, unless they can speak English with their tutor. According to Khalefa Ibrahim who studying his Bachelor in HIMA that "I'm so lucky that I can speak English very good, so I can cover all the tutorial between me and my trumpet teacher, however, friend of mine he change his instrument of the reason of the language".[3] Some instruments, such as the bassoon, remain largely unknown in Kuwait. Some music teachers in Kuwait do have first-hand experience of the bassoon—having studied music outside Kuwait—but almost all have insufficient knowledge and experience to teach the instrument.

Egypt is the primary influence in the transfer of Western Music into Kuwait. It is a rich source of music teachers, instrumental teachers, instruments and sheet music for the growing Kuwaiti market. During the 1970s, the State of Kuwait pioneered the recording and performance of Arabic popular music in the Arabian Gulf countries. Despite this, Kuwaiti still recruited many music performers and teachers from Egypt in order to introduce different instruments into Kuwait, such as the cello and the

[3] Khalefa Ibrahim, telephone interview by author, March 25, 2014. Ibrahim is a trumpet student at the HIMA.

flute. Ahmad Al Baqer, who established HIMA in 1972 believed that, by following the Egyptian practice of mixing instruments from Eastern and Western traditions, a new style of music would be born for Kuwait.[4] The music style has indeed changed since Western instruments were adopted by the Kuwaiti community. The reason for this is the Kuwaiti view of Egypt as an Arabic country with a well-developed arts culture (particularly in acting and music), and a collective desire for Kuwait to be viewed similarly. One such example—and key to the story of the introduction of the clarinet to Egypt—is Hana'a Al Ashmawy.

6.2 Yesterday: Hana'a Al Ashmawy and the Establishment of Clarinet Teaching in Kuwait

Hana'a Al Ashmawy was instrumental in the introduction of the clarinet to Kuwait from Egypt. She was born in Egypt, where she acquired her skills both as a performer and a teacher. A series of interviews with Al Ashmawy has revealed how she acquired her clarinet skills and how she came to bring them to Kuwait. Her life can be divided into four phases.

6.2.1 Case Study of Al Ashmawy: Cairo 1943-1957

Hana'a Al Ashmawy was born on 17th June 1943, and grew up in Egypt. She was from a family that loved the arts in general, but specifically music, acting, and dancing. In 1957, when Al Ashmawy was 14 years old, she decided to study acting as a major, following her brother, the famous Arabic actor Zain. However, her

[4] Musaed Al Baqeer, telephone interview by author, May 2, 2010. Al Baqeer teaches the Analysis of Eastern Music at the HIMA.

brother Zain strongly advised Al Ashmawy to change her mind, because he was already in the field and did not want his sister to follow him just because he was famous. Moreover, actors were at the time required to take part in physical love scenes, and Zain felt it was inappropriate for his sister to participate in such activities. Instead Zain encouraged his sister to study music as a major instead. At first, Al Ashmawy did not know much about music or the clarinet, but she wanted to study music because she really enjoyed the thought of learning about it. Al Ashmawy applied to study music in Cairo, and she was given the chance to audition for a place at the Higher Institute of Musical Arts in Cairo. The audition required her to sing and to demonstrate aural skills. The head of the music institute was impressed with Al Ashmawy's talent, and she was accepted. After a small tutorial showing what instruments were taught in the institute, Al Ashmawy chose the clarinet as a major, mainly because she wanted to be different from her friends; most girls at that time chose to study flute or piano as their major, and the majority of clarinet majors were men.[5]

6.2.2 Al Ashmawy: Cairo 1957- 1962

Al Ashmawy attended her first clarinet lesson when she was 14 years old, and her first teacher was Mr Hare from Bulgaria (see Figure 51). Mr Hare was very supportive, motivating Al Ashmawy to keep performing by telling her that her personality had a great effect on her clarinet performance.

[5] See Al Ashmawy's case study.

When Al Ashmawy was 16 years old, Mr Hare returned to Bulgaria. Al Ashmawy continued her lessons with an Italian teacher, Mr Petsolo. He was very strict when teaching the clarinet, and the change had a marked effect. When studying under Mr. Hare, Al Ashmawy was confident and did not suffer from nerves, even in an examination situation. Now, she was worried before she even arrived at her lesson. Despite this, Al Ashmawy succeeded and progressed rapidly in her performance. At this time she was having three clarinet lessons per week. During these classes she studied only from *Otto Langey: A Practical Tutor for the Clarinet*.[6] Al Ashmawy recalls that she could perform most of the pieces and exercises in the *Otto Langey* book, but now reflects that she was limited by the lack of variety in the repertoire.

She had began her study of the clarinet with no background understanding or knowledge of the instrument. After studying it as a major, she could not find other clarinet performers, except her teacher, with whom to play. At the time, there were a handful of clarinet concerts being performed, but Al Ashmawy could not attend; the performances usually took place after 6 pm, and she was afraid to travel home on her own after dark. This situation continued until Al Ashmawy graduated in 1961, after which she had hoped to have private lessons with Mr. Chekof, who was working as a full-time clarinet teacher at a conservatory in Cairo. Instead she left Cairo and travelled to Kuwait in 1962 with her husband, Ali Al Hefni.

[6] Otto Langey, *Tutor for the Clarinet: In The Simple and the Boehm System and the Corno di Bassetto* (London: Hawkes & Son).

6.2.3 Al Ashmawy: Kuwait 1962 – 1990

On 18th July 1962, Al Ashmawy arrived in the State of Kuwait. She had only planned on staying in Kuwait for two weeks, but she and her husband met Mr. Muhammad Al Sawwagh, who at the time was Head of the Music Department in the Ministry of Information in Kuwait. Al Ashmawy's husband introduced her to Mr. Al Sawwagh as his wife and as a clarinet performer. Al Sawwagh quickly invited Al Ashmawy to join the Ministry of Information to work as a recording technician. (see Figure 52)

Al Ashmawy joined the band of the Ministry of Information as a clarinet performer. All the band members were admirers of the clarinet sound because there was a similarity between its sound and that of the familiar Kuwaiti *Al Surnay*.[7] Al Ashmawy greatly enjoyed Kuwaiti folk music and the sound of Kuwaiti instruments such as *Al Taar, Al Tabul al bahry*. She began to perform with Kuwaiti folk instruments and with some famous Kuwaiti singers such as Abdulkareem Abdulqader, Awadh Dokhy, and Husain Jasem. She continued to perform with the Kuwaiti folk instruments as part of a band, until the Iraq invasion of Kuwait in 1990.[8]

On 2nd August 1990, Iraq invaded Kuwait.[9] The military action continued for seven months. Like many non-Kuwaiti nationals, Al Ashmawy and her husband left Kuwait and they returned to Egypt as quickly as possible. While back in Egypt, Al Ashmawy studied for her Bachelors degree on the clarinet, at HIMA in Cairo. After

[7] see Al Ashmawy's case study.
[8] See Section 1.4.2.
[9] See Appendix 1.

Kuwait was liberated in February 1991, many Egyptians who had worked in Kuwait prior to the Iraqi invasion returned once again. Al Ashmawy, however, did not return immediately. Having completed her degree in 1993, she was offered a job as a clarinet teacher at HIMA in Kuwait, which she accepted. At that time, Al Ashmawy was the first and only clarinet teacher in Kuwait; she soon became known amongst Kuwaitis as the 'mother of the clarinet'.

It was then that she taught her first Kuwaiti student, Mesha'al Hussain (see Figure 53). Al Ashmawy had five clarinet students at the time, but she remembers Hussain as the best of them.[10] Hussain studied the clarinet as a major, and piano as a minor. He therefore had two one-to-one clarinet lessons per week and one piano lesson per week. Al Ashmawy, like her teacher before her, depended on the *Otto Langey clarinet tutor* as the main curriculum.[11] As a consequence, after their graduation, all of Al Ashmawy's students went on to perform the same music, in the same style. They also all demonstrated a limited command of clarinet performance types.

Despite the fact that it has been included in both higher education institutions in Kuwait, by 2012 clarinet study and performance had not left the academic environment. The clarinet was generally unknown outside the academic environment of higher education, and was not taught in schools. As a result, audiences for clarinet performances were made up more or less entirely of fellow teachers, students, and their respective families. The number of students who have completed their studies on the clarinet at PAAET—approximately 13—is fewer than at HIMA, and with

[10] Mesh'al Hussain, telephone interview by author, May 14, 2011.
[11] Otto Langey, *Tutor for the Clarinet.*

good reason; the clarinet has only been taught at PAAET since 2005, and the teacher (Ali Farghaly), only works part-time.[12]

6.2.4 Early Students: Emerging Clarinet Teachers

Al Ashmawy taught about 27 students in Kuwait, both male and female, in order to spread the knowledge of the clarinet and to increase the number of performers on the instrument. Of the students she taught she remembers a handful particularly well: Mesha'al Hussain, Ahmad Alderaiwaish, Hamad Sami, and Abdullah Farooq. I, the researcher, have first-hand experience of learning the clarinet in Kuwait. I studied the clarinet at HIMA from 2001 to 2006. Until 2004, Al Ashmawy taught all clarinet students at HIMA. After that, some students transferred to Ali Farghaly for their teaching; I remained with Al Ashmawy throughout my studies.

My purpose for studying at the HIMA was to become a teacher; music was the medium and clarinet the instrument. The aim of the course was to create teachers and performers. For me, however, the decision to study the clarinet—rather than any other instrument—was an accident. When I accepted a place at HIMA to become a student in 2001, I was asked to choose an instrument that I would like to study from a list of available instruments: violin, cello, flute, clarinet, contrabass, viola, *Aod*, *Qanoon*, or *Nai*. I was required to select three and to put them in order of preference. In addition, piano was compulsory for all students, even if one chose another instrument to be one's major. I selected *Aod* as a first choice, *Qanoon* as the second, and clarinet third. At the time, I was particularly pleased with my choices, because I

[12] Ali Farghaly, telephone interview by author, June 19, 2010.

believed that the clarinet was an Eastern string instrument and, therefore, that I was only choosing from Eastern string instruments. After the monitors choose me to be a clarinet student, I was thus rather surprised when I discovered that it was a Western wind instrument. I had therefore unwittingly elected to study an instrument whose technique, sound and repertoire were totally unfamiliar to me.

I can remember the first meeting between Hana'a Al Ashmawy and myself. At first I was very shy because my teacher was a woman. Much like everyone else in Kuwait, I had not had a female teacher since kindergarten, nor had I been educated in a mixed gender environment. Two girls also attended the first lesson, although they did not eventually take up the clarinet. Al Ashmawy asked us to buy a new clarinet, but firstly she asked us to try to create our first sound on the instrument. This was the first time I had ever heard the sound of any clarinet, let alone a performance of my own. Al Ashmawy helped me to sound an open G. The first four attempts were unsuccessful; I didn't make a sound. However, at the fifth try, Al Ashmawy told me that I had made the clarinet sound like it should. Despite her encouragement, I was still unsure of the sound as it was unlike any musical instrumental I had ever heard. I still did not know what the clarinet sounded like, or even if I performed it correctly.

Prior to beginning my studies at HIMA, I had very little musical knowledge, skills or understanding. My original career plan had been to join the army, but I then decided upon teaching and came to study music at higher education level having had no musical education at all after the age of 14. I therefore had no knowledge of music theory, could not read musical notation and had no music performance skills. Furthermore I had no concept or experience of Western tonality when I started to

study music at HIMA. Fortunately, I quickly became one of the best students in the Solfège class (both Western and Eastern Solfège).

I therefore more or less began my musical studies at the age of 18. Perhaps unsurprisingly, my first year at HIMA was really hard. I worked for about eight hours a day; three hours for the clarinet and piano, and five hours for Solfège, music theory, harmony and music history. I studied for five years. The first year was a foundation year, and a further four years was required to gain a Bachelor of Arts Degree. I therefore studied the clarinet as a major for five years, from 2001 to 2006. At the end of this period I became a qualified clarinet teacher.

During my one-to-one clarinet lessons, Al Ashmawy always provided motivation. She also encouraged the clarinet students to support each other, rather like a musical family. Moreover, Al Ashmawy became as our mother in the HIMA. This was particularly valuable in the early stages of our time at HIMA, because the whole experience was alien. She also promoted a sense of self-responsibility.

Al Ashmawy was an inspiring teacher, however she met many challenges when training clarinet teachers. The most important of these was limited published resources. I observed during my experience of being a clarinet student of Al Ashmawy that she really struggled to find clarinet resources. The only resource that was available to her was *Otto Langey*. In spite of this, Al Ashmawy encouraged us as clarinet students to join a musical band to broaden our repertoire and also to broaden our ensemble skills and gain experience of playing in different musical styles, such as Baroque, Classical and Romantic. This broadened our experience no doubt, but

was still a very limited curriculum because later Western classical and popular styles were not included.

Much of the inspiration in Al Ashmawy's teaching was a result of her ability to motivate her students. She valued the achievements of individual students and gave a lot of positive reinforcement. She also provided motivation in the form of competition, often encouraging us to compete against other students to win an opportunity to perform in music recitals and musical events in the HIMA. One particularly motivating experience when the opportunity arose to appear on a Kuwaiti TV Channel in a programme about HIMA and its instruments. I was asked to both play and talk about the clarinet; Al Ashmawy had nominated me from amongst all her students. I was nervous at the prospect, but this experience was a positive one and really boosted my self-esteem, in terms of performing as well as giving credibility to what I was studying.

Teacher feedback, both formative and summative, was an integral part of the lessons. However, there was no opportunity for the student to evaluate their learning experience, nor was there the cultural precedent for this. In Kuwaiti culture, a student giving feedback to a teacher without permission would be deemed inappropriate, and would not be good for the student-teacher relationship. It is still very rare for a teacher to ask students for feedback. However, this aspect of teaching practice will be integrated into the clarinet teaching methodology.

A particular feature of Al Ashmawy's teaching style was modelling. Not only did she provide a model as a performer—she would play a piece to demonstrate what I ought

to be working towards—but she provided a role model as a teacher, thus sharing her good practice with her students. Sometimes this was a hidden curriculum, at other times she would encourage the students to reflect on a particular teaching strategy and evaluate it for themselves (e.g. the use of a mirror in developing good posture).

There were, however, some weaknesses in her teaching. They mainly concerned issues of time and place, and were often due to lack of resources and lack of the opportunity for staff development, primarily because there was only one clarinet teacher in Kuwait.

The most outstanding disadvantage was having only a single clarinet tutor book. This did little to inspire the Kuwaiti clarinet student, primarily because the book was designed for children, offered and contained only a very limited repertoire. Consequently, my learning programme did not provide me with much motivation because there was a lot of repetition and little variety of musical styles. The extremely limited access to sheet music for the clarinet provided little opportunity for the teacher to enhance the curriculum. Each lesson had the same format, driven by the book. Al Ashmawy moved her students as quickly as possible through the tutor, according to their ability. Because of the dependence of lessons on the book, the student was never given the opportunity to broaden their knowledge about the clarinet, clarinet types, or even clarinet players from around the world. The only performances that students heard every day were their own. From quite early on, I believed that my experience—and the experience of others—would be improved if Al Ashmawy organized a short recital for new students at the beginning of every semester, in order to introduce them to clarinet and its potential. Without these, I

only ever played on my own or in duets with my teacher. I was never given the opportunity to play the clarinet in an orchestra or band. The first time I had this opportunity was in 2007, as a graduate recently arrived at Kingston University in the U.K. to study for an MA, even though I had graduated in 2006 from Kuwait with a BA in Music which qualified me to teach.

After graduation from my BA, I applied to work as a clarinet teacher in the HIMA and was accepted. Though I was officially qualified to teach, I felt that I would be teaching without a thorough understanding of what was expected of me as a teacher; there was no teaching practice incorporated into my degree. Al Ashmawy kindly offered me support. She suggested that I attend some clarinet classes led by her and Ali Farghaly, in order to observe how they taught their students. This served as a model for teaching. According to Al Ashmawy's model I taught well, but I did not feel I was using my own personality because I was simply imitating what they had done before.[13]

When I started teaching the clarinet in Kuwait I was the only Kuwaiti to be doing so at the time. My post as clarinet teacher required me to teach four students; two took clarinet as a major and had two two-hour lessons per week, and the other two (who studied clarinet as a minor) had one two-hour lesson per week. Two of the students were male and two were female. The content of my lessons was guided by Al Ashmawy's "Plan" (which included scales and exercises) and the *Otto Langey* book[14].

[13] see Al Ashmawy's case study.
[14] Otto Langey, *Tutor for the Clarinet.*

Despite my lack of experience I quickly acquired an effective battery of teaching skills. I was able to motivate students well and they, in turn, achieved a great deal. I developed positive student-teacher relationships and promoted peer support between my students. There were, however, many challenges. What had been difficult for Al Ashmawy was also a challenge for me, and the lack of an alternative to the *Otto Langey* book remained a problem. As with my own lessons, I felt that the clarinet curriculum was repeating itself each lesson, each semester, each year. The *Otto Langey* book is not bad, but there are alternatives, and it is impossible to cover all the students' need and moods with one book. I was nonetheless able to enhance the curriculum by encouraging my students to perform the clarinet together both in duet performance and accompanied by the piano.

