

**Images of the Melodic Lines of the Second Grade Elementary School Students  
in Gostivar**

Associative notions are an important component in the music's perception with what are connected the non-musical ones. For the musicians a particular interest is the specific children's gloss of the qualities of musical tones (well known children's expressions of high and low tones as "thin" or "heavy duty"), as another associations (visual ones, verbal etc) connected with different musical components (timbre, dynamics, tempo, articulation, harmony, texture etc) and its characteristics.

With this effort we are going to introduce our researching of associative notions of melodies contours. In this subject of researching we have care about a role of melody as a basic expressive mean in the music, more exactly a bearer of music contents that could be connected with all music-expressive means.

One of more important moments in the perception of the melody is to notice the direction of its movement (contours, according Dowling & Fujitani. 1971) the forming of associative notions for:

Up-down, high-low, near-far.

The perception of the direction of melody movement is starting with noticing of two tones. During this happens a differentiation of tones should be easier during appear bigger distance, opposite the perception of the neighbors tones. About the perception of the second-close movements (especially a half degree), with more children of this age, there is a need of musical preparation, because the subject is in the capability for precise perception.

If the subject is the perception of changing of pitch in longer phrases (4-5 tones), the children should easier note ascending and descending movement in the same direction (especially a movements through the chord's tones), with difference to the wave formed (ascending - descending or vice versa) movements. Often, during the perception of the pitch, as a problem (especially to the children of pre school age) could appear a different gloss of visual signs on the given tests.

Also, for the children of lower age, the terms *up* and *down* or *high* and *low*, has a different meaning when is necessary its application in the music.

Very interesting example about this has given the American researcher Hitchcock (Hitchcock, 1942, Zimmerman, 1971) using a visual test for high tones. He ascertains that the children on the age of three years has encircle the picture of a small aircraft, more exactly of the plain shown high in the air, as an answer for low tone, (because the plain appears to them a small one, more exactly low according themselves) as the bigger subject give them an association about a high tone (regarding: Radoš, 1996).

The goal of our researching is, to confirm a level of forming of associative notions to the melodies contours to the children of the age of the 8, children of 2<sup>nd</sup> grade to the elementary school in Gostivar.

This age has a note of special interest about researching, as a period of intensive development, a number of experiences, obtaining a lot of influences, obtaining educational and life experience. By other side these are children without special musical preparing whose musical experience and acknowledgments about music, we propose, is typical to whole children population of this age.

The researching was proceeded in the 4 existing elementary school in Gostivar:

ES „Moshka Pijade”

ES „Bratstvo i Edinstvo”

ES „Goce Delchev“

ES „Petre Jovanovski“

In the above mentioned schools are represented the following ethnical groups:

*Macedonian, Albanian, Turkish.*

The total population of 2<sup>nd</sup> grades in Gostivar in the academic year 2004/05 is 582 students as follows: Macedonian - 238, Albanians - 273, and Turks - 71.

The classrooms where researching was provided were chosen according principal of incident choice.

From any school was chosen up to one classroom from existing ethnical group.

The above-mentioned researching was developing in the period from 06.12-24.12.2004.

The total number of included students into the researching was 194 members-as follows:

Macedonians - 61, Albanians - 67 and Turks - 66;

For obtaining the exact analytical data we have used summarized tests for noticing of every component as a basic researching instrument.

For checking of associative notions of melody's contours, three tests were included:

- Moving direction – intervals (ascending, descending, for the same tone);
- Moving direction – phrases (ascending, descending and “semi circled” movements - treatment according the tones of major triad.)

(Through this two tests we were controlling if the moving directions should be more noticeable over single interval’s movements, or through the melodies phrases.)

- “Near” and “Far”- phrases were given in the same directions (through scale tones – through chord tones), through what was checking the correlation of the tones.

The researching was performed through playing on determined exercises on synthesizer – model **Casio-220**, as the students, in the same time has noticed the responds on the previously prepared sheet of paper. The answers where shown in picture writing form, or with graphics symbols - for the reason easier to be checked the visual associative notions to the students.

Before starting with every element of researching every student obtains a sheet of paper, more exactly test, the meaning of the figures and the way of noticing of answers were explaining.

