

APPLICABILITY OF TRADITIONAL SONGS OF THE KOSOVO-POMORAVLJE DISTRICT IN SOLFÈGE TEACHING

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Abstract. *Traditional songs are an important aspect of cultural heritage, and consequently an element of local community identity. Bearing in mind the importance of preserving traditional values, the paper explores the possibilities of using traditional songs of the Kosovo-Pomoravlje district in primary music schools solfège teaching. The paper first focuses on the phenomenon of Serbian folk singing and analyzes the cultural context, as well as the specificities of the Kosovo-Pomoravlje folk songs and their classification. Later in the text, the focus moves to the specific possibilities and methodical instructions for the use of the Kosovo-Pomoravlje songs in solfège teaching. The goal of the research is to show how the use of those songs can improve the pedagogical approach to solfège teaching, based on interactive implementation of teaching tasks, contributing, on the one hand, to the understanding and adoption of elements of musical literacy with the further development of musical skills and knowledge and, on the other hand, to the familiarization with the cultural heritage and its preservation.*

Key words: *traditional songs, Kosovo-Pomoravlje district, solfège, primary music school, cultural heritage*

1. INTRODUCTION

The importance of the use of traditional music in music education is reflected in the opportunities for pupils to get familiar with the rich culture and tradition of different nations, enabling them to understand various ways of expression and different musical styles. This helps them open up to different cultures and customs and accept them, which is

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very much important for the development of tolerance and understanding of other cultures. Learning folk songs helps pupils develop a stronger connection with their own culture and nation, leaving a positive impact on their awareness of national identity and allowing them to fully develop their personal and cultural identity. In addition, the use of folk songs in music education can be of importance for the development of musical abilities, skills and knowledge. Therefore, folk songs should be used in music teaching, especially in early grades, as an important resource for the successful achievement of teaching goals.

Talking in broader terms, the collection and analysis of traditional vocal material play a significant role in preserving the cultural and musical heritage of a nation. This gives a chance to future generations to get familiar with the tradition and cultural identity of their community. Ethnomusicology plays an important role in this process, providing important information about traditional music, its characteristics and the specificities of vocal expression. Thus, collecting and archiving recordings of traditional music is important in the transmission of knowledge about traditional musical heritage, enabling research into the evolution of traditional music over time.

Bearing in mind the importance of preserving traditional heritage, this paper explores the benefits and possibilities of using traditional songs in solfège teaching in primary music schools (PMS) in Serbia, with a special emphasis on the songs from Kosovo and Metohija.

2. SERBIAN FOLK SINGING

Serbian folk singing is a unique and complex cultural and artistic phenomenon that clearly maintains the connection and reciprocity between music, real life and social communities in which music exists (Petrović 1989, 17). A folk song is an exciting form of expression that plays an important role in the formation and maintenance of a nation's cultural identity. It depicts the life of people, their plight and joy, love and suffering, the context of their society and environment.

If transferred from one ethnic environment to another, from one social class to another, or if passed on from generation to generation, both the text and the melody undergo certain minor or major changes (Dević 1981, 80). One of the most important characteristics of folk songs is their anonymity. No individual creator can be credited as the author of a folk song, because it is created in the process of strong interaction between people, usually in the context of social events or rituals. This anonymity during the performance of a folk song contributes to its universality and ability to evoke emotional responses in people of different cultures and customs. Although folk songs can have different variants, with different texts or melodies, their importance as a national collective good is essential in the process of maintaining and passing on the cultural heritage to the next generations. The value of traditional songs is reflected in the fact that songs that were not successful enough as creations disappeared over time, because "traditional transmission rests on the almost Darwinian principle of natural selection" (Ivić 1985, as cited in Nikšić and Čekić Stošić 2023, 40). The appropriate effort to become familiar with folk songs is of great importance for understanding and appraising the culture and traditions of a nation.

Traditional music is the wealth of the Serbian nation, which has survived many challenges and endured through the centuries. Its significant artistic, cultural and historical value reflects the strength and perseverance of our culture. Before the 19th century, during the struggle for liberation from Turkish rule, Serbian music was a symbol of our national identity. Folk

music served as an inspiration for many composers who incorporated it into their work. Some works by Davorin Jenko, Stevan Mokranjac, Kosta Manojlović, Miloje Milojević, and Svetislav Božić are based on the musical folklore of Kosovo and Metohija. Kosovar artists Petar Djordjević, Vitomir Ilić and Gordana Karamarković also based their work on that material (Pavlović 2013, 421). Hence, it can be concluded that the rich folk music tradition of Kosovo and Metohija is an inexhaustible source of artistic inspiration.

