

## STATUS AND CONCEPT OF THE SCHOOL SUBJECT HARMONY IN SECONDARY MUSIC EDUCATION

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### Abstract

The paper analyses the curricula of the school subject Harmony (The Science of Harmony) throughout the period of twelve decades (1899–2020), i.e. since the foundation of the first music school in Serbia up to the present day. The necessary and frequently unavoidable changes of these curricula have passed through five stages, or five steps in the development of the educational system and the concept of the school subject Harmony taught in secondary music schools. The examination of the dynamics and range of changes applied in order to define the goals, content, structure and character of the school subject Harmony is based on the analysis and classification of the available resources and data. The aim of this research is twofold: to examine the level and type of changes occurring in the Harmony curricula and to analyze and interpret the impact of the study of Harmony on personality and character of musicians of multiple career profiles. Music school students are thus allowed to devise their own career path and apply the acquired knowledge in practice when either playing an instrument, or singing, playing in an orchestra, analyzing music literature or simply exhibiting their creativity and potentials in various ways.

**Key words:** school curricula, Harmony, secondary education, changes

## СТАТУС И КОНЦЕПЦИЈА НАСТАВНОГ ПРЕДМЕТА ХАРМОНИЈА У СРЕДЊЕМ МУЗИЧКОМ ОБРАЗОВАЊУ

### Апстракт

Радом су обухваћени наставни планови и програми предмета Хармонија (Наука о хармонији) у временском периоду од дванаест деценија (1899–2020), од оснивања прве музичке школе на нашим просторима до данашњих дана. Неопходне и често неминовне промене у њима обухватају пет дефинисаних етапа, пет корака у развоју школског система и концепцији наставног плана и програма предмета Хармонија у оквиру средњег музичког образовања. Анализа сачуване грађе и систематизација података омогућава сагледавање динамике и

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обима промена у дефинисању циљева, садржаја, структуре и карактера предмета Хармонија. Циљ истраживања представља приказ степена и врсте промена у наставном плану и програму предмета Хармонија као и сагледавање улоге хармоније у значајном процесу формирања личности музичара различитих образовних профила. Свесно трасирање музичког пута уз помоћ хармоније омогућава ученицима средње музичке школе примену стеченог знања у даљој музичкој пракси при савлађивању проблема на инструменту и певању, заједничком музицирању, анализи музичке литературе и испољавању стваралачких потенцијала.

**Кључне речи:** наставни план и програм, Хармонија, средње музичко образовање, промене

### *INTRODUCTION*

Harmony (The Science of Harmony) represents a compulsory field of study based on classical principles. Therefore, it pertains to a continuous education of musicians. The school subject Harmony is taught to the students of music who are versed in basic music skills and who are willing to expand and upgrade their music education by studying other theoretical and practical music subjects (Nagorni Petrov, 2017). This school subject is traditionally based on the defined methodological trilogy: theory classes, practical harmonization (doing harmony exercises and playing the piano) and harmonic dictation. A tendency to reduce the theory classes and direct students to a conscious analysis of harmonic chords and movements has been observed. The acquisition of the knowledge and skills in Harmony represents the first step in the process of the technical improvement and aesthetic research of music (Živković, 1946).

“The school subject Harmony (or The Science of Harmony) is founded on the typical phenomena of the harmonic language of the Baroque, Classicism and Romanticism and represents a sort of the ‘arithmetic mean’ of these music styles and of the previous theoretical achievements” (Živković, 1979, p.32).

Gaining proficiency in the school subject Harmony is a craft “that future musicians have to learn in order to later search for their own selves and thus create their own authentic music expression” (Vasiljević, 2003, p.5–6). The aim of the school subject Harmony is “to enable students to master the skills of voice leading, harmonic pitch and comprehensive analysis of the music materials” (Živković, 2001, p. 5). Živković concludes that the school subject Harmony is also important since it teaches students to properly write and understand music lines (Živković, 2006). The teaching of Harmony is inherently dedicated to the acquisition of the affective practice and creation of sound images. The affective practice is a combination and a continuous intertwining of the writing technique (note taking) and playing an instrument. The sound images are created in two complementary manners: observation – listening and analyzing the assigned music pieces (Jovanović, 2009). Each part of the teaching mate-

rial is founded on the sound, while the theoretical knowledge stems from the analytical experience in hearing. The greatest teaching effect is accomplished by listening to various music performers accompanied by the students' active involvement in each step of the teaching process (Kiš Žuvela, 2014). The merging of theoretical and practical knowledge and skill acquisition is done gradually, in accordance with the students' maturity, established outcomes and goals of teaching Harmony. The academic achievement of students depends on the manner of teaching and its comprehensiveness, students' interests and talent and teachers' dedication and motivation (Nagorni Petrov, 2016).