Before starting with every test, we demonstrated a few samples what for was needed verbal respond by the students, to be sure if they have understood the given task. The exercises were played once only. After that the students noticed down, the decided responds depends by them.

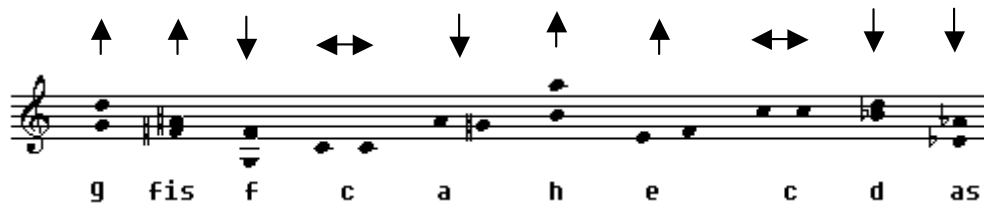
After conveying the researching, the tests were collected by every candidate to be detected the individual characteristics of every student.

### ***The way of moving-intervals***

This test contains about 10 exercises or intervals, which changes regarding combined order: *ascending, descending, and the same tone*. This exercise was involved with the goal to be seen which movements should be more impressive:

- Large or small;
- Ascending or descending;
- The same level.

According this goal there was made a choice of intervals (all the intervals were not included) which are playing tones ask follow:



Answers of tests are form of hands (a finger which is showing up, two hands on the same level, a finger which shows below).

The way of drill: The intervals are playing *portato*. For the first, there is playing one tone, or the basic tone depending on its movement: ascending and descending, or the same tone.

We are explaining the task through some examples, which consists ascending and descending movements (larger or smaller), as the staying on the same tone.

On the beginning of the samples we have demonstrated, with reproduction (playing), using in the same time the hand movement, as through the new established examples, we are asking the verbal answer by the student for the direction of tone movements.

Hypothesis: The most noticeable should be the movements of the intervals with the largest space - min.7, and the even less, more exactly the supported movements.

### ***Movement direction - phrases***

The test for perception of the movement direction to phrases consists by 8 exercises, with ascending, descending and “semi circled” (ascending and descending) movements. The movements through scale tones and the movements through chord tones are included. The phrases are playing in combined order. Besides checking of given phrases, the students, easier obtains the perception, one of the goals of this exercise is to view if should be more noticeable of the movements through scale tones or the movements through chord tones.

Symbolically presented responds are given with arrows and “semi circles” (up and down).

The way of explanation of the task is the same to singular tones.

The models were given to the flowing order:

- Ascending (through scale tones);
- “Semicircle” down (through chord tones);

- “Semicircle” up (through scale tones);
- Descending (through scale tones)
- “Semicircle” up (through chord tones);
- Descending (through chord tones);
- “Semicircle” down (through scale tones):
- Ascending (through chord tones);

Hypothesis: The more noticeable should be the straight lined movements V. V from “semi circled”.

### ***“Near” and “Far”***

This test consists 4 exercises, more exactly a phrases which that also consists ascending, descending and “semi circle” (up and down) movements. Each phrase is following with one more phrase, which begins from the same tone and is moving in the same direction, but with different relation of tones (through scale tones – through chord tones)

The way of working:

There are playing two phrases, and the students should to encircle one of two responds:

1. “near” – “far”;
2. “far” – “near”;

The responds has been also presents in the way of arrow and “semi circles” (up and down).

But, there were finding the pairs like this – (for instance, shorter and longer arrow with up direction).

During the explanation of the task, giving to the same direction longer and shorter we are using renewal space movement, also.

Hypothesis: More noticeable should be movements to the same direction, contrary of “semi circled”.

## The results of total population according the ranging of correct answers

### *A perception of separate tones*

<b>Interval</b>	<b>Number of correct answer</b>	<b>Rang</b>
p.5 asc.	114	1
min.7 desc.	88	2
p.1 (c1)	77	3
p.1 (c2)	64	4
min.2 asc.	61	5
mj.3 desc.	59	6
min.7 asc.	54	7
p.5 desc.	45	8
mj.3 asc.	42	9
min.2 desc.	32	10

Making an inspection in the total results regarding ranging by correct answers, we could notice that the most correct answers were given to the intervals p.5 asc. - 114, min.7 desc. – p.1 - 77, in regard to 64, etc., as a smaller number of correct answers were find on min.2 desc. - 32.

