FOLK SONGS FROM THE AREA OF NOVI PAZAR AS MUSIC MATERIAL FOR ASSIGNING PITCH AND DETERMINING PRIMARY TYPES OF RHYTHM

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Abstract

The initial material used in developing basic music literacy among younger elementary school children (learning to assign pitch and the primary types of rhythm) are folk songs of the area in which the teaching process is taking place. According to the requirements of Music Literacy Methodology, preparation for sight-singing and sight-singing are performed based on songs the children already know, whereas mastering sight-singing involves the use of unknown material. With the aim of creating a conceptual framework of developing music literacy in the area of Novi Pazar, it was necessary to determine which songs that meet the methodological requirements children know and which of them they do not know.

The aim of the research was to establish a basis for selecting music material for assigning pitch and learning primary types of rhythm based on the cultural heritage of the children living in the multi-cultural area of Novi Pazar. Data collection was performed by the means of testing technique and test analysis, whereas the results were interpreted by the descriptive method. The research has shown which songs of the area of Novi Pazar, which meet the methodological requirements, the children know (as many as 79.54% of the songs), and this gave to us the starting point for creating a conceptual framework for developing basic musical literacy within it.

Key words: folk songs, basic musical literacy, area of Novi Pazar.

НАРОДНЕ ПЕСМЕ НОВОПАЗАРСКОГ КРАЈА КАО МУЗИЧКА ГРАЂА ЗА ПОСТАВКУ ТОНСКИХ ВИСИНА И ОСНОВНИХ РИТМИЧКИХ ВРСТА

Апстракт

Полазни садржаји у поставци елементарне музичке писмености у млађим разредима основне школе (поставци тонских висина и основних ритмичких врста) јесу народне песме краја у коме се настава изводи. Процес музичког описмења-вања остварује се у три фазе – припрема за певање из нотног текста, увођење у певање из нотног текста и усавршавање певања из нотног текста. Према захтевима методике наставе музичке писмености, припрема за певање из нотног текста и

увођење у певање из нотног текста одвијају се на деци познатим песмама, док се усавршавање певања из нотног текста одвија на деци непознатом музичком материјалу. Ранијим истраживањима песама мултикултуралног новопазарског краја утврђено је да се међу њима налазе песме које су методички применьиве у музичком описмењавању ученика млађих разреда основне школе. У сврху израде концептуалног оквира елементарног музичког описмењавања у новопазарском крају, било је потребно утврдити које методички применьиве песме деца познају, а које не.

Циљ истраживања био је стварање основе за избор музичке грађе за поставку тонских висина и основних ритмичких врста на културном наслеђу блиском деци мултикултуралног новопазарског краја. У прикупљању података користили смо технику тестирања и анализе теста, док смо резултате тумачили дескриптивном методом. Истраживање је показало које песме деца познају (чак 79,54%) и у којим варијантама, а које не (20,46%), што нам је дало полазну основу за израду концептуалног оквира песама у поставци елементарне музичке писмености у новопазарском крају.

Кључне речи: народне песме, елементарна музичка писменост, новопазарски крај.

INTRODUCTION

Music literacy is a constituent part of music education in elementary schools within which students are enabled to consciously note and reproduce rhythmic and melodic sequences. Basic music literacy is established during the first few years at elementary school and it includes learning to assign pitch, the primary types of rhythm (two-part and three-part rhythms) and the relationship between the time intervals within them. The process of developing music literacy takes place over the course of three phases (preparing the sheet music, sight-singing and mastering sight-singing), while the central music material consists of folk songs. Music psychologists (Bjørkvold, 2005; Radoš, 2010), neuro-musicians (Levitin, 2006) and musico-linguists (Antović, 2004) indicate that the abilities which are precursors for developing basic music literacy (noticing, the ability to learn songs, to maintain rhythm and musical memory) are developed to the with musical idioms of the environment in which children develop, and thus the claims of eminent music pedagogists that song selection for developing music literacy should depend on the region in which the educational process is taking place are not surprising (Vasiljević, Z., 2006) or that during the development of music literacy, a child should be allowed to sing songs in its local music language (Stojanović, 2001).

