

## **CURRICULA ANALYSIS OF THE SUBJECT MUSICAL EDUCATION FOR PRIMARY SCHOOLS IN THE REPUBLIC OF NORTH MACEDONIA**

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### **Abstract**

Music is an art of combining sounds that extends over time and is perceived through the sense of hearing, cloaked in its expressive elements. It's multi-dimensional. It's a dimension that educates is Music Pedagogy which is developed parallel with the Musical art itself.

If we analyze through the history of music pedagogy and music as art, we can see that the music always has been present in school processes, changed, towards perfection, important, depending on the ideologies of the time, but always treated and consumed. Musical education is a very important subject in primary school as it affects the emotional, aesthetic, and intellectual development of children's personality and their socialization.

The subject of Music education is part of the curricula of the entire educational process starting from pre-school education, primary, junior stage education, and secondary education. From this fact we see the importance of this subject in the educational process of forming the student's personality.

This paper is dedicated to the content part of the Musical education curricula of primary schools (I, II, III, IV, V grade). In our work we have done the analysis of the curricula from I-V grade, the analysis of the topics that are treated during the teaching process, thus drawing conclusions on how the working process of Musical education of students in primary school should proceed.

*Keywords:* Music, Music education, Curricula, Primary school.

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### **1. Introduction**

Music has played an important role in the development process of any civilization. In different periods, music has been treated in different ways in terms of the education aspect.

Musical pedagogy is an academic field that deals with the study and teaching of music art. It touches all areas of learning, including: psychomotor areas (skills development), cognitive areas (acquired knowledge), and especially the effective area (students' willingness to acquire musical materials, to understand its inclusion, and to share with the audience what is thought in the classroom).

Musical education is a very important subject in primary school as it affects the emotional, aesthetic, and intellectual development of children's personality and their socialization. At this age music brings children emotional warmth, happiness, pleasure, peace of mind, enriches their musical culture, a segment that is very important for the overall psychophysical development of the child. The child at this age permanently recognizes and discovers the "musical language" even though the acquisition of elementary musical knowledge from the intended consent of the curriculum.

The goals and tasks of musical education in primary education should be related to the fact that in the most rational and productive ways will be met requirements in raising the educational

level in music. Musical education as a subject is done according to the curricula of the subject, and based on curricula there are compared the textbooks, which should be following the requirements, topics, goals, and tasks of the curriculum itself.

### **Musical pedagogy through different periods of time**

Ancient Greece made music a priority among other arts. Along with mathematics, poetry and philosophy, music was a key factor in the development of the state.

Plato and Aristotle believed in the educational influence of music. In the philosophy of Plato and Aristotle, it proved to be a very important pedagogical and political tool. In other civilizations, in ancient Egypt, China, Mesopotamia, etc., music has also played an important role in social development (Rudi, 2002).

In the medieval period music was developed mainly in churches. Neums (signs that resembled the form of notes), while singing was done only by memorizing church songs. Later, during 11th century, the priest, musician, and reformer of the musical writing Guido D'Areco (990-1050), abandoned the way of writing neumatic (signs) of the system of notes, create solmism and with it the singing of the notal consciousness. Ancient Greece made music a priority among other arts. Along with mathematics, poetry, and philosophy, music was a key factor in the development of the state.

Plato and Aristotle believed in the educational influence of music. In the philosophy of Plato and Aristotle, it proved to be very Apart from D'Areco, there is another well-known reformer of music writing, the Albanian musician Jan Kukuzeli. He used some signs on the texts to sing where each sign indicated a special way of melodic interpretation. Kukuzeli is also known for compiling a solfeggio.

In the medieval period, in the V century, Martianus Capella listed music in the Quadrivium along with arithmetic, astronomy, and geometry (Ismaili, 2002).

Since the XIV century-Renaissance in the educational system, four hours per week were dedicated to music. The first books with songs were dedicated to schools, while many famous composers also established "school music". The curricula provided for this way of working: in the first two grades, the exercises were performed at intervals and the choir sang according to the ear, while in the third and fourth grades, the reading of grades and rhythmic education took place. In the fifth and sixth grades, canon and simple compositions were taught, while in the upper grades, music and choral singing were taught (Rojko, 2014).

The seventeenth-century brought important changes in the pedagogical plan. The number of music hours was reduced to two. The reduction in the number of music lessons was offset by instrumental teaching and new science subjects.

Aristocratic courtyards were the cultural centers of the XVII century. The children of the aristocrats learned privately from selected teachers.

