

MUSIC THEORY AND HARMONY IN HIGH MUSIC SCHOOLS IN MACEDONIA IN 1940s-1960s

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Just as in any activity, reflected in teaching is the cultural heritage of the particular society. This means that in teaching too there exists a historical subsequentness, a cause-effect linkage. The quality of modern teaching is dependant on quality of teaching over the past period.

For the purpose of establishing the historical continuity, in countries of longer tradition in music education, one course of pedagogic research has followed the history of music pedagogy. This research has encompassed: the curricula and programmes, the teaching personnel (the number of teachers and their professional education), the resource capability of educational institutions (the technical space, schoolrooms, music cabinets, musical instruments, teaching accessories), etc.

In Macedonia such research is still lacking. Therefore, we decided to conduct a research, which would focus on issues linked to two subjects in the music education – Theory of Music and Harmony – over the initial decades of the establishment of the high music schools in the Republic of Macedonia (Skopje – 1945, Shtip – 1961, Bitola – 1992). The Theory of Music and Harmony have been in the centre of our interest also due to our experience of teaching, at the level of high music education, of precisely in these two subjects.

During our communication with the respondents we obtained certain data pertinent to other music-theoretical subjects (Solfeggio, Counterpoint and Musical Forms) – which we shall present in the context of the general data on Theory of Music and Harmony.

We conducted the research fully respecting the past generations – the founders of modern music education in our country.

Researched population: 26 musicians who have gotten their education in the music schools in Skopje, Bitola and Shtip in the period from 1940-1960.

Period of research: June - November 2005.

Venue of research: Skopje, Bitola, Shtip and Prilep.

Objective: To gain data about the organization, contents, and didactic-methodical aspects of teaching Theory of Music and Harmony in the high music schools in Macedonia in the period from 1940_s to 60_s.

Method: Interview – according to the previously prepared questions.

Research procedure: interviews with use of a voice-recorder, subsequently transcribed in previously prepared questionnaires.

Average duration of interviews: 60 minutes.

All data received upon recollection of respondents.

The questions encompassed two thematic areas:

Part I: general data on the respondent, his/her music education and professional activity;

Part II: data pertinent to teaching Theory of Music and Harmony (organization, contents, didactic-methodical procedures, teaching personnel, etc.)

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Upon analysis of the questionnaires we obtained the following results:

1. DATA ON THE RESPONDENTS

Table 1. Distribution according to year of birth:

<i>Year of birth</i>	<i>Number</i>
1927	1
1933	1
1935	1
1936	1
1937	2
1938	1
1940	1
1941	1
1942	1
1946	5
1947	1
1948	8
1949	1
1950	1
Total:	26

In order to have better visibility of the generations to which the respondents belong, we have shown these results also in relations to the decade of birth:

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Table 1a. Distribution according to the decade of birth

<i>Decade</i>	<i>Number</i>	<i>%</i>
1920/30	1	4%
1930/40	7	27%
1940/50	18	69%
Total:	26	100%

Prevailing are respondents born in the forties, who are nearing the end of their work life.

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Table 2. Level of musical education:

<i>Education</i>	<i>Number</i>	<i>%</i>
High	3	12%
Faculty of Music-1 st degree	6	23%
Higher (Faculty of Music)	17	65%
Total:	26	100%

In the researched population prevailing are respondents of higher musical education.

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Table 3. Completed high school:

Skopje	11	42%
Bitola	11	42%
Shtip	4	16%
Total:	26	100%

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Table 4. Branch:

Instrumental	11	42%
Teaching-theoretical	13	50%
Two branches	2	8%
Total:	26	100%

Prevailing are graduated students from Skopje and Bitola, while almost equally represented are both the branches.

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Table 5. Years of study:

<i>Skopje-40_s</i>	<i>Skopje-50_s</i>	<i>Skopje 60_s</i>	<i>Bitola 60_s</i>	<i>Shtip 60_s</i>
1	6	4	11	4
4%	23%	16%	41%	16%

Mainly, the respondents have studied in the 60_s, yet we managed to represent all the three decades of studies.