By studying all 1013 songs which can be found in existing ethnomusicological collections of songs from the area of Novi Pazar – Vasiljević, M. (1953). *Narodne melodije iz Sandžaka.* [Folk songs from

Sandžak]Beograd: SANU (500 songs[1]); Васиљевич, М. (1967). *Югослав-ские народные песни из Санджака*. [Yugoslav folk songs from Sandžak] Москва (300 songs); Vukosavljević, P. et al. (1984). *Narodne melodije, igre i nošnje Peštersko-sjeničke visoravni*. [Folk songs, dances and folk costumes from the Pešter-Sjenica plateau] Beograd: Radio-Beograd (213 songs) – and their adaptation to the needs of developing elementary music literacy among younger elementary school children, it was determined that only 44 of them, which are shared by Serbs and Bosniaks alike, satisfy the melodic criteria for song selection for developing music literacy.These songs include: 1. from the collection of Vasiljević, M. (1953). *Narodne melodije iz Sandžaka.*[Folk songs from Sandžak]Beograd: SANU: *Kolovođa; Ovce pasla; Pod onom; Đevojko, đevojko 1; Pjevaj Maro; Prođo planinu; Hajde kolo; Naša doda; Đevojko, đevojko 2; Na kuću slama; Čije li su; Šeta Novak; Maro moja; Preko polja; Raslo drvce; Tri junaka; Ej, u Agana; Gorom idu; U komšije; Ja posejah; Igra kolo; Maglica se; Oj, ružice; Savila se; More, mila; Ja sam Šeho; Adžina šćeri; Suknja b'jela;* 2. from the collection of Васиљевич, М. (1967). *Югославские народные песни из Санджака*. [Yugoslav folk songs from Sandžak] Москва: *Budila zora; Soko leti; U jablana; Oj, Smiljana; Momak jede; Mi pjevamo; Imala sam dragana; Udar kišo; Igra kolo pod Budim;* 3. and from the collection of Vukosavljević, P. et al. (1984). *Narodne melodije, igre i nošnje Peštersko-sjeničke visoravni*. [Folk melodies, games and folk costumes from the Pešter-Sjenica plateau]. Beograd: Radio-Beograd: *Niz Giljevu; Puni mi lade; Đevojka je; Jesi l'vid'la; Tri ljivade; Uvelo mi; Izađo*. These selected songs range from the tri-chord to the octave (trichord, tetrachord, pentachord, hexachord and octave), of various initial tones (ranging from *do* to *sol*), of primary types of rhythm (two-part – in the time signature 2/4 and 4/4 and three-part – in the time signature 3/4). However, from the time when the music was recorded, to date (between 1950 and 1984), under the influence of numerous factors (the occurrence of new directions in music and new instruments, animated cartoons and games whose graphics are accompanied by melodies and songs which can be remembered easily and can be sung along to), a certain number of songs underwent a change or completely disappeared. Bearing in mind the fact that, based on the methodological requirements, preparations for sight-singing and the introduction to sight-singing involve songs which are familiar to the children, while mastering sight-singing involves music material which is not

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[1] Vasiljević numbered the songs in this collection from 1 to 400. However, certain songs occur in several variations which Vasiljević indicated using the letters a, b, v and g. They, irrespective of their tonal base and melody, mutually differ in terms of the initial tone, rhytm and form, which were also indicators in the procees of analyzing the metodological applicability of the folk songs of this area in developing music literacy among younger elementary school children. For this reason we studied each of them as a separate song, and so the number of songs analyzed from this volume is 500.

familiar to the children, it was necessary to determine which songs of the region are known to the children and which are not. Following the methodological requirements, preparations for sight-singing and the introduction to sight-singing involve music material which the children are familiar with, which is why it is necessary to include at least two songs each which the children know for assigning pitch, for two-part (in the signature 2/4 and 4/4) and three-part types of rhythm (in the signature 3/4), as well as for the rhythmic figure of the dotted quarter note and eight note (Vasiljević, 2006). Developing sight-singing requires material which is not known to children, and so during this stage of developing musical literacy, songs which children are not familiar with are used. In order to develop the concept of music literacy in the Novi Pazar area, it was necessary to determine which songs (of which initial tones and types of rhythm) children know, and which ones they do not.

THE METHODOLOGY

The Aim and Objectives of the Research

The aim of the research was to create the basis of selection of music material for assigning pitch and learning primary types of rhythm, on the cultural heritage familiar to children who live in the multicultural region of Novi Pazar.

This goal led us to form the following research objectives:

1. To study which songs within the trichord and tetrachord range, of various initial tones, two-part and three-part types of rhythm the children already know;

2. To study which songs within the penta-chord to octave range, of various initial tones, two-part and three-part types of rhythm the children already know;

We began with the null hypothesis (H_0) that children today know how to reproduce a certain number of songs of primary types of rhythm (two-part and three-part) which can be applied in elementary music education. Starting from the research objectives, we formed the following auxiliary hypotheses:

H_1. Younger school-age children know how to reproduce a certain number of methodologically suitable songs of the tri-chord and tetrachord range, of various initial tones, during the development of basic music literacy.

H_2. Younger school-age children know how to reproduce a certain number of methodologically suitable songs in the penta-chord, hexachord and octave range, of various initial tones, during the development of basic music literacy.

The Sample of Participants

The research was carried out during the second term of the 2012/13 school year on a sample of 500 children aged 7 (first-graders in Serbia, and second-graders in Montenegro[2]), on the territory of the city of Novi Pazar and the municipalities of Berane, Bijelo Polje, Nova Varoš, Plav, Priboj, Prijepolje, Rožaje, Sjenica and Tutin. The sample structure, based on the location of the schools which the children attended, is shown in Table 1.

