

THE CLASSIFICATION OF CHILDREN'S SONGS WITH THE CLASSIFICATION MODEL CMCS

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Abstract: The paper presents a manual classification model, the Classification Model for the categorization of Children's Songs (Model CMCS) for the selection of children's songs based on the proposed criteria found in studies about the selection of children's songs, on music theoretical background, and on findings from cross-cultural studies about (dis)similarities in children's songs. A step-by-step procedure comprising four levels for the classification of songs is explained and applied in the first testing, employing two musical experts for the evaluation of three different songs. The results have shown that the Model CMCS is transparent (understandable), applicable, and useful and will be tested in the next stage on a larger number of songs and involving more musical experts. An improved version of the Model CMCS could be used in the future as a framework for an automatic classification model for the selection of children's songs.

Keywords: children's songs, selection criteria, classification, Model CMCS

KLASIFIKACIJA OTROŠKIH PESMI PO KLASIFIKACIJSKEM MODELU CMCS

Izvleček: Prispevek predstavlja model ročnega klasifikacijskega modela, Classification Model for the categorization of Children's Songs (Model CMCS), za izbiro otroških pesmi, ki temelji na predlaganih in opredeljenih izbirnih merilih, najdenih v študijah o izbiri otroških pesmi, na glasbenoteoretičnem ozadju in na ugotovitvah medkulturnih študij o podobnosti/različnosti v otroških pesmih. Prikazan je štiristopenjski postopek klasifikacije pesmi in prvi preizkus modela, kjer sta dva glasbena strokovnjaka ocenila tri različne pesmi. Rezultati so pokazali razumljivost, primernost in uporabnost modela CMCS, ki bo v naslednji fazi uporabljen na večjem naboru skladb ter z udeležbo večjega števila glasbenih strokovnjakov. Izboljšana različica modela CMCS bi bila lahko v prihodnosti uporabljena kot ogrodje za avtomatični model klasifikacije za izbiro otroških pesmi.

Ključne besede: otroške pesmi, kriteriji za selekcijo, klasifikacija, model CMCS

How to define a children's song? Is it a traditional lullaby sung by an adult, a simple play song invented and sung by a child, or maybe a commercial children's song? The main problem in defining children's songs lies in the fact this genre has grown out of the transformative understanding of childhood in cultural norms. It was not until the eighteenth century that childhood was understood and recognized as a stage of life (Lowe, 2004), and became an interesting topic in various studies at the end of the nineteenth century. If the existence of children's culture was unimaginable for centuries, then in the last decades we can witness steady growth of attention to children's culture. As music is meaningful to children and a "childhood constant" (Campbell, 2010, p. 5), studies by ethnomusicologists, folklorists, educators, anthropologists, sociologists, and lately also musicologists, are centred more than ever toward the relation of music and children, and covering different areas, for example, children's musical behaviour, musical activities, music-making, music performance, music perception, etc.

A special place is dedicated to children's songs, exploring, for example, their content (Cederholm, 2012; Yalçinkaya, 2015), social and cultural significance (Cederholm, 2012; Kartomi, 1980), the way that children perceive songs (Adachi et al., 2004; Calvert & Billingsley, 1998; Mihelač et al., 2021), how the songs are created and transmitted (Campbell, 2010; Marsh, 1999; Niland, 2012), and their structure (Brailoiu, 1954; Herzog, 1944; Mihelač et al., 2021; Rahn, 1981). Some studies (Elliott, 1960; Murphey, 1992; Myers, 1961; Nofziger, 1967; Norton, 1904) are focused on the criteria crucial for choosing the most suitable songs for preschool and school-aged children. However, there is to date no clear procedure or model which clarifies step-by-step how to classify a particular song as a children's song, and what exactly should be examined in each stage of the classification.

In this paper, we propose a manual Classification Model for the categorization of Children's Songs (hereafter referred to as Model CMCS), with a clearly outlined procedure to be followed in the classification task with the purpose of selecting a children's song. The Model CMCS, built on the findings from studies dealing with the selection of a children's song, musical theory, and findings from cross-cultural studies about children's songs, is described in detail in Section 3 and tested in Section 4. Section 2 examines contributions about the terminology and understanding of a song in general and particularly children's songs, and also examines studies dealing with the criteria for the selection of children's songs. Section 5 summarizes the obtained results and outlines future research and possible improvements of the proposed Model CMCS.