The school system functions successfully owing to professionally devised and practically proven and verified school curricula, which represents the documents of universal importance that determine the level, type and duration of education (Vilotijević, 1999). The manner in which school curricula are established is conditioned by tradition, the development of science and technology, needs, abilities and goals that society prescribes for the institutions of education and for individuals (Đorđević & Ničković, 1990). A well-designed curriculum is supposed to qualify students for understanding, perceiving and identifying the acquired information and its further transformation into generalizations, concepts, principles and rules (Đorđević, 1994). To conclude, the school curriculum demands that teachers demonstrate their teaching mastery, teaching methods and theoretical and practical knowledge and skills, including pedagogical, psychological, didactic and methodological teaching contents and principles, with the aim of acquiring the competences necessary for their future teaching career (Sudzilovski & Vasiljević, 2020).

#### *ANALYTICAL APPROACH TO CHANGES IN THE CURRICULA OF THE SCHOOL SUBJECT HARMONY*

This analysis examines the preserved curricula of the school subject Harmony, related to the period of twelve decades (1899–2020), i.e. from the foundation of the first music school in our country up to the current Curriculum from 2020. The available resources were obtained from archives, theoretical papers and published monographs. The classification of the data determined five stages. These stages were crucial in recognizing and understanding the changes related to the (re)defining of the goals prescribed for the school subject Harmony, the rearrangement of the teaching content of the school subject Classical Harmony, and its arrangement according to the teaching sections and school grades, the established number of classes, teaching methods, the character of this school subject and, finally, the comprehension of its significance for the overall music education.

*Introduction of Harmony into the Educational System (1899–1964)*

The foundation of the first Serbian School of Music represented the starting point in the process of institutionalization of music education in this part of the world<sup>1</sup>. The professional engagement of educated musicians directed towards the popularization of music, foundation of new music schools,<sup>2</sup> writing of textbooks and organizing music life started a decades-long educational mission interrupted by wars, financial troubles, insufficient space and number of teachers and neglect. This period witnessed the changes occurring in the school structure, manner of financing education, professional and spatial alterations and reforms, which all led to an administrative division of music education into secondary and higher music education (The Mokranjac Music School 1899–1974, 1974).

The school subject Harmony was first mentioned as an important part of music education in the *Rulebook*– the first document of the SSM in Belgrade, devised based on the example of the European music schools curricula, particularly those from the German speaking countries. In the beginning, The Science of Harmony was part of the obligatory school subject The Science of Music Fundamentals, which was taught in the third year of the beginner's level with three classes a week (The Rule-

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<sup>1</sup>Serbian School of Music (SSMin further text), today known as *The Mokranjac Music School*, was founded under the auspices of the First Belgrade Choral Society (1899), which meant that the Serbian music education was “for the first time laid on the professionally stable basis that induced its continuous development” (Marinkovic, 2007, p. 630). The school equaled the education gained at a conservatoire or university. The classes were taught to the students at the beginner's and upper level of knowledge during the period of six academic years, which could be either shortened and/or prolonged depending on the students' talents and diligence. In accordance with the curriculum adopted in 1908, the school had three departments: the beginner's department for the students aged 9 – 14 years of age and lasting for two years, the elementary department and the higher department (each lasting for three years respectively). The major goal was the education of instrumentalists, music conductors, composers, but also music pedagogues that were in great demand at the time. The school saw it as its task to do the following: “1) to cherish our national music as well as the foreign music that will have a positive and sound impact on the development of music culture in our country; 2) to apply theory and practice in teaching in order to educate productive and reproductive artists of various profiles, as well as competent secondary school teachers” (The Mokranjac Music School, 1899–1974, 1974).

<sup>2</sup>The Music school *Stankovic* was founded on the initiative of the Stankovic Singing Society in 1911. Its goal was clearly determined: to cherish the vocal and instrumental music, to educate singers and instrumentalists, as well as the teachers of singing and instrument playing (Fifty Years of the Music School Stankovic in Belgrade, 1961). The beginner's, elementary and higher courses taught in this school became the state music school comprising both elementary and secondary music education, which significantly contributed to the improvement of the quality of music performance by educating teachers at the conservatoire level (1947).

book of the Serbian School of Music, 1899). The new curriculum (1904) established The Science of Harmony as an obligatory school subject (Vasiljevic, 2000) and the major subject for the students of the theory and teaching department.<sup>3</sup> The number of students of music schools increased and they were taught the fundamentals of the chords construction, the principles of connection that govern them, cadences, alternative chords, simple modulations, practical harmonization of simple coded melodies (Marinković, 2007).<sup>4</sup> The teaching methods were based on the combination of theoretical knowledge, the completion of harmonic tasks and practical harmonization on the piano. Harmony was included in the final exam (absolutorium), thus contributing to the full music education accomplishment. The textbooks written by renowned German educators of the time were used in the classes of Harmony.<sup>5</sup> The teachers frequently changed and amended curricula in order to provide adequate music education to their students. The Rulebook from 1923 allowed certain liberalization in the interpretation of the school curricula. The division of the school into grades within each department was abandoned, which led to a more flexible approach to the school curriculum accorded with the students' abilities and the time needed in class. The school Rulebook from 1927 uncovered the initiative of Miloje Milojevic, the professor of theoretical subjects, to form a new department – the composition department. The gifted students who attended this department particularly benefited from the classes of Harmony, since they were taught how to realize their knowledge in practice (The Rulebook, 1927).