Table 1. The structure of the sample of participants

No.	School	N	%
1.	„Jovan Jovanović Zmaj" – the city of Novi Pazar	32	6,4
2.	"Bratstvo" – the city of Novi Pazar	28	5,6
3.	"Salakovac" – the city of Novi Pazar	30	6,0
4.	"Rastko Nemanjić Sava" – Dojeviće, suburban area – the city of Novi Pazar	21	4,2
5.	"Rastko Nemanjić Sava" – Požega, suburban area – the city of Novi Pazar	18	3,6
6.	"Aleksandar Stojanović Leso" – Deževa, suburban area – the city of Novi Pazar	14	2,8
7.	"Radomir Mitrović" – the municipality of Berane	29	5,8
8.	"Mahmut Adrović" – Petnjica, rural area – the municipality of Berane	19	3,8
9.	"Risto Ratković" – the municipality of Bijelo Polje	23	4,6
10.	"Braća Ribar" – Brzava, rural area – the municipality of Bijelo Polje	15	3
11.	"Živko Ljujić" – the municipality of Nova Varoš	23	4,6
12.	"Veljko Drulović" – Radojina, rural area – the municipality of Nova Varoš	5	1,0
13.	"Hajro Šahmanović" – the municipality of Plav	30	6,0
14.	"Hajro Šahmanović" – Desni Meteh, rural area – the municipality of Plav	15	3,0
15.	"Desanka Maksimović" – the municipality of Priboj	32	6,4
16.	"Nikola Tesla" – Kalafati, rural area – the municipality of Priboj	5	1,0
17.	"Vladimir Perić Valter" – the municipality of Prijepolje	25	5,0
18.	"Svetozar Marković" – Zastup, rural area – the municipality of Prijepolje	5	1,0
19.	"25. maj" – the municipality of Rožaje	25	5,0
20.	"Bratstvo i jedinstvo" – Skarepača, rural area – the municipality of Rožaje	23	4,6
21.	"Svetozar Marković" – the municipality of Sjenica	28	5,6
22.	"Svetozar Marković" – Gonje, rural area – the municipality of Sjenica	4	0,8
23.	"Rifat Burdžović Tršo" – the municipality of Tutin	31	6,2
24.	"Aleksa Šantić" – Crkvine, rural area – the municipality of Tutin	20	4,0
		Σ 500	100

The Measuring Instruments and the Research Protocol

With the goal of obtaining quantitative and qualitative data on the determined variable, we designed a test made up of songs which meet the methodological requirements of elementary music education, and which originated from the area of Novi Pazar, within the trichord to the octave

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[2] In Montenegro children start school at the age of 6.

range, and of primary types of rhythm – *The recognition test of songs from the area of Novi Pazar*. The first sub-test consisted of 18 songs: 7 within the tri-chord range and 11 within the tetra-chord range. The songs included were the following: *Kolovođo, Ovce pasla, Pod onom, Đevojko, đevojko 1, Budila zora, Pjevaj Maro, Prođo planinu, Hajde kolo, Naša doda, Đevojko, đevojko 2, Na kuću slama, Čije li su, Šeta Novak, Niz Giljevo, Maro moja, Preko polja, Puni mi lade* and *Đevojka je*. The second subtest consisted of 26 songs in the pentachord to the octave range: 18 in the pentachord range, 5 in the hexachord range and 3 in the octave range. The songs included were the following: *Soko leti, U jablana, Oj, Smiljana, Momak jede, Mi pjevasmo, Raslo drvce, Tri junaka, Imala sam, Ej, u Agana, Gorom idu, U komšije, Udar kišo, Ja posejah, Igra kolo, Maglica se, Jesi l` vid`la, Oj, ružice, Savila se, More mila, Ja sam Šeho, Tri ljivade, Adžina šćeri, Uvelo mi, Suknja b`jela, Igra kolo pod Budim* and *Izađo`*.

The testing of the songs was conducted within three categories: recognition, familiarity with and non-recognition of the songs. The reproduction of a song in its entirety was considered a sign of recognition, partial reproduction of only the beginning or a characteristic segment of the song was considered familiarity with the song, while non-recognition was linked to the inability to reproduce the song.

RESEARCH RESULTS

Song Recognition within the Trichord and Tetrachord Range

The research results have indicated that children of the Novi Pazar area, of the 18 songs within the trichord and tetrachord range, recognize(reproduce completely) and are familiar with (reproduce a segment of the song) as many as 16 songs or 88.89%, while they do not recognize 2 songs, or 11.11% (Table 2, Graph 1).