In the results, to every ethnical group there is not recorded bigger exceptions, but we could say that the given results in total confirm the Hypothesis that bigger intervals are easier percept by the children, than smaller ones. And so, for instance, for the same intervals p.5 and min.7, but given in another direction there is obtained a smaller number of correct answer. In comparison with them, for some determined narrow intervals (min.2 asc. and mj.3 desc.) is obtaining bigger correct answers.

Generally, to all ethnical populations, this test has shown as a complicate task for the candidates.

From all this, we could say that to more children on this age, there is not still developed sense for ascending and descending movements, more exactly, a space associations over the perception of separate tones.

*A perception of phrases*

<b>Phrase</b>	<b>Number of correct answer</b>	<b>Rang</b>
Ascending through scale tones	115	1
Descending through scale tones	76	2
Descending through chord tones	59	3
Asc. through chord tones	54	4
Asc.-desc. through scale tones	48	5-6
Asc.-desc. through chord tones	48	5-6
Desc.-asc. through scale tones	36	7
Desc.-asc. through chord tones	19	8

In total obtained results from this testing, there was not demonstrate a higher level of development compared with the first test, but has confirmed the Hypothesis that more noticeable should be the movements in the same direction, compared with “semi circled” movements. The biggest number of correct answers were given on the first exercises, or phases, with ascending movement through scale tones - 115; and going far, the quantity of correct answers noticeable goes down to score of 76, to the perception of phrase of descending movement through scale tones etc., until the smaller given number of correct answers for “semi circled” movement through chord tones - 19.

At a single results, there where noticed some small retreating from our expectation.

Generally, to all ethnical populations, this test shows it self as a complicate to the candidates.

\*During the testing period up to one played phrase with “semi circled” movement, in one of Turk’s classroom, by the side of one she student there was notice the exact solfeging of the same, but in the same time was chooses the opposite direction of movement.

From this given example could be assume that, the problem of perception the phrases given in up, ascending, descending and “semi circle” (asc.-desc. and desc.-asc.) movements, is in different understanding in visual signs.

*“Near”- “Far”*

<b>Phrase</b>	<b>Number of correct answer</b>	<b>Rang</b>
Through scale tones - through chord tones (asc.)	108	1
Through scale tones - through chord tones (“semi-circled”)	93	2
Through the chord tones – through scale tones (desc.)	92	3
Through the chord tones – through scale tones (“semi-circled”)	76	4

The results from this test in regarding to the scheduler of the correct given answers of exercises was different in each population.

The total given results regarding the ranging of the answers are as follows:

1. *Through scale tones - through chord tones (asc.)* – 108
2. *Through scale tones - through chord tones (“semi-circled”)* - 93
3. *Through chord tones – through scale tones (desc.)* - 92
4. *Through chord tones – through scale tones (“semi-circled”)* - 76

The total results partially has confirmed the Hypothesis that more noticeable are movements in the same direction opposite of “semi circled” movements.

The same happens to the children, that they easier percept a movement from scale tones to chord tones, in difference from chord tones - scale tones.

### **Conclusions:**

- The perception of sound pitch component and besides it is one of the only basic musical components, generally is developing more hardly to the children of early school period.
- This process complicates itself, when the subject is the associative views of melody moving (melody’s contours shown through graphic symbols.) This was confirmed by the obtained results from the tests as **perception of intervals**, also to the **perception of phrases**.
- The teaching of music and acknowledging with the musical theory has an influence to the forming of musical-associative views.
- For the purpose of accepting the notions *high and low*, very important is importing of visual, more exactly a space presentation during the tonal highs are introducing, as vocal reproduction of the same (manual signs and graphic symbols). In this way shall be gradual develop conscious for musical notions *high* and *low* tone, as forward – also *big* and *small* interval, a *volume* of the melody etc.

***Bibliography:***

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