By following the "Plan" and the *Otto Langey* tutor book, each lesson took on the same format. I recognised that each student's work plan was the same. This made evaluation of my students' progress (and comparison between them) a difficult task. Sometimes my students would ask me to teach them an Eastern classical music piece, but I could not; I was required to follow the clarinet plan and did not have the resources to branch out.

My aim was to become an inspiring teacher and yet I felt severely limited. I had many ideas of how to improve the curriculum; to build, for example, a new, specialist clarinet library for Kuwaiti students. Unfortunately, I did not have the necessary resources. Furthermore, I felt at a disadvantage when teaching the clarinet and at the same time trying to learn how to be a teacher. After teaching my students,

I then had to attend other clarinet classes in order to learn how the clarinet teacher does their job. I needed to find a solution.

I enjoyed clarinet teaching and was motivated to teach. I believed that the clarinet system needed to change for the better, and that I was capable of making those changes in teaching and learning in Kuwait. I also felt that I could, and would, achieve something great for the development of the clarinet in Kuwait.
There were many factors that inhibited improvements to the curriculum, and top of the list was a lack of resources. This included inadequate and inappropriate teaching space, loss of lesson time due, delay in finalising curriculum choices, limited music resources, lack of Kuwaiti folk music materials, lack of contextual information on the clarinet, very poor provision of recorded repertoire, and a lack of knowledge of how to care for the clarinet itself in a hot country.

In order to achieve my aim I decided to undertake postgraduate study to broaden both my knowledge and my teaching skills. With scholarship support from the PAAET, I enrolled for an MA in Music Education at Kingston University. In addition to my desire to become an inspiring teacher, I also wished to improve my status and future employment in Kuwait.

There were many benefits that emerged from undertaking postgraduate study. Some related specifically to clarinet teaching whilst others contributed to my professional development. I learned much about the clarinet and its history. Understanding the development of the clarinet from1700 to the present day, for example, has helped me to develop a body of knowledge to transmit to the Kuwaiti students to inform them

about the many performers around the world. It also gave me the opportunity to consider ways of transferring the clarinet from its Western context to an Eastern, Arabic one.

Whilst studying the clarinet in the UK I became familiar with a large number of clarinet tutor books and methodologies. Each gave me a different perspective and an introduction to different schools of clarinet teaching.
My participation in ensemble performance was a revelation. As mentioned previously, I had my first experience of performing the clarinet with an ensemble at Kingston University. I was impressed by the possibilities of practising as part of a group of clarinet players, particularly the way in which they encouraged each other, the benefits that came out of it.

Broader transferable, professional skills were also acquired. These included making a presentation. I gave many assessed presentations about the clarinet, and the clarinet in music education during the Masters degree. Participation in these presentations was beneficial for my professional development. I became more confident and gained clearer insight into what is expected of Masters level students (because I could see what other work students had done) and also I honed my communication and leadership skills. This was also an opportunity to share knowledge and information, and peer support emerged through this process. All these skills are transferable to my role as a clarinet teacher.

When in Kuwait my learning was largely directed by the lecturer. The lecturer spoke and students listened. At Kingston, the student was expected to become an

independent learner. The acquisition of research skills, the use of the Internet as a research tool, and the compilation of an annotated bibliography, were all new experiences. Both the concept of the independent learner and the ability to use a variety of research skills will be crucial tools for the clarinet teachers I will train in Kuwait.

Historically, the Kuwaiti education system did not require students to write an essay during their studies at school, or at HIMA. On entry to Kingston I was required to write extended pieces of work and a dissertation, all in English. I wrote my first ever essay whilst at Kingston and did so in English: my second language. During the Masters degree, I learned how to research and to write in an academic way, how to present an idea simply and clearly, how to analyse, synthesise and evaluate, and how to write an extended piece of research. These skills are beneficial and relevant because they enable me to research my chosen field and to apply my learning to the development of the curriculum and its implementation.

I returned to Kuwait in September 2008 and resumed my post as clarinet teacher. I immediately began to experiment with more effective ways of delivering a clarinet curriculum. I taught the clarinet full-time, alongside Mr Ali Farghaly who taught part-time. I was dissatisfied with my teaching because I was still required to teach my students using the *Otto Langey* book. I felt that I was repeating myself every time I taught my students.

I noticed substantial differences between the clarinet students in the HIMA and those in the PAAET. At the time, the HIMA students studied the clarinet for five years,

whereas the students at PAAET studied the clarinet for only six semesters. When teaching the clarinet in the PAAET I felt it was necessary to select simple and easy clarinet pieces and exercises in order to encourage my clarinet students to keep practising the clarinet, and to believe in what they could achieve.

Not all the clarinet students at PAAET managed to graduate to the advanced level of the *Otto Langey* book. Unusually, perhaps, clarinet students in Kuwait dislike playing the same piece of music as another student because they wish to be the "pioneer" of any piece of music that they perform. Because of a lack of complementary clarinet resources it was often not possible to find the student an alternative. My wish to resolve these issues was the impetus for me to study for a PhD.

6.3 "Today": Clarinet Teaching in the Public Authority for Applied Education and Training in Kuwait

In 2005, Ali Farghaly introduced clarinet to the music department at PAAET; it had never been taught there before. Farghaly came from Egypt to work as a clarinet teacher at HIMA full-time, and the PAAET also asked him to work part-time. During that time, Farghaly knew little about the background of the students in Kuwait or their instrumental knowledge, because the needs of Kuwaiti students were very different from those he had taught in Egypt. Initially, Farghaly faced many problems when teaching his students in the PAAET.[15] First, the music department did not have

[15] Ali Farghaly, telephone interview.

a sufficient number of clarinets to give to the students; after the first semester, students were required to buy their own. Second, Farghaly was very surprised by the amount of teaching time allocated to teach the clarinet in order to attain a Bachelors degree, i.e., only six semesters. This is much shorter than in Egypt, and is particularly problematic for students who start to learn the clarinet with no background awareness about the instrument or its music.

Farghaly was the pioneer of clarinet teaching in the PAAET. He explained how, in 2009, he stopped teaching the clarinet part-time at PAAET because the Head of HIMA—his full-time employer—no longer permitted staff to teach at both institutions. This was the result of a disagreement with the Head of PAAET about perceived differences in the performance standards of students. Since 2009, PAAET has managed to sustain the teaching of the clarinet in the music department by employing a part-time clarinet teacher from the American School of Kuwait: Preslav Petkov, from Bulgaria. Although both Farghaly and Petkov have overcome many problems there are various other weaknesses in the way the inherited curriculum has been, and still is delivered.

Ali Farghaly was expected to establish a clarinet curriculum from scratch. He initially intended his teaching to respond to individual student need, but this was based on his experience in Egypt, where clarinet teaching begins at a much earlier age, and Farghaly had thus taught students who were much more advanced on the instrument. He therefore found it a challenge initially to teach the clarinet students in the PAAET. Farghaly recognized the key problem: the limited time allocated to teach

the students to learn the clarinet. He chose to focus primarily on the quality of the clarinet sound and scales. According to Farghaly:

> I focused on these two skills because I believed that the clarinet students who really wished to improve their own clarinet skills would keep learning and practising the clarinet after graduation, but the student would be fine if they could perform the clarinet with a good clarinet sound quality and understand most clarinet scales.[16]

The fundamental missing factor in these lessons was the lack of application of theoretical knowledge and skill to the repertoire. Students were de-motivated because of a lack of variety in their lessons, and because of missed opportunities in experiencing the clarinet repertoire.

Although the teaching team was supplemented by Petrov's arrival in 2009, by 2012 there was still no specific curriculum for the clarinet at PAAET. Working as he did as a full-time clarinet teacher in the American School of Kuwait, and only part-time at the PAAET, there was no requirement that Petrov formally develop a curriculum.

The curriculum was, and continues to be, delivery solely through one-to-one teaching. There has, therefore, been no development in pedagogy. There is no group learning for the clarinet at PAAET because the students' timetables do not allow for it. This may also be partly due to the part-time nature of the teacher's employment, which results in less flexibility in terms of workable hours. The teacher meets each of his students only once a week. Students may be required to perform ensemble pieces as well as solo pieces in their recital. In this case, the student would practice the duet

[16] Ali Farghaly, telephone interview.

in the lesson, with the teacher playing the other part. The student would then get together out of class to practice alongside the student with whom he is to perform in the exam. The teacher may or may not be party to the students' rehearsal.
Similarly, there has been no innovation in assessment and quality assurance. The clarinet teacher teaches the student, the teacher keeps a weekly formative written record of the lesson, which is agreed by the student, and the teacher chooses a repertoire for the student to play. Assessment is both formative and summative. A mark is awarded for progress (this is awarded by the teacher) and summative assessment takes the form of a recital or practical examination, which is examined by the student's clarinet teacher, a second clarinet teacher and another music teacher. General guidance is provided for the award of marks, and is used throughout the Kuwaiti education system; it is common to all subjects. These produce a percentage and letter grade, and also a short description about the nature of the performance expected (see Chapter 7, clarinet part five, 7.2). A final grade is decided upon through discussion amongst the examiners, who may also take into account the student's progress throughout the semester. There is no external examiner and therefore no formal comparison of standards between different institutions. Therefore the level of quality assurance in assessment is low. Similarly the quality assurance of teaching standards is also low.

Although feedback is part of the quality assurance process in many if not most Western universities, there is no formal opportunity for Kuwaiti students to comment formally on the quality of their education. Such evaluation in other countries has the potential to lead to improved standards of both teaching and assessment, thus improving the student experience. Such a process could do much to throw light on

the issues that have emerged in this chapter and could inform the development of the clarinet curriculum, both its content and its delivery.

There have, however, been some improvements. By 2012, resource issues had improved substantially. There were sufficient instruments for the students to learn upon, there were appropriate facilities to be taught in, and access to both printed and recorded music was greatly improved.

6.4 "Tomorrow": The Ahmad Alderaiwaish Clarinet Curriculum 2013 (AACC)

6.4.1 The Rationale of the AACC

The few developments that have taken place in the Kuwaiti clarinet curriculum up until 2012 have been moderately successful. However, those who have delivered the curriculum to date have been part-time specialists whose experience is drawn from a conservatoire-style model. The teachers brought that experience with them and taught the PAAET students in a similar manner, despite the very different performance abilities that arise from starting to learn the instrument relatively late. A more focused and informed curriculum—that takes into account not only best practice in clarinet teaching, but also the educational, social, cultural and religious environment of Kuwait—must now be developed.

The AACC will be the pioneer in the development of a new curriculum for the clarinet in Kuwait. It will provide a website for students, on which they can find answers to some of their question, important speeches, and links to information about the real situation of music in the Islamic world. It will also help students to build their own clarinet library using the Internet. The AACC clarinet curriculum will not

distinguish between genders, as the clarinet itself is suitable for both male and female students. It takes into account the Western origin of the clarinet, but will nonetheless incorporate Kuwaiti folk music and the quarter tone, in order to encourage the Kuwaiti student to choose the clarinet as a major. Finally it will provide novel and interesting ways of learning new clarinet skills in order to motivate and excite students.

6.4.2 The Aim of the AACC

The AACC is a clarinet curriculum designed especially for students at PAAET in Kuwait**.** The fundamental aim of the curriculum is to provide these students with a learning experience through which they will acquire the skills of independent learning and problem solving. It also aims to produce multi-skilled graduates who are equally skilled at teaching as they are at performing. Not only does it provide a curriculum but it also offers advice and support for teachers on how best to deliver and assess the curriculum. It is a curriculum for Kuwait, but draws on aspects of best practice from other models where relevant. It is grounded within, and sensitive to, the religious and cultural environment of Kuwait.

6.4.3 The Primary Objectives of the AACC

The objectives fall into two complementary skill categories: performer and teacher.

Performer objectives. At the end of their course of study of the AACC the students will have:

- **Acquired technical skills on the clarinet,** including finger technique, breath control, embouchure and extended musicianship skills in both Western and Arabic contexts;
- **Developed their knowledge of, and facility on,** the clarinet when playing Western scales (major, minor, chromatic, arpeggios), exercises and pieces;
- **Developed their knowledge of, and facility on,** the clarinet when playing Arabic *maqams* and Kuwaiti folk music and Classical eastern music;
- **Acquired and extended their practice skills** by participating in and managing a variety of practice skills, alone and as part of a group;
- **Acquired and extended performance skills** by participating in lessons, small and large Western and Arabic ensembles, in an assessment situation and through recitals and concert;
- **Creative teachers** who display the mastery of a variety of appropriate pedagogic skills related to the teaching of adults, in both one-to-one and group contexts;
- **Discovered the breadth of clarinet performers and performances and interpretation across the world, past and present,** by becoming familiar with famous clarinet performers and their recordings, and selecting appropriate and varied repertoire as a result;
- **Acquired the knowledge of and ability to undertake basic maintenance** of the clarinet and teach it to their students;
- **Acquired the ability to assess student performances** against criteria reliably;

- **Independence as students of the clarinet,** gained by solving clarinet problems themselves and broadening their knowledge by accessing the website that will be established by the researcher when back to work at the PAAET;
- **Professional clarinet teachers** who engage in Continuing Professional Development;
- **Developed their philosophy** of the role of music in Islam and, through this, gained self-esteem as a clarinet teacher in Kuwait.

The objectives for the clarinet teacher, using the AACC, is simply to produce a qualified clarinet teacher for Kuwait, and who therefore fulfills the objectives stated above.

6.5 The Theoretical Underpinning of the Curriculum Design Model

At only six semesters, learning time for the clarinet is short. Thus, choosing the most effective curriculum design model was crucial. The researcher recognised that, in order to make the most effective use of the time allotted, introducing knowledge and skills in the initial semester and then revisiting them at each subsequent level was crucial. The most appropriate model was perceived to be the one first introduced by Bruner in 1960: the Spiral curriculum. He gives the following example:

> If the understanding of number, measure, and probability is judged crucial in the pursuit of science, then instruction in these subjects should begin as intellectually honestly and as early as possible in a manner consistent with the

> child's forms of thought. Let the topics be developed and redeveloped in later grades.[17]

This exemplifies, very well, the structure chosen for the AACC. The Spiral curriculum model was refined and adopted from the Manhattanville Music Curriculum Project (see Figure 54). The diagram shows how the revisiting of forms, rhythms and pitch, for example, at each level of learning guides the structure of the curriculum.

Swanwick and Tillman's research (1986) tested the Spiral curriculum model by observing children composing in an informal classroom environment. They concluded that the theoretical spiral model was indeed observable and applicable to composition. They developed a model that collated the following:

- Four fundamental transformations: mastery, imitation, imaginative play and meta-cognition;
- Processes of musical development: materials, expression, form, value;
- Eight developmental modes: sensory, manipulative, personal, vernacular, speculative, idiomatic, symbolic, systematic, and related them broadly to the following age categories: 0-4, 4-9, 10-15, 15+.

This curriculum also draws on the spiral model (see Figure 55).[18] The significance for the AACC is in the recommendation Swanwick and Tillman make in their article

[17] Jerome S. Bruner, *The Process of Education* (London: Oxford University Press, 1960), 53- 54.
[18] Keith Swanwick and June Tillman," The Sequence of Musical Development: A Study of Children's Composition," *British Journal of Music Education 3*, no.3 (November 1986), 305- 339.

that highlights the Spiral's relevance to general curriculum planning. This planning should focus on musical development, individual development, the teacher knowing where each individual is in their learning and planning the curriculum accordingly to meet their needs, the role of the teacher, and how to deliver an aspect of the curriculum in the most effective manner. These principles, and the concept of regularly revisiting material at a different level in a systematic way, also underpin the AACC.

6.5.1 Structure

The clarinet curriculum is designed to cover six semesters of study for a Bachelors degree in clarinet. This curriculum is in five parts and covers six semesters:

Part one: Shows the students how to fit the reed into the mouthpiece, as the students are starting to study the clarinet without any background about the instrument. It also focuses on how to create a good clarinet sound quality by using Western musical scales and music pieces.

Part two: Increases the number of musical scales and the level of difficulty of the musical pieces. It also focuses on teaching dynamics skills.

Part three: Increases and develops deep breath control by using long notes with slurs. It presents new musical scales and the first register of the chromatic scale, plus music pieces.

Part four: Introduces some famous clarinet performers around the world, in order to encourage the students to hear other performers and to encourage them to share clarinet repertoire and performances. Moreover, it introduces the second register of

the chromatic scale. In addition, it guides the students to create their own library online by using the International Music Score Library Project website.

Part five: Prepares the clarinet student to acquire the key skills of the clarinet teacher, and to help them to evaluate other students' performance. In addition, it supports the clarinet students in creating their own clarinet programme for the semester and sharing it with their teacher.

The final, sixth semester, is deliberately left unstructured; the AACC is designed to be flexible. Following the Spiral model—where the clarinet student can revisit material to further develop it—the sixth semester allows the student to diagnose and remedy any deficiencies. This will help students to consolidate their learning; the researcher believes that the student may never perfect all the material. Once deficiencies are remedied, clarinet students are required to visit the AACC website and design their own programme (in conjunction with their teacher) for the final semester, in preparation for the final examination. This will also have a pedagogic element as it will enable them to develop programmes for their future students.