Of the seven songs within the tri-chord range, the children recognized/reproduced in their entirety a total of 3 songs, or 16.67%: *Kolovođa, diko naša* (210 or 42% of the children), *Pod onom, pod onom* (179 or 35.8% of the children) *Đevojko, đevojko1* (29 or 5.8% of the children), and recognized that is reproduced the beginnings of 3 songs or 16.67%: *Budila zora* (16 or 3.2% of the children), *Pjevaj Maro* (19 or 3.8% of the children) and *Prođo planinu* (2 or 0.4% of the children). Of the songs within this range, the only song that was not recognized was *Ovce pasla* (5.55%).

Of eleven songs within the tetrachord range, the children knew 2 songs, or 11.11%: *Hajde kolo* (146 or 29.2% of the children) and *Đevojko, đevojko 2* (25 or 5% of the children), while they recognized 8 songs, or 44.44%. Of that, they were able to reproduce the beginning of 7 songs: *Naša doda* (63 or 12.6% of the children), *Na kuću slama* (27 or 5.4% of the children), *Niz Giljevu* (7 or 1.4% of the children), *Maro moja* (9 or 1.8% of the children), *Preko polja* (74 of 14.8% of the children), *Puni mi lade* (9 or

1.8% of the children) and *Đevojka je* (22 or 4.4% of the children), while in the case of one song *Šeta Novak*they reproduced the refrain "oman, oman" and "ej, oman oman" (24 or 4.8% of the children). One song within this range (*Čije li su*) was not recognized by the children (5.55%).

From the aspect of the initial tone of the songs within the trichord and tetrachord range which the children recognized or were familiar with, we include 2 songs which begin with the note *do*, 3 with the note *re*, 7 with the note *mi*, 3 with the note *fa* and one with the note *sol*. Viewed from the aspect of the type of rhythm, the children know 13 songs of the two-part type of rhythm (9 in the time signature 2/4 and 4 in the time signature 4/4), 2 songs of the three-part type of rhythm (in the time signature 3/4) and one song in the time signature 2/4 and 3/4 (Table 2).

Table 2. Song recognition within the trichord and tetrachord range

Name of the song	Range of the song	The initial note	The time signature	Recognize / reproduce in its entirety		Familiar with				Do not recognize	
						Reproduce the beginning		Reproduce a characteristic segment			
				N	%	N	%	N	%	N	%
Kolovođa	d^1-f^1	d^1	2/4	210	42	0	0	0	0	290	58
Ovce pasla	d^1-f^1	d^1	2/4	0	0	0	0	0	0	500	100
Pod onom	d^1-f^1	e^1	2/4	179	35.8	0	0	0	0	321	64.2
Đevojko, đevojko 1	d^1-f^1	e^1	2/4	29	5.8	0	0	0	0	471	94.2
Budila zora	d^1-f_1	f^1	4/4	0	0	16	3.2	0	0	484	96.8
Pjevaj Maro	d^1-f^1	f^1	change 2/4 and 3/4	0	0	19	3.8	0	0	481	96.2
Prođo planinu	e^1-g^1	g^1	3/4	0	0	2	0.4	0	0	498	99.6
Hajde kolo	c^1-f^1	c^1	2/4	146	29.2	0	0	0	0	354	70.8
Naša doda	c^1-f^1	c^1	4/4	0	0	63	12.6	0	0	437	87.4
Đevojko, đevojko 2	c^1-f^1	e^1	2/4	25	5	0	0	0	0	475	95
Na kuću slama	c^1-f^1	e^1	2/4	0	0	27	5.4	0	0	473	94.6
Čije li su	c^1-f^1	e^1	2/4	0	0	0	0	0	0	500	100
Šeta Novak	c^1-f^1	e^1	4/4	0	0	0	0	24	4.8	476	95.2
Niz Giljevu	c^1-f^1	e^1	4/4	0	0	7	1.4	0	0	493	88.6
Maro moja	c^1-f^1	f^1	4/4	0	0	9	1.8	0	0	491	98.2
Preko polja	d^1-g^1	d^1	2/4	0	0	74	14.8	0	0	426	85.2
Puni mi lade	d^1-g^1	d^1	2/4	0	0	9	1.8	0	0	491	98.2
Đevojka je	d^1-g^1	e^1	3/4	0	0	22	4.4	0	0	478	95.6