The school subject The Science of Harmony is found in the curricula of the education major programs in teacher certification schools that lasted for five years, as part of the school subject Music. The students of the third grade were taught the fundamentals of Harmony that included both theory and practice and was realized by practical harmonization of simple melodies of the marked bass and soprano while remaining in the tonality of four signs (The Prosveta Gazette, 1953). The curriculum was changed a decade later. The school subject Harmony became part of a new school subject Musical Education. The subject content was significantly reduced, preserving only the general principles of the science of music in their simplest form (The Prosveta Gazette, 1963).

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<sup>3</sup>The school Rulebook from 1928 stated that The Science of Harmony was not a major school subject.

<sup>4</sup>The graduates got a degree in the field of teaching – “they were qualified for the teaching profession” (Vasiljevic, 2000, p.228).

<sup>5</sup>The report on the academic achievement of the students of the SSM from 1910/11 states the textbooks used in classes, some of them being the textbooks by Jaddassohn and Thuille, as well as the notes taken down during the lectures of professor Rajnberger (The Mokranjac Music School, 1899–1974, 1974, p.34).

*The School Subject Harmony in Secondary Music Schools (1965–1976)*

The significance of the school subject Harmony in secondary music education is better perceived when analyzed in terms of the period after the Second World War, which was marked by a rapid rise of the number of music schools and a novel educational policy. Teaching of the school subject Harmony, which involved the connection of the basic elements of the classical harmony, completion of the harmonic tasks and an analytical approach to a music piece, was adapted to the students of the second and third grades of the instrumental department (2+2) and of music theory department (4+4+0+1). The focus was primarily on the students of the music theory department and their skills of practical harmonization on the instrument. The prescribed tasks on the piano included the extended and authentic cadence in all positions and tonalities, diatonic figured bass, positioning and arranging the altered chords of the chromatic type, Neapolitan connections, use of non-tonal dominants and all kinds of modulations. The exams were held annually: the written part (the task with the marked bass and soprano), the oral part (the analysis of the written part and questions pertaining to the theory covered in classes) and the practical part (playing the extended cadences and the figured bass) (The Prosveta Gazette, 1965).

The new secondary music education curricula stated that the school subject Harmony should be taught in all departments as a vocational subject. The classes of Harmony qualified students for the development of the sense for the harmonic pitch, individual comprehension of a music piece, a conscious acquisition of musical literacy with the purpose of applying that knowledge in their future work (the music theory department), as well as for individual comprehension of a music composition and application of the obtained knowledge in solving problems they encountered when playing an instrument or singing (the vocal and instrumental department). A shortened, two-year course of School Harmony, taught to the students of the vocal and instrumental department (the second and third grades, 2+2), was enriched by the tasks of doing a harmonic dictation and playing simple cadences, which represented a certain tonal verification of the teaching materials. The students of the music theory department attended Harmony in the course of four grades (3+3+2+1). The teaching materials of Harmony taught in school were designed to be taught in three grades. The fourth-grade curriculum implied Repetitorium – the revision particularly focused on the completion of harmonic tasks. The technique of the practical harmonization on an instrument involved playing children's songs with an improvised harmonic accompaniment, short piano pieces arranged for solo instruments with the piano accompaniment, cadences, sequences, harmonic turnaround, figured bass and all kinds of modulations. The harmonic analysis of compositions by various composers and from various epochs was introduced. The final examina-

tion tested the students' abilities to apply the acquired knowledge of harmony in their written part (musicality in the melodic voice leading, wise and sensible choice of appropriate harmonies) and in playing the piano (modulations and figured bass). Moreover, the students' competence in the logical presentation of the theoretical knowledge was tested. The goals of the school subject Harmony were aimed at qualifying the students for applying the acquired knowledge in their everyday life and in their professional life as musicians, as well as at motivating them to continue their music education at a higher level (The Prosveta Gazette, 1972).