Chapter Seven

The Ahmad Alderaiwaish Clarinet Curriculum. An Introduction to the First Edition of the Clarinet Pedagogy for the PAAET in Kuwait

Chapter Seven. The Ahmad Alderaiwaish Clarinet Curriculum. An Introduction to the First Edition of the Clarinet Pedagogy for the PAAET in Kuwait

The Ahmad Alderaiwaish Clarinet Curriculum (AACC) is an integrated curriculum and pedagogy designed for the PAAET in Kuwait. It is in five parts, which equate to distinct levels, and is to be delivered across six semesters, over three years. The AACC targets, and is designed to meet the needs of, the 'average' adult student entering higher education in Kuwait to study the clarinet as a major. The main goal of this curriculum is to create clarinet teachers, rather than to create professional clarinet performers. Students must therefore demonstrate, at the outset of the course, the potential to achieve a pass grade; this is the minimum requirement for teaching clarinet in Kuwait.

The AACC is sufficiently flexible to meet the needs of each student across the academic year. For example, a very talented and motivated student who quickly acquires the necessary performance skills will be able to advance through the scheme at a quicker pace. If a student makes rapid progress through the curriculum, their teacher can augment the repertoire in order to extend the learning experience of the student and to sustain motivation. Teachers of the AACC have the professional freedom to create additional music exercises for their students. It is hoped that this will provide further encouragement for students to study hard.

Teachers may ignore any step at any stage if they believe that it is not relevant or essential to the student's progression. This allows the teacher to save time, enabling them to place greater emphasis on those sections of the curriculum that the student

finds more challenging. This is particularly important given that students receive only 15 private lessons during each semester.

All parts of the curriculum incorporate solo performance and accompaniment with piano or clarinet to help students to acquire ensemble skills, familiarise them with the experience of playing alongside other instruments, and prepare them for participation in a variety of musical ensembles in the future.

The student is required to attend at least 13 of the 15 scheduled lessons in order to be eligible to sit the examination at the end of each semester. Students are also required to have studied Solfège module part 1 before embarking on the AACC. This means that teachers do not have to teach students musical notation before they can teach them clarinet. This saves time for both the teacher and the student, and it enables the student to bring to the lesson an aural image of the music, even if they do not have an aural image of the sound of the instrument itself.

Each part of the AACC (with the exception of Part 5) requires the student to study:

- Major and minor scales (chromatic in later parts) and arpeggios;
- Technical exercises and pieces of music, composed specifically for the curriculum;
- Graded exercises;
- Sight reading, selected by the tutor according to student level and need.

These are revisited progressively from one module to the next, increasing both the level of difficulty and complexity. According to Khaled Almujarreb, who taught musical analysis at the PAAED: "I wholeheartedly agree with the AACC's use of a revisiting system to teach clarinet students, because I believe that the system will ensure that both knowledge and skills will be communicated from the teacher to the student without any omissions".[1]

In addition, each part begins with a "Recommendations and awareness" section, which gives information about key issues addressed in that part (such as how to maintain a clarinet) and ends with "Suggestions for further tutoring books", which provide students with access to more of the Western repertoire for clarinet. Each part includes a quotation from the Holy Qur'an, validating the role of music in Islam and thence the status of the clarinet teacher in society; this is designed to reinforce student self-esteem.

7.1 The AACC Part 1

7.1.1 Instructions before Starting the First Lesson

The AACC is prescriptive in laying down guidelines for the teacher's preparation for the initial lessons. From the very first lesson, great emphasis is placed upon the introduction of the student to basic knowledge about the clarinet, such as how to assemble it and take care of it after playing. This is crucial because the majority of Kuwaiti students will not be at all familiar with the clarinet. The teacher is responsible for ensuring that the students progress from one lesson to the next,

[1] Khaled M Almujarreb, informal interview by author, March 18, 2014.

guided by the structure and content of the AACC. According to Colin Lawson "Students should leave their lessons feeling positive about themselves, about what they have achieved and about what they are to practise."[2]

Although these students are likely to be approximately 18 years of age, they may never have handled a clarinet before. They will need, therefore, to be taught basic information about the clarinet; for example, that the clarinet has five sections: mouthpiece, barrel, upper joint, lower joint, and bell. During assembly of these five sections of the clarinet, students will be instructed to be very careful and gentle, and to avoid forcing of any part of the instrument. As noted by Harris, "When assembling the clarinet [one should] use a gentle pushing and twisting action; any excessive forcing in this operation may damage the key-work. The cork joints should be greased".[3] The instrument assembly process follows four sequential steps:

1. Connect the lower joint to the bell;
2. Connect the upper joint to the barrel;
3. Connect the upper and lower joints together;
4. Connect the mouthpiece to the barrel.

According to Harris, "care must be taken to ensure that the long keys at the junction of these joints to do not become interlocked".[4] The mouthpiece hole should also be in line with the holes on the barrel of the clarinet (see Figure 55).

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[2] Colin Lawson, *The Cambridge Companion to the Clarinet*, (London: CUP, 1995), 124.
[3] Paul Harris, *The Cambridge Clarinet Tutor* (Cambridge: CUP, 1981), 4.
[4] Paul Harris, *The Cambridge Clarinet Tutor*, 4.

Following successful assembly, the clarinet teacher should clearly explain how to attach the reed to the mouthpiece, i.e., using a ligature, tightened by a screw, which lies either to the left or right of the reed. A dry reed that has already been used is dampened in the mouth for approximately 15 to 25 seconds, and a new reed would be soaked in water first for approximately two to four minutes. The ligature is placed over the mouthpiece and the reed is carefully slid underneath it, with its flat side to the mouthpiece, until it is almost level with it. The ligature is then tightened. Harris describes very clearly how "the mouthpiece tip should be just visible above the tip of the reed. The screws on the ligature should be tightened sufficiently to hold the reed in place" (see Figure 56).[5]

Teachers face a particular challenge when teaching students who are not only new to playing and handling the instrument, but also unfamiliar with its sound. A very specific approach is needed to produce a note on the clarinet, and the teacher therefore needs to place special emphasis on the development of the embouchure. First, students are taught the correct way to position the mouthpiece in their mouth, in order to create a clear sound. Two schools of thought exist regarding this method. According to Hyacinth Klosé:

> Insert nearly half the mouthpiece into the mouth, the reed being underneath. The lower lip is a little drawn in so as to cover the teeth: the upper lip must be slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips, the air cannot escape by the side of the mouth; the reed

[5] Paul Harris, *The Cambridge Clarinet Tutor*, 5.

> can then act freely and perform its vibrations with all desirable facility: if on the contrary the mouthpiece is too tightly compressed in the mouth the reed has no longer any play, the lips become tired, and we only obtain a poor and snuffling tone.[6]

This historical account by Klosé describes a method that was used in the infancy of the Boehm system, i.e., around 1850.[7] Harris, by contrast, proposes an alternative:

> The formation of the lips surrounding the mouthpiece is referred to as the "embouchure". Draw the lower lip slightly over the bottom teeth; this will act as a cushion for the reed to rest on. Place about 1.5 cm of the mouthpiece in the mouth and rest the upper teeth gently on the top of the mouthpiece. The upper lip is drawn at the sides of the mouthpiece to prevent any escape of air.[8]

Both methods are viable, but Klosé's method is more appropriate for wooden mouthpieces, because it depends on the lip muscles—rather than the teeth—to keep the mouthpiece firmly in the performer's mouth (see Figure 57).

From his current experience as a clarinet teacher in HIMA in Kuwait, Farghaly believes that, in the beginning, it is more helpful to teach students how to put the mouthpiece into the mouth without the body of the clarinet attached. This removes the heavy weight of the instrument, allowing students to focus totally on the

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[6] Hyacinthe Klosé, *Complete Method for the Clarinet: Paris Conservatoire adapted for The Ordinary Clarinet, as well as those on the Albert and Boehm* (London: Hawkes and Co), 3.
[7] Jack Brymer, *Clarinet* (London: Kahn & Averill, 1990), 46-47.
[8] Paul Harris, *The Cambridge Clarinet Tutor*, 5.

mouthpiece, rather than contending with handling the rest of the instrument.[9] Nonetheless, the AACC requires students to use the fully assembled clarinet from the outset, in order to instigate good practice and acclimatize students to the weight of the instrument; weight issues are less likely to be a problem for adult learners with developed physiques. The key point at this stage is for the teacher to be sure that the student understands any new skill; the AACC is a spiral curriculum, with each part forming the conceptual and skill base for the next. "After each new step," Lawson urges teachers, "ensure that your student fully understands what is required before proceeding to the next".[10]

The AACC has been designed in such a way as to make best use of the limited number of private lessons during the academic semester. Attendance at all classes is therefore seen as necessary for success.

In order to enhance student learning, the AACC integrates new methods of supporting the development of clarinet technique, such as enabling them to understand the fundamental acoustic principles of the clarinet through practical experiment. Beginners students have their first experience of producing a clarinet sound in a practical way, by joining the mouthpiece to a variety of pipes of different length, rather than joining the mouthpiece to the rest of the clarinet parts. Each pipe has a specific pitch, dictated by the length of the pipe and the number of holes in it; some have only one hole, whilst others have two or three (see Figure 58). This method not only teaches the student the correct playing technique, but also helps

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[9] Ali Farghaly, telephone interview by author, October 24, 2010. Farghaly is a clarinet teacher at the HIMA, Kuwait.
[10] Colin Lawson, *The Cambridge Companion to the Clarinet*, 124.

them to locate the mouthpiece correctly in their mouth. By using this method, and experimenting with covering the holes in the pipe, students will discover by themselves the acoustic principles of the clarinet and its playing technique.

This method of developing embouchure enriches the student's understanding, and motivates the students to attend and study the clarinet. This is particularly necessary when students are studying Western instruments rather than Eastern ones, because the Kuwaiti students are likely to believe that Western instruments are more difficult to learn and perform on than the more familiar Eastern instruments. By experiencing in an enjoyable way what the clarinet teacher is teaching during the lesson—particularly if the more traditional method does not entirely achieve the teacher's goal—the student is more likely to learn more effectively and be motivated during class and during practice, because they will have acquired a skill that they can apply.

7.1.2 Elementary Breathing Technique

The clarinet is a wind instrument, whose unique sound is produced by a combination of breathing and finger technique. Proper breathing technique is very important, and is difficult to learn, particularly in the early stages of tuition. According to Harris:

> Controlled deep breathing is fundamental to all aspects of wind playing. **Inspiration**: the lungs are filled by extending the lower rib cage and the muscles below the rib cage (abdominals). **Expiration**: the air is *forced out* in

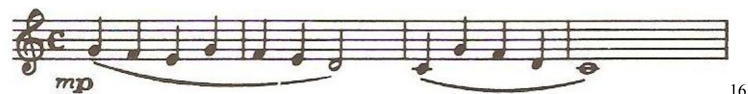
a continuous and even flow by the pulling in of the lower rib cage muscles (intercostals) and the abdominal muscles.[11]

The exchange between inhalation and exhalation is quite rapid when playing the clarinet. Al Ashmawy tells her students that "the clarinet performer should be like the thief that steals breath, which means you have to take as much breath as you can in as a short possible time".[12] When taking a breath it should be through the mouth not the nose; taking a breath through the mouth is much faster than taking breath through the nose. Students are also made aware that they should not move their shoulders as an indication of taking a good deep breath.[13]

7.1.3 Production Of The First Note

In Kuwait, at both PAAET and HIMA, students are taught to play open G as their first note. Al Ashmawy agrees with this approach, because "students will concentrate totally on the sound quality rather than anything else, such as closing the holes and keys by their fingers".[14] Yehudi Menuhim also concurs: "The note the beginner needs as a start is the "open" G, and he can produce this with a reasonable sound quite easily if he is not told what to do with his tongue but simply allowed to "blow"".[15] After producing the sound, the teacher can then guide their student to the lower notes F, E, D, and middle C using a simple exercise:

[11] Paul Harris, *The Cambridge Clarinet Tutor*, 5.
[12] Hana'a Al Ashmawy, interview by author, October 24, 2010. Al Ashmawy is a clarinet teacher at HIMA, Kuwait.
[13] Paul Harris, *The Cambridge Clarinet Tutor*, 5.
[14] Hana'a Al Ashmawy, interview.
[15] Jack Brymer, 174.



[16]

Not all teachers agree. Clarinetists such as Paul Harris and John Dankworth use E as a starting note. The rationale behind this approach is that playing the note E requires the student to have some fingers on the instrument, which helps to keep it steady in the mouth, rather than focusing on the mouth and lips only at the beginning. Harris explains the steps to producing E as a first note:

> Cover the thumb-hole at the back of the upper joint with the left hand thumb and the first finger hole with the left hand first finger. Place the clarinet in the mouth, take a deep breath, and blow. The cheeks should be held firmly against the teeth.[17]

Dankworth adds that, once they have produced the E note, the student should play it loudly and softly in order to control the sound of the instrument. Having achieved this, the student can then move to the next note, which is D, played using the thumb and first two fingers of the left hand. The next note is C, which requires the addition of one more finger from the left hand. Finally, the student should attempt G, played without any fingers.[18]

Although opinions vary about which note should be taught first, the AACC prescribes that the teacher begins with open G, because it is the easiest note to produce and successful production of a good sound will motivate students and

[16] Jack Brymer, *Clarinet*, 174.
[17] Paul Harris, *The Cambridge Clarinet Tutor*, 5-6.
[18] Graham Lyons, *Take Up the Clarinet* (London: Chester Music, 1983), 5- 6.

improve their confidence. This approach does not preclude the left hand being in position, as good playing posture is encouraged on from the very beginning. The AACC suggests using an electronic tuning device in order to help students to accurately pitch their open G as quickly as possible. After the open G, the AACC requires the student to sound the lower notes F, E, D, C, compatible with the backbone of the left hand, as defined by Weston. Subsequently the right hand covers part of the lower register of the clarinet, from B down to low E.

7.1.4 Stage One: G major

G major is the first scale to be taught in the AACC. This is a suitable choice because it involves only one sharp (F#), and thus there is only one new note to learn. Because students will already be familiar with all the other notes of the G major, they should be able to perform the G major scale fairly quickly. This should motivate students, and increase their sense of self-esteem with respect to the clarinet. According to Al Ashmawy:

> Before teaching the G major scale to my students, I usually ask them about the key signature of the scale, then I ask them again to try performing it by themselves. After achieving the performance, I tell my students that they do not need me any more when they are practicing the clarinet. In fact, I believe that they really do need me to support them in their learning of the clarinet, but I was encouraging them to be more confident.[19]

Furthermore, by following Alashmawy's way of motivating the clarinet student, there is a good opportunity to ask the student to perform one register of both the G

[19] Hana'a Al Ashmawy, interview.

major scale and arpeggio by supervising them, in order to avoid any mistakes that could happened, and also to find out how far the students understood the previous lessons and the fingering on the clarinet.

After mastering the G major scale and arpeggio, five exercises in articulation follow. At this stage, only staccato and legato are taught, and this is done using the now familiar notes of the G major scale. Focusing on both the notes of the scale and articulation saves time, which is crucial in such a tightly packed curriculum. When teaching arpeggios, the teacher can ask the student to play the arpeggio with staccato articulation. According to Farghaly:

> I recognized that my students understood how to perform the arpeggio in a staccato fashion. Kuwaiti students are still at the beginner stage, and playing the arpeggio in a legato manner could be difficult for them. Additionally, the staccato [tonguing] gives the student a chance to consider what the next note is in the arpeggio that he or she is performing.[20]

Playing staccato on the clarinet is very different from playing staccato on the violin, On the violin, a performer uses the forefinger of their bowing hand on the bow to articulate the individual notes; on the clarinet staccato is performed by touching the reed with the tongue, whilst simultaneously exhaling. Farghaly emphasises that the touch of the tongue on the reed should be rapid. He used the analogy of water running from a tap, whose flow will remain consistent even if it is punctuated by a finger being passed quickly and regularly through the water. The constant flow of

[20] Ali Farghaly, telephone interview.

water represents the air being exhaled, and the movement of the finger mirrors the movement of the tongue.[21]

Harris provides instructions for staccato tonguing: "Once the note is produced, place the tip of the tongue just below the tip of the reed. Continue blowing while repeating the syllable "tu". This will produce a series of clearly articulated (started) notes".[22] Al Ashmawy, however, advocates a different approach. She suggests putting the tip of the tongue in the bottom of the mouth, then, using the middle of the tongue to touch the reed in order to produce the staccato by saying the word "nu".[23] Lawson suggests a similar approach, but instead of "nu" he recommends using the word "mud" or "du". He argues that these words help each new note to be articulated with a pure staccato sound.[24] Both methods are useful and effective, but the AACC employs the Harris approach; it is much easier for beginner students. The other methods are likely to make it difficult for beginner students to control their tongue, and students may also damage the reed with the tongue if this process is attempted.