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Table 6. Professional work:

<i>Professional work in:</i>	<i>Instrumental</i>	<i>Teaching-theoretical</i>
Orchestra	2	/
Choir	1	/
Educational institution	6	12
Radio-TV	/	2
Library	/	1
Pedagogical Faculty	/	1
Other	/	1
Total:	9	17

From the table it can be seen that the respondents represent different music professions – active factors in the music culture in Macedonia. Yet, prevailing are those who have been engaged in educational activity.

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2. DATA ON THE ORGANIZATION, CONTENTS, AND DIDACTIC-METHODICAL ASPECTS OF TEACHING THEORY OF MUSIC AND HARMONY

Table 7. Status of the student:

<i>Status of the student:</i>	<i>Number</i>	<i>%</i>
Regular education	26	100%
Extraordinary education	/	/
Parallel	/	/
Private classes	/	/

We obtained information on the extant different forms of studies, but in this group the respondents are of equal status of education (regular education).

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Table 8. Distribution of subjects by years:

<i>Subject</i>	<i>Years of studies</i>					<i>Number of years of study</i>
	Preparatory	I	II	III	IV	
Solfeggio	+	+	+	+	+	5
Theory	+	-	-	-	-	1
Harmony	-	+	+	-	-	2
Counterpoint	-	-	-	+	+	2
Musical Forms	-	-	-	+	+	2

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Table 8a. Distribution of subjects by years - today:

<i>Subject</i>	<i>Years of studies</i>				<i>Number of years of study</i>
	I	II	III	IV	
Solfeggio	+	+	+	+	4
Theory	+	-	-	-	1
Harmony	-	+	+	+	3
Counterpoint	-	-	+	+	2
Musical Forms	-	-	+	+	2

Comparing the situation in the first three decades with the current one, it is obvious that in the distribution of teaching subjects and the total number of classes, the difference is minimal (the difference is in the years of study). The difference is that the number of years of study has been shortened – the preparatory year has been abolished. The abolishment of the preparatory year has resulted from the increased number of students in the basic music education, some of which are directed to high music education. This has increased the scope for selection of students at the entrance exam.

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Table 9. Number of classes weekly by subjects:

<i>Subjects</i>	<i>Number</i>
Solfeggio	3
Theory	2+2
Harmony	2+2
Counterpoint	2
Music Forms	2

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Table 9 a. Number of classes weekly by subjects – today:

<i>Subjects</i>	<i>Number</i>
Solfeggio	2
Theory	3
Harmony	2
Counterpoint	2
Music Forms	2

The number of classes of Solfeggio, Theory of Music, and Harmony has changed (decreased). Probably the reason for this change has been the increase of the number of subjects of general education, which in its turn has increased the total number of classes weekly. Besides this, in the more recent curricula some optional subjects were introduced which additionally increased the number of classes.

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Forms of teaching: (*collective – group – individual*):

According to the data obtained, we can conclude that:

- For each subject teaching was conducted collectively;
- The students of both branches (instrumental and teaching-theoretical) have studied the subjects together.

Compared to the current state of affairs, we can see that in all subjects the instruction is conducted in groups, the class numbering around 36 students and divided in groups (the number of students in a group ranging from 8-12). This way teaching has been made more efficient – primarily because of the enhanced possibility for individual approach to each student, both in the process of acquiring new material and in repeating material for the purpose of retention.

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In the further representation of the results by decades, for the high music school in Skopje, in the 40-ties and 50-ties, the results have been shown together as they are identical.