*Transformation of the Harmony Curricula in the Vocational Education  
(1977–1989)*

A well-established and, according to some authors, traditional system of secondary music education was significantly impaired by the substantial organizational and crucial changes due to the introduction of vocational education. The school subject Harmony, being both a vocational and art subject, was adapted to be taught to the students of the music theory department, from the second grade onwards with 3 classes a week. The goals of teaching Harmony included the development of the harmonic pitch and the logic of the harmonic manner of thinking, qualification for a conscious approach to a music piece in order to better understand and interpret it, enrichment and improvement of the individual's emotional life and the development of the abilities to estimate the aesthetic value of a composition. The determined tasks also involved the introduction to Harmony as a stylistic, expressive element in music and to the means of the harmonic expression, the adoption of the principles of the standard, classical harmonic language and the qualification of the students for a practical application of the acquired knowledge of Harmony. In accordance with these goals, the teaching materials were based on a broad diatonic field, from the introduction to the topic and goal of this school subject to the minor septa chords. The aforementioned was accompanied by the appropriate listening examples, harmonic dictations and playing of cadences. The study of the didactic and methodological texts revealed the recommendations that teaching Harmony should not be limited only to the teaching of theory and doing exercises. The student was expected to actually hear harmony, i.e. to form the melodic lines of the soprano musically and to analyze the completed task (The Prosveta Gazette, 1977).

The second stage of the vocational secondary education in music schools was accorded with the Program for the music education for the professions of the third and fourth degree of vocational education. Twenty-two different music professions were defined: A – an instrumentalist (flautist, accordionist, etc.), a piano accompanist, a chorister; B – music assistant in charge of the organization of music events (incipient in music,

archivist-notetaker, editor-note graph taker, music assistant in the sound library, organizer of music events). The students who attended the classes pertaining to the professions at A studied the school subject The Fundamentals of the Science of Music in the third and fourth grades (2 + 3). This new subject integrated the learning materials taught in Harmony, Counterpoint and Musical Forms. The subject aimed at qualifying students for an independent and analytical approach to the structure of a music piece and for the comprehension of its basic components. The students who attended the classes pertaining to the professions at B continued to study the multi-vocational school subject Harmony in the third and fourth grades (3 + 2) (The Prosveta Gazette, 1981). The subject had the following goals: to develop students' abilities to observe and understand complex harmonic flows and to analyze complicated harmonic materials, to develop and improve the harmonic pitch, to qualify students for the practical application of complex harmonic means, particularly for the harmonization of the assigned tune, and to teach students how to obtain sound images of harmonic flows by playing the piano. The school curriculum for the third grade included non-chord tones, alterations, diatonic and chromatic modulation. The novelty was reflected in a more intensive playing of cadences, diatonic and simple chromatic modulations and figured bass, periodical revision of learned materials, the prescribed number of classes for each new teaching section. The annual examination consisted of the written part (harmonization of the assigned soprano and marked bass) and the oral part (two questions from the learned materials, playing one modulation on the piano [diatonic and chromatic] and playing a less complicated figured bass). Conforming to this new concept, the teaching materials for the fourth grade involved the enharmonic modulation. Also, the revision of the learned materials and a review of the harmonic means and procedures from the Baroque to the twentieth century Classics was previewed, together with the analysis of appropriate example pieces. Students were required to do one written school test during two classes in each semester. The examination program included the written part, the oral part, playing of the figured bass and modulations (The Prosveta Gazette, 1981).

*A Thirty-year-long Curricula Stagnation in Secondary Music Education  
(1990–2020)*

The fourth, thirty-year-long stage in the development of secondary music education curricula started in 1990. The school subject Harmony was taught to the students of all departments in music schools: the vocal and instrumental department (musical performer); the jazz department (musical performer of jazz music); the Estrada department (musical performer of the Estrada music); the music theory department (music assistant-theoretician); the ethnomusicology department (music assistant-ethnomusicologist); the



early music department – elective (musical performer of early music). The three-year education started in the second grade (3 + 2 + 2). The goal of teaching Harmony remained the same: the adoption of the principles and logic of the harmonic language, the development of the harmonic pitch and a conscious analysis of the harmonic flow (The Prosveta Gazette, 1996).

The content of the school subject Harmony was changed by the new curriculum. The traditional teaching materials for the second grade included the introduction into the goal of the school subject Harmony, explanation of the strict harmonic movement and a detailed study of non-chord tones. The students of the third grade of secondary music school learned the diatonic and chromatic elements: subordinate tetrachords, pentachords, the system of altered chords, diatonic modulation. Particularly important were the complex and chromatic variants of non-chord tones, especially the concepts re-alteration, cross-relation, open and hidden chromatic relations. The pedal point (on the dominant tone and the tonic tonality, the Mixolydian mode) was recommended in the analytical context. The teaching materials prescribed for the school subject Harmony were completed in the fourth grade by the study of the chromatic and enharmonic modulation (concept, means, classification, practical application in doing harmonic tasks and analyses). It was followed by a review of the development of harmonic styles, illustrated by selected compositions created in the Baroque, Classicism, Romanticism, national schools from the second half of the nineteenth century, Impressionism, the classical period of the twentieth century and by Yugoslav composers from the first half of the twentieth century. The selected compositions were presented using the sound, then visually and analytically. The change in the curriculum was evident in the time prescribed for the revision and the number of classes determined for teaching each section of the materials. Students were required to do one written test in each semester and the final exam (written and oral part) (The Prosveta Gazette, 1996).

