

The Music Tradition of the Paštrovići Region and Budva – Montenegrin Language of Music and Its Use in the Teaching of Music

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ABSTRACT

Organized by the Society for Cultural Development “Bauo” from Petrovac Na Moru, from 5 to 11 December 2017, a multidisciplinary project called *Ethno Lab*¹ was realised, as part of which a research of music and dance tradition of the Paštrovići area and Budva was conducted. Eminent experts in the field of ethnology, anthropology, ethnochoreology, ethnomusicology and music pedagogy participated in the project. Within this project a significant cooperation was established between the experts in the field of ethnomusicology and music pedagogy. This project aims to show how the results of the cross-country research conducted by ethnomusicologists can be applied in practical music teaching, and within the course of *Solfeggio* to get the students of primary and secondary music schools acquainted with the national music tradition of the Paštrovići area and Budva.

Keywords: Paštrovići area, Budva, Montenegrin national music tradition, music teaching.

INTRODUCTION

Organized by the Society for Cultural Development “Bauo”² from Petrovac Na Moru, from 5 to 11 December 2017, a multidisciplinary project called *Ethno Lab*³ was realised, as part of which a research of the music and dance tradition of the Paštrovići area and Budva was conducted. The chief consultant and organizer of the research was Zlata Marjanović (Music High School *Stevan Mokranjac*, Kraljevo), and the participants were the reputed experts in the field of ethnology, anthropology,

ethnochoreology and ethnomusicology: Selena Rakočević (The Faculty of Music Arts, Beograd), Vesna Karin (Academy of Arts, Novi Sad, Academy of Arts, Banja Luka), Miloš Rašić (Ethnographic Institute SANU, Beograd), Martina Karin (Academy of Arts, Novi Sad) and Davor Sedlarević (Public Institution The Center for Culture –Society for Culture and Art *Mijat Mašković*, Kolašin). As part of the project, lectures were given by Vedrana Marković (Music Academy, Cetinje), Milica Nikolić (Ministry of Culture of Montenegro) and Aleksandra Kapetanović (Centre for Sustainable Development *Expeditio*, Kotor). They all were gathered around the same goal: to study and record the national music and dance tradition of the Paštrovići region and Budva. During this project, the researchers interviewed over twenty tellers, mostly middle aged and older. The tellers demonstrated parts of different customs that were used in the past, and some of them are still being used in the present. Also, dozens of traditional songs were written, that were performed in the region of Paštrovići on various occasions, and that confirmed the wealth and diversity of the music tradition of this region.

¹ The Project is financially supported by the Municipality of Budva as part of the project supporting the work of non-governmental organisations in the year 2017.

²The society is young organisation, which has so far realized a number of significant scientific-professional researches in the domain of affirmation, publishing and popularisation of cultural heritage of the Paštrovići region and Budva region, and its director is Mila Medin.

³The project manager is Dušan Medin, an archeologist and master manager in culture and media.

This project especially focused on documenting and archiving of data about previous dance practices. In that field a great contribution was accomplished, because it is proved that in the Paštrovići region specific dance repertoire was performed, composed of traditional and modern dances.

Including music pedagogues in this project opens the possibility for the achievements and research of ethnomusicologists to be recognized as a didactic material that can be used in music teaching, especially in the teaching of solfeggio. Starting from the old music compositions, that the scientific papers of Dr Slobodan Jerkov⁴ tell us about and on the basis of the results that he came to in his research⁵, we think that the only right way in bringing about music literacy of the students in Montenegro is the way that starts from their mother tongue. By having an insight into the available records of the ethnomusicologists that stayed in Montenegro in different time intervals, and who were studying and recording the Montenegrin music heritage, from Ludvik Kuba and Franjo Kuhač, to Miodrag Vasiljević and Jovan Milošević, to the contemporaries Zlata Marjanović and Slobodan Jerkov, it can be concluded that a great number of songs from the Montenegrin music heritage can be used in modern teaching of solfeggio.

This methodical approach is based on connecting music pedagogy, in particular the teaching methods of solfeggio with ethnomusicology. Also, we emphasize the need for the native music language to be more present in the beginning stage of the teaching of solfeggio in music schools in Montenegro, which provides an easier, more natural and spontaneous acquisition of the general rules of music language. We believe that it is necessary to connect various music disciplines in music teaching, and only in that way can we have an approach to the music educational system and with that approach we can form fully educated students.

We consider that in the modern teaching of solfeggio we must start to appreciate the conclusions and results that scientists and methodologists come to based on different elaborate researches and scientific papers. In our work we directly rely on the music composition written about in the scientific papers of

Slobodan Jerkov, as well as on the results that he came to in his researches of the musicality of the children in Montenegro⁶, from which we can conclude that the only right way in music literacy of students in Montenegro is the way that comes from the native music language.