Arab speakers are able to produce some sounds that are not found in Western languages. Despite this ability, it is hard for Arab speakers to perform the "nu" staccato because there is no Arabic letter that represents that sound. The following shows all the Arabic letters—28 in all—which are read from right to left (see Figure 60). The Arabic Alphabet "*Abjadi*" uses the same letters as the English alphabet, except for eight different letters. For example letter ح, which is the sixth letter of

[21] Ali Farghaly, telephone interview.
[22] Paul Harris, *The Cambridge Clarinet Tutor*, 6.
[23] Hana'a Al Ashmawy, interview.
[24] Colin Lawson, *The Cambridge Companion to the Clarinet*, 114-115.

the Arabic alphabet, requires a special pronunciation that has no equivalent in the English alphabet. There is therefore a greater variety of sounds integral to the Arabic *Adjadi*. Kristen Brustad offers four exercises to assist with the acquisition of the pronunciation of this letter:

> **Exercise one**: With your mouth closed, block off your windpipe at your throat. Put your hand on your throat at the Adam's apple and constrict the muscle on the inside. You should be able to feel the muscles contracting. Alternately tighten and relax them for a few minutes.
> **Exercise two:** Repeat this with your mouth open. Try to breathe out through your mouth – if you can, you are not closing off the windpipe entirely.
> **Exercise three:** construct those same muscles so that air can just barely squeeze through your throat. Imitate someone fogging a pair of glasses to clean them. By now, you should be aware of what your throat muscles are doing.
> **Exercise four:** bend your head down so that your chin rests on the top of your chest, and repeat exercise 3. This position should make it easier for you to feel what you are doing.[25]

The second additional letter is خ, the seventh letter of the Arabic alphabet. The sound of this letter is found in many other European languages, such as French and German. Again, Brustad offers instructions on the pronunciation of this letter:

[25]Kristen Brustad, Mahmoud Al-Batal and Abbas Al-Tonsi, *Alif Baa, Introduction to Arabic Letters and Sounds* (Washington: Georgetown University Press, 2004), 31.

> Say *K* and pay attention to where the back of your tongue hits the back of the roof of your mouth and blocks your windpipe. Instead of closing off the windpipe with the back of your tongue completely, block it part way, and you will produce this sound.[26]

The third letter is ض, the fifteenth letter in the Arabic alphabet. This letter sound is very close to the English letter "d", but not quite the same: "Place your tongue in the same position as you would to say the letter "s", and try to say "d"."[27]

The fourth letter is ط, which is the sixteenth letter in the Arabic alphabet. Brustad again provides instruction for its pronunciation:

> Put the tip of your tongue up against the bony ridge behind your teeth on the roof of your mouth—the same position used for ض—and drop your tongue low in your mouth. Try to say "t" holding this position; the result will be ط.[28]

The fifth letter is ظ, which is the seventeenth letter in the Arabic alphabet. It looks similar to ط, but is pronounced differently. According to Brustad, the letter is sounded by placing your tongue in the same position as for ط, and trying to say

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[26] Kristen Brustad et.al., *Alif Baa, Introduction to Arabic Letters and Sounds*, 33.
[27] Kristen Brustad et al., *Alif Baa, Introduction to Arabic Letters*, *and Sounds*, 61.
[28] Kristen Brustad et al., *Alif Baa, Introduction to Arabic Letters and Sounds*, 69.

the word "the" or ذ . The tip of the tongue should be between the teeth, but the rest of the tongue must remain in the same position as for ط , low in the mouth.[29]

The sixth letter is ع , the eighteenth letter in the Arabic alphabet. This sound is usually represented in English by the letter "a" but according to Brustad is a little more complex:

> Put your hand on your throat, say ح, and feel the muscles contract. Now pronounce the same sound and voice it; that is, instead of a breathy sound, make a deep, throaty sound. Keep your hand on your throat so that you can feel your muscles contracting. Also, if you bend your head down so that your chin rests on your chest, you will be able to feel and hear what you are doing more easily.[30]

The seventh letter is غ, nineteenth in the Arabic alphabet. This letter sounds somewhere between the letters "k" and "g" in English. To pronounce it, you need to pronounce *g* and *k* several times, at the same time thinking of the letter غ as similar to the sound of gargling.[31]

The last letter is ق , the twenty-first letter in the Arabic alphabet. The way of pronouncing it, according to Brustad, is to:

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[29] Kristen Brustad et al., *Alif Baa, Introduction to Arabic Letters and Sounds*, 72.
[30] Kristen Brustad et al., *Alif Baa, Introduction to Arabic Letters and Sounds*, 75.
[31] Kristen Brustad et al., *Alif Baa, Introduction to Arabic Letters and Sounds*, 78.

Open your mouth and say "*aah*", as if you were at the doctor. Your tongue should be flat in your mouth. Without raising your tongue, pull it back so that the base of your tongue closes off air by pulling back against the throat. At this point, you should not be able to breathe through your mouth, although it is wide open. Practice doing this first without making a sound. After performing this exercise several times, make a sound by releasing the air forcefully. The result will be the sound ق .[32]

The table shows pronunciation of the entire Arabic alphabet by using the English alphabet (see Figure 61). Because the Arabic alphabet represents a greater variety of sounds than the English one, when developing a technique for tonguing, the greater resource of the Arabic language must be considered. In this case the sound "nu" is the one the AACC uses to best meet the needs of the beginner adult.

Harris offers the following exercise as a means of teaching staccato articulation:

[33]

He offers this as an example of articulation that could be applied by the student during the teaching of the G major exercise. Harris defines the various notations of articulation:

These should be held for the full value of the note

These should be held just under the full value of the note

[32] Kristen Brustad et al., *Alif Baa, Introduction to Arabic Letters and Sounds*, 88.
[33] Simon Bellison, *Lazarus: Method For Clarinet (Boehm and Ordinary System)* (New York: Carl Fischer), 36.

These should be tongued lightly, but held for the full value

These should be shortened by about half their value

The second note is shortened (lifted) but not tongued

The accent adds weight (volume) to a note without affecting its length.[34]

The AACC integrates this approach, to give the student a positive environment for performing and discovering an appropriate way of acquiring technique for these types of articulations.

7.1.5 Stage One: E minor scale

Introduction to the first minor scale in the curriculum—E minor—will demonstrate to the student the potential sophistication and variety of the clarinet, particularly with regard to more sophisticated modes of fingering and alternative ways of fingering. This is very different to the Kuwaiti sunray—a simple pipe drilled with fingering holes—with which Kuwaiti adult learners would be familiar.

By studying the E minor scale, students will discover how to play the same notes in different octaves. For example, there are two different ways of playing E and F# at the bottom of the scale. One way is to close all the holes and key number 1 to play a bottom E, then close all holes and key number 3 for bottom F#.[35] The second way is to cover all holes and key 1A to give the same bottom E, then close all holes and key

[34] Paul Harris, *The Cambridge Clarinet Tutor*, 22.
[35] Otto Langey, Tutor for the Clarinet, 10.

2A to give bottom F# (see Figure 62). It is necessary to learn both ways; when played legato, the context and order of these notes will dictate which fingering is possible. Al Ashmawy, however, poses an alternative view:

> I prefer to teach my students to follow the second way of performing the bottom E and F# notes, because, I guess my students will find it more difficult to follow the first way especially when they reach the other higher notes. By following the second way I think my students will reach the second high register with no confusion when performing the high B, C and D# especially in legato performance.[36]

At this stage, the AACC teaches both methods; the clarinettist needs to acquire the ability to perform these notes using alternative fingering patterns, both in E minor and other scales. In order to make it easy to understand the scale, the AACC introduces only the E minor harmonic scale and arpeggio. It also provides a musical exercise to give the students the opportunity to experience the E minor scale in a music piece.

7.1.6 Stage Two: F major scale

The F major scale is very easy to play on the clarinet. According to Farghaly:

> F major is easier than C major to perform on the clarinet, because all fingers are moving in sequence, and also there is no awkward B♮. This is a hard note

[36] Hana'a Al Ashmawy, interview.

> for the beginner because they need to close all the clarinet holes and keys fully.[37]

Because the F major scale is easy to perform on the clarinet, the AACC will introduce it at this stage. At this point, students know all the necessary fingerings for F major except for Bb, which the teacher will demonstrate. Students are then encouraged, through a process of trial and error, to "build" the scale themselves. This will stimulate independent learning and allow students to play with more confidence. The AACC reinforces this learning through practice of the arpeggio, staccato and legato exercises, and clarinet duets. This enables students to apply their learning to a variety of contexts and encourages them to practice and develop their ensemble skills. The teacher may ask the students to play either first or the second line of the duet, in order to give them an opportunity to take responsibility for both rhythm and articulation.

7.1.7 Stage Two: Introducing the Second Register

Having learnt how to play the scales of G major, E minor and F major in the bottom register, the AACC goes on to teach scales in the second register. Al Ashmawy has a special method for teaching the second register. She starts with B♮ by closing all holes and keys. “This note,” according to Al Ashmawy " is the most difficult for beginners, as they need to control and close all fingers and holes carefully".[38] She asks her students to move their fingers sequentially, starting with the small finger on the left hand to perform the higher C, followed by lifting the right hand fingers in

[37] Ali Farghaly, telephone interview.
[38] Hana'a Al Ashmawy, interview.

order until the higher G is reached, then finally moving the left hand fingers in order until the note C in the third register is reached. These notes are all the diatonic notes of C major, and thus the pitches of the C major scale are learned.

The AACC introduces an alternative method of presenting the pitches of the second register of the clarinet; presenting the lower pitches from open G to bottom E, using the clarinet technical language, that is, using the same finger position and adding the speaker key only, in order to leap the interval of an octave plus a fifth. By playing middle C and depressing the speaker key, a student will produce the higher G of the second register. Similarly, depressing the speaker key while playing the bottom B♮ will result in an F# in the second register. Following this method, students can be taught to apply the same finger movements to other appropriate pitches, and the AACC provides a practice exercise.

Thus, the AACC achieves two goals in one step: teaching the students the higher note in a way that is easy to understand, and introducing, the speaker key.

7.1.8 Stage Three: C major scale and arpeggio

As the student progresses, the teacher should—at the end of each lesson—appraise the learning that has taken place by checking what the student has learned and understood during the lesson. At the start of the next lesson, the teacher should spend a short while (approximately five minutes) reinforcing what was learned in the previous lesson.

Once able use the speaker key and play the diatonic notes of the C major scale in the second register, the students will learn to play the C major scale and arpeggio, and practice some musical exercises. C major is particularly useful at this stage, because it spans both registers.

As each new concept is taught, the student's learning is enhanced through scales, arpeggios, exercises pieces, and sometimes duets. This approach is condoned by Al Ashmawy, who reports that, when teaching HIMA students to play the clarinet, she teaches them the scale and a music exercise in the same key; learning is reinforced by transferring the skills from one musical context to another. The corresponding exercises should include a variety of rhythmic patterns, in order to improve the student's facility on the instrument.[39] Moreover, Harris adds that:

> Scales and arpeggios are the basis of good technique. They should be practiced at varying tempos and dynamic levels, using a variety of articulation and rhythmic patterns. Practise legato, detached, and staccato. Care must be taken to maintain equality of tone throughout the compass of the instrument.[40]

Furthermore, Farghaly believes that, when selecting musical pieces for their students to play, teachers should take care to match them to the student's current level of technique, because this will achieve the greatest improvement in the student's

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[39] Hana'a Al Ashmawy, interview.
[40] Paul Harris, *The Cambridge Clarinet Tutor*, 7.

performance.[41] The AACC therefore selects, by way of example, a clarinet duet in C major, to encourage students to extend their technique in the scale that they have just learned and to improve their ensemble skills.

7.1.9 Stage Four: A minor scale

The next scale to be taught is the A minor scale. Once again, the AACC will only include the harmonic version of the scale at this point. At more advanced stages, it will explore the A minor melodic scale, but students will not be examined on harmonic and melodic. They will be taught and asked only to perform A minor harmonic, because of the limited time available and the added complexity of the A minor melodic scale that arises from its differing ascending and descending forms. This would not, however, prevent the more able student from learning both forms of the minor scale. Because the scale requires the managing of both the lower and middle registers, the accompanying exercises are designed to ensure both note accuracy and articulation are mastered.

As the level of difficulty in the choice of key signature increases, so does the detail of the articulation. Al Ashmawy points out that:

> The rule of performing the slur on the clarinet is different to string instruments such as the violin and cello. The practice when playing a slur on the clarinet is that the performer should cut the end of the slur short in order to take a breath for the next note.[42]

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[41] Ali Farghaly, telephone interview.
[42] Hana'a Al Ashmawy, interview.

As noted by Harris, "a slur joins notes together; only the first note is tongued".[43] This point is further emphasized by Lyons who definitively states:

> In a slurred group, the *first note only* is tongued. The other notes are not separated at all. For example, after the first note keep blowing steadily and change the note only by changing your fingers.[44]

Minor scales are introduced alongside their relative major in the AACC, despite their greater complexity in fingering. This is because the sound quality—or "mood"—of the minor scales is quite close to Eastern Arabic *maqams*, especially *maqam Al Hijaz*; the intervals of both scales include the interval of one and a half tones. Thus the sound of the minor scale is likely to be more familiar to Kuwaiti students. It is important, therefore, to take this into account when selecting suitable pieces to include in the curriculum to sustain student motivation. The AACC includes both a *maqam* and an example of Eastern classical music, to give students the experience of playing the clarinet in an Eastern musical context.

7.1.10 Stage Four: G major scale and arpeggio in the second register

Higher notes in the second register are sounded using the speaker key. Now that the speaker key has been introduced, the teacher is able to focus on and explore the second register with the student. The two registers can then be joined together in future lessons. The central teaching point in this stage is that the G major scale (and its arpeggio) is performed across both registers, and it can thus present a challenge to

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[43]Paul Harris, *The Cambridge Clarinet Tutor*, 12.
[44]Graham Lyons, *Take Up The Clarinet: Book One*, 21.

the student. To help the student, the teacher is guided to ask them to perform the G major scale slowly, in order to help them gain control over their finger movements. The arpeggio is also to be learned at a steady tempo, for the same reason. Additional exercises in G major allow the student to begin joining the two registers together. These exercises also include articulation—such as staccato and slurs—in order to keep the student's mind focused.

7.1.11 E minor scale and arpeggio in the second register

By practicing the E minor scale, the student will discover how to play the same note with multiple fingerings, such as B♮ and C♮ natural in the second register. These two notes can both be played using two different fingerings. From the tonic, E, up to the fifth note, A, the student follows the known fingering. For B, C, D# and E, however, the fingering is changed, and there are two different ways to perform this section of the scale. The first way is to close key number 1 to play a B♮, then key number 2 to play C♮, then key number 4 to perform D#, and finally covering the hole to play E. This finger pattern is used for the articulated E minor scale but is not suitable for the scale when slurred; the sound cannot be linked smoothly together because of the need to change the fingers from C natural to D#. The second way to perform this segment of the scale is to close key 1A to play B♮, then key number 3 for C, then key number 4 for D#, and finally covering the normal hole for E. This is the optimum fingering when performing the scale slurred, because it leaves finger number five on the right hand free to perform the D# note after performing the B♮ with finger number five on the right hand, rather than with finger number five on the left hand (see Figure 62).

7.1.12 Stage Five: F major scale and arpeggio in the second register

F major is an easy scale to perform, especially for beginners, because it involves the sequential movement of one finger at a time. This is the same for both the ascending and descending versions of the scale. Al Ashmawy says that her students are "very confident when performing the F major scale, rather than performing the G major, because F major includes Bb".[45] This resulting fluency has the potential to increase confidence and therefore students' skill levels. Additionally, the fingering for the Bb in F major—left hand thumb on the speaker key and first finger on key number thirteen—ensures that there are no difficulties in moving from one register to another

7.1.13 Stage Six: C major scale and arpeggio in the second register

Kuwaiti clarinet teachers, particularly those at HIMA and PAAET, normally teach their students to play the C major scale across two registers in the same lesson, because of the limited time available. This is also done because the clarinet teacher finds that the student is really motivated to learn the two registers at the same time. The AACC prescribes that the C major scale be divided in two; the first register was taught in Stage 3 and the second register is taught here. C major is easier in the second register than the first register. In the first register, the student needs to make the link between the two registers, crossing the "break". In contrast, when performing C major in the second register, the "break" has already been crossed and the fingers can move sequentially from one note to the next until C in the third register is reached. This note is hard to perform at first. According to Farghaly:

[45] Hana'a Al Ashmawy, interview.

> I really care to present the C note in the third higher register in a legato (slur) way, because it is easier for the students, especially in Kuwait, to perform it slurred, in the same breath up to and including the C in the higher register.
>
> For example:
>
> is a useful exercise for beginner students in Kuwait.[46]

Farghaly goes further, saying that he believes the AACC should incorporate the slur in different exercises to achieve fluent performance of the C note in the third register.

7.1.14 A minor scale in the second register

For beginner students in Kuwait, the A minor harmonic scale can be very difficult to perform on the clarinet; It is located between the first and the second register and also because the B♮ can cause difficulty. According to Al Ashmawy:

> During all my experiences of teaching the clarinet in Kuwait, I found that note A followed by note B in the second register is so hard to perform, especially for the beginner students. Plus, I have never seen any musical composer write a trill between these notes in any musical piece.[47]

Farghaly adds that "we as clarinet teachers need to know why it is so hard for the beginner student to perform note A followed by B♮".[48] The AACC includes some

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[46] Ali Farghaly, telephone interview.
[47] Hana'a Al Ashmawy, interview.
[48] Ali Farghaly, telephone interview.

easy exercises focusing on the two notes A and B♮ which will solve this problem.