The recordings of folk songs from Kosovo and Metohija can be traced back ever since the middle of the 19th century, including numerous songs from the ritual and customary practices of the area (Christmas carols, wine and St. George's Day songs, wedding and Lazarus songs from Metohija, Jeremiah songs, rainmaking, love and lament songs) (Karanović and Jokić 2013, 32). Kosta Manojlović collected the data about wedding customs and songs in Peć (Manojlović 1933), along with several other people of that time who recorded and preserved folk resources in their publications (Elezović 1939; Mokranjac 1966; Ćorović 1928; Janković 1934; Janković 1937; according to Karanović and Jokić 2013, 34). During the Second World War, the recording and publication of the national heritage in Kosovo and Metohija was temporarily interrupted, but after 1945 it was actively continued. The research work of Miodrag Vasiljević, who collected extensive material in Kosovo during 1946 and 1947, is significant in that respect. During his stay in the Gnjilane region in July 1947, he recorded eighty songs. "The recorded songs are all lyrical but one which is epic, although Vasiljević classified it as a love song, too. Special attention was paid to the lyrics of the songs, whose words were accented by Gliša Elezović and Dimitrije Ćemerikić. Vasiljević transcribed the collected songs into sheet music and provided relevant musicological explanations" (Zlatanović 2014, 117). Sisters Ljubica and Danica Janković are credited with a significant contribution to the recording of lyrical songs (love, family, wedding songs, etc.) and folk dances, as well as to their study.

Nowadays, when Serbian national interests in Kosovo and Metohija are endangered, every individual and social institution has a moral obligation to contribute to the preservation of Serbian culture and tradition in this area. The school should have the key role in the accomplishment of this important task. In addition to solfège teaching, as a central topic discussed in this paper, the teaching of musical culture in general education schools, with a focus on traditional, folk and spiritual songs, can significantly contribute to the national education, formation, cultivation and preservation of the cultural and national identity of pupils.

3. CLASSIFICATION OF TRADITIONAL SONGS FROM KOSOVO AND METOHIIJA

It can be assumed that the classification of folk songs is almost as old as the "practice of their collection" (Golemović 1998, 13), starting with Vuk Karadžić who divided the songs into heroic and feminine. Ritual-custom genres constitute a significant part of the musical tradition in many cultures, because they revive rituals and customs through music, often in honor of gods, ancestors or spiritual forces. The existence of ritual singing is evidenced by numerous examples collected by Vuk Karadžić, connected to certain dates and important events in a person's life, such as birth, wedding and death.

According to Miodrag Vasiljević, folk songs can be divided into calendar and non-calendar songs. Calendar songs are associated with various rites during the calendar year, such as koledar, Lazarus, Whitsun queen's, rainmaking and cross bearer's songs. Christmas

carols are part of the Christmas and Christmas Eve rituals, while ritual swinging lasts from Christmas to Epiphany, with women and girls singing well-known songs. Rainmaking and cross bearer's songs are meant to invite precipitation, but they are less practiced today. Non-calendar songs, such as lullabies, wedding songs, and bee-swarmed songs, also play a significant role in the life of patriarchal families. Specific wedding songs are sung during different parts of the wedding ceremony, including *'zaigravanje'*, picking up the bride, and her coming to the groom's house. The mournful last walk in a procession after the deceased is a rite involving wailing, where the female company wails in a descending tone.