As a children's song is a song, then the first attempt in defining a children's song is the understanding of a song and afterward its meaning in the context of children's songs. The word 'song' (Etymology Dictionary Online, n.d.) has its roots in Old English 'sang' (voice, song, the art of singing; metrical composition adapted for singing, psalm, poem), which comes from Proto-Germanic 'songwho-' (source also of Old Norse 'söngr', Norwegian 'song', Swedish 'sång', Old Saxon, Danish, Old Frisian, Old High German, German 'sang', Middle Dutch 'sanc', Dutch 'zang', Gothic 'saggs') and Proto-Indo-European 'songwh-o-' (singing, song) and 'sengwh-' (to sing, make an incantation).

According to Griffiths (2004, p. 202), a song is a "vocal piece normally delivered by one person and short" A song is a "piece of music performed for a single voice, with or without instrumental accompaniment... (of which) folk songs (are) sung unaccompanied or with accompaniment provided by a single instrument (e.g. guitar, piano), [and has to be] distinguished from art song, intended for performance by professional, or at least carefully taught singers, generally accompanied by piano or instrumental ensemble" (Encyclopedia Britannica, 2014). Turpin and Stebbins (2003, p. 3) define a song as "a sequence of syllables ('text') that is sung, where singing is recognized within the relevant community as the most appropriate method of delivering the text."

The Dictionary of the Slovene Literary Language (Slovar slovenskega knjižnega jezika, n.d.) even provides three definitions of a song. The first meaning is related to the field of literary theory and defines a song as "a shorter literary work with a rhythmic word order, with a special phonetic arrangement, usually with a smaller number of words in a line". The second definition describes a song as "a vocal composition with a literary work as lyrics". The third definition is based on the expressive meaning for a certain set of voices, sounds - either for the sound of birds or insects (for example, "he listened to the songs of crickets"), or for the appearance, movement, operation of something (for example, "the machine rumbled its monotonous song").

Jost (2021) avoids a precise definition of song because of its dual meaning on a linguistic (or literary) and musical level, and because of the historically changing definition. While it is true that the language-music unit of the concept is constitutional in general, extensive application in both areas shows that the areas can be separated without necessarily causing a loss of conceptual sense. On the one hand, the concept of a song can only be accepted as a text, even if it is intended for music and, on the other hand, as a song melody or even a produced set of songs - be it a standalone instrumental form or an instrumental transcript of the original song - without a text presentation.

Levitin (2009) defines a song as a musical composition intended or 'adapted' for singing, where the 'adapted song' (adapted by a professional composer

or orchestrator, or any person singing a song) should be understood as a song, whether or not it has lyrics (thus even if it is just hummed or sung with “la-la-la”). This means that “a song can be (broadly speaking) music in all its forms, with or without melody, with or without lyrics” (p. 9).

From the presented definitions of a song, it can be seen that a song is (mostly) defined as a vocal form (with or without accompaniment), short, and as a form including lyrics and melody, which also fits (from the perspective of these three features) a children’s song. A children’s song is often defined as a song composed for children in terms of lyrics and melodies (Sonsel, 2018; Voglar & Nograšek, 2009). Although there are children’s songs without melody (e.g. riddles, counting-out rhymes), used frequently for educational or other purposes with preschool children and school-aged children, the majority of children’s songs include both lyrics and melody. This could be explained by the fact that the origin of many children’s songs can be traced in rhythmic speech games, to which melodies were added over time (Opie & Opie, 1951). Another explanation could be that either the expression of lyrics is more emphasized when it is sung, or the melody, when expressed with words (Alonso, 2012), or that the song is better memorized when lyrics and melody are both included in a song (Peretz et al., 2004; Saito et al., 2009).

A children’s song is a song that expresses children’s experiences and emotions (Supartini et al., 2020; Voglar & Nograšek, 2009), by including situations (celebrations, playing, homework, etc.) or objects (toys, items for everyday use, people, animals, environments, etc.), which are closely related to the children’s world. A children’s song can also be seen as a “subset” of children’s music (a term probably coined and introduced by the music industry), a genre that includes music and musical practices produced by adults for children, by children for children, or by adults and children engaged together for children (Lunde Vestad, 2017).