For example:

.[49]

These targeted exercises from the AACC focus on the passage between the two notes A and B♮. They incorporate ideas influenced by tutor books such as those by *Otto Langy* and Paul Harris.

An additional problem can be the G# of the A minor scale. This is because two fingers need to move simultaneously in order to achieve the G#; finger 4 of the left hand for the hole and finger number 5 for the key. The AACC therefore provides some exercises to develop the students' ability to perform G# in a variety of musical contexts.

7. 1.15 Stage Seven: The music pieces

At this point, the technical scales and exercises of the previous stages are consolidated through a set of musical pieces. These are intended to reinforce the skills learned by placing them in a musical context. The AACC therefore presents a musical repertoire that begins with Eastern classical musical pieces that are well known within the Kuwaiti community. This gives students the opportunity to play their clarinet within a familiar musical environment and enables them to share their

[49] Ali Farghaly, telephone interview.

music with friends in the context of an ensemble. One example is a classical piece composed in *maqam* Al Hejaz, which has a similar tonal colour to the minor scale and has exactly the same intervallic structure as the G minor scale. Other pieces included in the repertoire are of Western origin.

Finally the AACC suggests some further reading for the student. All the materials can be found in the PAAET library in Kuwait.

7.2 The Ahmad Alderaiwaish Clarinet Curriculum (AACC) Part 2

7.2.1 Recommendations and Awareness

Because clarinet students in Kuwait begin their studies without any firm grounding in the instrument, the second part of the AACC begins by focusing on the way to assemble the clarinet. According to Farghaly:

> When I was teaching in the PAAET, I recognized that some clarinet students have no idea of the way of assembling the clarinet parts, and once I can remember that I saw a student nearly break his clarinet while he was assembling it, because he was using no cork grease between the clarinet parts.[50]

The Part 2 of the AACC therefore begins by making recommendations on how to assemble the clarinet correctly, and highlights the importance of applying cork grease to the clarinet's joints prior to its assembly. Part 2 also includes advice on

[50] Ali Farghaly, telephone interview.

developing technique, guidance on skills of self-critique, and an encouragement for students to develop a broader knowledge of the instrument and its repertoire.

One of the unique teaching and learning strategies that Part 2 will introduce is an original tool designed to teach the student how to perform crescendo and decrescendo on the clarinet. Different students learn in different ways, and concrete experience can be essential to the acquisition of practical skills. This prompted the researcher to find a new way to demonstrate to students how crescendos and decrescendos work. After said demonstration, students will then be able to use the same apparatus to develop their skill. This idea takes its inspiration from an appliance familiar to many Kuwaitis—and found in all Kuwaiti coffee shops—called the Haply Bubbly or Huka; or, as it is known in Kuwait, the *Al Shesha* (see Figure 63). The Haply Bubbly is an appliance used to smoke tobacco in a social context. It is mainly used by men, but recently more women have started to use it as well. Tobacco is inserted into the cup at the top, and burning charcoal is added. The user then inhales through the attached hose, which encourages the tobacco and charcoal to burn. The smoke is drawn down the pipe by suction, through a water vessel (in order to cool the smoke), through the hose and is then inhaled.

The researcher has used the concept of the Haply Bubbly—in reverse—to create a tool to develop breath control. Firstly, the head of the Haply Bubbly is replaced with a glass pipe marked with a scale, rather like the markings on a ruler. A plastic pipe then replaces the hose and a clarinet mouthpiece is attached to the end of the pipe. The system still holds water. To use this teaching tool the student exhales through the mouthpiece, exerting pressure on the water inside the Haply Bubbly, and thus

moving water up the marked scale. The greater the pressure exerted through inhalation, the more the water will move. Steady breath pressure will result in a stable level in the glass pipe.

This teaching tool is used in the AACC to develop breath control. After the teacher has demonstrated the principles and usage of the tool, the student is taught to control their breathing by exhaling in a slow and controlled manner, in order to keep the water level in the glass tube at marking number five. The student is then asked to repeat the exercise with increased exhalation pressure, pushing the water to marking number five. The aim of this apparatus is to enable students to develop their breath control and allow them to apply this control to their playing, particularly when making a crescendo or decrescendo.

7.2.2 Stage One: The first octave of A major and F# minor scales and arpeggios

At this point, the AACC broadens the keys of the scales and arpeggios to be taught. The exercises not only provide practice in the new keys, but also focus on how to perform crescendos and decrescendos. In addition, there is greater complexity in both the rhythmic patterns and the nature of the melodies used. This represents a greater challenge than Part 1, and so the student has more material to practice with at home. Moreover, in the F# minor exercises, the AACC exaggerates the use of the crescendo and decrescendo in order to give the students a greater opportunity to develop these skills. The AACC also provides the opportunity for the students to perform the exercises using crescendo and decrescendo in different contexts.

7.2.3 Stage Two: The first octave of Bb major and G minor scales and arpeggios

The Bb major scale is a fairly simple scale to perform on the clarinet, as the performer has already learned B♮. In Part 2, Stage 2, Exercise 1, the AACC provides an exercise in Bb major, which the teacher can ask his student to perform with different rhythmic variations and articulations (as well as incorporating crescendos and decrescendos) in order to reinforce previously learned skills. Exercise 2, in G minor, focuses on pedal notes in order to develop the student's fluency of technique and skills in leaping across wider intervals, within the minor scale.

7.2.4 Stage Three: Consolidating the second register

This stage of the AACC presents a single exercise that introduces the rest of the fingerings for the pitches of the second register. It also presents some elements of melodic chromaticism, paving the way for the chromatic scale. This exercise incorporates a syncopated rhythm, so that the student can experience syncopation in context (see the Part 2, Stage 3 of the AACC).

7.2.5 Stage Four: The first register of D major and B minor scales and arpeggios

Part 1 of the AACC taught students a fingering pattern for progressing from B♮ to C# in any scale when articulating the pitches. However, in D major—especially when performing legato—the student needs to play the B♮ using the fifth finger of the right hand in order to move smoothly to the C# using the fifth finger of the left hand. This stage of the AACC focuses on two exercises, both in D major, to be performed in a legato manner, in order to ensure that the student gains a facility in playing D major with legato.

The exercise in B minor aims to increase the student's breathing capacity by removing any opportunities to for the student to take a full breath. Students are instructed to take a deep breath before they start to play, and then "steal" short breaths during the exercise, whilst maintaining a strict tempo. The second exercise in B minor helps students to develop their ability to play notes in sequence, and also to perform the last two notes as a slur by moving three fingers simultaneously.

7.2.6 Stage Five: The first register of the Eb major and C minor scales and arpeggios.

In Exercise 1 (in Eb major), the student will develop their ability to steal a breath through their mouth during a performance that includes longer phrases. In contrast, Exercise 2 (also in Eb major) is allows the student to take a breath between shorter phrases, thanks to the rhythmic pattern used in this exercise. However, the C minor exercise focuses on performing the exercise in both the first and second registers; C minor sits across the middle of the two registers.

7.2.7 Stage Six: The second register of the A major and F# minor scales and arpeggios.

In Exercise 1 (A major), the student further develops their breath control by taking a breath at the end of each slur, therefore tonguing at the start of each bar. Moreover, in Exercise 2, the AACC increases the degree of chromaticism within the melody, in order to give the students as much experience of performing chromatic notes as possible. However in Exercise 1 (F# minor), the focus is on performing E# to F# smoothly, to give the students the chance to master it without any silence between the notes. Following that is Exercise 2 in F# minor, which evokes an Eastern mood,

as a reward to the student. Material with Eastern connotations is introduced regularly to maintain student interest.

7.2.8 Stage Seven: The second register of the Bb major and G minor scales And arpeggios

In Exercise 1 (Bb major), the student is required to play sequences of notes, whilst decrescendoing at the same time. In Exercise 2 (also Bb major), students are challenged to perform slurs whilst simultaneously decrescendoing, in order to further develop their breath and dynamic control. On the other hand, in Exercise 1 in G minor, the student must exaggerate the expression whilst they are practicing. Exercise 2 (in the same key) is a further exercise that can be performed either staccato or legato.

7.2.9 Stage Eight: The second register of the D major and B minor scales and arpeggios

Stage Eight of the AACC presents the second register of the D and B minor scales and their accompanying arpeggios. Their inclusion paves the way for students to develop deeper breathing, which in turn will prepare them for the longer pieces of music in semester three. For example, Exercise 1 in D major has only one opportunity for the student to take a breath, whilst Exercise 2 in D major gives no opportunity at all. It is necessary therefore for the student to take a deep breath before starting both exercises. Exercise 1 in B minor focuses on the way to play the lower notes of the third register, first with crescendo and then with decrescendo. Exercise 2 (B minor) concentrates on both upper and lower tonic pedal notes, in order to develop the student's technique.

7.2.10 Stage Nine: The second register of the Eb major and C minor scales and arpeggios (not compulsory).

Stage Nine is not compulsory because these scales are quite technically challenging. Their inclusion is designed to give students the opportunity to try the scales, and sets a foundation for future learning. Exercise 1 in Eb major features high notes, in order to provide the student with the opportunity to develop further their breath control and to improve the quality of their sound. The same issue and the same goal are dealt with in Exercise 2. The next teaching point of the AACC includes Exercise 1 in C minor, which focuses on syncopation in order to familiarise the student with this skill. In Exercise 2 in C minor, a series of sequential phrases provide the structure, which the students are prompted to perform a little faster each time, in order to enable them to move their fingers on the clarinet keys more fluently whilst keeping a steady beat.

7.2.11 Stage Ten: Imitation and Transposition

In Stage Ten, the AACC seeks to improve the student's ability to hear, memorise, and reproduce the melodies of other performers. As discussed in Chapter 2, the bulk of traditional Kuwaiti folk music is transmitted aurally, rather than through notation. As a consequence, the majority of musicians in Kuwaiti bands learn repertoire aurally rather than by reading music. Little, if any, of this music would be notated for the clarinet anyway. This would be particularly true if no one in band had studied music as a major. In this case, the clarinet student needs to have acquired the necessary aural skills to play by ear, in order to perform with them.

The AACC therefore recommends that this skill be acquired through the process of students listening to and subsequently reproducing their teachers' performances. The process would start with shorter phrases at first—as exemplified in the AACC—and gradually move on to phrases of increasing length. Once this skill has been acquired the student is then asked to not only imitate the teacher's performance, but also to play the imitation transposed one note higher. This skill of transposition, coupled with memorization, would enable the student to play in an ensemble with non-transposing instruments such as the oboe and the violin. So, when learning a part by ear from another clarinetist, both the skills of imitation and transposition would be necessary in order to play at concert pitch. When imitating, for example, the oboe at "concert pitch", only the skill of imitation would be required.

7.2.12 Stage Eleven: The Music Pieces

The AACC comprises exclusively original music, newly composed to meet the very specific needs of the adult clarinet student in Kuwait. In the two-part examples, the complementary lower parts have been composed by Musaed Al Baqer.[51]

Next follow two Arabic *maqams*: *maqam Al Ajam* and *maqam Al Hijaz*, each accompanied by an extract of classical Arabic music, chosen specifically because they do not include any quarter-tones. This section is designed to enable students to apply their newly learned clarinet skills to Arabic music.

[51] Musaed Al Baqeer, reading for an MA and PhD at Eastern Music Acadimy, Cairo, Al Baqeer was a teacher of the Analysis of Eastern music at HIMA.

7.3 The Ahmad Alderaiwaish Clarinet Curriculum (AACC) Part 3

7.3.1 Recommendations and Awareness

The majority of clarinet students in Kuwait (especially at the PAAET) have no experience of the clarinet before applying to study there. Because they have no knowledge of the instrument or how to care for it, seemingly basic information needs to be included in the curriculum, such as how to clean the clarinet after use. The student is therefore advised to clean the clarinet holes using a dry cotton bud. These buds are used because they are soft enough to avoid damage to the instrument, and absorbent enough to collect and remove any liquid and dirt that may have accumulated. The student is advised against using anything hard, sharp, or that has the potential to scratch. The student is also encouraged to dry the inside of the tube (not the mouthpiece) by pulling through the towel that comes with the clarinet. Both cleaning processes should be carried out after every use.

Part three of the clarinet curriculum is divided into four sections:

Section one **Transposition skills**;

Section two **Memorisation and reproduction**;

Section three **Eastern *Maqams*;**

Section four **Western scales and arpeggios (advanced level)**.

7.3.2 Section One: Transposition Skills

Stage one of section one introduces an original method, created by the researcher, to develop the student's deep breathing technique, and by extension their ability to sustain the sound of the clarinet. The researcher has devised a tool that uses a flying

ball and, as a novel idea, may motivate the student by giving immediate feedback on their progress (see Figure 64). The "sustaining development tool" (SDT) is made from a piece of plastic pipe about 1.5 cm in diameter, and a similar length to the Bb clarinet. To this is attached, at the upper end, a clarinet mouthpiece, and at the lower end, a plastic basket, about 7 cm in diameter at the top, which reduces in diameter to the width of the pipe, where it is attached using a u-bend connection. A table tennis ball is placed in the basket. When the student blows through the mouthpiece of the SDT, the ball will hover above the basket. The aim for the student is to keep the ball in the air for as long as possible. Practicing this every lesson will increase the student's ability to sustain a regular breath out, and thus their ability to sustain a note. Figure 64 shows two photos of the SDT; the left hand photo demonstrates the flying ball. The image on the right is a variation of the same idea, in which a pipe supports a plastic glass with a hole in its bottom, containing ten to twelve small foam balls. Similarly, the aim is to keep the balls in the air when blowing through the mouthpiece.

This tool will be used to challenge the student for at least five minutes at the beginning of every lesson. The idea was inspired by the researcher's experience when learning the clarinet; he was asked to perform the middle G note non-stop, for as long as he was able. The researcher found this to be a beneficial learning method.

Stage Two focuses on the development of the student's transposition skills. The AACC is designed to produce students who are able to play clarinet in an ensemble with any combination of other instruments. The challenge here is that typical Kuwaiti folk band instruments are usually played at concert pitch, and are therefore non-

transposing. By way of example, the note notated as C for the Bb clarinet equates to concert pitch Bb on the oboe, violin and *Aod*. The clarinettist should always take this into account when being told what the mode or key of the piece is, or when given a notated part. In Stage Two, therefore, the AACC presents exercises in a variety of keys, from both major and minor scales, for transposition. The aim is to give students the ability to transpose from written notation.

7.3.3 Section Two: Memorisation and Reproduction

In section two of the clarinet curriculum, the AACC aims to develop the students' skills of memorization and reproduction using familiar material from both Western and Eastern popular music repertoires. The majority of Kuwaiti adults are familiar with this music because they hear it in shopping malls, streets, supermarkets, on television, and so forth.

The first exercise of section two lists some examples of famous Western popular music. A recording of one of these is played to the student who is asked to listen to and memorize the main theme, and then play it back on their clarinet. The number of listens and the length of the example to be played back will depend on the extent to which the student has already acquired these skills. They may be asked to play the melody alone or along with the recording. The second exercise presents some examples of Eastern Popular music that are likely to be well known by Kuwaiti students. The student is asked to listen, memorize and play back as before. The final exercise of section two allows the student to choose their own examples of music, whether Western or Eastern, in order to extend these skills.

7.3.4 Section Three: Eastern Arabic Maqams and Music Pieces

When designing section three of the curriculum, the researcher cooperated with his colleague and composer Musaed Al Baqer in order to create some original pedagogic pieces in an Eastern style by using Eastern *maqam*. Four different *maqams* are presented: *maqam Al Kurd*, *maqam Al Hejaz*, *maqam Al Bayati* and *maqam Al Ajam*. The AACC integrates such examples in this section of the curriculum in order to motivate the students by giving them concrete examples of how the clarinet can convincingly play Eastern music. It will also serve to emphasise to students that it is practical to perform the clarinet in an everyday context; within their own musical lives, to join with their friends, performing with different instruments (such as the *Aod*, *Qanoon* and violin) and to perform both Eastern and Kuwaiti folk music.

7.3.5 Section Four: Western Scales and Arpeggios (The Advance Level)

Section four of the AACC is set at an advanced level. It contains complex scales and pieces, which demand a relatively high level of clarinet technique (i.e., from students who will have been learning the instrument for a maximum of three semesters). This section will stretch the capacities of the most able student, but at the same time allow those clarinet students who are less able the opportunity to be awarded a pass at this grade.

7.3.5.1 Stage One: The first register of the chromatic scale

The chromatic scale is introduced here in order to enable the student to access more complex music incorporating chromatic passages. The student will be able not only to play a chromatic scale, but also to identify chromatic passages within exercises and pieces, and to apply appropriate fingering.

7.3.5.2 Stage Two: The first register of the Ab major and F minor scales and arpeggios

The aim of this stage is to improve the student's ability to sustain long notes using exercises that require long notes to be slurred across the bar.

The exercises in F minor require skills in playing sustained notes, and also demand good breath control; there is no chance of taking a deep breath. The student is therefore given further experience in taking a deep breath, and in learning how to steal a breath between the notes, extending the skills earlier introduced.

7.3.5.3 Stage Three: The first register of the B major and G# minor scales and arpeggios

The AACC also focuses on improving the students' deep breath control by presenting an exercise with long notes and sequences in slurred passages. The exercise in G# minor provides a further opportunity for students to advance their technique by playing long sustained notes, interspersed with sequential passage work which demands complex fingerings.