Of the 16 songs that the children recognize, they were able to accurately sing the lyrics and melody of 2 of the songs or 12.5% (*Pjevaj Maro* and *Pod onom*). In the case of 11 or 68.75% of the songs the children accurately sang the lyrics and the melody, but with a slight change in the duration of the interval in the melody within the corresponding type of rhythm (*Budila zora*, *Prođo planinu*, *Naša doda*, *Đevojko, đevojko 2*, *Na*
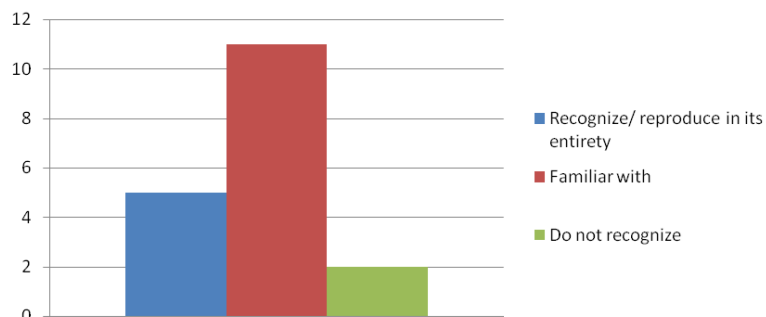
Graph 1. Song recognition within the trichord and tetrachord range

kuću slama,Šeta Novak, *Niz Giljevu*, *Maro moja*, *Preko polja*, *Puni mi lade* and *Đevojka je*).

The research results have also indicated another piece of data, which is characteristic of folklore traditions. Namely, depending on the ethnographic region, the children would sing the same song in different variations. Thus, the song *Pod onom* is recognized and sung by the children from Berane, Bijelo Polje, Plav and Rožaje. When asked where, or by whom, they were taught the song, the children would respond that they had listened to it in school or at home on the CD that accompanies their course book. However, the children from Novi Pazar (the village of Požega), Sjenica (the village of Gonje), Nova Varoš and Tutin, sang the lyrics of *Đevojko, đevojko 1* to the melody of the song *Pod onom*. Some children said that they had learned this song in their folklore classes, and some could not remember where or whom they learned it from. The song *Đevojko, đevojko 2*, a variant of the previous songs, was recognized only by the children from Prijepolje. They had learned this song from their teacher (the song was included in the course book they were using). The melody of the song *Hajde kolo da skoknemo* is sung correctly by the children from Novi Pazar, Nova Varoš, Prijepolje, Bijelo Polje, Plav, and Rožaje (117 or 23.4% of the children), as were the lyrics, while 29 of the children or 5.8% from Berane (at the public school) sang the correct melody, but with minimal changes to the lyrics – "Hajd` u kolo da skoknemo". The children of Novi Pazar and Sjenica (31 or 6.2%) can sing the melody and lyrics of the song *Kolovođa, diko naša* correctly, while the children from Berane, Bijelo Polje, Plav and Rožaje (179 or 35.8%) sing the melody correctly, but sing completely different lyrics – they sing the song to the lyrics of *U Ivana gospodara.*

Song Recognition within the Pentachord, Hexachord and Octave Range

The research results indicate that children recognize and are familiar with a total of 19 of the 26 songs of the subtest *Song recognition within the pentachord, hexachord and octave range* (Table 3, Graph 2) which makes up 73.08%.

Of the 18 songs within the pentachord range, the children recognized 8 songs or 30.77%: *U jablana* (94 or 18.8% of the children), *Momak jede jabuku* (86 or 17.2% of the children), *Raslo drvce* (41 or 8.2% of the children), *U komšije* (69 or 13.8% of the children), *Igra kolo* (63 or 12.6% of the children), *Jesi l` vid`la* (64 or 12.8% of the children), *Oj, ružice* (24 or 4.8% of the children) and *Savila se* (104 or 20.8% of the children), and were familiar with 5 of the songs or 19.23%. In the case of 2 songs (7.69%) they were familiar with, they were able to reproduce the beginning: *Mi pjevasmo* (3 or 0.6% of the children) and *Gorom idu* (3 or 0.6% of the children), and for 3 of the songs (11.54%) they reproduced refrains: *Tri junaka* (75 or 15% of the children), *Ja posejah* (91 or 18.2% of the children) and *Maglica se* (12 or 2.4% of the children). In the song *Tri junaka* they reproduced the refrain "Haj, haj, haj, haj, haj, haj!", as in the song *Maglica se* "Lale Mile, Mađarine poljem povijala", and in the song *Ja posejah proju* "ječam, ječam, ječam" (the melody is harmonized in thirds). The children did not recognize 5 songs (19.23%) within the pentachord range: *Soko leti, Oj, Smiljana, Imala sam, Ej u Agana* and *Udar kišo*.

Of the five songs within the hexachord range the children recognized 2 songs or 7.69%: *More mila* (67 or 13.4% of the children) and *Adžina šćeri* (182 or 36.4% of the children) and were familiar with, that is, reproduced the beginning of 2 songs (7.69%): *Tri ljivade* (2 or 0.4% of the children) and *Uvelo mi* (16 or 3.2% of the children). They did not recognize the song *Ja sam Šeho* (3.85%).

