

THE ROLE OF ONE'S NATIVE MUSICAL IDIOM IN THE DEVELOPMENT OF MUSIC ABILITIES AND ACQUISITION OF NEW MUSIC MATERIAL

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Abstract

One's native musical idiom is of great importance for the growth and development of a child. However, despite the frequent mention of this concept in the methodological literature, we cannot find it clearly defined anywhere. Therefore, in this study, we first defined the native musical idiom through a multidisciplinary approach, then we pointed out its role in the development of the ability to perceive (the melody, harmony and rhythm), the acquisition of songs, rhythmic abilities and music memory, and then emphasized its role in the acquisition of new music material. The ultimate goal of this study is to indicate the necessity of establishing beginner music education classes in elementary schools (first and second grade) on material which represents the native musical idiom of the environment in which a child is growing up.

Key words: native musical idiom, musical abilities, music material.

УЛОГА МУЗИЧКОГ МАТЕРЊЕГ ЈЕЗИКА У РАЗВОЈУ МУЗИЧКИХ СПОСОБНОСТИ И УСВАЈАЊУ НОВИХ САДРЖАЈА

Апстракт

Музички матерњи језик има огроман значај за развој и сазнање детета. Међутим, и поред честог помињања овог појма у методичкој литератури у Србији, нигде не наилазимо на његову јасну формулацију. У раду је зато прво мултидисциплинарним приступом дефинисан музички матерњи језик, затим је истакнута његова улога у развоју способности опажања (мелодије, хармоније, ритма), усвајања песама, ритмичке способности и музичке меморије, а потом и наглашена његова улога у усвајању нових музичких садржаја. Крајњи циљ рада је указивање на неопходности заснивања почетне наставе музичке културе у основној школи (I и II разред) на садржајима музичког матерњег језика средине у којој деца одрастају.

Кључне речи: музички матерњи језик, музичке способности, музички садржаји.

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INTRODUCTION

The concept of the native musical idiom was first used by the Hungarian musical pedagogue, ethnomusicologist and composer Kodaly who, during the 1940's, designed a concept of music education based on Hungarian folk music. One of his standpoints was that children will become masters of their native musical idiom only after they acquire their native tongue (Dobszay, 1992). Kodaly's students and followers introduced their principles into the teaching process in elementary and music schools in Hungary after World War II in the form of *Kodaly's method*, which along with "certain (minimal) transformations" in the sense of using various native musical idioms, which could be realized everywhere around the world (Drobni, 2008: 46).

Numerous musical psychologists and pedagogues have discussed the importance of the native musical idiom on the development of individuals. Bjerkvol points out that it plays an important role in the social-emotional development and marking of the identity of an individual, since children's social life, just like its "embedding" into culture and society, begin from the "inspired primary dialogue between infants and mothers" which is realized through song (Bjerkvol, 2005:107). One time when he was addressing an audience, Vasiljević stated the following:

If your mothers sang lullabies to you while you were in your cribs, then you, my dear sweet children, attended the best conservatory... All the other conservatories and music schools are not able to make up for what you mother had not passed on to you in her song and her speech (Vasiljević, M. 1941: 8, author's translation).

Kodaly points out that a child, just like it first learns to speak and then to read and write letters, also first has to learn its native musical idiom, and only then learn notes (Kodaly, according to: Kodaly Educators of Southern New England, www.kesne.org).

However, by analyzing the methodological literature we can note that there is no definition of the native musical idiom, as well as that the syntagm of a folk song, native idiomatic singing (Vasiljević, M., 1941, Nastasijević, 1972) and native idiomatic songs (Drobni, 2008) are often used as synonyms for this concept. Therefore, its role in the development of musical abilities is presented in very restricted terms. This is why a more comprehensive view of the native musical idiom (the definition and presentation of the forms which it consists of), as well as the emphasis on its role in the development of a composite musical ability¹, otherwise a