4. CHARACTERISTICS OF THE KOSOVO-POMORAVLJE DISTRICT

Kosovo Pomoravlje used to be an important economic, spiritual and cultural center of the Serbian medieval state. Monasteries and churches such as Draganac, Binač, Ubožac and Tamnica were endowments of Serbian kings. The district is located in the middle part of Kosovo and Metohija. The etymology of its name "stems from the Slavic base and is derived from the name of the blackbird (kos)" (Rajković and Zakić 2019, 17). Kosovo Pomoravlje is made up of three entities: Gornja Morava (Upper Morava), Donja Morava (Lower Morava) and Novobrdaska Kriva reka (Zlatanović 2014, 114). Gornja Morava is located in the north, Donja Morava flows through the central part, and Novobrdaska Kriva reka flows through the southern part of the region. In the 20th century, this area included the municipalities of Gnjilane, Vitina, Kosovska Kamenica and Novo Brdo (Zlatanović 2014, 114). In addition, Kosovo Pomoravlje is well known for its rich cultural and historical heritage and historical landmarks such as Gračanica, Draganac and Bogorodica Ljeviška (Our Lady of Ljeviš).

5. THE ROLE OF TRADITIONAL SONGS IN SOLFÈGE TEACHING

As a subject present at all levels of music education in Serbia, solfège plays a significant role in the development of pupils'/students' musical literacy, encouragement of their musical abilities, development of musical skills and acquisition of relevant knowledge. According to one of the definitions, solfège as a teaching subject has the task "to use different means in the inner (thinking) sphere to cause an auditory representation of the sound that corresponds to the musical text and vice versa – to put to life sheet music based on the impression prompted by live sound" (Kršić Sekulić 1990, 10). Teaching solfège involves the use of appropriate musical content – from songs with lyrics (children's artistic and traditional) and fragments from artistic music, to instructive examples of various authors intended to meet requirements in the field of melodics, rhythm and dictation.

The use of traditional songs in solfège teaching offers noteworthy advantages for music education and preservation of cultural heritage. The mentioned songs give pupils a chance to get familiar with basic musical elements, such as melody, rhythm and harmony, through authentic and culturally rich examples. Folk melodies serve as effective pedagogical tools to develop musical ear and musical abilities, allowing pupils to connect theoretical knowledge with practical skills. In addition to musical education, the use of these songs also promotes cultural awareness, helping young generations to understand and appreciate their musical tradition, which is essential for preserving cultural identity. "The need and basis for understanding the present and the future implies knowledge of

the past of a nation, its roots and traditional values, making the preservation of one's own cultural tradition one of the greatest national interests and important tasks of the educational process" (Milić 2023, 97–98).

Although it is widely known that traditional songs are an important resource in music education, the question arises as to how motivated pupils are to learn and perform this type of musical content. The attitude towards traditional music can be seen through the results of research (Tanasković and Sudzilovski 2023) conducted on a sample of 671 primary school teachers from 25 districts of the Republic of Serbia. The majority of teachers (91.8%) believe that pupils' reactions and attitudes towards traditional content are positive, as well as that pupils like to perform and repeat traditional content in class (73.9%). On the other hand, the results of the same research reveal that the majority of teachers (76.3%) believe that their pupils prefer children's songs over traditional ones. One can hence get the impression that too much insistence on the use of folk songs unnecessarily takes students back to the past, seemingly diminishing progress towards more modern forms of creativity. Nevertheless, "it is returning to our own recognition, it is a confirmation of our own identity, which in fact is the essence of the research of traditional music" (Kodela & Nikolić 2016, 81).

Although the paper advocates the use of traditional music, the idea of using a larger number of folk songs is not intended to "suppress" the use of children's art songs or fragments of art music compositions. "If we educate pupils/students to be connoisseurs of folk creativity of their region or traditional creativity of other parts of Serbia and abroad, it would not mind to focus their desires, knowledge, and skills on the art music of domestic and foreign composers, the genre diversity, its knowledge and performance" (Kodela & Nikolić 2016, 81).

Certain limitations should also be taken into account, which is exactly the reason why it is not possible to use every traditional song in solfège teaching (rhythmic or melodic aspects that do not correspond to the teaching requirements, inadequate literary text, and many ornaments). In order to lessen the limitations, the authors Nikšić and Čekić Stošić (2023, 49) suggest "adapting" songs by transposing the melody (if the song is written down according to the *Finnish method* with a finalis on G), eliminating melismatics, or modifying the song lyrics (especially if songs are used as models for teaching basic tones).