Of the three songs within the octave range the results indicate that 48 or 9,6% of the children recognized one song *Izađo`*. The song *Suknja b`jela* was familiar to only one girl (1 or 0.2%) from the village of Gonje – the municipality of Sjenica, who reproduced a segment of the song "b`jela voda te ponela". This child added that she knew the lyrics of a similar song. To the question of which one, she recited the song *Kletva* by Branko Radičević[3]. The third song within this range, *Igra kolo pod Budim*, which was included in our test, was not recognized by the children.

If we were to look at the initial tones of the songs which the children recognized, we might note that among them we find: 6 songs with the initial note *do,* 5 with the initial note *mi,* 4 with the initial note *sol* and 2

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[3] The performer Zdravko Čolić had an album come out in 2003, titled *Čarolija*. One of the songs on this album is the song *Ao nona bela*. The music for it, which accompanied the words of a poem written by Branko Radičević, was written by composer Kornelije Kovač. Since the girl who participated in our study did not sing the lyrics to this song, and instead recited them, and it is well known that even the most accomplished singers „can hardly differentiate and interpret as two separate things" the lyrics and the melody (Golemović, 1998: 8), and since, by learning the songs solely by hearing them, they at the same time incorporate them, store them in their memory and recall it from there (Vasiljević, M., 1941), we are of the opinion that she recited the lyrics based on the initial source she was exposed to (the poem *Kletva* written by Branko Radičević).

songs, each which begin with the note *re* that is *fa*. In addition, we can note that 18 of the songs are of the two-part type of rhythm (12 in the time signature 2/4 and 6 in the time signature 4/4) and 1 of the three-part type of rhythm (in the time signature 3/4).

Table 3. Song recognition within the pentachord, hexachord and octave range

The name of the song	The range of the song	The initial tone	The time signature	Recognize/reproduce in their entirety		Familiar with				Do not recognize	
						Reproduce the beginning		Reproduce a characteristic segment			
				N	%	N	%	N	%	N	%
Soko leti	c^1-g^1	c^1	2/4	0	0	0	0	0	0	500	100
U jablana	c^1-g^1	c^1	2/4	94	18.8	0	0	0	0	406	81.2
Oj, Smiljana	c^1-g^1	c^1	2/4	0	0	0	0	0	0	500	100
Momak jede	c^1-g^1	c^1	2/4	86	17.2	0	0	0	0	414	82.8
Mi pjevasmo	c^1-g^1	c^1	2/4	0	0	3	0.6	0	0	497	99.4
Raslo drvce	c^1-g^1	c^1	4/4	41	8.2	0	0	0	0	459	91.8
Tri junaka	c^1-g^1	e^1	2/4	0	0	0	0	75	15	425	85
Imala sam	c^1-g^1	e^1	2/4	0	0	0	0	0	0	500	100
Ej, uAgana	c^1-g^1	e^1	4/4	0	0	0	0	0	0	500	100
Gorom idu	c^1-g^1	e^1	4/4	0	0	3	0.6	0	0	497	99.4
U komšije	c^1-g^1	g^1	2/4	69	13.8	0	0	0	0	431	86.2
Udar kišo	c^1-g^1	g^1	2/4	0	0	0	0	0	0	500	100
Ja posejah	c^1-g^1	d^1	2/4	0	0	0	0	91	18.2	409	81.8
Igra kolo	c^1-g^1	e^1	2/4	63	12.6	0	0	0	0	437	87.4
Maglica se	c^1-g^1	f^1	4/4	0	0	0	0	12	2.4	488	97.6
Jesi l` vid`la	c^1-g^1	g^1	2/4	64	12.8	0	0	0	0	436	87.2
Oj, ružice	d^1-a^1	d^1	2/4	24	4.8	0	0	0	0	476	95.2
Savila se	d^1-a^1	e^1	4/4	104	20.8	0	0	0	0	396	79.2
More mila	c^1-a^1	c^1	2/4	67	13.4	0	0	0	0	433	86.6
Ja sam Šeho	c^1-a^1	c^1	¾	0	0	0	0	0	0	500	100
Tri ljivade	c^1-a^1	e^1	¾	0	0	2	0.4	0	0	498	99.6
Adžina šćeri	c^1-a^1	f^1	4/4	182	36.4	0	0	0	0	318	63.6
Yvelo mi	c^1-a^1	g^1	2/4	0	0	16	3.2	0	0	484	96.8
Suknja b`jela	c^1-c^2	g^1	4/4	0	0	0	0	1	0.2	499	99.8
Igra kolo pod Budim	c^1-c^2	g^1	4/4	0	0	0	0	0	0	200	100
Izađo`	c^1-c^2	e^1	2/4	48	9.6	0	0	0	0	452	90.4