¹ The concept of a musical ability/musical abilities is one of the "most sensitive" (Teplov, 1966: 41) and "most controversial" (Révész, 1954: 131) concepts in the psychology of music. There are numerous views on the nature of musical abilities, and we have in this paper opted for the structuralist understanding according to which

key assumption in the successful realization of music education classes among younger school age children, is of exceptional importance for music pedagogy and teaching. The topic of this study is the native musical idiom and its role in the development of the ability to perceive, to acquire songs, rhythmic abilities and memory², as well as to acquire new content, all viewed through the prism of knowledge of the field of music pedagogy, psychology of music, musico-linguistics and neuromusicology. The goal of the paper is to indicate the necessity of founding beginning level music education classes in elementary school (grades one and two), which would include material from the native musical idiom of the environment in which the children are being raised.

DEFINING THE NATIVE MUSICAL IDIOM

The native musical idiom is a form of “sounding line... from the deepest recesses of the spirit” (Nastasijević, 1972: 236) which includes music material from the childhood of one's parents, grandparents, great-grandparents, maybe even great-great-grandparents (Bjerkvol, 2005). It is assumed that a child begins to acquire it very early on, in the mother's womb³ (Trevarthen, 1988). When learning the native tongue, a child first hears the speech of adults, and then spontaneously acquires the complete linguistic ideas and communicates with its environment. The analogy is that when learning a native musical idiom it first listens to the singing and playing of adults⁴, and then acquires musical ideas (poetic-melodious-harmonious-rhythmic patterns) and through singing with adults in the form of mimicry and the study of sound sources musically communicates

musical ability is the sum of relatively independent abilities expressed to various extents (the ability to perceive and reproduce pitch, intensity, duration and color, rhythmic and other abilities). For more on defining musical ability, see Nikšić, N. (2005). *Muzičke sposobnosti dece pred polazak u I razred osnovne škole* [Musical abilities of children prior to enrolment in the first grade]. Unpublished MA thesis defended at the Teachers College in Užice.

² The native musical idiom, that is the musical experience of children, also influences the development of other abilities, such as preferences, taste in music (Kodela & Nikolić, 2016), and harmonic hearing (Nikolić & Kodela, 2020).

³ Based on the results of psychological research, it was determined that from early vocalization, babies have the metric and harmonious features which are characteristic of adult performances, and so it is assumed that as early as the foetal stage, certain biochemical imprints take shape which the child receives by listening to its mother's singing. (Trevarthen, 1988).

⁴ After birth, children through their mothers' singing, tapping or swaying acquire various counting rhymes, cradle songs and clapping songs, and while paying daily with other children, they unconsciously take part in the performance of simple melodic-rhythmic motifs of counting rhymes, counting out rhymes, tongue twisters, riddles, etc. (Stojanović, 1996).

with its environment (Stojanović, 2001). Bjerkvol points out that the native musical idiom is formulated within the framework which is set up by the linguistic and musical codes of the culture the child is growing up in (Bjerkvol, 2005). Neuro-musicological studies show that our brain “learns some kind of musical grammar which is characteristics of the music of our culture, just like we learn the language of our culture” (Levitin, 2011: 126). The musico-linguistics Jackendoff and Lerdahl, following the ideas of Chomsky, founded the *Generative theory of tonal music*⁵. According to this theory, an individual “possess the perfect internalized knowledge of his native musical idiom”⁶ (Antović, 2004: 91, author’s translation) which is unconsciously, and to a great extent, innate, and which is “in part dependent on early experience, that is, the native musical idiom to which the hearer has been exposed during childhood”⁷ (Ibid, 90, author’s translation). Kodele & Nikolić (2016) hypothesized the existence of a “genetic code” thanks to which certain types of music are “suitable” and more “understandable” to a particular nation.