What is the native music language of one region? These are all national, traditional songs that originate in a nation, passed on from one generation to another, and deeply embedded into the being and identity of the nation, that mothers and grandmothers sing, and that we listen to in our environment from our childhood. The main characteristics of those songs are in the fact that the language is known to us, because it's our mother tongue, and that we use in our daily conversation. Every native language has its own characteristics that makes it recognisable and memorable and it can be easily recognized. But from recognising a language by ear to a true knowledge of some music language is a rather long way. Although we will easily recognise, based on a short listening, the Spanish native music, for example, (characteristic scale bases, characteristic instruments), if we don't speak Spanish we won't be able to sing Spanish native songs. It is the same with every music tradition of the region whose language is unknown. But the situation is totally different with the songs in our mother tongue. Those songs we learn easily, quickly and spontaneously because we recognise and experience them as close and familiar to us. If you were born in Petrovac Na Moru it is a great possibility that you know how to sing a lot of songs that belong to the Paštrovići region musictradition. What does that say to us? We know our native music language although we are not aware of it, and regardless of whether we like that kind of music or not we carry it in our being as a genetic code, and so do our students. The fact that our students know their native music language can be used as a starting point that leads to music literacy.⁷

A music pedagogue who wants to use the Montenegrin native music language in his work must study the Montenegrin music tradition, be familiar with the songs from different regions, or different singing areas as defined by Jerkov⁸, and choose the songs that can be didactic examples in the teaching of solfeggio. After analysing the note recordings that belong to the

⁴ Jerkov 2013.

⁵ Jerkov 1986.

⁶ Jerkov 1986.

⁷ Marković and Čoso Pamer 2016b.

⁸ Jerkov 2013.

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Montenegrin music tradition we can conclude with certainty that it is possible to find examples of all melodic⁹ and rhythmic phenomena¹⁰ that should be familiar and awaken in the teaching of solfeggio.

NATIVE SINGING-NATIVE MUSIC LANGUAGE

Momčilo Nastasijević¹¹ was the first to use the term *native singing* in his text entitled *For native melody-Istinoslovac*.¹² The same term we also find in the manuscript of Miodrag Vasiljević *Đačko pevanje*¹³ which was created in 1941. The term *native singing* is also used by Zoltan Kodaly in Hungary, who argued that “music literacy must be a starting point to music singing”.¹⁴

It is also interesting that the term *native music language* is used by Suzuki during the establishment of his new method. The difference between Vasiljević and Kodaly is that Suzuki under the native language considers the learning of a European native music language, given that his students must also learn the music language of Europe in order to successfully interpret European composers.¹⁵

If we analyse the time period where we start with language literacy, it can be observed that the child first learns to speak and to pronounce words and sentences and expresses its thoughts, and on that experience he or she begins his or her literacy. The logical sequence of music development would therefore be to teach a child first to sing, to get familiar with the music speech and language and to master that music language, and then to begin to learn music written signs – notes. As well as speaking, singing is also based on hearing and vocal reproduction. The child must learn how to hear his or her singing...“to be sensitive to the general quality of his singing and to coordinate it with the singing of others”.¹⁶ With age there is a considerable progressing in the mastering of accurate song production. The children begin to

sing expressively between the fifth and sixth year, when the stability of tonality occurs.¹⁷ Good environment in the preschool period especially influences music development. The researches of psychologist show that a stimulating family environment, the family where they sing and listen to the music, is the main trigger for music development, and that it is especially important that mother sings to the child and with the child.¹⁸ Miodrag Vasiljević has highlighted that mother singing has the same role as a mother language. We need to enable children to actively participate in singing, and to mimic and research sound patterns in music communication with the adults.

In the first days of school the children differ according to their music experiences. Those experiences naturally rely on tonal characteristics of a specific region. There is no doubt for us which music material is suitable as a base for music education of children from the earliest childhood to the first days of school. We believe that these should be the national songs from a child's environment, whose simple melody is close to their voice capabilities, that emerges from the nature of the language itself and makes it unbreakable. It is natural that the beginning of vocal performance development is associated with a song typical for the culture where the child grows. At the beginning of the 20th century Kodaly emphasized that the national song is a native music language and as a child first learns to speak his mother tongue, so the music language should be mastered with the national song of its people.¹⁹ Therefore, music teaching in the beginning must rely on traditional music and on the chorus of music tradition that a child with his voice can sustain, and then to move from that song toward European music.

CHARACTERISTICS OF PAŠTROVIĆI REGION MUSIC TRADITION

Looking spatially, Montenegro is a small country but its music tradition is characterized by great stylistic diversity, considering singing areas as well as the national music instruments, dances and customs. Just because it is not so spacious, it allows the music language of a singing area to be understandable in other areas,

⁹ Marković 2016; Marković 2013.

¹⁰ Marković 2015a.

¹¹ Momčilo Nastasijević (1894 - 1938), Serbian poet

¹² Nastasjević 1927.

¹³ *Đačko pevanje* (Pupils' singing), created as a textbook for the teaching of note singing in public schools, was never printed and can be found today in private collections.

¹⁴ Drobni 2008: 45-46.