6. POSSIBILITIES OF USING KOSOVO-POMORAVLJE SONGS IN SOLFÈGE TEACHING

Considering the historical and cultural importance of the Kosovo-Pomoravlje district and the richness of its folk music tradition, it is desirable for pupils to get to know folk songs from that region. These songs carry specific musical elements and style valuable for solfège teaching. Their application expands the pupils' musical horizons and enriches their cultural awareness. This especially applies to pupils from the region of Kosovo and Metohija, since "contemporary findings in the fields of music pedagogy, music psychology, neuromusic and musico-linguistics indicate that in the teaching of musical literacy, one should start from the folk song of the culture in which the pupil grows up" (Nikšić and Čekić Stošić 2023, 39). This is consistent with the position of Z. Vasiljević (2000, 66) that the choice of models used in teaching should be adapted to the region in which the teaching takes place, i.e., to its tonal basis.

In the text that follows, several examples of the use of the Kosovo-Pomoravlje songs in solfège teaching are presented, followed by methodological instructions. Needless to say, teachers should not limit themselves to the presented songs, as the review offered is meant to serve only as an stimulus for teachers to include more traditional songs.

The early stages of acquiring musical literacy are based on teaching basic tones via memorizing and singing models, creating associations and gradually building automatisms. In the first stage of teaching C-major, the tonic fifth chord can be taught through the model "Tajto, tajtano" (Fig. 1). Since the song contains the basic pitches that have already been taught, it can be learnt from the score. In order for the song to have a more significant role in preserving the tradition, it is necessary for the teacher to explain the text of the song as well as its role.

Tajto, tajtano

selo Šilovo,
pevala Biljana Pavić 1966,
zapisao Nikola Janković

$\text{♩} = 80$

Taj - to, taj - ta - no ši - ri o - ro gaj - ta - no, ja bi o - ro ši - ri - la
7
ko - šu - lja mi ta - na - na, pro - đaj dra - gi ša - ru - lju pa mi ku - pi ko - šu - lju.

Fig. 1 Song "Tajto, tajtano"

The same model can be used in several ways. In order to practice keeping the beat 'in two' (2/4) by hand tapping, with the division of crotchets into quavers, the song is performed by vocalizing the lyrics along with beat marking. Here it is also possible to set up manual rhythm reproduction, where rhythmic units are marked with the left hand, while tapping the written rhythm with the right hand (in which a pen is held). Another way of teaching involves using a song to write down the rhythmic backbone.

One of the requirements of rhythm teaching, which is introduced in the second PMS grade, is a four-beat rhythmic pattern. For practicing the four-beat pattern and preparing an inverted dotted figure on the rhythmic unit, a counting rhyme "Nuna, nuna nuške" is suggested (Fig. 2). The counting rhyme is performed by uttering the rhyme along with pulse marking, as well as by manual reproduction.

Nuna, nuna nuške

selo Šilovo,
pevala Biljana Pavić 1966,
zapisao Nikola Janković

$\text{♩} = 80$

Nu - na, nu - na nu - ške pod Mo - ra - vu kru - ške, od tud i - de te - te
4
da u - spa - va de - te, be - ži te - te be - ži ba - ba će me nu - na.

Fig. 2 Counting rhyme "Nuna, nuna nuške"

The performance of the song "Anđelin devojče" (Fig. 3), can be used to practice changing time signatures, with appropriate beat marking in two, three or four strokes. The song can first be performed parlato with beat marking, and then sung with solmization syllables. The song can be adapted to the abilities of second PMS grade pupils by eliminating ornaments, according to the already mentioned principle (Nikšić and Čekić Stošić 2023). In order to experience the original essence of the song, after singing it with solmization syllables, it should be performed with the lyrics, after listening to the original audio recording, if possible.

Anđelin devojče

selo Šilovo,
pevao Živorad Pavić 1963,
zapisao Nikola Janković

♩ = 60

An-de - lin de - voj - če _____ što si na - lju - te - no dža - nom,

5
An-de - lin de - voj - če _____ što si na - lju - te - no.

<p>Da Ń te glava boli ili polovina džanom, Da Ń te glava boli ili polovina.</p> <p>Nit me glava boli, niti polovina džanom, Nit me glava boli, niti polovina.</p> <p>Što me dade majko, vrlo nadaleko džanom, Što me dade majko, vrlo nadaleko.</p> <p>Vrlo nadaleko, u tuj tuđu zemlju džanom, Vrlo nadaleko, u tuj tuđu zemlju.</p>	<p>U tuj tuđu zemlju, zemlju kavadarsku džanom, U tuj tuđu zemlju, zemlju kavadarsku.</p> <p>Što me dade majko u četeres svekrova džanom, Što me dade majko u četeres svekrova.</p> <p>U četeres svekrova, i četeres svekrve džanom, U četeres svekrova, i četeres svekrve.</p> <p>U četeres devera i četeres jetrva džanom, U četeres devera i četeres jetrva</p>
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Fig. 3 Song "Anđelin devojče"