18<sup>th</sup> century -J.J. Rousseau emphasizes the use of psychological experience of children's needs and the natural development of musical skills in children. He criticizes the excessive practice of reading and solemnizing notes and proposes the cultivation of sound, the development of the musical ear, the awakening of a sense of rhythm and creative forces in children. (According to Schunemann /: 15).Johan H.

Pestalozzi demands that music must be part of the integral plan of aesthetic education and be a

compulsory subject for all children. He attached great importance to talent, children's musical improvisation, and choral singing and gave the opinion that music lessons should be taught gradually and naturally.

"The eighteenth century is the time of the awakening of national consciousness and the inclusion of popular songs in the teaching of music is argued precisely with the need to develop and cultivate national consciousness" (Rojko, 2014).

The first methodology of music was written by Johan Adam Hiler in 1792.

The French Revolution (1789-1799) is the period of further democratization of art. Musical life becomes more active where the man of the people becomes the main character of the musical works. Many music schools are opened were in primary schools' music becomes a compulsory subject.

19th century-During this century, pedagogical attitudes aim more and more towards the comprehensive development of children's musicality. Research is also done on new teaching methods in the realization of music teaching.

"The beginning of the 19th century was the sign of the pedagogical ideas of Pestalozzi (J. H. Pestalozzi). This great lecturer also exerted a powerful influence in the field of music pedagogy. In addition to his opinion on the general education of the broad masses of the people, there is also the opinion on the need for the music education of all the people.

In the second half of the 19th century, a pedagogue who reformed the teaching of German music in primary schools, the German Hermann Kretschmar considers that "the teaching of music must be part of the general assimilation, while the literacy of music, an integral part of it." In 1914, elementary school was banned from meaningless singing.

In the last period of the 19th century and the beginning of the First World War (1914), the schools of general education, were introduced some concepts of teaching music:

- the concept of singing a vista and learning music theory;
- the concept of learning song and singing;
- the concept of artistic education (Rojko, 2014).

During the XX century, in Europe, the idea of building and understanding musical values is created and music education becomes part of full schooling (Pozhgaj, 1950).

At the beginning of the XX century, Leo Kestenberg's reform for preschool and higher education is also very important, where Singing as a subject was given a more appropriate name, Music, bringing working instructions for this subject (Rojko, 2014).

In the twenties of the last century is known the method of Orff-Schulwerk that Orfi (Carl Orff) started. According to Orff, the starting point of elementary music is applause, footsteps, and various improvisations using a lightweight, easy-to-use children's construction instrumentalism. In 1949 at the Mozarteum in Salzburg began music courses of Orf methods for children that influenced the opening of the Orf institute in 1963 which still function today (Rojko 2014).

### **3. Analysis of the topics of the current curricula of the subject Musical education for primary schools in the Republic of North Macedonia**

Music and musical teaching programs, during different periods, are presented in different ways, forms, and ideas. Based on these ideas, undergoing changes, and taking the best and most functional form of learning music, the curricula of the subject of Musical education were also compiled.

In the following, we will provide an overview and analysis of the current curricula of the subject of Musical education in the Republic of North Macedonia. We will reach conclusions and suggestions for the effective implementation of the subject curriculum, a program implemented by primary school teachers.

The curriculum for primary schools is conditioned according to the age of the children, i.e., their psycho-physical abilities to cope with the tasks and activities provided by that program.

Therefore, the curriculum is divided into three phases:

- first phase-first second and third class;
- second phase-fourth class;
- third phase-fifth class.

In the elaboration of the curriculum by the teacher, the teaching contents should be studied well.

First, we must keep in mind some rules of the subject of music education itself:

- music education is not only dedicated to talented children but all children regardless of their musical abilities. According to many music psychologists, every child is musical, and the task of the teacher is to discover and develop the musicality of the child;
- learning music should not become an excessive burden on children. Therefore, the teacher should research and find different types of activities that enrich the children's imagination;
- every time in the classroom some individuals need help to develop their special interests and skills to deal with music;
- the rule is that learning should take place in a genuine atmosphere;
- to enable children to work independently in musical activities;
- when choosing music, whether folkloric or artistic, only those that have true artistic values are put before them, so during the lesson, independent critical thought is formed about the true musical values;
- should be passed from practice to theory, i.e. from singing, performing on an instrument or listening to music, to music theory and its rules;
- the teaching should preferably be adapted to the district where one lives and works;
- the content of the lesson should be diverse and as rich as possible because the interest of children will be smarter (Spahiu, 2000).