Of 19 songs within this subset which the children recognized, 6 or 31.58% were sung correctly, both in terms of melody and of the lyrics. These songs include: *Momak jede*, *Gorom idu*, *Ja posejah*, *Maglica se*, *Savila se* and *Suknja b`jela*. In the case of 11 songs (57.89%) the children accurately sang the lyrics and the melody, but with smaller changes to the time intervals in the corresponding type of rhythm: *Mi pjevasmo, Raslo drvce, Tri junaka, U komšije, Igra kolo, Jesi l` vid`la, Oj, ružice, More mila, Tri ljivade, Uvelo mi* and *Izađo`*. In the song *Adžina šćeri* all of the children (182 or 36.4%) sang the melody correctly, but with small
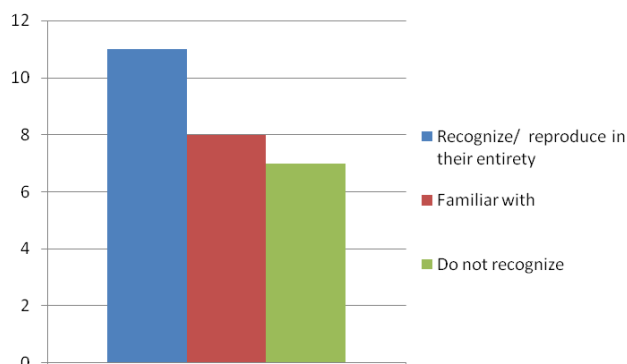
Graph 2 Song recognition within the pentachord, hexachord and octave range

changes to the lyrics "Hadžina Fata izađi na vrata". The children from Novi Pazar, Nova Varoš, Bijelo Polje and Sjenica (62 or 12.4%) sang the lyrics and melody of the song *U jablana visokoga* correctly, while the children from Priboj (32 or 6.4%) sang the melody correctly, but to the lyrics of another song – *Višnjičica rod rodila*.

To our question of where they learned certain songs, we were given different answers. The songs *Momak jede jabuku, Raslo drvce, U komšije, Oj, ružice, Savila se, More mila, Adžina šćeri* and *Izađo`* the children had learned in their kindergarten, folklore classes or from the local tv. The song *Jesi l` vid`la* they had learned during their Bosnian language classes, *U jablana* (to the lyrics of *Višnjičica rod rodila*) and *Igra kolo* from their teacher.

CONCLUDING REMARKS

The quantitative and qualitative data which we obtained confirm the hypothesis that children even today know how to reproduce folk songs from the Novi Pazar area. Namely, the children sang 44 songs within the trichord to the octave range in their entirety, they sang characteristic segments of 35 or 79.54% of the songs, and they did not know how to sing 9 or 20.46% of the songs. Out of 35 songs, 16 or 36.36% were reproduced in their entirety, which means the children recognized them (Tables 2 and 3 certain segments, usually the beginning or a characteristic part (Tables 2), while in the case of 19 or 43.18% of the songs, the children were familiar with them, that is, could reproduce and 3).
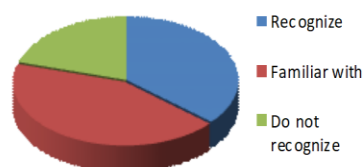
Graph 3. Song recognition

The auxiliary hypothesis that younger school-age children know how to reproduce a certain number of methodologically suitable songs from the tri-chord and tetrachord range, of various initial tones, during the development of basic music literacy was confirmed, since of the 18 songs from the trichord and tetrachord range, the children know/can recognize 16 (88.89%) with the initial tones ranging from *do* to *sol*.

In addition, the auxiliary hypothesis that younger school-age children know how to reproduce a certain number of methodologically suitable songs from the pentachord, hexachord and octave range, of various initial tones, during the development of their basic music literacy, was confirmed, since of the 26 songs of the cited range, the children know/can recognize 19 or 73.08% with the initial tones ranging from *do* to *sol*.

The other hypothesis, that among the selected songs within the trichord and tetrachord range with different initial tones there are some songs which young school children can reproduce, has been confirmed, since of the 18 songs within the trichord and tetrachord range, the children recognize/are familiar with 16 (88.89%) songs with the initial notes of *do* to *sol*.

In addition, the hypothesis that among the selected songs within the pentachord, hexachord and octave range, with different initial tones, there are some songs which children of a young school age can reproduce, has also been confirmed, since of the 26 songs within the aforementioned range, the children recognized/were familiar with 19 or 73.08% of the songs, with the initial notes of *do* to *sol*.

Based on the research results and the requirements for basic music literacy, we designed a conceptual framework of songs from the Novi Pazar area as the material for developing basic music literacy. The songs the children recognized (35 songs), based on their initial tones and rhythmic structure (the types of rhythm, time signature and time intervals), were selected for use during the preparation phase for sight-singing and sight-singing itself.