The teaching of rhythm in the third PMS grade involves, as a requirement, the explanation of the triplet rhythm. A well-known children's counting rhyme from the Kosovo-Pomoravlje district, "Gugute" (Fig. 4) can be used to practice syncopation onto two rhythmic units and prepare a triplet on the counting unit. The counting rhyme is first performed by vocalizing the lyrics along with marking the pulse, and then by manual reproduction.

Gugute

selo Šilovo,
pevala Biljana Pavić 1966.
zapisao Nikola Janković

$\text{♩} = 120$

Gu - gu - te, me - me - te, ku - de si, u loj - ze, za - što,

6
da be-rem groj - ze, za ko - ga, za de - te, što će mu, da pe-če ra - ki - ju.

Fig. 4 Counting rhyme "Gugute"

The song "Trešnja se s`koren trešnjala" (Fig. 5) can be used to practice F major and the third grade rhythmic requirements (four-beat rhythmical pattern and a dotted figure on the counting unit). It should be taken into account that the change of time signatures (which also requires changes of the beat marking pattern) may represent an additional requirement for pupils. The song should be read parlato, and then sung with solmization syllables and with the lyrics.

Trešnja se s`koren trešnjala

selo Glogovce,
pevala Sneža Jović 1971,
zapisao Nikola Janković

$\text{♩} = 80$

Tre-šnja se s`ko-ren tre- šnja-la, mla-da se mo-ma u-da-la.

Do sad sam tatka slušala, a od sutra mladoga svekra.
Prošćevaj majko prošćevaj, prošćevajte cela rodbino.
Do sad sam brata slušala, a od sutra mladog devera.
Prošćevaj majko prošćevaj, prošćevajte cela rodbino.

Fig. 5 Song "Trešnja se s`koren trešnjala"

Teaching minor keys starts as early as in the second PMS grade, based on memorizing and performing model songs. The minor mode requires special attention in order to understand, compare and precisely sing the minor variants. For the teaching of F sharp natural minor in the fourth grade, the song "Vijena lozo zelena" (Fig. 6) is recommended, which is learned by ear and then connected with its score image. The scope of the song is a tonic pentachord with a shift to the seventh degree of natural minor, while the characteristic opening of the song should ensure a leap up to the fourth degree of tonality.

Vijena lozo zelena

selo Glogovce,
pevala Biserka Jovanović 1956,
zapisao Nikola Janković

♩ = 60

Vi-je-na lo - zo ze - le-na na - no, vi-je-na lo - zo ze - le - na.
Što mi je lo - za ze - le-na na - no, što mi je ru - ža cr - ve - na.

Fig. 6 Song "Vijena lozo zelena"

A song that can be used as a model for teaching a folk 7/8 rhythmic pattern in the fifth PMS grade is "Aj što je lepo šareno cveće" (Fig. 7). The song is first sung with lyrics, with a suitable piano accompaniment along with beat tapping in three strokes. The marking of the metarhythm should also be practiced without singing, by tapping based on counting. The song mentioned can be used in another way as well: if the 7/8 rhythm has already been taught and learned using a different model, the song can be introduced as a model for perceiving the rhythm and writing down the rhythmic backbone.

Aj što je lepo šareno cveće

selo Glogovce,
pevala Sneža Jović 1971,
zapisao Nikola Janković

♩ = 260

Aj što je le - po ša - re-no cve - će, o - ko Đur - dev - dan.
Aj svi se mom-ci maj-ko o - že - ni - še, o - ko Đur - dev - dan.

Aj i ja ću se majko oženiti, posle Đurđevdan.
Aj i ja si imam Darku devojkju, gore više put.