Table 11. Professors conducting the instruction:

Subjects	<i>Skopje-40_s-50_s</i>	<i>Skopje-60_s</i>	<i>Bitola-60_s</i>	<i>Shtip-60_s</i>
<i>Solfeggio</i>	Stojan Pesic; Nadezda Miscenko;	Stojan Pesic; Nadezda Miscenko;	Petar Sidovski; Dimce Stojanovski;	Trendafil Dermandziev ;
<i>Music Theory</i>	Zivko Firfov; Asparuh Hadzi Nikolov; Stojan Pesic; Zlatan Zlatanovski; Nadezda Miscenko;	Stojan Pesic; Nadezda Miscenko; Gjorgi Smokvarski;	Dimce Stojanovski; Petar Sidovski;	Kiro Milev;
<i>Harmony</i>	Stefan Gajdov; Kiril Makedonski; Blagoja Ivanovski; Nadezda Miscenko; Vlastimir Nikolovski; Dragoslav Ortakov;	Nadezda Miscenko; Dragoslav Ortakov; Pero Petrevski;	Filip Angelkovski; Dimce Stojanovski; Mihajlo Nikolovski; Dimitar Hristovski;	Kiro Milev;
<i>Counterpoint</i>	Vlastimir Nikolovski;	Vlastimir Nikolovski;	Mihajlo Nikolovski;	Kiro Milev;
<i>Muzic Forms</i>	Vlastimir Nikolovski;	Kiril Makedonski;	Milica Sperovic	Kiro Milev;

The basic activity of the teaching professors: composers, theoreticians and instrumentalists.

One professor has taught several subjects, as for example:

- Solfeggio, Theory of Music, Harmony;
- Harmony, Counterpoint, Musical Forms;
- Theory, Harmony, Counterpoint, Musical Forms.

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Table 12. Use of textbooks:

<i>Textbooks</i>	<i>Skopje-40_s-50_s</i>	<i>Skopje-60_s</i>	<i>Bitola-60_s</i>	<i>Shtip-60_s</i>
Solfeggio	+	+	+	+
Theory	+	+	+	+
Harmony	+	+	/	+
Counterpoint	+	/	/	/
Musical Forms	/	/	/	/

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Table 13. Authors of textbooks:

<i>Textbooks</i>	<i>Skopje-40_s-50_s</i>	<i>Skopje-60_s</i>	<i>Bitola-60_s</i>	<i>Shtip-60_s</i>
Solfeggio	Borivoje Popovic	Borivoje Popovic	Borivoje Popovic	Borivoje Popovic
Theory	Marko Tajcevic	Marko Tajcevic	Marko Tajcevic	Marko Tajcevic
Harmony	Luj i Til; Fran Lotka	Fran Lotka	None	None
Counterpoint	Franjo Lucic; Marko Tajcevic	None	None	None
Musical Forms	None	None	None	None

As can be seen, the textbooks used have been by authors from the other Yugoslav republics.

Today, used in teaching Theory of Music already are textbooks translated in Macedonian, as well as textbooks and exercise books by Macedonian authors:

- Tajcevic, Marko. 1987. *Basic Theory of Music*. Skopje: Prosvetno delo
- Lazarov, Kiril. 1996. *Basis of Theory of Music*. Skopje: WORLDBOOK
- Necevaska, Pavlina. Talevski, Vladimir. 1995. 1997. *Practical Exercises in Theory of Music*. Skopje: Aurora

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In the following tables we have shown the application of different teaching techniques during classes of Harmony and Theory of Music. We were guided by the

usual teaching techniques in these subjects: theoretical – solving assignments; practical – on piano (cadences, modulation examples, assignments), in order to determine their application in the period of our interest and to make a comparison with today’s situation.