A significant novelty of this curriculum was a tendency to make the Harmony classes less theoretical and more practical by encouraging students to consciously analyze harmonic movements and develop their harmonic pitch (doing harmonic dictations). Therefore, each theoretical postulate was illustrated by musical examples and examples from ample reference materials. A gradual recognition of the functions and specific connections enabled students to actually “hear” harmony. The use of the piano was not recommended in the course of doing harmonic exercises but only after their completion so that the results could be checked by pure hearing. This pedagogical procedure created in students an actual sound experience of the harmonic flow by inspecting the melodic line of each voice (The Prosveta Gazette, 1996).

The changes in the structure of this curriculum were evident in the initiatives to open new departments and introduce new school subjects

closely related to Harmony. Hence, the students of the third and fourth grades of the department for cembalo, organ and lute studied the school subject Figured Bass (1 + 1), whereas the students of the third and fourth grades of the department for music production and sound recording attended the school subject Contemporary Harmony with Improvisation and Orchestration (1 + 1). ([www.petarkonjovic.edu.rs](http://www.petarkonjovic.edu.rs)).

*Upgrading of the School Subject Harmony in the Current Curriculum  
(2020–)*

The new curriculum for secondary music and art education was released in the summer of 2020, representing the basics on which to found principles of teaching, annual and operative school programs and preparation teaching materials (The Prosveta Gazette, 2020). The new curriculum defined eight educational profiles within eight departments of secondary music schools: I Classical music department (musical performer of classical music); II Jazz department (musical performer of jazz music); III Department of Serbian traditional singing and playing (musical performer of Serbian traditional singing and playing); IV Church music department – orthodox major (musical performer of church music – orthodox major); V Church music department – catholic and protestant major (musical performer of church music, catholic and protestant major); VI Early music department (musical performer of early music); VII Music theory department (musical assistant); VIII Department of music production and sound design (sound designer). The school subject Harmony belongs to the group of vocational subjects. It is studied by the students of all departments in secondary music schools during the four-year-long education. The number of classes of the school subject Harmony was changed for the students of the departments VII and VIII (2+2+2+2). The students of the departments I – VI had fewer classes weekly (2+2+1+1). This curriculum confirmed the goal of teaching Harmony: mastering the harmonic principles and musical logic when doing homophonic choir factures, harmonic practice and analytical interpretation of the examples from musical reference materials (The Prosveta Gazette, 2020).

The new curriculum is characterized by the presentation of learning outcomes, sections/topics and materials in tables. The outcomes of learning and teaching Harmony combine the musical, perceptive and cognitive activities, which are identical for the students of the first and second grades of all secondary music school departments. The students are expected to relate the acquired theoretical knowledge to practical skills by means of the sound identification, harmonization on the piano, harmonic exercises, harmonic analysis, connection of harmonic exercises with their formal structure and discussion on the quality of the completed exercises. Moreover, the students of the third and fourth grades of the departments VII and VIII are expected to discuss the formal and harmonic

analysis, whereas the students of the departments I – VI are expected to discuss the formal and stylistic characteristics of compositions on the basis of their harmonic analyses.

The teaching and learning materials of the school subject Harmony are identical for the students of all departments. The first-year students of secondary music schools are introduced to Harmony through the basic concepts and tonal system, strict harmonic movement, major and minor triads and their turnarounds. The second-year students learn diatonic relations. The major triads (D, II and VII) encompass four-sound arrangements, turnarounds, introduction and resolution of critical tones, leading-note and the seventh chord. The section referring to the non-chord tones teaches division, leading and resolution of non-chord tones in the bass, as well as the multiple non-chord tones. The last section in the second grade teaches diatonic modulation (relatedness and semblance of tonalities, the means of the diatonic modulation, the manners of performing the diatonic modulation in the tonalities of the first, second and third group and by the implicit tonality). The students of the third grade are first introduced into the manners of shaping and binding subordinate triads on I, III, S and VI major and minor. This is followed by the introduction into chromatics – alterations, altered chords, creation of chords as non-chord dominants and substitutes (especially DD and VII/D in the diatonic and chromatic variant), N6 and F5/3. This section encompasses a broad field of the chromatic modulation: the concept, the chromatic modulation of the diatonic type obtained by the redefining of the altered chords of the diatonic type. The students of the fourth grade learn chromatic and enharmonic modulations. This extensive section teaches chromatic modulations: the alteration of the chord arrangement, chromatic and ostensible semblance of the third interval, elliptical connections and modulating sequences. The enharmonic modulation teaches the concepts of enharmonic substitution, exchange and redefinition. Finally, this section of Harmony refers to great possibilities of enharmonic substitution of certain tones in the structure of the diminished major seventh chord, excessive triad and the discussion of their being actually multidimensional (The Prosveta Gazette, 2020).

