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## **SERBIAN FOLK LULLABIES IN PRESCHOOLS: SIGNIFICANCE AND REPRESENTATION**

This paper discusses the importance of traditional folk lullabies in the education of preschool children and their representation in music education literature and practice. Scientific research indicates the development potential and importance of folk lullabies in early childhood. Serbian folk lullabies are not sufficiently represented in preschool education in central Serbia and Kosovo and Metohija, which is the starting hypothesis of the research presented in this paper. This research aims to determine the extent to which Serbian folk lullabies, as music content, are used in preschool education in central Serbia and Kosovo, and Metohija. The research included a total of 692 participants – preschool teachers and parents. It was found: 1) that Serbian folk lullabies are insufficiently represented in music education literature for preschool age; 2) that preschool teachers and parents are not sufficiently informed about the educational benefit and importance of folk lullabies. The paper contributes to the actualization of Serbian traditional folk lullabies, and their greater representation in music education literature and practice. The descriptive method was used in the research, as well as the analysis and synthesis method.

**Keywords:** traditional folk lullabies; preschool education; music education literature and practice

## 1. INTRODUCTION

Early childhood is the most important developmental stage in a person's life, and it includes the period from birth to starting school (Schmidt 1999; Kon 1991). It is during this period that the foundations are laid for musical and overall personality development. Early development and education have an impact on physical and mental health, learning and behavior throughout the entire life, where family has an important role, and above all mother's relationship with children. Preschool teachers have an invaluable role in the development of preschool children. It is important to provide appropriate learning content, which at this age can contribute to the proper formation of the child's personality and its versatile development. Folk lullabies are one of the most valuable educational music content, which has been used in the process of raising children since ancient times. Even today, they have an important role in the early musical, emotional, psychosocial, cognitive, linguistic and psychomotor development of preschool children.

The results of modern scientific research indicate that a child's musical development begins in the prenatal period, and that early music education has a significant role in his overall development (Radoš 2010). Scientists point out that the fetus' hearing is functional around the twentieth week after conception (Levitin 2011: 248), and that the fetus feels, remembers and learns (Bjerkvol 2005: 24). Some studies provide evidence of the ability of the fetus to learn under the influence of sound. Thus, in one study, the fetus was initially exposed to a gentle vibrating stimulus over the abdomen, followed by a loud sound, to which the fetus responded. After several repeated gentle stimulations followed by a louder sound, the fetus soon reacted to the first gentle stimulus anticipating the loud sound, which is proof that the fetus is able to remember and learn (Brink 2000: 24-43). Some scientists believe that fetus is able to "understand" the different emotions in the mother's voice. "If, for example, when the mother speaks or sings, endorphin, the hormone of happiness is released, the unborn child will participate in the overall positive emotional state that occurs" (Bjerkvol 2005: 23). That is why mother's are advised to sing gentle songs to their child during pregnancy.

While still in the mother's womb, various sounds of the mother's body reach the baby - blood flow, heart rate, digestive work, all within the pentatonic scale that most folk lullabies around the world are performed in (Miškov 2010: 244). The baby hears the mother's voice, shares emotions with her through hormones, feels her movements. Later on, while rocking in a cradle, swinging in mother's arms, the baby evokes the

memory of this atmosphere. Mother's voice, which the child learned in the prenatal period, her singing lullabies with rocking movements, has a calming effect on the baby, providing a feeling of closeness. The mother's voice *islove*, so for the child it is the most important voice in the world, which affects the formation of early emotional and cognitive development of the child, as well as the development of its communication skills. For a newborn child, the mother's voice is *a gateway to social life*, "the first social and human support in a completely unknown world" (Bjerkvol 2005: 25). It is very important that the mother's voice and her song are available to the newborn, as the most natural means of communication, the first source of love, trust, security and warmth.

Scientists have confirmed the remarkable developmental potential of lullabies (Brooks 2016; Caine 1991; Cassidy & Standley 1995; Masuyama 1989; Reynolds and Burtonb 2016; Yonng 2008, et al.). The importance of traditional folk lullabies in the process of educating preschool children has been emphasized (Čutović 2016; Emeksiz 2011, Milinković, Radynova 2015). It has been noticed that insufficient attention is given to Serbian traditional folk lullabies in domestic music education literature and other relevant sources (printed collections of songs, CDs with children's songs, YouTube). The authors of this paper conducted a piece of research with the aim of determining the extent to which Serbian folk lullabies, as music learning content, are represented and used in preschool education. Insufficient representation of these songs in the music education literature has been identified, as well as the insufficient knowledge of parents and preschool teachers about the educational value of folk lullabies. This paper will give specific suggestions to overcome this problem.