Thus, the native musical idiom can be defined as the organized system of the linguistic-musical sounds which emerged in the patterns of a certain culture which the individual acquires from his earliest childhood, and which represents a fundamental element of communication, socialization, but also of the cultural identity and deepest feelings of the individual. It consists of the melodious-rhythmic content of an environment which the child acquires from early childhood, including: folk songs, folk

⁵ During the 1950s, Chomsky, the founder of cognitive linguistics, proposed the hypothesis that there is a strong genetic predisposition for the use of language, which during childhood is shaped to suit the structure of the individual language that a child is exposed to. He proposed that there is a universal and mental grammar. *Universal grammar*, as he pointed out, is nothing more than an innate ability (a genetic predisposition transferred from the parents to the child which does not depend on any external factors) of a healthy child who is constantly exposed to a language, to over a short period of time (several years), with very little conscious effort, acquire this language as its native tongue, while *mental grammar* represents a specialized form of universal grammar, which means that a child that possesses universal grammar, and is exposed to a certain language during its childhood, after a period of time masters the mental grammar of that tongue and solely uses the grammatical principles specialized for that language. From 1978 to 1983, one of Chomsky’s most prominent students, the famous linguist, and also talented violin and clarinet player Jackendoff along with the composer and music theorist Lerdahl established the *Generative theory of tonal music* (Antović, 2004: 12-13).

⁶ A musical idiom represents a musical expression, and the key feature of a native musical idiom is the basic musical scale of a particular area (Antović, 2004).

⁷ Antović points out that “the musical grammar in GTTM focuses on the ‘native listener’s’ ability to perceive a musical piece as conformant (or not) to his or her native ‘musical idiom’, based on a series of deep, perhaps partly inborn intuitions.” (Antović, 2015: 79).

dances, rhymes/counting rhymes, counting-out rhymes, cradle songs, clapping songs, finger games, etc.

A composite musical ability⁸ is the key assumption of successful realization of music education classes at the beginning of elementary school, and thus in the remainder of the paper we will through our existing knowledge from the field of musical pedagogy, music psychology, musico-linguistics and neuro-music view the role of the native musical idiom in the development of the abilities to perceive sound and acquire songs, rhythmic abilities and memory. At the same time, what is of exceptional significance is the understanding of the role of the native musical idiom in the acquisition of new material, and so we will consider this role as well.

THE DEVELOPMENT OF ABILITY TO PERCEIVE SOUND

In order for a child to be able to reproduce any sound, it needs to have a well-developed ability to perceive it. Psychological studies indicate that the ability to perceive sound begins at birth, and maybe even sooner, and then takes place in accordance with a child's general development. A child's experience with the music material of his native musical idiom significantly influences the formation of this ability. Namely, in the opinion of the neuromusicologist Levitin, the perception of sound is conditioned by sounds which are already contained in our memory. Auditory sensations which precede perception begin with the ear drums, where they are immediately classified, and "the musical apparatus begins to divide the signal into constituent parts and especially analyse the height and colour of a tone, pitch contour and rhythm" (Levitin, 2011: 149). The neurons which perform these tasks send output information to the regions in the frontal lobe, which bring them together and attempt to find a structure or order in the pattern of this entire occurrence. At the moment when the frontal lobe begins to connect with the hippocampus and the regions of the interior of the temporal lobe, where it is determined "whether in our memory bank there are any data which could be used to help understand the signal", the processing of the basic elements at a lower level has

⁸ The concept of musical ability is one of the "finest" (Teplov, 1966: 41) and "most controversial" (Révész, 1954: 131) concepts in the psychology of music. There are numerous approaches to the nature of music abilities, and in this paper we have opted only for the structuralist one, which indicates that musical ability is the sum of relatively independent abilities expressed in various degrees (the ability to perceive and reproduce the height, strength, duration, timbre, rhythmic and other abilities). For more information on the definition of musical ability see Nikšić, N. (2005). *Muzičke sposobnosti dece pred polazak u I razred osnovne škole* [Musical abilities of children prior to enrolment in the first grade]. (MA thesis). Užice: Učiteljski fakultet.