The curriculum of the subject Musical education is compiled in the bureau for development of education by music experts. The curriculum sets out the topics that each teacher should complete.

The content of the curriculum is as follows:

1. Learning objectives
2. Concrete goals of the topics
3. Didactic recommendations
4. Assessment of student achievement
5. Spatial conditions for the realization of the curriculum
6. Normative for the educational staff
7. Expected results

The curricula compiled during the years 2007-2019 address the following topics:

**-For the 1st, 2nd, 3rd grades** there are 6 topics that need to be elaborated for a school year:

1. Singing;
2. Music and movements;
3. Listening to music;
4. Execution of musical instruments for children (Orf instruments);

5. Basics of music theory;
6. Basics of expression and musical creativity for children.

**- For the 4th grade** there are 6 topics that need to be elaborated:

1. Singing;
2. Music theory;
3. Listening to music;
4. Execution of musical instruments for children;
5. Musical grammar;
6. Folk musical creativity;

**- For the 5th grade** there are 7 topics that need to be elaborated:

1. Singing;
2. Music theory;
3. Listening to music;
4. Execution of musical instruments for children;
5. Musical grammar;
6. Folk musical creativity;
7. Expression and musical creativity;

According to the Curriculum of Music Education, the number of lessons for each teaching topic is divided in this way:

**1<sup>st</sup> grade (curriculum compiled in 2007)**

1. Singing-20 hours;
  2. Music and movements-25 hours;
  3. Listening to music-12 hours;
  4. Execution of children's musical instruments (Orf instruments) -4 hours;
  5. Basics of music theory-3 hours;
  6. Basics of expression and musical creativity for children-8 hours.
- A total of 72 hours per year.

**2<sup>nd</sup> grade (curriculum compiled in 2007)**

1. Singing-20 hours;
  2. Music and movements-25 hours;
  3. Listening to music-12 hours;
  4. Execution of children's musical instruments (Orf instruments)-4 hours;
  5. Basics of music theory-3 hours;
  6. Basics of expression and musical creativity for children 8 hours.
- A total of 72 hours per year.

**3<sup>rd</sup> grade (curriculum compiled in 2007)**

1. Singing-19 hours;
2. Music and movements-19 hours;
3. Listening to music-12 hours;
4. Execution of children's musical instruments (Orf instruments)-8 hours;
5. Basics of music theory-6 hours;

6. Basics of expression and musical creativity for children 8 hours.
- A total of 72 hours per year.

#### **4<sup>th</sup> grade (curriculum compiled in 2008)**

1. Singing-12 hours;
  2. Music theory-25 hours;
  3. Listening to music-15 hours;
  4. Execution of children's musical instruments (Orf instruments)-8 hours;
  5. Musical grammar-4 hours;
  6. Folk creativity-8 hours.
- A total of 72 hours per year.

#### **5<sup>th</sup> grade (curriculum compiled in 2008)**

1. Singing-10 hours;
  2. Music theory-25 hours;
  3. Listening to music-15 hours;
  4. Execution of children's musical instruments (Orf instruments)-8 hours;
  5. Musical grammar-4 hours;
  6. Folk creativity-7 hours;
  7. Expression and musical creativity-3 hours.
- A total of 72 hours per year.

According to the above analysis, the topics that should be addressed in the subject of Music Education from the first grade to the fifth grade are:

1. SINGING (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>)
2. MUSIC AND MOVEMENTS (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>)
3. EXECUTION ON CHILDREN'S MUSICAL INSTRUMENTS (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>)
4. LISTENING TO MUSIC (I, II, III, IV, V)
5. BASICS OF MUSIC THEORY (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>)
6. CHILDREN'S MUSIC EXPRESSION AND CREATIVITY (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 5<sup>th</sup>)
7. MUSICAL GRAMMAR (4<sup>th</sup>, 5<sup>th</sup>)
8. FOLK CREATIVITY (4<sup>th</sup>, 5<sup>th</sup>)

#### **3.1 Curriculum**

The curriculum shows the number of weekly and annual hours for each subject.

According to the curriculum of subjects of primary education, for the subject of Music Education are provided a total of 72 hours per year with 2 hours per week.