## 2. THEORETICAL FRAMEWORK

Traditional lullabies are seen as the oldest type of folk music. As an archetypal form of artistic expression of emotions, they evoke the family atmosphere and the love of a mother for her child (Petrović 2001: 21). Lullaby is a syncretic song, accompanied by quiet and repetitive singing, a light and even movement of rocking a child in a cradle or in arms. It is most often sung by mothers while putting their child to sleep. There are "echoes of the archaic attitude of adults towards the magical power of words and the acceptance of their mythical meaning" (Marković 2003: 125). These songs originate from the time when the magical power of words was believed in, which were supposed to protect the child from "evil forces", to provide him with a peaceful sleep and a happy future. Over time, they lost their magical significance and were

sung to make it easier for the child to fall asleep. In folk and modern pedagogy, lullabies are recognized as a powerful educational content.

Lullabies are characterized by a warm emotional relationship between the mother and child, which is crucial for the proper overall development of the child. Scientists believe that the insufficient emotional connection between the child and the mother in early childhood causes later difficulties in cooperation with other people, various character disorders, insecurity, mild or severe mental disorders (Kronja 2005: 175). Lack of contact and emotional connection between the child and the mother, as well as with family members, causes insecurity in the child, which is one of the main causes of neurosis (Golubović 1981: 254). Lullabies encourage the interaction between mother and child (Baker and Mackinlai 2006: 147–160). The family with which the child is emotionally connected, is the best model of socialization. By listening to these songs in the family circle, the child creates the first social contacts, revives the feeling of tenderness, trust, warmth and security, which are competencies relevant to his emotional and social development.

Folk lullabies are valuable for upbringing inside the family, which enable children to get acquainted from an early age with customs on which the community to which they belong rests (Prstojević 2012: 68). There are examples of folk lullabies sung to male children, who were instilled a sense of courage and heroism from birth, while girls were sung lullabies through which they learned obedience and subordination, in the spirit of patriarchal education, characteristic of traditional Serbian culture: (*Obilati sine majčin/ Porasti mi, uzrasti mi/ Da ti majka konja sedla/ Da ti sablju kovnu preda/ Da te spremi u boj sveti*) [*My hero son/ Grow up, grow up for me / and the mother will saddle a horse for you / Give you the blacksmith's sword / Prepare you for the holy battle*] (Begović 2001: 195) Or: (*Spavaj, Jano, u punanoj beši / Do godine i punija bila/ A do druge izašla iz beše/ A do treće knjigu izučila/ Do četvrte s majkom vezak vezla*) [*Sleep, Jano, in the warm cradle / grow up for me in a year' a time / And leave the cradle when you are two / And start reading the book when you are three / and start embroidering with your mother when you are four*] (Miodragović 2009: 105).

During the education process, an individual or a social group is taught to embrace cultural values, transfer them to others, and nurture and develop them. The basic elements of the cultural identity of a society are “language, folklore, beliefs, folk customs, style of living and work, spiritual, ethical and social values that represent the pillars of social life” (Tomić 2009: 27). The period of early childhood is the time of the most intensive adoption of culture, language and main patterns of social behavior

(Bazić and Pešić 2012: 337). Getting acquainted with folk lullabies is a suitable form of learning in the process of forming and developing a sense of cultural and national identity.

By the age of two, children begin to show interest in the music of their culture – exactly when they begin to speak (Levitin 2011: 255). Song, in addition to speech, is “imprinted in the first fund of sounds that the child encounters” (Stošić 2015: 9). Folk songs are an important content and basis for the acquisition of the mother tongue, speech development, and the experience of national music culture (Belojica Pavlović, Cicović Sarajlić 2018; Stošić, Janković 2020). The encounter with these contents enables “active participation and inclusion in the world of human meanings and the culture to which the child belongs, and they are important for the socialization and enculturation of the child” (Schmidt 1999: 88). During the linguistic and musical interaction with adults, the child listens to adults talking or singing, and then the child tries out some of the observed constructs (Ibid. 101). During the first and second year of life, it is necessary to sing simple lullabies to children, “in order for a child to start his first spontaneous vocalization and singing of syllables and words (nani-nani, paji, paji, lju, lju), as well as to be able to sing a song at the age of three (Protić 1987: 14). Lullabies should be an unavoidable musical learning material for preschool age, as a determinant of a child’s future vocal development (Stošić 2016: 62).