The following songs were selected to assign pitch:
- note *do* – *Naša doda, Hajde kolo, Mi pjevasmo* and *More mila*;
- note *re* – *Preko polja, Kolovođa, diko naša* and *Puni mi lade*,
- note *mi* – *Đevojko, đevojko 1, Pod onom, Đevojko, đevojko 2, Na kuću slama, Niz Giljevo, Igra kolo, Savila se, Tri ljivade* and *Izađo`*;
- note *fa* – *Pjevaj Maro* and *Maro moja*;
- note *sol* – *U komšije preko puta, Jesi l` vid`la* and *Uvelo mi lišće.*

To study the problems of rhythmic structure, we singled out the following songs:
- two-part type of rhythm – *Tri junaka, tri sokola, Ja posejah proju, U jablana visokoga, Momak jede jabuku* (in the time signature 2/4)

and *Šeta Novak, Gorom idu, Adžina šćeri, Suknja b`jela* (in the time signature 4/4);

- three-part type of rhythm –*Đevojka je mala, Tri ljivade* and *Prođo planinu* (in the time signature 3/4).
- a rhythmic figure of a dotted quarter note and eight note – *Raslo drvce bademovo,Maglica* and *Budila, budila*.

The songs that school children did not recognize during the course of the study (9 songs) were selected for mastering sight-singing and playing to sheet music. They play an important part in practicing the skill of reading sheet music and the application of acquired knowledge to any new, unfamiliar music material. These songs include: *Ovce pasla, Čije li su, Soko leti, Oj, Smiljana, Imala sam, Ej, u Agana, Udar kišo* and *Ja sam Šeho.*

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НАРОДНЕ ПЕСМЕ НОВОПАЗАРСКОГ КРАЈА КАО МУЗИЧКА ГРАЂА ЗА ПОСТАВКУ ТОНСКИХ ВИСИНА И ОСНОВНИХ РИТМИЧКИХ ВРСТА

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Резиме

Процес поставке елементарне музичке писмености у млађим разредима основне школе (поставке основних тонских висина, дводелне и троделне ритмичке врсте и тонских трајања у њима) остварује се у три фазе – припрема за певање из нотног текста, увођење у певање из нотног текста и усавршавање певања из нотног текста. Полазни садржаји у том процесу, у складу са актуелним сазнањима из области музичке педагогије, психологије музике, музиколингвистике и неуромузике, јесу народне песме краја у коме се настава изводи. Према захтевима методике наставе музичке писмености, припрема за певање из нотног текста и увођење у певање из нотног текста одвијају се на деци познатим песмама, док се усавршавање певања из нотног текста одвија на деци непознатом музичком материјалу. Ранијим истраживањима народних песама новопазарског краја утврђено је да се међу њима налазе песме које су методички применљиве у музичком описмењавању ученика млађих разреда основне школе. Реч је о 44 песме обима од трихорда до октаве, различитих иницијалиса, дводелне и троделне ритмичке врсте. Како је добар део ових песама под утицајем различитих фактора временом нестао, а захтеви методике наставе музичке писмености налажу да се у фазама припреме и увођења у певање из нотног текста ради са деци познатим песмама, те у фази усавршавања певања из нотног текста са деци непознатим песмама, у сврху израде концептуалног оквира елементарног музичког описмењавања у новопазарском крају било је потребно утврдити које у настави музичке писмености применљиве песме деца познају, а које не. Циљ истраживања био је стварање основе за избор музичке грађе за поставку тонских висина и основних ритмичких врста на културном наслеђу блиском деци мултикултуралног новопазарског краја. У прикупљању података користили смо технику тестирања и анализе текста, док смо резултате тумачили дескриптивном методом. Резултати истраживања показали су да деца познају 35, односно 79,54% у настави елементарне музичке писмености методички применљивих песама, те да не познају 9 или 20,46%. Истраживањем смо утврдили и да код 8 или 18,18% песама деца тачно певају текст и мелодију, да код 22 песме или 50% песама тачно певају текст и мелодију са незнатним изменама трајања тонова у мелодији у оквиру одговарајуће ритмичке врсте, те да 5 или 11,36% песама певају у различитим варијантама. На основу добијених резултата, приступили смо изради концептуалног оквира песама у поставци елементарне музичке писмености у новопазарском крају. Песме које деца познају смо (35 песама), с обзиром на захтеве музичке писмености (поставку тонских висина и поставку односа тонова у дводелној и троделној ритмичкој врсти) и структуру песама (иницијалис, ритмичку врсту, меру и ритмичку фигуру), одредили за рад у фазама припреме за певање из нотног текста и увођење у певање из нотног текста. У том смислу, издвојили смо 21 песму за поставку тонских висина од тона до, па до сол (за тон до – 4, ре – 3, ми – 9, фа – 2 и сол – 3 песме), 8 песама за поставку дводелне (у мери 2/4 – 4 и мери 4/4 – 4 песме) и 3 песме за поставку троделне ритмичке врсте (у мери 3/4), као и 3 песме за поставку ритмичке фигуре четвртина ноте са тачком и осмина ноте. Песме које деца нису познавала (9 песама) одредили смо за усавршавање певања/свирања из нотног текста.