

Understanding and representing music structures in the music courses for beginners

Milena Petrovic

Department of Solfegeo and Music Pedagogy, University of Arts, Belgrade, Serbia

Vera Milankovic

Department of Solfegeo and Music Pedagogy, University of Arts, Belgrade, Serbia

Gordana Acic

Music school „Vojislav Vuckovic“, Belgrade

Nina Subotic

Music school „Kosta Manojlovic“, Belgrade

BACKGROUND IN MUSIC EDUCATION

In the standard music education in Serbia there is a lack of an overall concept for beginners. Especially, parameters of musical structure are difficult to explain. We assume that practicing their perception in early education enables better simultaneous apprehending in later stages of music education.

BACKGROUND IN PSYCHOLOGY

An important part of music perception and cognition is the understanding of musical structures in both short and long sequences. Aspects of auditory cognition related to processing of sound structures are auditory grouping, listener's knowledge, attention and processing of sound structures (B.Tillman, E. Bigand, 2000). Through visualization, the listener actively and consciously organizes abstract musical elements perceived as a group, not isolated.

AIMS

Our general aim was to help children understand musical content and some basics of music: tempo, pulse, musical form, metrical grouping and thematic work. In this study we tested the feasibility of our concept based on integrative principle in guiding children's perception. We introduce movement, picture and lyrics as tools for easier understanding given parameters of musical structure.

MAIN CONTRIBUTION

We confirmed our concept and succeeded in underlying the possibilities of integrating the principle in music education.

Method: By guided listening teacher directs children's attention to various features of musical content. Children respond actively through movement and/or drawing. Children then sing with or without piano accompaniment. Singing is sometimes interrupted by questions, comments and general discussion of some specific details. Finally, children learn to sing and perform the song with an understanding of its musical content.

Results: The results will be given and discussed at the Conference.

IMPLICATIONS

Our study showed that the relationship between understanding and visualization is twofold: in some cases visualization is a means for better understanding while in other cases understanding is of great importance for proper visualization.

REFERENCES

- Chery C, Godwin D, Staples J. (1989). *Is the left brain always right?* A guide to whole child development, Fearon early childhood library
- Demorest SM. (2000). The influence of phrase cues on children's melodic reconstruction, in: *Abstracts on 6th ICMPC*, Keele Un, UK.
- Drake, C. (1993). Reproduction of musical rhythms by children, adult musicians and adult nonmusicians, *Perception and Psychophysics*, 53(1).
- Hannon EE. (2005). Infants perception of musical rhythm and meter: early abilities and developmental change, Ph.D.Dissertation, Cornell University.

- Lerdahl F, Jackendoff R. (1983). *A generative theory of tonal music*, Cambridge, MIT Press.
- Lindeman CA, Sims WL. (1995). Strategies for teaching Prekindergarten music, MENC.
- Milankovic V, Petrovic M. (2003). A tone constellation: a personal spatial scale presentation. In: Abstracts of the 6th Conference of ESCOM, Hannover, Germany.
- Milankovic, Petrovic, Acic. (2006). Musicians and non-musicians: Perceiving Harmony, in: *Pedagogical Forum abstracts*, Faculty of Music, University of Arts.
- Parncutt R (1994). A perceptual model of pulse salience and metrical accent in musical rhythms, *Music perception*, 11.
- Sloboda A, John. (1988). *Generative process in music. The psychology of performance, improvisation and composition*, Oxford, Clarendon Press.
- Tillmann, B & Bigand, E. (2000). *Influence of global structure on musical target detection and recognition*, *Integrational Journal of Psychology*, 33.

Milena Petrovic

Current position	Research assistant, Faculty of Music, University of Arts, Belgrade
Main field of research	Music education
Main research areas	Perception of accents, rhythm and meter. The connection between spoken language and rhythm and phrasing in music
Relevant qualifications	Bachelor of Science (Musicology), Faculty of Music, Belgrade (1998) Magister of Music Pedagogy, Faculty of Music, University of Arts, Belgrade (2002)
Book publications	Co-author on Monography of Children's choir Kolibri (BEMUS, 2003)
Contact	p.milena@eunet.yu

Vera Milankovic

Current position	Full professor of solfeggio, Faculty of Music, University of Arts, Serbia
Main field of research	Music education
Relevant qualifications	Magister of Music Pedagogy, Faculty of Music, University of Arts, Serbia Magister of Composition, Faculty of Music, University of Arts, Serbia Magister of Composition, GSMD, London
Book publications	<i>Serbian Devine Calendar (Clio, 2006)</i> <i>Monography of Children's choir Kolibri (BEMUS 2003)</i>
Areas addressed in published articles	Music perception, music appreciation, psychology of music, music education, music theory and solfeggio, methodology of music listening
Contact	milanko@eunet.yu