7.3.5.4 Stage Four: Reinforcing the pitches of the second register.

At this stage, the AACC reinforces students' ability with the pitches of the second register through revisiting the technical requirements, i.e., performing middle C and then depressing the speaker key with the left thumb to reach G in the second register, a fifth above.

3.5.5 Stage Five: The First Register of the E Major And C# Minor Scales And Arpeggios.

The E major scale is presented here because it is spans the two lower registers, and is therefore difficult to perform. It gives further practice in E major through two exercises; the first involves syncopation and the second focuses on deep breathing. Two further exercises are presented in C# minor. The first demands greater flexibility of fingering through rapid passagework. The second develops fluency in the key of C# minor by increasing the pace of the exercise with every repetition.

7.3.5.6 Stage Six: The First Register of the Db Major And Bb Minor Scales And Arpeggios.

At this stage, the AACC aims to revisit the decrescendo in the first exercise in Db major; this scale also spans the two lower registers. The exercise seeks to improve the student's ability to move smoothly between the two registers and, at the same time, requires the student to demonstrate the ability to decrescendo, play sequential passages and use a deep breath competently. In addition, the second exercise integrates scalic passages, in order to increase the student’s skill at the crossover between the two registers.

Exercise 1 (Bb minor) aims to increase the capacity of the student’s deep breathing skills. Exercise 2 requires the student to perform the exercise taking only one deep breath; no opportunity to breath is built in, particularly in bars 1 to 5.

7.3.5.7 Stage Seven: The Second Register of the Ab Major And F Minor Scales And Arpeggios.

In this stage, the AACC presents two introductory exercises in Ab major, in order to encourage clarinet students to engage with the advance level material, and to give them confidence in their own abilities. The F minor section presents more advanced exercises in order to develop the student's technique, and also to bridge the gap between Ab major and the related but more demanding F minor scale. The second exercise presents further challenges in F minor as it contains many different rhythms, including triplets and syncopations.

7.3.5.8 Stage Eight: The Second Register of the B Major And G# Minor Scales And Arpeggios.

The first exercise in B major presents a substantial challenge to the student. Consequently the AACC recommends that students start practising this exercise slowly, and then increasing the speed each time. The AACC presents two exercises. The first focuses on taking a deep breath and playing intricate passagework, and finishes on a high B at the top of the second register, which should be played with a clear and sustained tone colour. The second reinforces these skills but ends on a low, sustained B. The AACC aims to further improve the student's breath control through two exercises in G# minor, which include long slurs, sustained notes, passagework, and octave leaps.

7.3.5.9 Stage Nine: The Second Register of the E Major And C# Minor Scales And Arpeggios (Not compulsory)[52]

The first exercise of this stage (in E major) starts and ends on a high E in the third register. This provides students with the opportunity to develop their skills to perform this note with a clear clarinet tone. Exercise two focuses again on the high note E, falling an octave in a legato manner, and approaching it through quick scalic movement. The exercises in C# minor improve the student's technical skills and breath control at the same time. In addition, the second exercise also increases the student's skills of performing the high C#.

7.3.5.10 Stage Ten: The Second Register of the Db Major And Bb Minor Scales And Arpeggios (Not compulsory)[53]

The first exercise of the Db major section aims to improve the syncopation skills of the student. The intention is that, once learned, these skills can be transferred to other contexts. Additionally, the second exercise enables the student to play passages made up of notes of a similar length, rather in the manner of "divisions". It begins with semibreves, then quavers and finally semi-quavers, and performance of it demands flexibility of technique. The two exercises in Bb minor require the student to practice a piece on their own, after it has first been introduced by the teacher. The student is required to develop their skill of self-critique in order to achieve a fluent performance.

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[52] See 7.2.10.
[53] See 7.2.10.

7.3.5.11 Stage Eleven: The Music Pieces

This collection of music pieces is for two clarinets, and was compiled with the aim of enhancing the student's ability to perform with another instrument. These pieces can be played either by the teacher and a student, or by two students. The AACC presents two-part pieces for the clarinet in order to develop the students' ability to play in time, achieve correct intonation, shape their phrases dynamically, and take a lead or follow another performer. This will enable the student, in the future, to play as part of an ensemble. Each piece is in a different key, and seeks to integrate all the skills learned in this part of the AACC.

7.4 The Ahmad Alderaiwaish Clarinet Curriculum (AACC) Part 4

This part of the clarinet curriculum has three sections:

Section 1 The Advance level;

Section 2 Accessing the International Music Score Library Project website (imslp.org);

Section 3 Discovering famous clarinet performers around the world.

7.4.1 Recommendations and Awareness:

Recommendations are made to the clarinet student who participates in an ensemble with Eastern instruments. In this context, students face the problem of tuning the clarinet with the Eastern instruments. The Western clarinet is designed to be tuned at A = 440 Hz, whereas folk musicians tend to tune to the pitch given to them by the "master" (who would not use a mechanical or calibrated form of setting the pitch). He would do this by ear and therefore the actual pitch of, for example A, is likely to vary from one performance to the next. The tuning of Kuwaiti folk instruments

depends predominantly on relative pitch, although the concert A of the clarinet and the A of the Kuwaiti ensemble would be very similar. So, the clarinet performer needs to be able retune their instrument. This is done by adjusting the barrel to alter the length of the clarinet pipe. In order to lower the pitch of the clarinet, the barrel would be pulled out little-by-little, thereby lengthening the tube. If the pitch of the clarinet needs to be raised, then a different, shorter, barrel needs to be used and the process above repeated.

7.4.2 Section One: The Advance Level

7.4.2.1 Stage One: The Second Register of the Chromatic Scale On B.

This stage of the AACC begins in the second register, with a chromatic scale starting on B, in order to familiarise the student with the fingerings for this sequence of pitches. Fluency with this chromatic scale, in two octaves across the lower two registers, will give the students the ready access to fingerings that cover much of the clarinet repertoire.

7.4.2.2 Stage Two: The First Register of the F# Major And D# Minor Scales And Arpeggios.

The first exercise, in F# major, provides an introduction to familiarize students with—and give them practice at—the complex fingering for this scale. It is a difficult scale to master, primarily because it requires students to be fluent with the enharmonic process of naming notes in scales and relating them to the fingerings required. A variety of exercises are provided in order to give the students ample opportunity to engage with, and master, these skills. The AACC uses the same

principle in the D# minor exercises; motivating students by providing accessible exercises that facilitate the performance of this scale.

7.4.2.3 Stage Three: The First Register of the Gb Major And Eb Minor Scales And Arpeggios.

Stage three of the AACC again starts with introductory exercises (this time in Gb major), in order to motivate the students to perform these more complex scales by gaining positive feedback through planned success. However, the AACC also incorporates more complex work in Eb minor, because this scale has similar intervallic relationships to those of the Eastern *maqam Al Hijaz*. As a result of its familiarity, the student will find it easier to develop an aural memory for this scale, and therefore will be able to play it more readily.

7.4.2.4 Stage Four: The First Register of the C# Major And A# Minor Scales And Arpeggios.

Once again, in order to address a more complex scale (in this case C# major) this stage begins with an introductory exercise. In A# minor, the AACC presents more varied and challenging exercises in order to extend the student’s skills, and to give more able performers the opportunity to demonstrate their achievement. The AACC, at this stage, takes into account that the content is quite challenging, particularly for adult learners who are required to acquire and master technical skills rapidly. The teacher is therefore advised to build encouraging and motivating experiences into the lesson in order to raise the confidence and self-esteem of the student.

7.4.2.5 Stage Five: The First Register of the Cb Major And Ab Minor Scales And Arpeggios.

The AACC presents two exercises in Ab major, which set the students a challenge. This is also the case for the Ab minor exercises. At this stage, the teacher is reinforcing how much individual practice time is needed in order to achieve a fluent performance. This is an important stage of the students' progress in acquiring skills as independent learners. The need to positively reinforce the students' achievement is consequently also emphasized.

7.4.2.6 Stage Six: The Second Register of the F# And D# Minor Scales And Arpeggios.

As the students are now fluent with the fingerings of the chromatic scale, introductory exercises are not included for these scales; they include no new fingering sequences.

The AACC introduces two exercises in F# major which incorporate a variety of rhythmic patterns, to give the students as broad an experience as possible. In D# minor, the AACC focuses primarily on high pitches, and subsequently on consolidating the fingerings in order to provide further positive feedback.

7.4.2.7 Stage Seven: The Second Register of the Gb Major And Eb Minor Scales And Arpeggios.

The first exercise in Gb major focuses on the high Gb note, emphasizing both clarity of tone and good intonation. The second exercise increases the student's technical command of the Gb major scale. Similarly, clarity of tone and intonation of the

higher pitches of the Eb minor scale are practiced in exercise 2, whilst syncopation, (along with technical facility in the key of Eb minor) is the focus of exercise 1.

7.4.2.8 Stage Eight: The Second Register of the C# Major And A# Minor Scales And Arpeggios.

Clarity of tone, good intonation, and fluency in both C# major and A# minor are the objectives of the exercises in this stage, along with further mastery of deep breath control.

7.4.2.9 Stage Nine: The Second Register of the Cb Major And Ab Minor Scales And Arpeggios.

Stage 9—the concluding stage—seeks to extend the student's technique through the completion of exercises in the keys of Cb major and Ab minor. These focus on fluency of fingering technique, breath control and powers of self-critique, in preparation for their future as clarinet teachers.

7.4.3 Section Two: Accessing The Website of (International Music Score Library Project) IMSLP.org

At this point, the AACC directs both teacher and student towards an online repository of Western classical sheet music. This provides quick, easy, and free access to Western classical pieces by different composers and from different periods. Both teacher and student can search, access and print out sheet music (without infringing copyright) for their own use, free of charge. The IMSLP.org website therefore provides Kuwaiti clarinet students with ready access to a music library. This is of particular relevance to the situation in Kuwait, where there is no library

specializing in sheet music or clarinet resources. Students and teachers can use the facility to build their own library of clarinet music and share them with each other. At the moment, all clarinet students currently studying in Kuwait can access it, and it will be subsequently be available to the pupils of those being taught at PAAET as well.

The AACC presents step-by-step instructions for how to use the website. Clarinet students need to be made aware, however, that the mode of access to IMSLP.org website could change, or a charge be made. In such circumstances, Part 4, Section two of the AACC will be revised to provide the latest information. To compliment this, and to support the AACC, the researcher will create a dedicated website for clarinet students and will update the information regularly.[54]

7.4.4 Section Three: Discovering Famous Clarinet Performers around the World.

There are an enormous numbers of famous clarinet performers around the world. By studying these performers, students can learn about repertoire, technique, musical interpretation, and the role of the clarinet within a wider musical world. This section will help the clarinet students in Kuwait to acquaint themselves with professional clarinet players from around the world. The clarinet student can also, at any time, suggest new clarinet performers to be added to the AACC list. In this section, the researcher devised a method of collecting and developing a list of clarinet performers from around the world using a social networking medium, in this case Facebook. He

[54] See Chapter Nine: 9.6, Conclusion.

asked his musician colleagues around the world "Does anyone know any clarinet performers from around the world? Please give his/her name to me. Thanks a lot my friends". This method helped the researcher to assemble a large number of names of different clarinet performers from around the world. The names were firstly assembled under three headings:

- Famous deceased clarinettists, whose performances were not recorded or did not survive;
- Famous deceased clarinettists, whose performances were recorded and did survive;
- Famous living clarinettists.

Each was researched in turn and a decision taken as to whether or not they should be included (see methodology for further detail).

This section therefore includes a list of performers, under the above headings, ordered by date of birth. Each entry includes a web link to help students gather information about the performer. Students are then encouraged to access the links, conduct their own searches and engage critically with what they have found. They are encouraged to check biographic details, listen to performances by famous clarinettists, and add upload their observations to a class blog. The AACC has therefore provided some links (in Part Four) to aid students' research, to help them find what they need, and to further develop their independent learning skills. Currently, PAAET does not support internet access to resources such as Grove, but the sites listed (some of which are included below) generally have open access:

www.allmusic.com

www.canadianjazzarchive.org

www.oxforddnb.com

www.emiclassics.com

www.youtube.com (various links)

7.5 The Ahmad Alderaiwaish Clarinet Curriculum Part 5

7.5.1 Recommendations and Awareness:

Part 5 of the clarinet curriculum has two sections:

Section 1 Creating your own clarinet programme, following a prescribed set of instructions;

Section 2 Evaluating performances of other clarinet students and assessing them using prescribed level descriptors.

The AACC here advises the clarinet students in the creation of their own clarinet programme, and supports and encourages them in its development through a series of one-to-one lessons. If they face any problems they can ask their clarinet teacher. A further aim of this part will be encouraging students to work alongside their clarinet teacher. They will therefore begin to take on the role of clarinet teacher, with support, in preparation for their future careers.

7.5.2 Creating your own Clarinet Programme

In this section of the curriculum, students will plan and establish their own clarinet programme. The plan must include:

- Music scales and arpeggios;
- A number of exercises from selected tutor books (the list of books can change in any semester, depending on the student's needs);
- Eastern *maqam* and performance of a piece of Eastern music in an Eastern instrumental ensemble;
- A piece of Western music from any period selected from www.Icking-music-archive.org.

This section will support students in the creation of their own clarinet "personalities", and encourage them to start believing in their performance abilities; an important step on the way to becoming a teacher. The student is given the opportunity to identify their own strengths and weaknesses, and to develop an individual programme of remediation, consolidation, and extension. For example, a clarinet student who faces a problem in performing the A major scale and arpeggio can, in this part, revisit the A major scale in their programme, in order to remediate, develop and improve this area of their performance.

7.5.3 Evaluating Performances of other Clarinet Students and Assessment using Prescribed Level Descriptors.

In this section of the clarinet curriculum, the student will get experience of examining other clarinet students. The clarinet student will sit alongside their teacher during assessment of a semester 1 student (i.e., at the end of Part 1), and will be asked to write a report of around 300 words to describe why the clarinet performer deserved a particular mark, guided by a common set of assessment criteria. Currently

there is no opportunity to learn assessment and report writing skills. The researcher recalls that the first time he was required to assess the performance of a clarinet student was when he was working as a clarinet teacher in the HIMA, after completing a Bachelors degree. He recognized that the letter grade was more important to the student than the percentage mark. For example, students perceived no difference between a mark of 95% and a mark of 96% because both were a letter grade A. According to Searby and Ewers, "peer assessment is a skill which is of use to students once they are in employment".[55] The researcher believes that the ultimate goal of the AACC is to create clarinet teachers rather than creating professional clarinet performers. Teaching students how to examine and assess other performers will motivate the students to become more active in both performance and assessment. According to Brown and Knight:

> Given the importance that employers of all sorts put upon the ability to work as a part of a team, it is important that learners in higher education are exposed to situations that require them to respond sensitively and perceptively to peers' work.[56]

Furthermore, in order to keep the clarinet students—who have nearly completed their programme —focussed, the AACC is structured to motivate the students by embracing the peer assessment method; all clarinet students in level five are required to assess their classmates. The process recommended by the AACC uses ten cards numbered from one to ten. Each student is asked to assess their classmates'

[55] Mike Searby and Tim Ewers, "Peer Assessing Composition in Higher Education," *British Journal of Music Education* 13, no. 1 (March 1996): 155 – 163.
[56] Nicola Parker, "Student Learning as Information Behaviour: Exploring Assessment Task Processes," *Information Research* 6, no.2 (2001): http://informationr.net/ir/6-2/ws5.html (May 21, 2012).

performance; as soon as the performance is finished, students hold up the card that corresponds to the mark that they think the performer deserves. This process will enable students to gain sufficient experience to be confident in their own judgment, guided by an agreed set of level descriptors. The final mark awarded to the student being assessed will come from the teacher assessment team. The students' marks will not be taken into account.

For the purpose of this account of the assessment process for the AACC the following terminology is used:

Grade band	The percentage mark awarded and its letter grade equivalence;
Level descriptors:	Statement of the characteristics of the performance required to gain a particular percentage mark and/or letter grade;
Criteria for assessment:	Attached to each specific point of assessment is a series of statements that describe what is required of the student for each individual point of assessment, taking into account what is required at the end of each specific part.

An example of these principles in practice would be that used for the assessment of performance in the undergraduate BMus at Kingston University:

Performance Assessment Criteria

- Technical ability – intonation, articulation, tone quality, dynamic range;
- Interpretation – performance style, shaping and phrasing;
- Communication – presence and rapport with audience and fellow performers;
- Programme – variety, suitability and balance.

Performance Degree Classification Descriptors

[Grade bands and level descriptors]

First Class (70%+) A, A-

Confident and expressive; a technically brilliant performance with very few mistakes, good intonation, articulation and tone quality and an effective dynamic range. A thoroughly convincing interpretation of the music demonstrating an understanding of appropriate stylistic practices with good awareness of the overall shape and direction of the music and of phrasing in general. Excellent communication with the audience and fellow performers. A well-balanced programme showing the ability to play in varied styles and moods.