Depending on who is the author of the lyrics or melody (adult/child), who is the audience (adults or children), and in which manner the author of the lyrics or melody is acting (as adult or child), children’s songs can be differentiated from the perspective of the “mode of communication” (Woolston, 2012, p. 2). Once the mode of communication is determined, the children’s song is shaped and brought to life, e.g., by representing it on stage, by the use of mass media, by using it for educational purposes in formal/non-formal educational institutions, in the family, and elsewhere.

If defining a children’s song from the perspective of the content and structure of lyrics and melody suitable for children, the involvement in music and musical activities (children, adults, combined children, and adults), and the modes of communication, then a children’s song can be any song to which the word ‘children’ can apply. Thus, any commercial and non-commercial children’s songs, folk songs/traditional songs for children (riddles, lullabies, counting-out songs, infant amusements, game playing songs, etc.), songs from song-

writers for children, and even art songs can be children's songs. However, classifying a song as a children's song simply by applying the word 'children' is not sufficient, which has led to several studies proposing different criteria for the selection of songs suitable for children. From the very first studies (Norton, 1904) until the latest one, it is interesting that in a period of over 100 years, common criteria are found for the selection of children's songs. More or less emphasized are the developmental, perceptual, conceptual, affective, and vocal characteristics in preschool and school-aged children (Borota, 2013; Jožef Beg & Mihelač, 2019; Kabalevsky, 1964; Nofziger, 1967; Norton, 1904; Oblak, 2007; Ministrstvo za šolstvo, znanost in šport in Zavod Republike Slovenije za šolstvo, 2003).

There is an overall agreement about the lyrics in children's songs, which should meet the children's world; stimulate the imagination, emotions, and sensory processing; and include humour, rhythm, rhyme, alliteration, guessing elements, repetition, and unusual or picturesque words (Betül, 2017; Cederholm, 2012; Huck, 1964; Norton, 1904; Thompson, 1962).

There is more or less agreement about the criteria for melody in children's songs. The melody range should meet, for example, the vocal range in preschool and school-aged children, include elements of perfect chords and arpeggios, simple rhythm, stable tonality (diatonic melodies within the key centres), only occasional chromatism, small intervals (without extreme leaps between tones), simple harmonic structure (with basic chords as tonic, subdominant and dominant), binary over the ternary metre, simple form, frequent repetition of one tone, motifs, phrases, etc. (Borota, 2013; Jalongo & Renck, 1985; Kabalevsky, 1964; Nofziger, 1967; Norton, 1904; Oblak, 2007; Ministrstvo za šolstvo, znanost in šport in Zavod Republike Slovenije za šolstvo, 2003). An overall agreement is also found concerning the relation between lyrics and melody, which should be woven together to create a consistent and compelling emotional musical composition, and about a syllabic text setting (lack of melisma).

When summarizing all the outlined criteria for the selection of children's songs from studies, it can be seen that three main factors prevail: a) childhood and its characteristics, b) structure of lyrics, and c) structure of melody in a song. If the criteria for the selection of a children's song are proposed and defined, a clear procedure (model) of the selection is missing, i.e. in which order should the criteria appear in the classification task, from the very beginning until the end of the final selection.

In the continuation of this paper, the classification procedure and the manual classification model CMCS are presented. This model takes into consideration 1) criteria outlined as crucial in studies about the selection of songs (title of the song, vocal range in preschool and school-aged children, lyrics, melody, the audience for which the song is intended), 2) the foundations of music theory, and 3) the findings from cross-cultural studies about the (dis)similarity in children's songs, which can be a valuable source in defining additional se-

lection criteria, e.g. the lack of ornamentation and minor motivic variations on account of the text (Herzog, 1944; Ling, 1997).

SECTION 3: MODEL CMCS

The proposed classification for the categorization of a song as a children's song has an initial level and four main levels (Figure 1): Initial level, First level, Second level, Third level, and Fourth level.

Each level has a 'yes' or 'no' option, the 'yes' option leading to another condition (or level), and a 'no' option for terminating the process if a song does not meet the required condition(s) in a particular level. The classification starts with the *Initial level* in which selected songs are classified by title, by applying the word 'children'.