¹⁵ Drobni 2008.

¹⁶ Stojanović 2001: 86.

¹⁷ Mirković Radoš 1996.

¹⁸ Kirckpatrick 1962, Shelton 1965, according to Mirković Radoš 1998.

¹⁹ Szonyi 1990.

which allows music pedagogues to apply songs from all parts of Montenegro in the studies, without fear that the songs of one singing area will be incomprehensible to the students in other areas.

In order to apply the music tradition of the Paštrovići region and Budva successfully in music schools in Montenegro, a teacher of solfege must know all the specific characteristics of this tradition. Based on thorough researches, the characteristics of all singing areas in Montenegro were defined by Jerkov.²⁰ Here we will look back at the characteristics of the Paštrovići region music tradition, which was analysed within the singing area of Montenegrin coast: songs are usually in octosyllable (40% of analysed songs), then in decasyllable (30%), then in thirteen syllables (20%); the most numerous are mixed tacts (50% of analysed songs, and then simple two-parts (30%); the interval extent in most melodies is a pure quart, and in comparison to other singing areas initials are the most different: f1, c2, g1, a1, b1, while finalis is g1. It is interesting that only in this area we meet songs that start with pretact.²¹ Marjanović has been dealing with the Paštrovići region and Budva music tradition thoroughly since 2002. In the tradition of these singing areas the author notes the affiliation of the songs to different cultural areas: continental-mountainous, Mediterranean-coastal and Western-European, as well as special vocal dialects. One of them is the vocal dialect of the Paštrovići Region (that is among other things characterized by a melodic model of a six-axis division, but in unequal units of measure, which, according to available sources is not noticed in other areas)²², and the other is the vocal dialect ascertained by the analyses of the Kuhač scripts in this seaside city in 1869²³, that has been characterised also by a simple melodic line of narrow ambitus (quartets or quintets), also put in a three-part tact division (six-minute or three-quarter). The famous melograph and ethnomusicologist Miodrag Vasiljević has also recorded in the Paštrovići region a lot of songs – variations recorded by Marjanović after him, exactly in 6/8 and 9/8 tact.²⁴

THE SONGS FROM THE PAŠTROVIĆI REGION AND BUDVA MUSIC TRADITION AS DIDACTIC EXAMPLES IN THE TEACHING OF SOLFEGGIO

On the basis of the researches of the national music tradition of the Paštrovići region and Budva region, and on the basis of the analyses of note records, a certain number of songs was noticed that can be an interesting didactic material because of its scale bases, melodic and rhythmic line. We will specify a few concrete examples to show with what purpose a specific song can be used in the teaching of solfeggio.

Example no.1²⁵

Berberđana ružu brala
Petarac na Maru



The famous song *Berberđana ružu brala* (example no. 1) belongs to the continental-mountainous region. It can be used for achieving many goals: setting, experience and association for the bounce of a big third upwards, to determine the tonal third in major, for setting and awakening of the fifth scale and bounce in fifth scale. Because of its relatively simple melodic course this song is suitable for the practicing of transposition. We give the opening tone to the students without saying its name and the song is sung with a poetic text. Then the name of a tone is announced alphabetically, the students come to the conclusion about tonality and they sing a song by solmization.

Example no.2²⁶

Sitan kamen do kamena
Katan/Budva



The song *Sitan kamen do kamena* (example no.2) is especially interesting in the metro-rhythmic plan, because it brings the change of tact²⁷. That change is conditioned by text, and

²⁰ Jerkov 2013.

²¹ Jerkov 2013.

²² Marjanović 2013; Marjanović 2018.

²³ Kuhač 1800; Kuhač 1881.

²⁴ Vasiljević 1965.

²⁵ Marjanović 2000, example 157.

²⁶ Marjanović 2011, example 664.

²⁷ When dealing with the teaching unit which focuses on the issues of tact change, the teachers usually use



Also, in the contents of the textbook for the second grade of music school *Music Steps* ³⁵ the song *Sitan kamen do kamena* was included.

CONCLUSION

In this time and age, when even the youngest students are oriented toward modern technologies, electronic equipment and means of communication, it is a great challenge to get students interested in the national music tradition, to teach them to love and appreciate national songs and comprehend their importance. As music pedagogues, we advocate in this paper for a bigger presence of the national music tradition not only in elementary but also in music schools. We believe that it is the responsibility and obligation of school institutions to introduce the national music tradition as a didactic material in the teaching of solfeggio. The preservation of this tradition is only possible through developing a love towards it from the earliest days of school, which can be achieved by a greater number of ethno-musicological teaching units in the solfeggio textbooks. We hope that the professional audience will recognise the music tradition of the Paštrovići Region and Budva as a suitable didactic material in music teaching, and that this tradition as part of the Montenegrin musical language will become a road along which the students in the music schools in Montenegro will be able to enter the world of the language of music with happiness and joy, by singing in their own Montenegrin musical language.

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³⁵Marković and Čoso Pamer 2018:27.

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