It is obvious that the authors of the current curriculum attempted to create a link between the school subject Harmony and other school subjects – Music Theory, Solfeggio, Musical Forms, Choir, Music History, Comparative Piano (major school subject). The accomplishment of the academic goals and outcomes prescribed for the school subject Harmony indicates teachers' competences and represents the approval of their knowledge, skills, experience and professional perseverance. The curriculum also prescribes certain additional educational activities: annual competitions and examinations, final examination for the students of the theo-

ry of music department (the graduation). All of the mentioned activities consist of the written and oral part.

The curriculum for secondary music and art education was augmented by the guidelines related to the didactic and methodological characteristics of teaching Harmony, comprised of the introduction, planning, realization, monitoring and assessing teaching and learning. The introduction defines teaching as directed towards academic achievement. It also emphasizes the advantages of learning through experience, the inclusion of listening to music classes and the students' musical expression during musical performances. The planning section refers to devising annual and operative programs and class preparation. The methodological framework of the guidelines is reflected in teaching and learning. The authors of this document divide teaching materials of Harmony into segments: music theory, harmonic tasks, harmony on the piano, playing and note taking of harmonic connections and harmonic analysis. The segment of music theory represents the starting point in understanding the content of the school subject Harmony. It is essential to systematize the elements of music theory when teaching each section<sup>6</sup>. Doing harmonic tasks involves the transformation of the assigned tune or piece of music into the four-part choir harmony, i.e. the transformation of the horizontal dimension into the vertical dimension. The teaching practice has proven that those students who play harmonic instruments (accordion, guitar, piano) advance more rapidly and resolve harmonic problems more easily than the students who play melodic instruments (string instruments, wind instruments), study solo singing or attend the classes in the theory of music department (Živković, 1979). Didactic and methodological guidelines recommend a gradual harmonization of the assigned tune: determining the functions, writing down the bass line with a code and emphasizing the logical movement of sections. Establishing the tonal plan, the place of redefinition and the manner of modulation determine the nature of exercises and tasks with the change of tonality. The harmonization of the assigned tunes of the soprano and bass instigates students' creativity, initiative and the practical presentation of the acquired knowledge. The completed exercise should be played on the instrument, sung for the complete sound experience of the harmonic flow and the authentic choir section, analyzed with the purpose of gaining experience in recognizing good harmonic solutions, noticing technical flaws and negative issues of harmonization. The students of the departments I – VI do harmonic exercises only in the first and second grade (The Prosveta Gazette, 2020).

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<sup>6</sup>According to the curriculum from 1990, the school subject Music Theory was taught in the first grade of secondary music schools with one class a week (The Prosveta Gazette, 1996).

Since the moment young people are introduced into the world of music and harmony, as its primary component, they have to be equipped with a firm foundation onto which they upgrade and practically apply the learned harmonic rules to playing simple compositions and doing tasks (Belković, 2009). All segments of teaching are to be enriched and illustrated by melody – to be either played or carefully listened to. The teacher is expected to select playing exercises in accordance with the students' abilities. With a potential students' creativity in mind, the authors of the curriculum recommend improvisation by playing free forms (sentences or periods), which contributes to the development of harmonic and melodic skillfulness and the logic of the harmonic expression.

The harmonic pitch, as a new skill in Harmony, is developed during the first classes through listening, note taking and singing (voicing or vocalizing) of harmonic connections. The students are required to do oral and written harmonic dictations, either individually or in groups, develop memorization and do automatic dictation (note taking after listening to a harmonic turnaround).

Besides instructing students to analyze the harmonic movement consciously, Harmony also includes a systematic introduction into the harmonic analysis with the purpose of practical application of the acquired knowledge, better understanding of the compositions that are played on instruments, easier memorization of the notes and better sight-reading. The recommended materials encompass analyses of completed harmonic exercises, of less complex music pieces by the composers from the Baroque, Classicism and Romanticism, and of the compositions from the obligatory repertory of instrument playing or classes of choir singing.

The students of the departments I – VI are advised to use modern technologies when studying Harmony, and thus be more motivated and interested in learning while simultaneously establishing a link with the digital world of today. It is not clear why the use of modern technologies has not been prescribed for the students of all departments in secondary music schools.