In some cases, the title of a particular song points clearly to children or children's activities (for example, "Hush, little baby", "Little Boy Blue", "Girls and boys come out to play" etc.). A problem arises when the title of a song does not provide any information on whether the song is or is not a children's song, except for those who have grown up with these songs (for example, the songs "Mary had a little lamb", "Baa, baa, black sheep", and "Georgie Porgie" are known in countries where English is an official or second main language, and the song "Ringa, ringa, raja" is known in Slovenia, where Slovene is the official language). In this case, it is necessary to acquire additional information, for example, about the origin of the song, about the circumstances in which the song has been created, etc. If a selected song does not meet the initial requirement, it is automatically terminated otherwise it proceeds to the *First level*, in which only one condition is checked, the existence of both lyrics and melody, as a children's song is considered in this paper as a syncretic musical composition, comprising lyrics and melody, regardless of whether the song has an additional accompaniment or not (for example piano, organ, guitar accompaniment). If the 'yes' option is chosen, the song proceeds to the *Second level*, otherwise it is terminated.

The *Second level* has two conditions:

- a) Content, suitable and understandable to children, and
- b) The audience consisting of children.

Even if the songs are classified as children's songs, the content can be too demanding for children, i.e., exceeding their understanding (for example, the Mahler's song cycle "Kindertotenlieder"), or inappropriate because it contains unacceptable values, stereotypes, gender inequality, violence, etc., or does not provide a joyful, emotional experience and the possibility for self-expression (Jožef Beg & Mihelač, 2019).

In the case the first condition is met, the song proceeds to the second condition which checks the audience. Although the intended audience can be made up of adults or children (or adults and children), in this classification, children as the audience, and their reception of a song, are considered. “The value of a musical work does not lie (only) in its physical structure but in the effect, it has on us” (Portnoy, 1963, p. 113), a statement which should be true not only for music intended for adults but also for music intended for children.

After fulfilling both conditions, the song proceeds to the *Third level*, otherwise, it is terminated. *Third level* deals with the authorship of lyrics and melody. At this level, three possible conditions are outlined:

- a) Unknown authorship of both lyrics and melody: the song is classified as a “Traditional song” (Children’s folk song),
- b) Unknown authorship of lyrics and known melody (or vice versa): the song is classified as a “Song based on a traditional song”,
- c) Known authorship of lyrics and melody: the song is classified as a “New song”.

In this level, if condition ‘a’ is not met, the song proceeds to the condition ‘b’ or ‘c’. In the case the song does not meet the condition ‘c’, a double-check of the conditions ‘a’ and ‘b’ is employed. In this level, none of the selected songs is terminated, as this level deals only with authorship of lyrics or melody, regardless of who the author is, i.e. a child or an adult (or even both, child and adult).

When a song reaches the *Fourth level*, the last and the most crucial level, the structure and features of lyrics and melody are analysed in depth. From the perspective of *lyrics*, the educative contribution, pleasantness (joyfulness), understandability, stimulation to the imagination, unusual/picturesque words, syllabic text setting (lack of melisma), rhyme, assonance, alliteration, rhythm, shortness, and repetition are analysed. From the perspective of *melody*, rhythm, metre, tonality, chromatism, pitch (interval leaps), tessitura (pitch range of the song), contour, harmonic structure, basic formal units (motifs, sub-motifs, phrases, sentences/periods), song-type (e.g. one-part, simple two-part, three-part), shortness, and repetition (absolute and relative) are analysed.

It can be seen that similar criteria are found in lyrics and melody such as (simple) rhythm, shortness, and repetition, which are some of the features found in cross-cultural studies about children’s songs (Brailoiu, 1954; Campbell & Wiggins, 2013; Clifton, 2009; Eliot, 2000; Forrester, 2020; Herzog, 1944; Mihelač et al., 2021; Trehub, 2003). Especially, repetition has a crucial role in children’s songs, where smaller or larger parts (one tone/vowel/consonant, motifs/words, phrases, periods/sentences, etc.) in lyrics or melody are very frequently repeated, creating the feeling of predictability (Mihelač et al., 2021), which in turn can be soothing for children (Levitin, 2009), and stimulate brain growth (Eliot, 2000).