begun, that is, the perception/registering of elementary or composite attributes of the sensory stimuli (individual tones - strength, duration, height and timbre; musical sequences – the melodic contour, intervals and rhythmic structures) (Levitin 2011: 149). The most recent neuromusical research by McAdams indicates that the mechanism of expectancy is key in the perception of the musical flow, while it is genetically based and culturally formed. “One part of the musical flow limits our mental processing and thus even prior to the continuation of that flow [...] our subconscious has already built a sequence of several possibilities which the flow could further take” (according to: Antović, 2004: 56, author’s translation). Dowling and Harwood spoke of *music-related expectations* and *melodic patterns*, which, as they point out, are cognitive patterns which develop in a certain culture (according to: Radoš, 1996: 107) and reflect the melodic contour, intervals and the tonality of the songs of this culture.

The results of the neuro-musical research of Krumhansl indicate that the ability to perceive tones is conditioned by culture, since there are “built-in ideas on tonal hierarchy” in the brain which are acquired by passive exposure to music and cultural norms (according to: Levitin, 2011: 51). Psychologists also point out that the ability to perceive melody, harmony and rhythm is conditioned by culture. Radoš points out that for the perception of the melody “experience with tonal sequences in the same or similar style” is necessary (Radoš, 1996: 106). Levitin points out that most children up to the age of five acquire rules on which harmonious patterns are regular, or typical for the music of their culture, and in accordance to that “quickly recognize any deviations from the standard flows, just like we easily note if a sentence is incorrectly structured” (Levitin, 2011: 52). Sloboda points out that children “perceive and group patterns [the reference here is to rhythmic patterns] into certain categories in accordance with their previous experience and perception in rhythmic groups” (according to: Radoš, 1996: 123).

THE DEVELOPMENT OF ABILITY TO ACQUIRE SONGS

In order for a child to be able to sing it has to be able to master the ability to acquire song which is formed under the influence of the folk song culture in which it is growing up. There are many opinions on the development of the ability of acquiring songs. We will focus on the results of Davidson et al. and Bjørkvold’s research on spontaneous children’s songs.

Davidson et al. determined that during the first three years of life, a child first passes through a phase of *undifferentiated musical babbling/vocal games*, followed by *spontaneous songs*, in order for, at the age of two and a half years, the development of songs begins to develop in the direction of a *general framework* or *simple rhythmic songs*. In this

phase the child, through processes of assimilation and accommodation, transforms the elementary rhythmic patterns which it has heard within its home by including them in the schema which it already possesses, into a so-called "general framework" of songs, which leads to a further change in schemas. When a child completely comes to terms with the framework or simple rhythm (sometime around the age of three), it begins to use its own schema "which are broad enough and flexible enough to produce a recognizable presentation of the external reality in any symbolic field" (according to: Radoš, 1996: 216). Davidson et al., by studying the ability to acquire songs through folk songs which are not familiar to children, songs which follow the general rules of traditional music, determined that children aged four and five go through a series of phases⁹, and that only at the age of five does a song receive the basic features of "a real culturally determined vocal product". This kind of song is the first version of the song and is known as the song-draft¹⁰ (according to: Radoš, 1996: 217).

Bjørkvold, based on the results of a study carried out in Norway, the USA and the Soviet Union, also determined that spontaneous song can occur among children. He points out that 'every culture possesses spontaneous children's songs', and so that the musical culture of various nations is still characterized by national music material (folk songs), which is a natural source of a child's completed song pattern (Bjerkvol, 2005: 83). Bjørkvold pointed out that spontaneous song is a child's "native musical idiom" and which occurs in three forms, such as: 1) "amorphous" song (the first dance with song and sound is characterized by a glissando, micro-intervals and free rhythms, which is far from what is traditionally considered a song), 2) "formulae" (short and established twists of clear intervals and rhythms which become an active part of the

⁹ Based on the research results provided by Davidson, McKernon and Gardner, at the ages of four and five children pass through the following phases: 1) *the monologue phase* (a phase when all the lyrics of a song appear, or the most characteristic phrases, as well as the basic rhythmic pulse); 2) *the rhythm acquisition phase* (when a child synchronizes the surface rhythm of a song with the baseline rhythmic pulse and is approximately correct when singing the contours of the most typical phrases, but there is still no stable tonality between the phrases or precision when singing intervals); 3) *acquiring contours of the target melody* (during this phase the child attempts to shape the contour of each phrase, but there is still no stability in the tonality between phrases and precision when singing the interval); 4) *acquiring a stable tonality* (during this phase stable tonality is achieved, as is the ability to perform expressive transformations, and during this phase the child can separate baselines beats from surface rhythms, but the singing of the interval is still not correct) (according to: Radoš, 1996).