Mother’s voice is one of the most important factors in the development of verbal/linguistic communication. Babies have been proven to prefer the mother’s voice to all others (Baker and Mackinlay 2006: 148), and to be able to respond to the human voice from an early age. “Early vocalizations by infants have metric and harmonic features that can be compared to both speech and music (...). Voice modulations and timing are musical features of these vocalizations, and they also tend to adapt to the tempo and accent of the mother’s speech, similar to musical improvisation. This provides a prosodic framework for speech development” (Bjerkvol 2005: 34). By gathering impressions about the song children listen to, they notice the color of human voice, intonation, and develop the ability to distinguish between tenderness and reproach, i.e., prohibition, which is the path to understand speech and the character of music (Matić 1986: 58).

According to Herbert Read, art is the fundamental basis of education (Grandić, Joković 2014: 71–73). The harmony of the melody, rhythm and text of the lullaby, with swinging movements in the cradle or in the arms, develops in children a sense of rhythm, as well as a sense of beauty, which contributes to aesthetic education, which should develop sensory impressions, and affect the development of children’s musical and creative abilities. Lullabies are characterized by text improvisations. By

introducing preschool children to lullabies, the preschool teacher can ask them to improvise the text and melody of the lullaby during the game, in order to “put their doll to sleep”. These first attempts at children’s musical creativity in kindergarten, as well as in the family, should be supported, encouraged to be done while playing (Ivić 1994: 249). “By putting the doll to sleep”, children invent the melody, words, rock the doll in their arms, which spontaneously contributes to the development of their speech, musical, motor and creative skills. The child experiences the character of the lullaby, the appropriate musical characteristics that accompany this type of song (calm melody, gentle lyrics, simple rhythm, quiet dynamics, slower tempo, steady movement of rocking the doll). By aligning the characteristics of the melody and the text with the given atmosphere when putting the doll to sleep, the child develops intellectual abilities: imagination, creativity, inventiveness, concentration, attention, thinking, reasoning. Learning material and practical activities designed in this way develop knowledge in children, “which will help them better know themselves, their needs, motives, abilities, possibilities and limitations, and thus more fully master the ways and means of self-development and self-actualization” (Jovanović 2005: 47). By singing folk lullabies to their doll, which children learn from adults, they adopt patterns of behavior in the spirit of traditional national culture. Spontaneously and through play, children develop a sense of cultural identity and patriotism. They develop sensitivity and care for the doll. Such activities can serve to talk about responsible behavior towards family members, younger children, and people in general, so in this context, lullabies are important for socio-moral education. Other contemporary studies also point to the important role of lullabies in the development of speech in early childhood, and their importance in music and national education of preschool children (Emeksiz 2011; Nandakumara 2017).

Lullabies alleviate anxiety, relax the child, which makes them valuable for health and physical education and development. They are suitable for performing and listening not only in the family circle and in the preschool institution, but also in health institutions, children’s wards, as well as in the maternity hospital. Scientific research on premature babies and very low birthweight babies has shown benefits of playing music to these babies. Babies who were exposed to music during their stay in the maternity hospital, who listened to gentle songs recovered faster, progressed, and their hospital stay was shorter compared to babies who did not listen to these songs (Caine 1991; Campbell 2004: 25; Cassidy & Standley 1995). Researchers point out that stress hormone cortisol is successfully regulated while the baby listens to the mother’s singing (Stošić 2015: 9).

Some authors highlight the positive effect of lullabies on the mother and her mood. By singing lullabies, mothers express their feelings and thoughts, describing everyday problems, expectations and hopes. In this way, they are mentally relieved, so lullabies are a form of music therapy for mothers (Juvančić 2009; Macfie & Macfie 1990; Masuyama 1989). They are “coded messages of the Morse code of a woman who tries to communicate with her voice or words” (Juvančić 2020). Folk lullabies are valuable for musical and overall upbringing and education of children. Despite that fact, they are not sufficiently represented and used in the process of preschool education in central Serbia and the province of Kosovo and Metohija. In the next part of the paper, the results of the research that test this hypothesis will be presented.