The final part of the didactic and methodological guidelines define monitoring and grading. Students study Harmony in groups of 5 – 8, which provides a good insight into the involvement of each student and monitoring of their musical abilities as the grading criterion. The acquired knowledge is revised by doing written tests, practical activities and oral tests. The report on the academic achievement of students is supplemented by the results achieved in annual competitions, examinations and performances.

The new curriculum particularly emphasizes responsibilities and requirements imposed on teachers of Harmony. They are expected not only to read thoroughly and apply systematically all the instructions stipulated in the curriculum, but also to devise their own programs in accord-

ance with the number of classes. They are also expected to be responsible, creative, inventive and free in the selection of an optimal manner of class organization and teaching. Teachers should monitor student work conscientiously, “insist on crucial points and approach the same problem from various angles, thus encouraging students to think and reason independently” (Živković, 1979, p.5). Teachers are allowed to rearrange their teaching materials and correlate them to other school subjects. The interconnection and correlation of school subjects may initiate numerous activities in which students become researchers, creators and performers. The establishment of the connection between various school subjects facilitates teaching and encourages innovations in teaching (Stojanović & Zdravić Mihailović, 2014; Pavlović, Cicović Sarajlić & Kodela, 2019). The new curriculum does not prescribe a new textbook so the teacher is obliged to recommend an appropriate textbook to their students. This curriculum enables teachers to develop the sense of community among their students through the expression of harmonic and communicative skills with the purpose of transferring and exchanging knowledge and experience.

The curriculum acknowledges the school subjects that are interchangeable with Harmony: Harmonic Accompaniment for the students of the first grade of the department VII (2) as a new school subject and Contemporary Harmony with Improvisation and Orchestration for the students of the third and fourth grades of the department VIII (1+1) as the school subject inherited from the previous curriculum (The Prosveta Gazette, 2020).

#### *Harmony in the Curriculum of the School for Music Talents*

The School for Music Talents in Ćuprija, established as an eight-year experimental, boarding school under the professional supervision of the Academy of Music in Belgrade, worked according to the experimental curriculum. Harmony was taught to the students of the sixth and seventh grades (2+2), as the theoretical school subject pertaining to the field of general musical education (The Prosveta Gazette, 1984). The curriculum underwent significant changes during 2017. Harmony, as an obligatory school subject, was taught to the students of the eighth, ninth and tenth grades (2+2+1). The goals of this school subject were to teach the strict and free harmonic movement, classical and romantic harmonic means, historical development and significance of harmony in music, and to qualify students for the harmonic analyses of music pieces from ample music reference materials. Teaching starts from the introduction to the basic elements of harmony and directs students towards the recognition and analysis of the compositions of various styles. The new curriculum is particularly significant because of the manner prescribed for accomplishing the teaching goals. The authors started from the distinctiveness of the students of the string department and the linear learning of the musical

notation. Therefore, it was concluded that Harmony should enable students to acquire the basic logic of the musical flow, the harmonic language in general, and to develop the harmonic pitch in order to hear and analyze the harmonic movement consciously (The Prosveta Gazette, 2017).

### *CONCLUSION*

The foundation of the first music school in Serbia (1899) was crucial in further development of music education. Harmony (The Science of Harmony) has been gradually established as the obligatory school subject for students of secondary music schools. The study of the preserved curricula of Harmony defines five stages:

1. The first stage (1899–1964) is related to a rather long period of a gradual introduction of The Science of Harmony into music education. During this stage, learning harmony in music schools and in teacher certification schools was deemed essential part of music literacy.

2. The second stage (1965–1976) refers to the period after the Second World War and is characterized by a rapid progress of society, music education and teaching Harmony. The curriculum from this period prescribed that Harmony be taught to the students of all departments. Also, the basic methodological triangle, comprising theoretical teaching, doing harmonic exercises and practical harmonization on an instrument, was established in that time.

3. The third stage (1977–1989) corresponds to the establishment of vocational education that led to a considerable reform of secondary education, and music education, as well. Two phases in secondary education and identification of 22 musical professions (instrumental (A) and theory (B) departments) prompted the division of the Harmony teaching materials. The students of the second phase of vocational education from group A studied harmony as part of the school subject The Fundamentals of the Science of Music. The students from group B studied the school subject Harmony in the traditional manner, in the course of three years, starting from the second grade.

4. The fourth stage (1990–2020) marked the return to the traditional secondary music education. The identical teaching and learning materials of Harmony were prescribed for the students of all six departments, lasting for three years (the second, third and fourth grades).

5. The beginning of the fifth stage corresponds to the beginning of the new school year of 2020/21. Harmony is taught to the students of all departments in four-year secondary music education. The new curriculum defined the outcomes and content of the school subject Harmony, as well as the introduction of a new school subject in the first grade.