¹⁰ Here we need to mention that starting from the age of two, a child develops both "spontaneous songs and those shaped by the influence of the surrounding culture" at the same time, and that a clear distinction between them is made only around the age of five (Radoš, 1996: 217).

children's native musical idiom) and 3) "completed" songs (songs in which children freely use material which is based on finished song patterns) (Bjerkvol, 2005: 87-90).

THE DEVELOPMENT OF RHYTHMIC ABILITIES

In addition to the ability to perceive sound and ability to acquiring songs, a precondition for overcoming music problems in younger elementary school age children is to a certain extent a product of development of rhythmic abilities. Rhythmic abilities are to a great extent determined by genetics (Vasiljević, Z., 2006), and an important factor of their development are their motor skills (Zimmerman, 1971). The most important ability is the ability to maintain a rhythmic pulse which makes up the baseline of music education classes (Vasiljević, Z., 2006). This ability begins to develop starting from the fifth (possibly eighth) month when the child begins to move to the music (to sway left and right, forwards and backwards, up and down), while its development continues with the development of movement (children tap their feet, lift themselves up, lower their bodies and turn their bodies and arms around – they perceive the rhythm and create the first movements to the music). Between its second and third year of life, a child begins to follow the melody with somewhat more precise rhythmic movements of its hands, legs, head, and sometimes entire body, and as early as its third year relatively successfully coordinates his movements to the music (Đurković-Pantelić, 1997). According to the findings of Davidson et al., the ability to maintain a rhythmic pulse is greater among four-year-olds, in the topological phase of acquiring new songs (according to: Radoš, 1996). However, children between the ages of 4 and 5 can only for a shorter period of time maintain a rhythmic pulse to the same tempo. At the ages of 5 and 6, there is still the absence of harmony between movement and music. At this age, children are better at maintaining a stable rhythmic beat to slower rather than quicker tempo (Radoš, 1996). At the ages of 6 and 7, children can "equally well" adapt to quick and slow tempo (according to: Zimmerman 1971: 25) and are able to govern their basic locomotor movements and so skillfully coordinate their movements to music (Radoš, 1996). The results of the psychological studies of Williams, Sievers & Huttwick indicate that the ability to maintain a rhythmic beat improves with age. Moreover, Petzold indicated that the plateau in the development of this ability is achieved at the age of nine, after which it does not change significantly (according to: Zimmerman, 1971).

Daily, spontaneous singing to a child and with a child within the family (clapping songs, counting rhymes, finger games, counting-out rhymes, folk songs, etc.), are almost always accompanied by movement of the body (clapping, rocking, moving up and down on one's lap, etc.),

and thus adults allow their children to spontaneously equally develop a rhythmic pulse/beat to a certain tempo. This unconscious and spontaneous development in the home is transferred and continues when the child is at play with other children its own age (when choosing who will hide or seek by means of a counting-out rhymes, playing hopscotch, playing jump rope, etc.), dancing at everyday festivities (children can usually be found at the end of each *kolo*) and organized educational work done in preschools (through improvised movement in tune to the music that is being listened to, the performance of traditional and folk games to music). The rhythm to clapping songs, counting rhymes, finger games and songs is built upon the rhythm of spoken language¹¹, and so children, with its performance, unconsciously acquire the accents and rhythmic patterns/clichés based on which we can note rhythmic types, and later the meter.