### **3. METHODOLOGICAL FRAMEWORK OF THE RESEARCH**

The subject of the research are Serbian traditional folk lullabies, and their representation in music education literature and practice in central Serbia and the southern province of Kosovo and Metohija. Scientific studies indicate the exceptional developmental and educational potential of lullabies. One of the main prerequisites for the use of these learning contents in practice is their representation in the music education literature and the knowledge of parents and preschool teachers about them, i.e., their awareness of the educational value of these. A piece of research has been conducted with the aim of identifying the extent to which Serbian folk lullabies, as musical learning content, are represented and used in preschools. In accordance with the aim, research tasks were formulated: 1) to determine the extent to which Serbian folk lullabies are represented in the music education literature; 2) to what extent are preschool teachers and parents of preschool children instructed in the educational value of folk lullabies. Special hypotheses are: 1) Serbian folk lullabies are insufficiently represented in music education literature for preschool age; 2) preschool teachers and parents of preschool children are not sufficiently informed about the educational value and importance of folk lullabies. The research was conducted from May 2021 to September 2021 on the territory of central Serbia and Kosovo and Metohija. The survey included a total of 692 respondents: 340 (49.1%) parents and 352 (50.9%) preschool teachers. The analysis of data obtained during the research was performed by a combined qualitative and standard quantitative analysis. Data were analysed using the SPSS program for statistical analysis, as well as the frequencies, percentages, arithmetic mean and standard deviation, t – test and Chi-squared test were used in regards to statistical measures and procedures.

#### 4. RESEARCH RESULTS

The first task of the research was: *to determine the extent to which, in the opinion of preschool teachers and parents, Serbian folk lullabies are represented in the music education literature.* Within this task, the center of interest were which sources, especially literature parents and preschool teachers use when choosing traditional folk lullabies for their children.

**Table 1.** To what extent are Serbian traditional folk lullabies represented in professional music and education literature intended for the education of preschool children

		Very little or not at all	Underrepresented	Moderate - neither much nor little	Quite present	Very present	Total
Parents	<i>f</i>	36	79	99	53	24	291
	%	12.4%	27.1%	34.0%	18.2%	8.2%	100.0%
Preschool teachers	<i>f</i>	15	101	108	80	25	329
	%	4.6%	30.7%	32.8%	24.3%	7.6%	100.0%
Total	<i>f</i>	51	180	207	133	49	620
	%	8.2%	29.0%	33.4%	21.5%	7.9%	100.0%

$\chi^2 = 14.96$  df = 4    p = 0,01

Around a third of these participants (33.4%) believe that Serbian folk lullabies are *moderately* represented in the music education literature they use. A significant number of participants (21.5%) answered that these songs are *quite present* in the literature, while in the opinion of 7.9% of respondents, folk lullabies are *very present*. About 20.0% of the surveyed parents and preschool teachers notice that Serbian folk lullabies are *underrepresented* in the literature, and about 8.2% of the respondents opted for the answer *little or not at all*.

There is a statistically significant difference, at the level of 0.01, between preschool teachers and parents in their opinion on the representation of folk lullabies in the literature ( $\chi^2 = 14.96$ , df = 4, p = 0.01). This difference is most noted in the answers *very little or not at all*: 12.4% of parents believe that folk lullabies are represented in the literature *very little or not at all*, compared to 4.6% of preschool teachers.

It is necessary to acquaint parents and preschool teachers with the literature that contains a selection of folk lullabies. To our knowledge, in the territory of Serbia and Kosovo and Metohija, so far no music collection of folk lullabies has been published, in the form of a music manual, which would contain musical notes of folk lullabies, and which would discuss these from the didactic and methodological aspect and preschool education. With an insight into the available music education literature and collections, Serbian folk lullabies are found only sporadically and in very small num-

bers. Those are: *Buji, paji, Nuna, nuna, nunača, Ljulju, ljuške* (Korunović 1965); *Spavaj sine, Nuni, nuni, nuške* (Vasiljević 1996: 29, 30); *Ljulju, ljuške* (Hiba 1986: 34); *Sanak snilo, Ljulju, ljuške* (Protić 1987: 23, 52). Artistic lullabies are given more attention in the collections published by the following authors, which is used by preschool teachers in preschool institutions: Hiba (1986); Manasterioti (1982); Vukomanović (1984); Vukomanović, Matić (1989); Vukomanović, Vukadinović (1973). These do not include Serbian folk lullabies. Therefore, it cannot be certain that the majority of participants assessed well the question regarding the representation of Serbian traditional folk lullabies in literature, so their answers cannot be fully accepted, especially the answers of participants who in a significant percentage (21.5%) believe that these songs are quite common in professional music education literature, as well as those who believe that these songs are very present 7.9% (Table 1).

