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**Professional
paper**

Paper received: Jul 13 2017
Paper accepted: Nov 28 2017
Article Published: May 5 2018

The Speech Rhythm of the Novi Pazar Area from the Aspect of Elementary Music Literacy²

Extended summary

The examples of speech rhythm (counting rhymes, finger games, puns, proverbs, sayings, riddles, tongue twisters) are part of the teaching content the aim of which is to deal with the problem of rhythm in the elementary music literacy of children in the lower grades of primary school. All examples in the current music education literature in Serbia that are used for setting up two-part and three-part types of rhythm and for establishing the connections between the time intervals within them were selected on the basis of the rhythm of standard speech which differs from the speech rhythm of the Novi Pazar area. Given that children begin to adopt accents from the age of three and that they master the speech rhythm of the colloquial language before entering primary school, at the beginning of their primary education they pronounce, and perceive, the counting rhymes, finger games, puns, proverbs, sayings, riddles, tongue twisters according to the speech rhythm of the colloquial language. Language methodologists suggest that during the initial phase of learning to read and write a child should be allowed to speak the local language. Similarly, during the initial phase of music education, or more precisely, when learning to sight-sing, a child should be allowed to use the content which is based on the speech rhythm of the colloquial language of his or her environment. Taking into consideration the above-mentioned claims, and the fact that speech rhythm, within the framework of the music literacy, requires strict adherence to accents and the length of vowels in setting up metric structure, as well as the fact that a child, when listening to a specific con-

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2 The paper is a part of the doctoral thesis entitled „Методичка функција песама новопазарског краја у настави елементарне музичке писмености млађих разреда основне школе” [Methodological function of the songs from Novi Pazar area in teaching the basics of music literacy in the lower grades of primary school] and defended on August 28, 2016 at the Teacher Education Faculty of the University of Belgrade. Members of the examining board: mentor J. Lelea, PhD, I. Drobni, PhD, S. Šehović, PhD.

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tent, perceives a series of basic beats grouped according to the existing accents, we conducted a research to determine the methodological applicability of the music textbook examples of the speech rhythm to developing music literacy of the children living in the area of Novi Pazar. The method of theoretical analysis was used in the paper. The results of the research indicate that despite the fact that the spoken language of the Novi Pazar area has variations, there are common characteristics in terms of accentuation which are relevant for the analysis of the speech rhythm from the perspective of the basic music literacy. The characteristics include: an old long accent on the last syllable, a long accent on the internal syllable of a word, an archaic accentuation in three-syllable and multi-syllabic words. In addition, some words that adopted a new štokavica accent in the process of changing word forms preserved the archaic accentuation and a selective shifting of the accent on the proclitic. In this paper, all characteristics of accentuation are followed by the examples of the standard speech accentuation and the accentuation in the Novi Pazar area respectively. The analysis and transcription of the textbook examples of the speech rhythm have shown that in some examples that are based on the accentuation of the Novi Pazar area, the speech and metric accents do not match, which makes them methodologically inadequate for teaching basic music literacy in the first two grades of primary school in the Novi Pazar area. The inadequacy is most evident in the examples using three-syllable (though there are some exceptions) words, and occasionally in the four-syllable and two-syllable words, as well as the words without an accent shifted to the proclitic. The research also revealed a negative trend in the methodological literature concerning the words used in the Novi Pazar area: in these examples, the rhythmic speech is marked instead of the speech rhythm.

Therefore, we conclude that the existing textbooks and the literature pertaining to music education and methodology literature include the content which, in the Novi Pazar area, cannot be used for teaching the basic types of rhythm and the relationship between the time intervals within them. Music education classes in this area should be approached with more care when it comes to selecting the content from the existing literature. In line with the didactic principles of gradation and systematicity, teachers should select the local counting rhymes, finger games, puns, proverbs, sayings, riddles, and tongue twisters where the speech rhythm matches the music rhythm.

Keywords: language, speech, accent, literacy, rhythm, content.

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