THE DEVELOPMENT OF MUSIC MEMORY

In the opinion of music psychologists, the contours of a melody represent the baseline for remembering entire music wholes (especially long ones), since a contour enables the recognition of repetition, variations or transpositions of parts. In addition to the contours of the melody, in order to memorize a melody, it is very important to note the tone by perceiving the presence of intervals typical for that tonality (Radoš, 1996). That is where folk songs originated from, since the contour of the melody with frequent repetitions of motives and phrases, as well as characteristics intervals based on which we can note the tone in it, enables the individual to memorize songs more easily, or, as Vasiljević points out:

The more of them we learned and the more frequently so [in this case he is referring to folk songs, comment added by N. N.], the easier it was to remember and sing songs, and we can no longer remember: how many songs we know how to sing and which of them was the first one we learned (Vasiljević, M., 1941: VI, author's translation).

THE ROLE OF NATIVE MUSICAL IDIOM IN ACQUIRING NEW MUSIC MATERIAL

Research in the field of musico-linguistics indicates that the musical experience which a child possesses when it starts school is "very trustworthy", is preserved in our system of long-term memory, and is of special importance when it comes to learning new music material

¹¹ Speech rhythm is a natural rhythm of various kinds of spoken languages and language groups, of various dialects, and rhythmic idiosyncrasies of individuals (Vasiljević, Z., 1985: 46).

(Levitin, 2011: 184). When learning new material, the tonal, harmonious, melodic relations in it are evaluated¹² and compared to the “models which the hearer has as a part of his experience, and which originate from his culture, that is, musical idiom” (Antović, 2004: 57, author’s translation) and so we, in accordance with our existing musical experience, tend to contextualize new material and create memory links (Levitin, 2011). The native musical idiom is an important musical experience because children, as Gané points out, learn in a cumulative manner, which means that previous knowledge is a precondition for acquiring new, more complex knowledge (according to: Vilotijević, 2000). Furthermore, findings in the field of didactics indicate that in education, new material should be introduced in accordance with the following principles: starting with the familiar and moving towards the unfamiliar, and from what is close to what is more distant, which means that the selection of material at the very beginning of one’s music education should necessarily consist of material from the child’s native musical idiom, with the gradual introduction of other material.

CONCLUSION

By expressing the attitudes of music psychologists, neuro-musicians and musico-linguists we can note that the abilities to perceive tones, melodies, harmonies and rhythm develop under the influence of unconsciously internalized sounds of a culture, and a genetically-based and culturally-shaped mechanism of expectation. The assimilation of sound patterns of folk songs into the existing mental structures leads to incessant changes to these structures and the development of the ability to acquire new songs as a predisposition for learning new ones. The ability to maintain balanced rhythmic pulse, without which it would not even be possible to consider any discussions of the issues of rhythm as they pertain to music literacy, is developed by performing clapping songs, counting rhymes, finger games, counting-out rhymes, playing traditional child games and the folk dance *kolo* within the family, peer group and during everyday festivities, while the characteristic intervals, as well as the frequent repetition of motives and phrases in folk songs enable easier memorization of songs. We also pointed out that when acquiring new music material, tonal, harmonious, melodious and rhythmic relations within it are recalibrated and are compared to the melodic-harmonious movement within a certain culture (Vasiljević, Z., 2006; Farnsworth, 1969; Lundin, 1967,

¹² Cognitivists assume that during the acquisition of new musical material, a computation of the perceptual attributes takes place, that is, a recalibration of the attributes of individual tones – the strength, height and timbre, as well as of the attributes of musical flows – the melodic contour, intervals and rhythmic structures (Antović, 2004).