**Table 2.** Which sources served you best in your search for traditional folk lullabies

		Participants		Total
		Parents	Preschool teachers	
Internet - YouTube	N	180	176	356
	%	68.7%	64.9%	66.8%
Music-pedagogical and other literature	N	45	84	129
	%	17.2%	31.0%	24.2%
CDs	N	23	34	57
	%	8.8%	12.5%	10.7%
Radio and television	N	28	21	49
	%	10.7%	7.7%	9.2%
From the elderly - grandparents and other family members, friends, colleagues	N	27	19	46
	%	10.3%	7.0%	8.6%
Total	N	262	271	533
		$\chi^2 = 19.91$	df = 4	p = 0,00*

There is a statistically significant difference, at the level of 0.01, between preschool teachers and parents in terms of sources used in the search for folk lullabies ( $\chi^2 = 19.91$ , df = 4, p = 0.00). Preschool teachers use literature significantly more than parents (31.0% vs. 17.2%). It is expected that preschool teachers use professional literature more, although our analysis showed that a very small number of Serbian folk lullabies are in professional music-pedagogical literature. Analyzing the answers of the participants in Table 2, it is especially evident that most of the participants rely on YouTube, as a source in the search for folk lullabies. This leads us to the conclusion that parents and preschool teachers prefer listening to lullabies rather than singing them, using more YouTube and less examples for singing from literature. Therefore,

a detailed analysis was conducted on YouTube to find out which Serbian traditional folk lullabies are available on this source. Only two traditional folk lullabies were recorded: performed by Bilja Krstić (*Zaspi mi zaspi detence*) and Ivana Zigon (*Krilati at*). The texts of traditional folk lullabies can be found on the Internet, but not musical examples or melodies of these songs. It could be assumed that the surveyed parents and preschool teachers had in mind the texts of folk lullabies, when answering the question presented in Table 1. The selection of folk lullabies performed by Biljana Petković and Zoran Branković is interesting, as they composed an artistic melody based on the texts of Serbian folk lullabies. Although the melodies are very gentle and pleasant to listen to, they do not represent authentic *traditional music*, and they cannot be considered folk completely, as stated in the description of the lullaby. The second research task was to determine the extent to which preschool teachers and parents of preschool children are aware of the educational value of folk lullabies. Within this task, the question was asked: *do parents and preschool teachers sing folk lullabies when putting children to sleep, do they sing or listen to them more often, and for what purpose do they use them?*

**Table 3.** Do you sing folk lullabies before bed?

		Yes	No	Total
Parents	<i>f</i>	267	63	330
	%	80.9%	19.1%	100.0%
Preschool teachers	<i>f</i>	218	122	340
	%	64.1%	35.9%	100.0%
Total	<i>f</i>	485	185	670
	%	72.4%	27.6%	100.0%
		$\chi^2 = 22.79$ $df = 1$ $p = 0,00^*$		

There is a statistically significant difference, at the level of 0.01, between preschool teachers and parents in regards to singing folk lullabies when putting children to sleep ( $\chi^2 = 22.79$ ,  $df = 1$ ,  $p = 0.00$ ). Parents use traditional folk lullabies more than preschool teachers - 80.9% versus 64.1% (Table 3). A total of 22 participants did not answer this question. The majority of participants, that is, 72.4% of them, answered that they sing folk lullabies when putting children to sleep, however, a significant number of them (27.6%) do not use them.

**Table 4.** Are children being put to sleep with lullabies being sung to them, or by these being played to them from other sources?