Upper Second Class (60 – 69%) B+, B, B-

A fluent performance, generally accurate but admitting some minor technical errors. Intonation, articulation, tone quality and dynamic range are generally good but not completely consistent. Exhibits clear phrasing and sense of the direction of the music. Demonstrates an understanding of the appropriate stylistic practices, having a good rapport with the audience and fellow performers. A good choice of repertoire

showing the performer's ability to cope with a range of technical and interpretive issues.

Lower Second Class (50 – 59%) C+, C, C-

A competent performance, broadly convincing but showing some technical limitations. Intonation, articulation and tone quality are often uneven and the dynamic range is not very wide. Some awareness of stylistic issues is conveyed but not always effectively realised. Demonstrates little awareness of the overall shape of the music. Possibly showing some lack of communication with fellow performers and lacking flair and confidence. Programme choice is lacking in stylistic variety or has been poorly chosen, failing to demonstrate the performer's abilities.

Third Class (40 – 49%) D+, D, D-

A weak performance with some technical problems creating a noticeable lack of fluency. Problems with intonation, articulation and tone quality possibly marring the performance. Phrasing may be inconsistent, failing to demonstrate an awareness of the overall shape of the music. Tempos may be inconsistent or inappropriate. Little attempt has been made to produce a stylistically appropriate performance. Programme choice may be technically too difficult and possibly unvaried.

Fail (0 – 39%) F

A poor performance demonstrating inadequate technique and consequent inability to tackle problems of interpretation. Pieces chosen are beyond the capabilities of the player.

In contrast, all clarinet students studying the AACC will be assessed using the following grade bands, based on their percentage mark:

A 95% to 100%

A- 90% to 94.5%

B 85% 89.5%

B- 80% to 84.5%

C 75% to 79.5%

C- 70% to 74.5%

D 60% to 69.5%

D-: 50% to 59.5%

F: is for student who get mark from 0 % to 49.5%

FA: is for students who never attend

These grade bands are common to all schools and universities in Kuwait. The percentage grades attached to each letter grade—particularly at the upper end of the scale—are very different to those used in the UK (as exemplified by the scheme from Kingston University).

The Associated Board of the Royal Schools of Music (ABRSM) has different, but not dissimilar criterion-referenced grade bands, marked out of 150. This mark band is quite similar to the Kuwaiti system. The table below shows marks out of 150 and as a percentage:

Distinction 130/150 = 87 out of 100

Merit	120/150	= 80 out of 100
Pass	100/150	= 66 out of 100[57]

However in order to further understand these grade bands in practice, level descriptors—which describe what the student should be able to do in order to gain a particular grade—are required for the AACC.

Swanwick made a significant contribution to developing the process of assessment in musical performance, but the terminology he used has subsequently been redefined. Where necessary, square brackets are used to collate his terminology with that used in this study:

> I have already put forward criteria **[level descriptors]** for assessing the musical composition of students, statements that are based on the layers of musical understanding. These have been shown fairly reliably at work in different situations. Similar criteria **[level descriptors]** have also been found helpful in the assessment of musical performance, statements that describe levels of music- making by reference to the major elements of musical experience: sound material, expressive characterization, structural sequencing, valuing.[58]

[57] Clare Taylor, "These Music Exams," *Associated Board of the Royal Schools of Music* 1998, http://gb.abrsm.org/resources/theseMusicExams0607.pdf (22 October, 2012).
[58] Keith Swanwick, *Musical Knowledge, Intuition, Analysis and Music Education* (London: Routledge, 1994), 108.

Swanwick proposed the following criteria for assessing performance **[level descriptors]** in higher education:

D Grade (Third class)

The performance is generally tidy and conventionally expressive with matching articulation throughout. There is little evidence of structural awareness of sense of musical development throughout the piece and the course of the music is fairly predictable.

C Grade (Lower second)

A secure and expressive performance contains some imaginative touches. Dynamics, articulation and phrasing are matched, contrasted and varied to generate structural interest and demonstrate relationships between the various musical ideas.

B Grade (Upper second)

There is a developed sense of musical style and a convincing expressive manner drawn from identifiable musical traditions. Contrasted and repeated material is integrated into a coherent, developing whole and the voice or instrument is handled with reliable sensitivity.

A Grade (First class)

The performance demonstrates confident technical mastery which always serves musical communication. The attention of the listener is focused on structural relationships and expressive character fused in a coherent and

original musical statement and there is refinement of expressive and structural detail along with a sense of personal commitment.

Fail Grade

The handing of voice or instrument may show some degree of control through not consistently so and there are numerous technical accidents. Managing the instrument appears to be the main priority and there is little if any expressive shaping or structural cohesion.[59]

The AACC uses dedicated level descriptors, created by integrating the grade bands used in Kuwaiti universities and schools with some of Swanwick's level descriptors

A	Student plays a very difficult piece of music with great fluency to a very high level and with outstanding intonation, articulation, dynamics, breath control and tone quality - 95% to 100%
A-	Student plays a difficult piece of music with great fluency to a high level and with very good intonation, articulation, dynamics, breath control and tone quality - 90% to 94.5%
B	Student who plays a piece of music of standard level with fluency, to a very high level and with good intonation, articulation, dynamics, breath control and tone quality - 85% to 89.5%
B-	Student who plays a simple piece of music to a satisfactory level with fluency, and with satisfactory intonation, articulation, dynamics, breath control and tone quality - 80% to 84.5%
C	Student who plays a hard/standard piece of music with some mistakes but with good intonation, articulation, dynamics, breath control and tone quality - 75% to 79.5%
C-	Student who plays a simple piece of music with some mistakes but with satisfactory intonation, articulation, dynamics, breath control and tone quality - 70% to 74.5%
D	Student who plays a high/standard level piece of music with many mistakes – and may demonstrate some of the following - poor intonation, articulation, dynamics, breath control and tone quality - 60% to 69.5%
D-	Student who plays a simple piece of music with many mistakes and may demonstrate many of the following - poor intonation, articulation, dynamics, breath control and tone quality - 50% to 59.5%

[59]Keith Swanwick, Musical Knowledge, Intuition, Analysis and Music Education,110.

F	Student who plays a very simple piece of music with lots of mistakes and very poor intonation, articulation, dynamics, breath control and tone quality - 0% to 49.5%
FA	Student who has never attended a clarinet classes or misses the examination day – 0%.

The above letter grades and the level descriptors devised for the AACC now appear much closer to those of the UK universities. What is different here, however, is that the percentage marks linked to the letter grades—particularly at the top of the scale—are much higher, though the level descriptors are similar. In Kuwait these grade bands are compulsory; the only freedom in planning the AACC assessment has been in the defining of the level descriptors and assessment criteria of the performance tasks set at the end of each part. The level descriptors are clearly of a lower level than those of a UK higher education institution; they necessarily take into account the limited number of years allowed for learning. They do, however, enable the most able students to be awarded a high grade for outstanding achievement, whilst at the same allowing the achievement of less able but nevertheless competent students to be recognised.

7.6 Conclusion

Chapter 8 is thus a commentary on the first edition of the AACC. The next stage of the research process has been to make available the curriculum to current clarinet teachers in Kuwait, and to request feedback. This is covered in Chapter 8.

Chapter Eight

The Second Edition of the Ahmad Alderaiwaish Clarinet Curriculum

Chapter Eight. The Second Edition of the Ahmad Alderaiwaish Clarinet Curriculum

After completing the first edition of the AACC the researcher invited five clarinet teachers—currently teaching in higher education in Kuwait—to review the curriculum. Three teachers accepted the invitation. Chapter 8 is a critical commentary on the feedback received. The participating reviewers, though given the whole curriculum, chose only to comment on certain aspects of the AACC. Each teacher made comments about selected exercises, scales, and pieces, and commented the order in which the curriculum was delivered, particularly with regard to the presenting of the clarinet skills. In analysing this feedback, the researcher conducted a comparative study between these opinions, his own opinions and those from other clarinet tutor books. This was achieved by triangulating views to validate conclusions in order to confirm the best way of teaching clarinet skills to Kuwaiti students.

8.1 A Brief Biography of the Clarinet Teachers in Kuwait

The three clarinet teachers in Kuwait who responded were Ali Farghaly, Mansour Khalifah, and Abdullah Farooq. To put their comments in context, a brief profile of each is offered.

8.1.1 Ali Farghaly

Farghaly was born in Cairo, Egypt in 1964. He began his studies at the Higher Institute of Music (Conservatory), also in Cairo, in 1976. Farghaly studied the clarinet with Professor Mohammad Hamdi. During his time as an undergraduate, he played at the National Music Festival in America in 1983, and also played with the

Cairo Symphony Orchestra in 1988. Farghaly went on to graduate with an MA in clarinet studies in 2002, also from the Conservatory in Cairo. After graduating, he started work as a clarinet teacher at HIMA in Kuwait, and is currently still in post.

8.1.2 Mansour Khalifah

Khalifah was born in Kuwait on the 5th December 1983. He enrolled to study clarinet at HIMA in 2005, where he studied with Farghaly for five years. Khalifah graduated from HIMA in 2010, and began teaching there in January 2011. He is currently in post.

8.1.3 Abdullah Farooq

Farooq was born in Kuwait on the 12th February 1987. He carries an Egyptian passport. Farooq began studying the clarinet at HIMA in 2002, at 14 years old (which is unusually young for Kuwait). He studied with Hana'a Al Ashmawy until 2009, when she retired, at which point he began studying with Farghaly. He graduated in 2010. He returned to Egypt for two years to do his compulsory military service. He now works at HIMA as a clarinet teacher. He also plays the G clarinet—also known as the "Turkish" clarinet—in classical Eastern music.

8.2 Critical Feedback from the Clarinet Teachers Reviewers in Kuwait

After being handed a hard copy of the AACC, the clarinet teacher reviewers in Kuwait were invited to provide critical comments (in the form of annotations on the curriculum itself). They were asked in particular to take into account the needs of the Kuwaiti clarinet student, in order to make the curriculum accessible to them. What follows is a summary of the specific critical comments that were made. To maintain

the confidentiality that ensured honest feedback from the respondents, comments are not linked to the specific teachers.

8.2.1 Stage One: G major Staccato Exercise

Comment: The exercise is fine but it would be better and easier for the student if it started on the subdominant. The student would then start on middle C with the thumb and three fingers of the left hand down, rather than on G, which has no fingers on the instrument. This will ensure that the student has the correct finger position at the start of the exercise.

The first edition of the exercise:

The reviewer's idea:

The reviewer continued to say that the student, when doing this exercise, will then be better able to focus on controlling the finger position of note C, as it is a kind of a pedal note, which will help the student to be more confident when performing C on the clarinet.

8.2.2 Feedback on Presenting the First Register of the *E* Minor Scale.

Comment: the initial presentation of the first register of the *E* minor scale is very early in the AACC. Performing the *F#* note will be very difficult for the beginner student at this time. Feedback to the researcher, from the other reviewers, was in broad agreement, namely that the *E* minor scale is difficult, they suggested that it should retain its position but should be annotated "not compulsory". Whether or not it is addressed should then depend on the teacher's judgement of the student's attainment at that point. To reinforce the learning at this point, the AACC presents six exercises focusing These are examples of some of the exercises in *E* minor that have been presented in AACC, which the reviewers approved of.

8.2.3 Ordering the Presentation of the Bb and A Major Scales in Part 2 of the AACC

Comment: The AACC presents the A major scale before the Bb major scale. One reviewer questioned this order of presentation; he believed that, because of the key signature of A major (three sharps), it is much harder to play than the Bb major scale.

It was suggested that if the A major scale was presented in Part 3 of the AACC, it would be much more accessible to the student.

8.2.4 The Front Page of the AACC

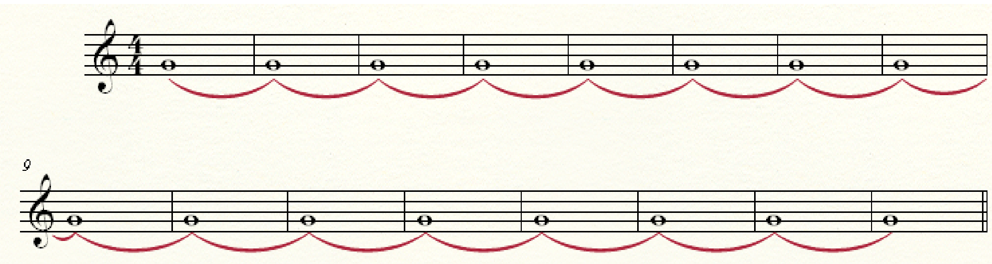
Comment: Several reviewers commented on the images on the front covers of the five Parts of the AACC. One critiqued the front page of all parts of the AACC, which include images of Kuwaiti folk instruments and the clarinet and some musical notation. He propose that adding some pictures of clarinet composers such as Mozart or Beethoven will be much more effective than adding Kuwaiti folk instruments. A further reviewer commented that it would be very useful if the AACC changed the images of Kuwaiti folk instruments to some pictures of the clarinet family and its history. Both participants appear to have missed the part of their briefing that explained that the design concept of the front cover of the AACC symbolises the scope of the curriculum and its specialized nature, located as it is between Western classical and Kuwaiti folk music.

8.2.5 "Recommendations and Awareness" Paragraphs

Comment: Positive feedback was received from one reviewer about the content of the recommendations and awareness paragraphs at the start of each Part of the AACC. He said it is what clarinet students in Kuwait really need. One reviewer suggested that a section be included reminding students that they should take great care when assembling the clarinet and when taking it apart. They substantiated their comment by explaining how some students, when assembling their clarinet, keep pushing one part unnecessarily hard into another in order to assemble it, which might damage the instrument.

8.2.6 Performing the First Note

Comment: One reviewer was very positive about the proposed method for introducing the initial sound of the clarinet, i.e., by using a clarinet mouthpiece connected to a plastic pipe, as in the following exercise:



They suggested that this exercise could be enhanced by adding some rhythmic variations, whilst still focusing on the production of an initial clarinet sound. This, he proposed, would really enhance the students' skills. The following exercise exemplifies this mode of variation:

The researcher strongly agrees with the reviewer's suggestion. It is proposed that the AACC will leave decisions about the precise nature of the variation to both teacher and student. This will give both of them the opportunity to be creative, and will enable the clarinet teacher to tailor the exercises to the individual needs and skill level of the student.

8.2.7 The First Scale to Teach

Comment: One reviewer suggested that the first scale to be presented to the students should be C major, because it has no sharps or flats, and it will therefore be easier for the student to perform. Also, he proposed that all students at both HIMA and PAAET will be very familiar with the C major scale because it is the first scale taught in music theory and Solfège.

8.2.8 The Second Octave of the Eb Major Scale and Arpeggio (Part 2)

Comment: One reviewer disagreed with the order in which some of the scales in the AACC are presented, particularly Eb major. He stated that presenting the second octave of Eb major at this stage is problematic as it is a very difficult scale for the students to learn because of the high pitches in the third register. A proposal was made that the Eb major scale should be moved into part 3 or 4 of the AACC.

8.2.9 The Listing of Famous Clarinet Performers from Around the World

Comment: One reviewer strongly supported the list of clarinet performers from around the world, and the way of dividing them (see Chapter 8, AACC Part 4). He related this to his own experience, adding that he had discovered some clarinet performers that were unfamiliar to him for the first time when he read the list in the AACC. For example, he had never heard about Peewee Russell, Jack Brymer, or Charles Neidich.

8.3 Responses to the Reviewers' Critique of the AACC

The researcher appreciates the critique and accepts, in broad terms, the reviews and opinions of the teachers surveyed. However, the AACC has been designed to solve

the very specific, unique, problems faced by clarinet students at PAAET. This critical commentary therefore seeks to respond to the critique of the teachers, by demonstrating where decisions have been made in response to research outcomes, which the teacher reviewers would not be familiar with and, where viewpoints differ, to offer alternative solutions.

The researcher agrees with the reviewer opinion about the G major scale (Part one), but believes that both the AACC solution and the reviewer's solution are equally valid. The G Major clarinet staccato exercises included in the AACC have the potential to enhance skills at this stage, and will do no technical damage if the student finds them challenging at this stage. The note "open G" is presented as a pedal note in the second staccato exercise because, according to researcher observation, students in Kuwait find that playing G, without using any fingers, is easily achieved. By using this note as the central pedal, students are provided with both security and confidence. Accuracy of performance is also needed. This exercise is part of the very early stage of enabling students to move smoothly from one note to another. Subsequently the AACC presents other scales and exercises focusing on the facility of moving from one pitch to the next. The exercise therefore remains unchanged in the AACC.

Harris provides an example similar to the one included in the AACC.[1] Here, he also focuses on the tonic note C in several exercises, which he uses as an anchor note. Such exercises have the same function as those in Part 1, the G major exercises.

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[1] Paul Harris, *The Cambridge Clarinet Tutor* (Cambridge: Cambridge University Press, 1981), 12.