Both lyrics and melody have to meet the outlined criteria to proceed to two additional conditions examining the matching between melody range (tessitura) and children's vocal range: whether the song is more suitable for preschool children (condition 'a') or school-aged children (condition 'b'). Kaba-levsky (1964) points out that a composer should know the child themselves and the "instrument" for which they are composing, thus the children's voice and its limitations. The conditions 'a' and 'b' are based on the findings from studies examining the vocal range in children. According to Welch (1979), the vocal range in children aged 5 to 7 years can be small, between D₄ to A₄¹, or large, between G₃ and D₅. The typical vocal range for children aged 8 to 11 years is approximately two octaves, between G₃ and G[#]₅ (Moore, 1991). Kim (2000) suggests a typical range for preschool children between C₄ to C₅, which can vary depending on maturation. According to Cooksey (1992), the vocal range in school-aged children (approximately from 8-10 or 11 years old) is between B^b₃ and F₅, and between A₃ and G₅ in children aged 11 and 12 (13) years old.

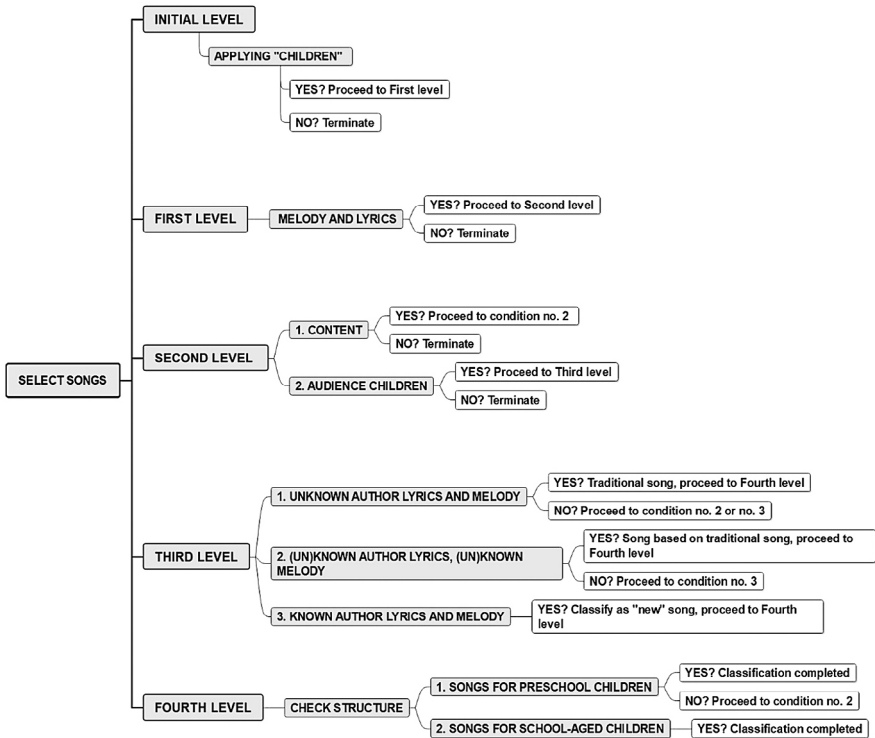


Figure 1. Model CMCS.

1 In this paper the American Standard Pitch Notation (ASP_N) is used.

Subsection 4.1: Applying and Testing the Model CMCS

In Subsection 4.1., the Model CMCS is applied and tested on three different songs and evaluated by two musical experts. As a full analysis of all the criteria outlined in Section 3 would be out of the scope of this paper, only some of the criteria are used.

SONG “RINGA, RINGA RAJA”

- Initial level

The Slovenian children's folk song “Ringa ringa raja” has different lyrics in the collection of songs no. IV from Štrekelj (1908–1923, p. 434), in Komavec et al. (2004, p. 68), and in Voglar and Nograšek (2009, p. 141), and different melodies in Komavec et al. (2004, p. 68), and Voglar and Nograšek (2009, p. 141). Different variations of this song can be found in Great Britain as “Ring a Ring O'Roses”, with lyrics (rhyme) which (presumably) date back to the days of the Great Plague in England (Opie & Opie, 1985, p. 365), in Germany “Ringel Reihe” (“Ringel, Ringel, Rosen”), in the Netherlands “Roze, Roze, Meie”, and in Italy “Gira, Gira Rosa”, indicating a common pre-version, spread over regions and countries during a period of time.