		I often sing to children	More often I let them listen	Total
Parents	<i>f</i>	184	122	306
	%	60.1%	39.9%	100.0%
Preschool teachers	<i>f</i>	150	170	320
	%	46.9%	53.1%	100.0%
Total	<i>f</i>	334	292	626
	%	53.4%	46.6%	100.0%
		$\chi^2 = 10.52$	$df = 1$	$p = 0,00^*$

Out of a total of 692 surveyed parents and preschool teachers, 626 answered this question. The majority of participants (53.4%) stated that they sing folk lullabies more often than listening to them, while about 46.6% of participants let their children listen to lullabies. It was found that there is a statistically significant difference, at the level of 0.01, between the surveyed parents and preschool teachers, in the answer to this question ( $\chi^2 = 10.52$ ,  $df = 1$ ,  $p = 0.00$ ). Parents more often sing to their children, 60.1% of them versus 46.9% of preschool teachers, and preschool teachers listen to them more often with children – 53.1% of them and 39.9% of parents. Songs sung to children before going to bed, especially if they are lullabies of their nation, are of immense importance for moral and national education, but also for the overall development of children, which was discussed in the first part of the paper. Therefore, no child should be deprived of this blessing. For this reason, it is necessary to organize seminars, where parents and preschool teachers would get acquainted with the importance and effectiveness of folk lullabies, and taught to sing them.

**Table 5.** If children are being put to sleep with lullabies being sung to them, what is the purpose of singing or listening to them?

		Parents	Preschool teachers	Total
For child to fall asleep easier	<i>N</i>	187	166	353
	%	61.1%	54.2%	57.7%
For child to calm down	<i>N</i>	120	147	267
	%	39.2%	48.0%	43.6%
We enjoy singing together	<i>N</i>	10	3	13
	%	3.3%	1.0%	2.1%
To learn songs and how to pronounce words	<i>N</i>	8	1	9
	%	2.6%	0.3%	1.5%
Children want it; they are used to it; it is a ritual	<i>N</i>	8	0	8
	%	2.6%	0.0%	1.3%
I give love to children and show them that I am there while they sleep	<i>N</i>	3	2	5
	%	1.0%	0.7%	0.8%
Improving vocabulary, developing imagination	<i>N</i>	1	0	1
	%	0.3%	0.0%	0.2%
To teach them to love music and enjoy it	<i>N</i>	2	2	4
	%	0.7%	0.7%	0.7%
They are important for the child's development	<i>N</i>	1	1	2
	%	0.3%	0.3%	0.3%
Children go to sleep more easily	<i>N</i>	0	2	2
	%	0.0%	0.7%	0.3%
Causing a nice feeling, relaxation and security before bed	<i>N</i>	0	11	11
	%	0.0%	3.6%	1.8%
I like to sing them	<i>N</i>	0	2	2
	%	0.0%	0.7%	0.3%
Total	<i>N</i>	306	306	612

A total of 612 participants (88.4%) answered this question, while 82 participants (11.6%) did not answer it. The largest number of participants, both parents and preschool teachers, stated that they sung folk lullabies to make it *easier for children to fall asleep* (57.7%), and to *calm children down* (43.6%). A significantly lower percentage cited other reasons (Table 5). Lullaby primarily has the role of calming and lulling the child to sleep. While listening to a lullaby sung by a mother or some other close person, numerous educational tasks are accomplished, which are also pointed out in the first part of the paper. As seen from their answers, most parents and preschool teachers are not aware of this (the results presented in Table 5).

Based on the analysis of the participants' answers, and insight into the available music education literature, it can be noticed that parents and preschool teachers are not fully acquainted with the presence of Serbian folk lullabies in literature. A third of them (33.4%) believe that folk lullabies are moderately represented in the music education literature, and as many as 21.5% of participants think that these songs are

*quite represented*. Around 29.0% of respondents noticed that they are *underrepresented*, and about 8.2% of respondents noticed that there are *very few* or *not many* of them in the literature (Table 1). With the insight into the music education literature used by preschool teachers, it has been found out that Serbian traditional folk lullabies are represented in them in insignificant numbers. For this reason, participants use YouTube as a source of music content (Table 2). Also, Serbian traditional folk lullabies are available in small numbers in this source. Based on the answers by the participants in Table 1 and 2, and the analysis of music education literature and collections of songs used by preschool teachers, it is to be concluded that Serbian folk lullabies are underrepresented in music education literature for preschoolers, (but also on YouTube, which is determined by this research), and that was the first auxiliary hypothesis of our research.