For each month, the lessons-units are divided proportionally for each topic foreseen by the curriculum. For example, 1st grade for September: 3 hours we realize teaching units from the topic SINGING, 2 hours we realize teaching units from the topic MUSIC AND MOVEMENTS, 1 hour we realize from the topic LISTENING TO MUSIC, 1 hour we realize teaching units from the topic EXECUTION IN CHILDREN'S MUSICAL INSTRUMENTS, 1 hour we realize learning units from the topic BASICS OF MUSIC THEORY and for this month from the topic BASICS OF MUSIC EXPRESSION AND CREATIVITY FOR CHILDREN we do not realize any topic (learning units from this topic we will realize in the next month). Thus, within the month, 8 hours

are realized from the subject of Music Education with the above-mentioned topics (4 weeks of the month with 2 hours per week = 8 hours).

**Table 1.** Example of distributing teaching units within a month

Learning topics	September
Singing	3 hours a month
Music and movements	2 hours a month
Listening to music	1 hour
Performance on children's musical instruments	1 hour
Basics of music theory	1 hour
Basics of childish musical expression and creativity	0 hours
Overall	8 hours a month

We have to be careful when we process the teaching units from the topic of Singing, we have to adapt them to calendar days and dates, e.g., we sing the song "September came" in September; we sing the song "Flamuri" in November, we sing the song "Pranvera" in the spring months, etc.

The curriculum of the subject of Music education may continuously change the number of hours and processing of topics. (For example, one of the temporary changes is the shortened compilation of curricula due to the pandemic situation that suits the teaching of the period of the school year 2020-2021. In this decision, the topics and learning units are shortened and differ from the content of the previous curriculum.

The short syllabus shows only three topics: Performing activities, Listening to music and Basics of music theory. The first topic, performing activities, is a rounding of topics Singing, Music and movements, Execution of children's musical instruments, Basics of expression and musical creativity of the previous curriculum).

### *3.2 Teaching work planning*

After explaining the meaning of the curriculum and the following curriculum, we will also clarify the planning of the teaching work.

The successful realization of the teaching process in the field of Music education strongly depends on the planning of the teaching work and the preliminary preparation of the teacher himself. The teaching-educational process is a complex pedagogical and didactic-methodological activity. I said above that the bureau for the development of education and science in cooperation with pedagogues and experts in the field of music prepare the curriculum which may change after a while.

Based on the curriculum and syllabus, the teacher is independently obliged to prepare the annual global plan. The annual global plan is made by the monthly plan, and the monthly plan from the weekly plan.

The teacher after having completed this obligation (which must be done before the beginning of the school year) he must prepare the daily plan, for each day and lesson.

## **4. Conclusions**

According to the curricula analysis of the subject Musical education for primary schools in the Republic of North Macedonia, we see that these programs have a wide range of topics and

information that must be conveyed by the teacher to the student. The elaboration of the teaching topics foreseen by the curriculum requires a preliminary musical preparation of the teacher himself. This program requires the teacher to know all segments of music starting from theoretical as well as practical-interpretive subjects. According to the analysis, to successfully implement this curriculum, we give the following conclusions:

- The teacher must be well acquainted with the theory of music to be able to decipher the topic Basics of music theory;
- The teacher must have singing skills to be able to work on the topic Singing;
- The teacher should know how to play the instrument (piano instrument) to keep a clear intonation and to convey the songs;
- The teacher should be creative to break down the topics: Children's musical expression and creativity, Music and movements and Listening to music;
- The teacher should know the history of music, their styles and representatives;
- The teacher should know the musical form that has to do with the topic Musical grammar;
- The teacher should know how to use children's musical instruments;
- The teacher should know the musical instruments and their division;
- The teacher should have an understanding of popular musical creativity which is related to the same topic;
- Preliminary professional preparation of the teacher-Faculty of Pedagogy-management Classroom teacher education, in its study program envisages the teaching of music subjects which, according to our conclusion, do not enable the future teacher to fulfill the tasks and goals of the curriculum of the subject of Education music for primary schools.

Our suggestions are:

- Successfully to complete the curriculum of the subject of Musical education in primary schools, this subject must be realized by the subject teacher who has completed the Faculty of Musical art, Theoretical-pedagogical direction, together with the teacher of the class, the same as if the subject of Physical education is realized. Only in this way the education and musical education of the students will be complete, and the curriculum realized in all the foreseen topics;
- Based on the curriculum which for the subject of Musical education provides 72 hours per year and 2 hours per week, we give the assessment that this number of hours is small and gives little space for repetition and exercises of the subject matter. Our suggestion is to increase the number of hours from 2 to 3 hours per week.

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