- First level

The song has lyrics and melody, which means it fulfils both conditions to proceed to the Second level.

- Second level

The content of this song is light-hearted, pointing to children dancing round in a circle ('ring'), which can be found in many ancient cultures. The condition 'b' is also fulfilled, as this song is intended for children and has become over time standard 'repertoire' of songs in children's society.

- Third level

The authors of the lyrics and melody of this children's song are unknown. As the authorship of lyrics and melody is not known, the song is classified as a 'traditional song' according to the condition 'a' and proceeds further to the Fourth level.

- Fourth level

The song is a one-part song, short (only 8 bars), consisting of two four-bar phrases (Figure 2). The song has in total four motifs (m1-m4). When sub-dividing motifs into sub-motifs, it can be seen that sub-motif sub-m1 is very frequently repeated, as also sub-m2, repeated in a transposed man-

ner (sub-t2) in bars four and six. The melody has a narrow range, and no chromatism. The harmonic structure is based on only two functions, the tonic (T) and dominant function (D). Rhyme is found in this song in bars two and four ('raja', '(na)gaja') and in bars six and eight ('teče', '(po)meče'). The song has a syllabic-text setting. The content of lyrics is pleasant, understandable, and childish. Because of the structure, which is found to be very simple in this song, and the pitch range (tessitura), which is between B4 and E5, the song is suitable for preschool children.

period

phrase (antecedent) phrase (consequent)

m1 m2 m3 m4

T D T

Rin-ga, rin-ga, ra - ja, mu-ca pa na - ga - ja, ku-ža pa pri - te - če, vse na tla po - me - če.

sub- m1 sub - m2 sub - m1 sub - t2 sub- m1 sub - t2 sub - m3 sub - m2

Figure 2. Children's song "Ringa, ringa raja"

SONG "WIEGENLIED", OP. 49, NO. 4 (JOHANNES BRAHMS)

- Initial level

The Brahms children's song "Wiegenlied" op. 49, no. 4 was written in 1868 to congratulate Bertha Faber on the birth of her second son, Hans. Originally it was known under the title "Wiegenlied: Guten Abend, gute Nacht". The title itself already points to a song intended for children. As the song meets the requirement of the initial level, it proceeds to the First level.

- First level

The song has lyrics and melody and therefore proceeds to the Second level.

- Second level

The content of this song (condition 'a'), is a lullaby, bringing to the forefront memories from our own lives by using the mother's voice while singing a lullaby. Brahms has used the Austrian dialect in creating a 'natural intimacy', close to the rural life (Bottge, 2005, p. 15). As the song addresses children, the condition 'b' is fulfilled.

- Third level

The author of the lyrics of this song is unknown. Brahms has used the first verse from "Des Knaben Wunderhorn", a collection of German folk poems. The second stanza, which is not presented in this paper, was written

The image displays a musical score for J. Brahms' "Wiegenlied" (op. 49, no. 4). The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The lyrics are in German. The score is annotated with musical analysis labels:

- Measure 1-5:** Labeled as "period a (8)". It contains a "phrase (antecedent)" which is further divided into two motifs, "m1" and "m2".
- Measure 6-10:** Labeled as "parallel period b (8)". It contains a "phrase (consequent)" divided into two motifs, "m3" and "m4".
- Measure 11-14:** Labeled as "phrase (antecedent)". It contains two motifs, "m5" and "m6".
- Measure 15-18:** Labeled as "phrase (consequent)". It contains one motif, "m7".

The piano accompaniment includes dynamic markings such as *T* (piano), *D* (diminuendo), and *S* (sforzando).

Figure 3. J. Brahms "Wiegenlied" op. 49, no. 4

by Georg Scherer (1824–1909) in 1849 and added later to the song. The melody is from Brahms. As the authorship of lyrics (in the first stanza) is unknown, and known in the case of the melody, Brahms' "Wiegenlied" can be defined as a children's song based on a traditional song.