A significant number of participants (72.4%) sing folk lullabies while putting children to sleep (Table 3). Just over a half of the participants sing these lullabies to their children (Table 4). The commitment and warm attitude of the mother towards the child in the period of early development is of crucial importance for his overall progress and development. It is necessary to point out to the parents that the mother's voice, and especially her gentle singing, is one of the most important and most effective factors in establishing closeness and communication with the child, and their psychological stability. It is far better to sing them and not just listen to them from other sources. It is very evident that parents and preschool teachers consider lullabies useful mainly for lulling and calming the child before bedtime, without thinking about their far more important educational role (Table 5). These results support our second auxiliary hypothesis: preschool teachers and parents of preschool children are not sufficiently informed about the educational value and importance of folk lullabies. The research determined the insufficient representation of folk lullabies in literature, as well as on YouTube, and the insufficient knowledge of preschool teachers and parents about the educational value of these. These results indicate that Serbian folk lullabies are underrepresented and not enough used in the process of preschool education in central Serbia and the province of Kosovo and Metohija, which confirms the initial hypothesis of this research.

## 5. CONCLUSION

This paper discusses the importance and representation of folk lullabies in preschool educational theory and practice. Theoretically, it was concluded that folk lullabies are valuable for musical and overall upbringing and education of preschool children. They are extremely valuable pedagogical tool that already in early childhood allows one to experience and get to know their own culture, language, tradition, which is of particular importance for the proper formation of cultural and national identity. Listening to them, the child experiences tenderness, affection, trust, honesty, serenity, security, which is very important for his emotional and social development. They are the basis of musical and aesthetic education, and an important factor in moral development. They undoubtedly contribute to the development of imagination, creativity, inventiveness, attention and opinion, which makes them valuable for intellectual education. They affect spiritual and overall health and physical progress and development.

Empirical research pointed out the insufficient representation of Serbian folk lullabies in music education literature and audio-music collections used by teachers, and to the insufficient knowledge of parents and preschool teachers about these contents and their educational value. All this implies the insufficient representation and use of these contents in the education practice. Therefore, children are deprived of the possibility of development from an early age if valuable contents of their own traditional musical culture are not used. It was concluded that it is necessary to organize seminars for parents and preschool teachers to get them familiarized with Serbian traditional folk lullabies, their educational value, and teach them how to perform them.

This paper should contribute to the actualization of Serbian folk lullabies in the field of music education theory and practice. Greater use of folk lullabies when working with children will contribute to their national and overall education, nurturing and preserving folk music, Serbian culture and tradition, which are important objectives of national education.

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## SRPSKE NARODNE USPAVANKE U PREDŠKOLSKOM VASPITANJU I OBRAZOVANJU: ZNAČAJ I ZASTUPLJENOST

### Sažetak

U radu se razmatra značaj tradicionalnih narodnih uspavanki u vaspitanju dece predškolskog uzrasta i njihova zastupljenost u muzičko-pedagoškoj literaturi i praksi. Naučna istraživanja ukazuju na razvojni potencijal i značaj narodnih uspavanki u ranom detinjstvu. Srpske narodne uspavanke nisu dovoljno zastupljene u procesu predškolskog vaspitanja i obrazovanja na teritoriji centralne Srbije i Kosova i Metohije, što je polazna pretpostavka istraživanja koje je predstavljeno u ovom radu. Cilj istraživanja je da se utvrdi u kojoj mjeri su srpske narodne uspavanke, kao muzički sadržaj, iskorišćene u predškolskom vaspitanju i obrazovanju na teritoriji centralne Srbije i Kosova i Metohije. Istraživanjem je obuhvaćeno ukupno 692 ispitanika, koje su činili vaspitači i roditelji djece predškolskog uzrasta. Utvrđeno je: 1) da su srpske narodne uspavanke nedovoljno zastupljene u muzičko-pedagoškoj literaturi za predškolski uzrast; 2) da vaspitači i roditelji dece predškolskog uzrasta nisu dovoljno upućeni u vaspitnu vrijednost i značaj narodnih uspavanki. Rad doprinosi aktualizaciji srpskih tradicionalnih narodnih uspavanki, njihovoj većoj zastupljenosti u muzičko-pedagoškoj literaturi i vaspitno-obrazovnoj praksi. U istraživanju su korišćene deskriptivna metoda te metoda analize i sinteze.

**Ključne reči:** tradicionalne narodne uspavanke; predškolsko vaspitanje i obrazovanje; muzičko-pedagoška literatura i praksa.

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