Radoš, 1996), the speech rhythm and accent (Vasiljević, Z., 1999, Dobszay, 1992), as well as in the structure of music thinking (Miletić, 2011). In other words, the musical behavior of children within the family, and outside of it, is to a great extent determined by cultural factors, that is, “all the aspects of musical behavior can be linked to the features of the culture to which an individual belongs” (Nešić, Milićević, Todorović, 2006: 138-139, author's translation). We can therefore conclude that music education for younger elementary school children should include material that is a part of the native musical idiom of the environment in which the child is being raised, which is only methodically justifiable and in accordance with the didactic principle of procedure and systematicity, that is, the rules of moving from the familiar to the unknown and from what is closer to what is more distant¹³. Therefore, over the past few years there has been an increase in the number of studies on folk songs of various parts of Serbia from the aspect of their methodological function in music education (Kodela & Nikolić, 2016; Nikšić, 2018). The enrichment of classwork with material from the environment in which the child is being raised should be accompanied by the constant improvement and strengthening of the competencies of the teacher, but also the preschool teacher, since they are the first individuals who work in a planned manner to develop a child's musical abilities¹⁴.

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¹³ Stošić, in his pedagogical implications of the study of the choice of music education coursebooks from the aspect of vocal development, points out that the selection of music material from the curriculum must be based on an additional choice of songs which would differ based on region, just as they differ in their musical features (Stošić, 2016).

¹⁴ During preschool, the preschool teacher is the first individual whose skills, knowledge and relationship towards music could contribute to the child's musical development and learning, as well as help nurture its relationship with music. Therefore, the need for the constant support of preschool teachers in their attempt to develop their methodological competencies should be emphasized (Đurđanović, Stošić, 2017; Grujić, Ignjačević 2018).

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УЛОГА МУЗИЧКОГ МАТЕРЊЕГ ЈЕЗИКА У РАЗВОЈУ МУЗИЧКИХ СПОСОБНОСТИ И УСВАЈАЊУ НОВИХ САДРЖАЈА

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Резиме

Једно од основних методичких полазишта истакнутог музичког педагога Кодаља (Kodály) јесте да у настави Музичке културе треба поћи од музичког матерњег језика деце. Овај принцип рада, који су Кодаљеви ученици и следбеници увели у наставни процес основних и музичких школа у Мађарској још пре више од шездесет година, одакле се веома брзо пренео на земље европског, америчког и аустралијског континента, и данас је основно полазиште бројних афирмисаних метода и школа у свету.

О значају музичког матерњег језика за музички развој и сазнање детета често је писано у домаћој и страниј методичкој литератури. Међутим, нигде не наилазимо на јасно одређење овог појма, као ни на мултидисциплинарни приступ сагледавању његове улоге у развоју музичких способности и усвајању нових музичких садржаја. Отуда смо у овом раду, теоријском анализом доступне литературе, прво дефинисали појам „музички матерњи језик“. Потом смо, кроз изношење ставова психолога музике, неуромузичара и музиколлингвиста, истакли да се способност опажања тонова, мелодије, хармоније и ритма развијају под утицајем несвесно интернализованих звукова културе и генетски заснованом и културом обликованом механизму ишчекивања. У раду смо нагласили да асимиловање звучних образаца народних песама у постојеће менталне структуре води непрестаном мењању тих структура и развијању способности усвајања песме као предиспозиције за учење нових песама. Указали смо и на то да се способност одржавања равномерне ритмичке пулсације, без које је незамислива поставка ритмичке проблематике музичке писмености, развија извођењем тапшалица, цупкалица, игара прстима, бројалица, играњем традиционалних дечијих игара и народних кола у оквиру породице, вршњачких група и слава из свакодневног живота, те да карактеристични ин-

тервали, као и често понављање мотива и фраза у народним песмама, омогућавају лакше памћење песама. Такође смо истакли и да се при учењу новог музичког садржаја тонални, хармонски, мелодијски и ритмички односи из њега прерачунавају и пореде са мелодијско-хармонским кретањима у оквиру одређене културе, говорним ритмом и акцентима, као и структуром музичког мишљења.

Зато смо става да се настава Музичке културе у млађим разредима основне школе мора изводити на садржајима музичког матерњег језика средине у којој дете одраста, што је једино методички оправдано и у складу са дидактичким принципом поступности и систематичности, односно правилима од познатог ка непознатом и од ближег ка даљем.