- Fourth level
The song has in total 18 bars of which 16 bars cover the singing part, consisting of two periods, of which each has two four-bar phrases. As we can see in Figure 3, only motif 5 ('m5') is repeated, however, bars 10-14 are repeated in the entire form in bars 14-18 ('Morgen früh, wenn Gott will, wirst du wieder geweckt'). Rhyme is found in bars four and six ('Nacht', '(be)dacht'), and in bars eight and ten ('(be)steckt', 'Deck'). The song has a syllabic-text setting. The rhythmic structure is simple, and the harmonic structure as well, based on tonic (T), subdominant (S), and dominant (D) function. Arpeggio elements (broken chords) are used in the melody, and no chromatism is found. The pitch range (tessitura) of this song spans an octave, from E^b₄ to E^b₅, classifying the song as more suitable for school-aged children from eight years on.

SONG "DAS KINDERSPIEL" KV 598 (W. A. MOZART)

- Initial level
January 1791, Mozart composed three songs for voice and piano: "Sehnsucht nach dem Frühling" ("Komm, lieber Mai und mache") KV 596, "Der Frühling", ("Erwacht zum neuen Leben") KV 597, and "Das Kinderspiel" ("Wir Kinder, wir schmecken") KV 598. All three songs were published by Ignaz Alberti in the section "Frühlingslieder" of a four-volume collection of songs "Liedersammlung für Kinder und Kinderfreunde" *am Clavier in Vienna*. The title of the song "Das Kinderspiel" ("Child's play") clearly points to children and is therefore selected for the First level.
- First level
The song proceeds to the next level as it has lyrics and melody.
- Second level
The content of this song (condition 'a') presents children playing in nature (Figure 4), an exciting environment for children, and elements of a child's game are emphasized in the lyrics (for example, lärmern/making noise, singen/singing, rennen/running, hüpfen/hopping, springen/jumping). As the condition 'a' is fulfilled, the 'b' condition is checked, showing that already the title of the collection, "Liedersammlung für Kinder und Kinderfreunde *am Clavier*", points to the audience, which consists of children and friends of children ('Kinder und Kinderfreunde'). As both conditions are met, the song proceeds to the Third level.
- Third level
The melody of this song was composed by Mozart on the 14th of January 1791 using the lyrics from the German poet Christian Adolf Overbecks. As both authors (of lyrics and melody) are known, the song is classified as

The figure displays a musical score for 'Das Kinderspiel' KV 598 by W.A. Mozart, consisting of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The score is annotated with various melodic segments and conditions:

- System 1:** Measures 1-5. Vocal line: *Wir Kin-der, wir schme-cken der. Freu den recht viel, wir schä-kern und*. Annotations: *a (8)* above the phrase; *m1* above the first two notes; *sub-m1* and *sub-m2* under the first two notes; *m2* above the next two notes; *m3* above the next two notes; *m4* above the final two notes; *sub-m1* under the final two notes. Piano accompaniment: *T* (Tritone) and *D* (Dominant) chords.
- System 2:** Measures 6-11. Vocal line: *ne-cken ver-steht sich im_Spiel; wir_ lär- men_ und sin- gen_ und ren nen rund-*. Annotations: *(m4)* above the first two notes; *sub-m2* and *sub-m3* under the first two notes; *m2 (cond.)* above the next two notes; *m5* above the next two notes; *m6* above the next two notes; *b (8)* above the phrase; *m6* above the next two notes; *m7* above the final two notes. Piano accompaniment: *S* (Subdominant), *D* (Dominant), and *T* (Tritone) chords.
- System 3:** Measures 12-15. Vocal line: *um, und hü - pfen_ und sprin - gen im Gra - se_ her -*. Annotations: *m8* above the first two notes; *m9* above the next two notes; *t9* above the next two notes; *m2 (cond.)* above the final two notes. Piano accompaniment: *D* (Dominant), *S* (Subdominant), *Sp* (Subpedal), and *T* (Tritone) chords.
- System 4:** Measures 16-19. Vocal line: *um.* Annotations: *um.* above the first note. Piano accompaniment: *T* (Tritone) chord.

Figure 4. W. A. Mozart 'Das Kinderspiel' KV 598.

a 'New song', according to condition 'c', and the song proceeds further to the next level.