The examination of the previous and contemporary state of affairs proves that Harmony has been traditionally established as the obligatory

vocational school subject (generally vocational, vocational and artistic), present in the continuous education of the secondary music school students. The crucial differences are observed in the number of classes prescribed for Harmony teaching. The teachers have always emphasized the insufficient number of classes and they have struggled for the recognition of Harmony in the context of general music education. The classes of Harmonic Accompaniment and of Contemporary Harmony with Improvisation and Orchestration should be added to the total number of Harmony classes.

The analysis of the curricula demonstrates a constant dilemma regarding the order of the teaching sections, especially of diatonic modulation. The most acceptable solution was offered in the current curriculum (2020) since it recognized the necessity to unite all materials pertaining to diatonic relations into a connected whole, with the diatonic modulation as its final part.

The study of the changes occurring in the Harmony curricula leads to the redefinition of its goals. Chronologically speaking, those goals first aimed at qualifying students for the application of the acquired knowledge in their everyday life and in their professional life as musicians, as well as in their further education (1972). The rest of the documents defined the goals of Harmony as developing the harmonic pitch and the logic of harmonic thinking. The curriculum from 1977 emphasized the necessity to teach students how to approach a music piece consciously and how to analyze simple harmonic movements individually with the purpose of better understanding and interpreting of a composition, as well as enriching their own emotional life. The ability to estimate aesthetic values of a music piece was also one of the goals of teaching Harmony. From 1990 onwards, the goals of teaching Harmony have remained clearly defined: the acquisition of the principles and logic of the harmonic language, development of the harmonic pitch (harmonic practice) and analytical interpretation of the examples from reference materials.

Thus determined, the goals of teaching Harmony in secondary music schools strive to establish *harmony* in the students for whom the development of the harmonic pitch and musicality represents a crucial factor in the development of their own personalities, which enables them to participate in creating, listening to and analyzing a music piece belonging to any genre of art music.

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## СТАТУС И КОНЦЕПЦИЈА НАСТАВНОГ ПРЕДМЕТА ХАРМОНИЈА У СРЕДЊЕМ МУЗИЧКОМ ОБРАЗОВАЊУ

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### Резиме

Радам су обухваћени наставни планови и програми предмета Хармонија (Наука о хармонији) у временском периоду од дванаест деценија (1899–2020), од оснивања прве музичке школе на нашим просторима до данашњих дана. Неопходне и често неминовне промене у њима обухватају пет дефинисаних етапа, пет корака у развоју школског система и концепцији наставног плана и програма предмета Хармонија у оквиру средњег музичког образовања.

У годинама развоја и стручног промишљања, хармонија као музичко-теоријска дисциплина традиционално је позиционирана као обавезни стручни предмет (општестручни, стручно-уметнички), присутан у континуираном образовном циклусу свих ученика средње музичке школе. Уочавају се разлике у сагледавању поребног времена за реализацију наставних садржаја. Свест актера наставе хармо-

није о, још увек, недовољном броју часова, претворила се у борбу за сагледавање широко схваћене улоге хармоније у контексту стицања општег стручног музичког образовања. Прописаним часовима треба додати и часове предмета Хармонска пратња и Савремена хармонија са импровизацијом и оркестрацијом.

Анализа наставних планова и програма указује на константну дилему у погледу редоследа наставних области, нарочито дијатонске модулације. Најприхватљивије решење понуђено је у актуелном плану и програму (2020). Препознаје се потреба за обједињавањем садржаја дијатонике у целину, чиме и дијатонска модулација постаје њен завршни део. Праћење тока промена у наставним плановима и програмима предмета Хармонија води до (ре)дефинисања циљева наставе. Првобитно исказани, општи циљеви наставе полазе од оспособљавања за примену стеченог знања у свакодневном животу и професионалној делатности музичара, до настављања музичког образовања у институцијама вишег ранга (1972). У свим каснијим документима, као основни циљеви наставе хармоније наглашени су развијање хармонског слуха и логике хармонског мишљења. Наставним планом и програмом (1977) наилазимо и на оспособљавање за свесно приступање музичком делу и самостално анализирање једноставнијег хармонског става у циљу правилнијег и обухватнијег разумевања и тумачења музичког дела, као и богаћење и oplemeњивање емоционалног живота ученика. Развијање способности процењивања естетских вредности музичког дела још један је од трајних циљева наставе хармоније. Почев од 1990. године до данашњих дана, циљеви наставе хармоније остају у границама јасно дефинисаних смерница: усвајање законитости и логике хармонског језика, развијање хармонског слуха (звучна хармонска пракса) и аналитичко тумачење примера из литературе.

Свесно трасирање музичког пута уз помоћ хармоније омогућава ученицима средње музичке школе примену стеченог знања у даљој музичкој пракси при савлађивању проблема на инструменту и певању, заједничком музицирању, анализи музичке литературе и испољавању стваралачких потенцијала.