The second issue raised by the reviewers was about the order of presenting the Bb and A major scales in the AACC. The reason for presenting the A major scale before the Bb major scale is that the AACC follows a plan in which the order of presentation takes into account the crossing of scales between the two registers; the A major scale does not require the crossing of the register whereas the Bb major scale does. The order in which keys are presented determines the technical challenges that each scale provides. That is why the AACC does not follow the typical circle-of-fifths system. Each clarinet tutor book has its own system and goals governing the order in which technical challenges are presented. Ian Denley, for example, in his tutor books of *Scales and Arpeggios for Clarinet*, employs a totally different order of presentation for the scales; he presents all the major scales first (starting with C major), and then presents all the minor scales (starting with C minor).[2] At first it appears that Denley has given no consideration to technical difficulty when putting the publication together. However, because this is an

[2] Ian Denley, *Scales and Arpeggios for Clarinet* (London: The Associated Board of the Royal Schools of Music, 1995), 7.

anthology of scales and arpeggios to accompany the ABRSM examinations, the order in which these would be tackled is prescribed by the ABRSM. For example the order of scales for Grade One clarinet is:

> From memory, to be played both slurred and tongued in the following keys: F, G majors; A minor (one octave, in the chalumeau register). **Scales:** in the above keys (minor in melodic or harmonic form at candidate's choice). **Arpeggios:** the common chords of the above keys for the range indicated.[3]

The point here is that the choice of the order in which scales are to be studied depends on the particular constituency of learners. It is exactly the same situation when selecting the order in which to present scales for the AACC. The order of the presentation of the scales is based on primary research, the outcome of which has been to identify and solve the unique problems that face clarinet students at PAAET in Kuwait.

Yet another point raised by the reviewers was that of the design imagery of the front page of the AACC, which includes some pictures of Kuwaiti folk instruments along with a large image of the clarinet, superimposed upon a picture of a fishing vessel. Reviewers suggested that images of musical composers and other members of the clarinet family would be more appropriate. The inclusion of the images of Kuwaiti instruments alongside that of the clarinet was a conceptual one, with the intention of portraying to the learner that the clarinet tutor has been designed for Kuwait and will include music from both Western and Kuwaiti traditions. The researcher thinks that

[3] ABRSM, "Clarinet Exams," ABRSM, last modified June 24, 2014, http://us.abrsm.org/en/our-exams/woodwind-exams/clarinet-exams/.

adding images of Kuwaiti folk instruments to the front page of all parts of the AACC will encourage students to choose clarinet as a major; from the very start of their engagement with the instrument, they will understand that the curriculum and their study of the clarinet will be connected to Kuwaiti folk music. Indeed, the AACC includes classical Eastern musical pieces and Kuwaiti folk music alongside that from Western traditions. If the AACC instead had Western composers portraits on its front pages, as some reviewers suggested, the Kuwaiti student might be lead to believe that this curriculum has no relevance to Eastern music or Kuwaiti folk music. As this is the underpinning concept of the AACC representing this on the front cover is vital, and so will remain unchanged.

The researcher welcomed the comments from some reviewers that they appreciated the recommendations and awareness section. The guidance given in Part 2 on how to assemble the clarinet was said to be most welcome. The decision to place this at the start of Part 2 was appreciated by the reviewers, bearing in mind that in Part 1 the tutor assembles the clarinet for the student and then coaches them in a workshop environment, with Part 2 acting as an aide memoire. Part 2 of the AACC reminds students that, when assembling the instrument, they should "apply cork grease to the clarinet joints, because it will make them much easier to join together". Similar advice is given by Lyons, who explains that during the assembly of the clarinet parts just a "small" twisting motion is needed,[4] and also by Harris, who states that "when assembling the clarinet use a gentle pushing and twisting action; excessive forcing in this operation may damage the keywork".[5]

[4] Graham Lyons, *Book One: Take Up The Clarinet*, 2.
[5] Paul Harris, *The Cambridge Clarinet Tutor,* 4.

One reviewer questioned the limitations of the initial exercise using a pipe with a clarinet mouthpiece attached (see Figure 60). He suggested introducing various different articulations. The researcher does not agree with this point; presenting variations to the student at this stage would detract from the intended learning, i.e., mastering a first sound on the clarinet. In the context where the clarinet student is just starting to create a sound on the clarinet, and the majority of these students have no background at all on the clarinet, as simple an introduction as possible has been developed. Thus the AACC aims, at this stage, only to get students creating a first sound, in as interesting a way as possible. The aim is not to teach the students to performing staccato articulation for example, but simply to create a first sound on the clarinet. This could take one or more lessons, depending on the student's application.

Furthermore the researcher does not agree with the reviewer's suggestion about presenting C major rather than G major as the first scale. As mentioned before, each tutor book aims to solve specific technical problems and is designed for a specific level. The AACC has also been designed only for the clarinet student who studies at the PAAET in Kuwait. This means that the students have unique and specific problems that the AACC is designed to solve. One of the key problems is that the students apply to study the clarinet as a major at eighteen years old, with no background about the instrument, and the teaching semester is very short. The AACC proposes that starting with the G major scale is a good choice; the lower octave of the scale provides a firm foundation for the development of technique for the second register and students do not need to cross between the first and second register as they would if learning C major first. The mastering of these lower notes, played with clear and good quality sound, will have a positive effect on the student's

ability to perform notes in the second register. If the AACC acted upon the reviewer's advice, to present the C major scale first, the AACC would need to introduce other aspects of technique in order to facilitate the playing of C Major, for example, how to depress the speaker key and to cover the back hole at the same time with the thumb, and also the different fingering techniques needed for the lower notes of the second register (See 7.1.7).

The researcher understands the reviewer's comment about the presenting of some difficult scales in Part 1 and Part 2, such as the second octave of the Eb major scale and arpeggio (Part 2). However, the AACC includes a proviso that the Eb major scale is not compulsory at this stage. It is presented because the clarinet teacher might require material to stretch the more able students. On the other hand, the clarinet teacher can present the scale without asking them to perform it during the examination at the end of the semester, as the student can be tested at the next semester's examination. This is because the AACC is a spiral curriculum, enabling students to revisit and refine what they have been introduced to and performed previously (see Figures 55 and 56).

The list of clarinet performers was welcomed by the reviewers, as well as the way in which students are supported in conducting research of their own and disseminating their findings. Through this process the AACC aims to create independent clarinet students, who have a wide range of skills, performing, teaching, theoretical and contextual, and who are able to constantly upgrade their own learning. That is one of the reasons why the AACC provides a list of famous clarinet performers, divided into three parts (See AACC part 4, part three). The AACC believes that by providing

the students with access to some clarinet performers, it will encourage them to listen to other performances and to attend to music concerts.

Chapter Nine

Conclusion

Chapter Nine: Conclusion

The thesis was based on the hypothesis that "the needs of clarinet students in Kuwait are so different from those of any other clarinet students that a separate, tailor-made curriculum needed to be developed in order to meet their specific needs." The overall aim of this thesis was therefore to create an original, and fit-for-purpose, clarinet curriculum for the PAAET in Kuwait.

The research project fell into three broad sections:

Research – Chapters 1 to 3

Development – Chapters 4 to 6

Curriculum – Chapters 7 to 8

9.1 The Research Stage

The research project has established that, despite the State of Kuwait being relatively short lived, it has had a formal system of education only from 1912 (see Appendix 1). Music within the curriculum has had a chequered history in that its inclusion in the curriculum has been a source of debate and, at times, contention, despite this Kuwait is the leader in the Arabian Gulf countries, in terms both of democracy and the acceptance and promotion of folk music. The State of Kuwait has rapidly developed from being a desert tradition of living to being a modern country, prioritising education both in the country and providing scholarships for study abroad. Both Kuwaiti folk music and Western music are equally valued. In order to craft and develop educational curricular in Kuwait, influences have been absorbed from many other, longer lived educational systems. Similarly, the process of developing a clarinet curriculum for the PAAET has followed the same model.

One of the priorities of this research project has been to research, preserve and promote both Kuwaiti folk music and the instruments that play it. This repertoire has been integrated into the clarinet curriculum in order to keep it from extinction. This folk music repertoire has also been taken up in the school curriculum, where current students are introduced to this body of music and therefore become part of the preservation process of their cultural musical heritage. Similar practices are found in the Higher Education music curriculum both at HIMA and the PAAET. Similarly the tradition is preserved via the Kuwaiti folk bands, for example *Al Randy* band, *Ma'yof* Band and the Kuwait Television band. They are very popular with the majority of people in Kuwait, and are highly respected.

A second priority of the music monitors in the Ministry of Education in Kuwait, as identified by this research, is to enrich the music curriculum in Kuwait schools, by increasing the variety of instruments taught to the students, both Eastern and Western. As a consequence the monitors aim to establish a new generation of versatile musicians in Kuwait, in order to maintain the profile of Kuwait as a pioneer in musical development, to broaden the curriculum content and to embrace further musical traditions, including contemporary Western music. The clarinet curriculum for PAAET will produce musicians that meet these criteria.

One of the key design parameters of the clarinet curriculum has been to take account of, and be sensitive to, the relationship between the Islamic religion and music in Kuwait as this is very sensitive. There are various opinions as to the role of music in the Islamic religion, and in Kuwait there appears to be greater tolerance to the role of music, both within religious practices, and in a secular context. There are still

however, in Kuwait, some people who interpret the Islamic religion in a rigid way, and as a consequence of their beliefs, much is designated forbidden, particularly music. It has been observed that by the delivery of an effective musical curriculum by competent, committed and informed teachers, the views of those people can be modified over time. This has been recently demonstrated by the ongoing review of the role and status of music in the curriculum, which in 2008 became compulsory for students in primary, elementary and high school.

9.2 The Development Stage

It was found vital that motivation within the learning and teaching process was central to this curriculum because of the unique learning environment. By establishing ways to motivate this new generation of prospective clarinet teachers, it was concluded, was found to be of paramount importance, because by supporting their learning on this unfamiliar instrument, within an alien musical context, was key to their success. What was also crucial to the effectiveness of this curriculum was that, it was not only the content of the curriculum that was important but also the teacher as role model. Furthermore, the competent teacher who establishes a strong self-efficacy with his students, produces capable teachers with the resources that enable them to meet the demands of future cohorts of students, whatever their profile.

An analysis of the teaching of the piano in Kuwait revealed that there were limitations in its effectiveness, and that to teach the unfamiliar clarinet in Kuwait to adult students, at a Higher Education level, would need an alternative teaching and learning model. Therefore a series of case studies were undertaken in order to

identify the strengths and weaknesses of past and present modes of clarinet teaching in Kuwait, in order to inform curriculum design. In order to teach the clarinet effectively to adult students it was concluded that current methods of clarinet teaching, for example, the over dependence by some on a single tutor, and each teacher producing their own plans for their students, did not provide a coherent and fit-for-purpose curriculum in all cases.

9.3 The Curriculum

The final stage of the research project was to produce the clarinet curriculum – the AACC. Chapters Seven provides both an explanation of, and a critical commentary on, the first edition of the AACC. It also examines and makes recommendations on assessment. Chapter Eight considers the feedback from respondent clarinet teachers in Kuwait and offers an evidenced response. The AACC itself is presented in the form of five sequenced tutor books. These are accompanied by purpose designed and hand-made teaching tools, as detailed in chapter seven.

9.4 The Defining Characteristics of the AACC

The defining characteristics of the AACC, which has been conceived as pioneer in the teaching of the clarinet in Kuwait, are listed below. The AACC

- provides the interface between the Western European clarinet repertoire and its integration within Kuwaiti folk Music;
- is a blue print for the introduction of other western instruments to Kuwait e.g. oboe, bassoon;
- is not prescriptive. It is a selected curriculum to meet the specific needs of Kuwaiti clarinet students;

- is a responsive and evolving curriculum;
- is a student-centred learning approach;
- is peer supported;
- is both a solo and mixed ensemble curriculum;
- incorporates improvisation skills;
- is a bridge between being a learner and becoming a teacher;
- teaches the acquisition of assessment skills;
- trains clarinet teacher;
- encourages future users to modify, develop and fine-tune content according to student need;
- promotes ensemble work between student and teacher;
- accessible curriculum.

9.5 Recommendations for a Revised Research Process

When reflecting on the implementation of the research process the following modifications would have had the potential to further enrich the research findings. These include, at the research stage of the process, a structured programme of observation of clarinet teaching in schools in the UK, focussing at secondary level and observations of clarinet teaching in Higher Education institutions in the UK, and comparing University and Conservatoire approaches.

At the development stage a wider constituency would be sought for interviews and questionnaires in Kuwait, for example, other clarinet teachers and more music teachers in schools who had graduated with a Bachelor of Arts, clarinet.

The opportunity to teach the first edition of the product in Kuwait, and then to evaluate, appraise and revise before final submission, was desirable. However time did not permit within the three-year registration of this research project.

9.6 Future Proposed Complementary Initiatives and Research

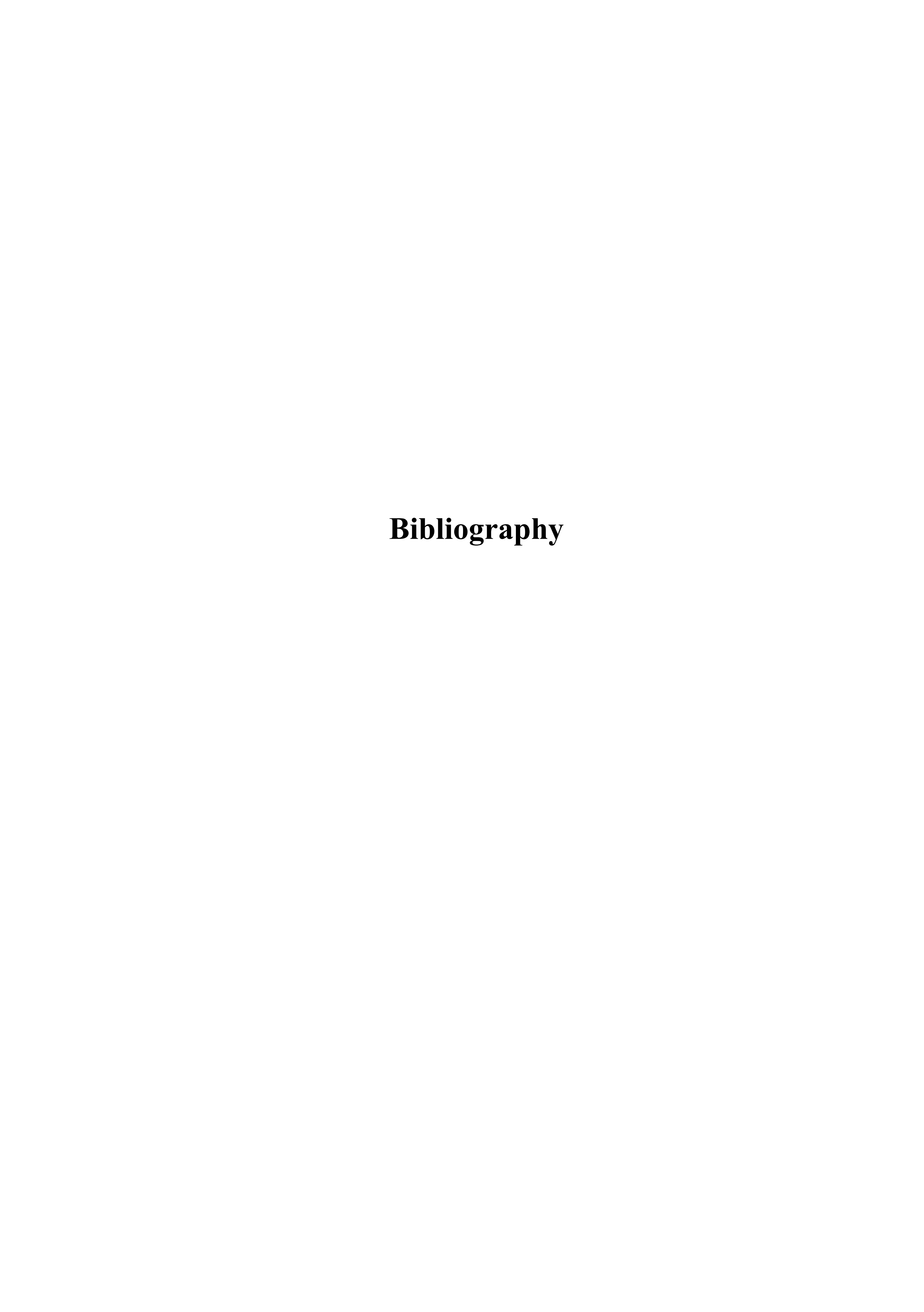
One of the key features of the AACC is that it is characterised by ongoing development. One of the major features of this will be a website which will provide access to musical resources of all kinds, for example, recordings, websites that provide printed music, online dictionaries and online academic resources, for example, Grove, RILM, Jstor etc.

Developing the students' skills as independent learners is another important feature of the AACC. This will be achieved through the provisions of additional reinforcing teaching materials delivered via an e-learning system, for example Blackboard, also enabling blogging between the student cohort and teacher, and the opportunity to gain additional tutor feedback. A matrix of student support groups would complement this. Other strategies to provide out-of-class support for students will include the provision of recordings of the contents of the tutor books to provide a model.

With clarinet resources still at a premium in Kuwait, the system of clarinet music on loan for students will be developed and tutors will be encouraged to complement the curriculum by supplementing it with examples from online resources, other tutors and books of exercises, for example.

A further aspiration is to develop opportunities to enable the students to perform to audiences and to build up a concert/recital tradition for Kuwait, for example a series of public lunchtime concerts in the PAAET.

Finally, in order to ensure the level and consistency of teaching quality, a programme of Continuing Professional Development for clarinet teachers in Kuwait will be designed and implemented.



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