- Fourth level

In the original musical score, at the beginning 'Munter' (blithely) is written, indicating that the representation of the song should be in a happy, cheerful, carefree manner. The sixteenth notes in the singing part and piano part are sometimes written in a 'pendulum movement' manner (e.g. in the piano part in bars 1-12, and the singing part in bars 9-10 and 13-14), contributing to a highly joyful experience. In Figure 4, we can see motifs, which are repeated, either literally, motif 'm6', conditionally, motif 'm2 (cond.)', or in a transposed manner as a sequence, motifs 'm9' and 't9'. The song is short. It has in total 20 bars, of which the first 16 bars cover the piano and singing part, in total two periods 'a' and 'b', each eight bars in duration, and each period consisting of two phrases. The song type can be defined as a simple two-part song. Except for sub-motifs 'sub-m2' in motif 'm1', and sub-motifs 'sub-m1' and 'sub-m2' in motif 'm4', there are no other huge leaps in the singing part, which moves more or less smoothly within the interval of a fifth. The song has no alliteration, but perfect rhyme is found in bars 4 and 8 ('viel', 'Spiel') and in bars 12 and 16 ('herum', 'rundum'). The song has a syllabic-text setting. The contour of melody in the first period (bars 1-8) has an 'arch shape' (Mihelač et al., 2021), and two descending phrases in the second period. The harmonic structure is very simple, with tonic (T), subdominant (S), and dominant (D) functions prevailing. An exception is the Subdominant parallel (Sp) in the 14th bar. No chromatism is found in the melody. Based on the results of the analysis of the structure, and on the pitch range (tessitura) of this song which spans an octave, from E₄ to E₅, the song is more suitable for school-aged children from eight years on.

SECTION 5: CONCLUSIONS

In this paper, a brief discourse about children's songs has been presented, with the purpose to find the most appropriate terminology and the characteristics of this genre, essential for the creating of the classification model for the selection of children's songs, Model CMCS. The model is based on three essential components. Firstly, it takes into consideration the proposed and defined selection criteria found in studies about the selection of children's songs. Choice of these selection criteria relies on their frequency found in studies examining the most suitable selection criteria for children's songs. Secondly, a firm music-theoretical background is used when testing musical examples with the model. Thirdly, findings from cross-cultural studies about (dis)similarities in children's songs are used as well, in order to add one if it is not found among the already selected criteria.

A step-by-step procedure in a four-level classification task has been shown, providing for each level an explanation for the chosen criteria for the selection of songs. The model has been tested by using three different songs evaluated by two musical experts. The results of the testing have shown the transparency, applicability, and usefulness of the Model CMCS which should be tested in the next stage on a larger number of songs, and employing more musical experts. In the future, the model could be used as a framework for an automatic classification model for the selection of children's songs.

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Povzetek

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V tem prispevku je bil predstavljen kratek diskurz o otroških pesmih z namenom najti najprimernejšo terminologijo in značilnosti te zvrsti, ki so bile bistvene za oblikovanje klasifikacijskega modela za izbiro otroških pesmi, modela CMCS. Model temelji na treh bistvenih komponentah. Najprej upošteva predlagana in opredeljena izbirna merila, ki jih najdemo v študijah o izbiri otroških pesmi. Izbira teh izbirnih meril temelji na njihovi pogostosti, ugotovljeni v študijah, ki preučujejo najprimernejša izbirna merila za otroške pesmi. Drugič, pri preizkušanju glasbenih primerov z modelom se uporablja glasbenoteoretično ozadje. Tretjič, uporabljene so tudi ugotovitve medkulturnih študij o podobnosti/različnosti v otroških pesmih z namenom dopolnitve nabora meril.

Prikazan je postopek po korakih v štiristopenjski klasifikacijski lestvici, ki za vsako stopnjo vsebuje razlago izbranih meril za izbiro skladb. Model sta preizkusila in ocenila dva glasbena strokovnjaka na treh različnih glasbenih primerih. Rezultati testiranja so pokazali preglednost, primernost in uporabnost modela CMCS, ki bi se lahko v prihodnosti uporabil kot ogrodje samodejnega klasifikacijskega modela razvrščanja za izbiro otroških pesmi.