Sinoć gu dado zlatno đerdanče, da gu isposim.
Kamo ti Darke zlatno đerdanče, što ga ne nosiš.

Zlatno đerdanče u zlatara, da ga pozlati.
Zlatar ga zlati moma ga plati, Darka da nosi.

Fig. 7 Song "Aj što je lepo šareno cveće"

In the fifth and sixth grades, pupils are introduced to the modulations of the first fifth relationship. For modulation into the dominant tonality, the song "Što kapiju nisi dragi" is suggested (Fig. 8). The first part of the song is in F major, the central part is in dominant C major, while the final part of the song features a return to F major with a characteristic ending on the second degree. Before performing the song, the starting tonality should be fixed by singing the tuning pitch, and the pupils are expected to observe the change of key during their singing. The use of the piano in the form of harmonic accompaniment can be helpful in performance.

Što kapiju nisi dragi

selo Glogovce,
pevala Biserka Jovanović 1956,
zapisao Nikola Janković

♩ = 100

6 Što ka-pi - ju ni - si dra - gi si - noć za - tvo - ri - o, pa me ju-tros ma - ma
Iz av - li - je kad si - mo - je si - noć o - dla - zi - o,
pi - ta ko ti bi - o, a ja jad - na la - žem da je ve - tar o - tvo - ri - o.

Fig. 8 Song "Što kapiju nisi dragi"

7. CONCLUSION

Upon researching traditional songs from Kosovo and Metohija, and having considered the relevant approaches in the field of music pedagogy and ethnomusicology, it is concluded that traditional songs can be of great importance in education and preservation of national identity. That is the reason why this study highlights the importance of getting familiar with traditional songs, of preserving and using them in music education.

The central goal of this research was the use of traditional songs of the Kosovo-Pomoravlje district in solfège teaching in primary music schools. Out of a large number of songs collected through field research in the mentioned region, a selection of examples of traditional songs appropriate for application in solfège lessons was made, followed by methodical procedures, with the aim of contributing to the supplementation of the existing textbook literature. The fact is that folk songs from Kosovo and Metohija are not sufficiently represented in textbooks for primary music education, which reduces the opportunities for pupils to get to know their cultural heritage. The authors believe that the inclusion of traditional songs from different regions would significantly contribute to the musical education and upbringing of children, as well as the preservation of traditional heritage.

In light of the appeal of music pedagogues (Tanasković and Sudzilovski 2023, 9), who claim that "incorporation of folk songs, folk dances [...] in teachers' manuals or collections intended for children by ethnomusicologists, music experts or music pedagogues would facilitate the work of teachers", we believe that this study will serve as an inspiration for researchers to invest their efforts in the preservation of musical traditions, and for young teachers to enrich their repertoire with examples of folk musical creativity and contribute to the preservation of the intangible heritage of Kosovo and Metohija.

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PRIMENA TRADICIONALNIH PESAMA KOSOVSKO-POMORAVSKOG OKRUGA U NASTAVI SOLFEĐA

Tradicionalne pesme predstavljaju važan aspekt kulturnog nasleđa, a time i deo identiteta lokalne zajednice. Imajući u vidu značaj očuvanja tradicionalnih vrednosti, ovaj rad istražuje mogućnosti primene tradicionalnih pesama Kosovsko-pomoravskog okruga u nastavi solfeđa u osnovnoj muzičkoj školi. U radu je najpre obrazložen fenomen srpskog narodnog pevanja i analiziran kulturni kontekst, specifičnosti narodnih pesama Kosovsko-pomoravskog okruga i njihova klasifikacija. U daljem tekstu predstavljene su konkretne mogućnosti i data su metodička uputstva za primenu pesama Kosovsko-pomoravskog okruga u nastavi solfeđa. Cilj istraživanja je prikazati kako korišćenje ovih pesama može unaprediti pedagoški pristup nastavi solfeđa, uz interaktivno ostvarivanje zadataka nastave: s jedne strane doprinoseći razumevanju i usvajanju elemenata muzičkog opismenjavanja uz dalji razvoj muzičkih veština i znanja, a sa druge strane upoznavanju i očuvanju kulturnog nasleđa.

Ključne reči: tradicionalne pesme, Kosovsko-pomoravski okrug, solfeđo, osnovna muzička škola, kulturno nasleđe