Table 14. Teaching techniques in the class: *Harmony*

Teaching techniques in the class:	<i>Skopje-40_s-50_s</i>	<i>Skopje-60_s</i>	<i>Bitola-60_s</i>	<i>Shtip-60_s</i>
Theoretical material	+	+	+	+
Assignments – soprano	+	+	+	+
Assignments – bass	+	+	+	+
Assignments – general bass	-	+	+	+
Piano playing – cadences	-	+	+	+
Piano playing – modulations	-	-	-	-
Piano playing – assignments	-	-	-	-

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Table 14a. Teaching techniques at the class: *Harmony* today:

Teaching techniques in the class:	<i>Today</i>
Theoretical material	+
Assignments – soprano	+
Assignments – bass	+
Assignments – general bass	+
Piano playing – cadences	+
Piano playing – modulations	+
Piano playing – assignments	+

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Table 15. Teaching techniques at the class: *Theory*

Teaching techniques in the class:	<i>Skopje-40_s-50_s</i>	<i>Skopje-60_s</i>	<i>Bitola-60_s</i>	<i>Shtip-60_s</i>
Theoretical material	+	+	+	+
Practical solving examples	+	+	+	+
Piano playing	-	-	-	-
Examples from literature	-	-	-	-

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Table 15a. Teaching techniques in the class: *Theory*

Teaching techniques in the class:	<i>Today</i>
Theoretical material	+
Practical solving examples	+
Piano playing	+
Examples from literature	+
Use of exercise books	+

With both the subjects the practical teaching techniques have not been applied (piano playing examples from literature), as a result of the lack of music literature and teaching accessories.

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In the following tables we have shown the application of different means and procedures for evaluation of achieved results (assessment).

Table 16. Assessment: *Harmony*

Means and procedures for evaluation of results	<i>Skopje-40_s-50_s</i>	<i>Sk.,Bt.,Sht.-60_s</i>
- Oral questioning	+	+
- Control work	-	+
- Written work	+	+
- Solving problems on blackboard	+	+
- Piano playing – cadences	+	+
- Piano playing – modulations	-	-
- Playing self-developed assignments	-	-
- Examples from music literature	-	-
- Active participation concerning homework	+	+

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Table 16 a. Assessment: *Harmony* today:

Means and procedures for evaluation of results	<i>Today</i>
- Oral questioning	+
- Control work	+
- Written work	+
- Solving problems on blackboard	+
- Piano playing – cadences	+
- Piano playing – modulations	+
- Playing self developed assignments	+
- Examples from music literature	+
- Active participation concerning home work	+

In line with the previous conclusions, the assessment had been done according to the applied teaching techniques in class. Lacking had been the use of the piano (playing of self developed assignments and modulation examples) and examples from music literature (finding adequate examples from music literature).

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Table 17. Assessment: *Theory*

Means and procedures for evaluation of results	<i>Skopje-40_s-50_s</i>	<i>Sk.,B.,Sht.-60_s</i>
- Oral questioning	+	+
- Solving problems on blackboard	+	+
- Control work	-	+
- Written work	+	+
- Examples from music literature	-	-
- Work material (exercise books)	-	-

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Table 17 a. Assessment: *Theory* today:

Means and procedures for evaluation of results	<i>Today</i>
- Oral questioning	+
- Solving problems on blackboard	+
- Control work	+
- Written work	+
- Examples from music literature	+
- Work material (exercise books)	+

Just as with Harmony, with Theory the assessment procedure had depended on the teaching techniques in class. In that sense, there had been no assessment based on usage of examples from music literature (finding adequate examples from music literature) and examples given in the working materials – the exercise books (PRACTICAL EXERCISE IN THEORY OF MUSIC).

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Preserved materials

Prior to launching this research we expected that the respondents would possess certain preserved materials: textbooks, scripts, material dictated in class, examples and assignments done in class as well as home work. However, regretfully, none of the respondents possessed such material.

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Conclusions:

Our research achieved its objective – to obtain knowledge on the organization, contents, and didactic-methodical aspects of teaching Theory of Music and Harmony in the first decades of the establishment of the three high music schools in Macedonia. In that period the foundations of teaching these subjects the high education were laid – in terms of contents of teaching, the methodical procedures, assessment. We made a comparison with the way teaching is done today in these basic subjects. From this comparison we can conclude that modern instruction bases upon the previous, but with certain changes: enriched literature, methodical procedures entailing greater application of practical work and certainly, improved material-technical conditions for work.