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MUSIC TEACHING IN THE FIRST THREE GRADES OF PRIMARY SCHOOL IN THE REPUBLIC OF CROATIA

Summary

Topic of the paper is music teaching in the first three grades of primary school in the Republic of Croatia. In 2006/7 a new syllabus for primary schools entered into force and the previous integrative model of music teaching was abandoned. An open pattern of music teaching became the obligatory pattern according to which the music teaching in primary schools is to be realised. Central activity of the open pattern is listening to music. Within the framework of music teaching in the first three grades of primary school teaching areas of *singing, playing an instrument, listening to music* as well as *elements of musical creativity* have been performed while in the fourth grade the teaching areas include *singing, listening and introduction to music, performing music, musical literacy, musical games*. In Croatian primary schools in the first four grades the annual number of teaching classes in music amounts to 35 i.e. music is taught one teaching class a week. Teaching is performed by a class teacher who teaches all other compulsory subjects.

Key words: music teaching, primary education, teaching areas, singing, playing an instrument, listening to music, musical games.

Introduction

The goal of music teaching in Croatian school syllabus is to introduce pupils with music, basic elements of musical language, develop musical creativity, establish and adopt value measures for (critical and aesthetic) music evaluation whereas the tasks would be an introduction (by methodically guided listening) with different musical works, with basic elements of musical language, and to encourage them to an independent musical activity (singing, playing) (*Nastavni plan i program za osnovnu školu, 2006 – Syllabus for Primary Schools, 2006*). Music is in lower classes of primary school an ideal instrument for powerful encouragement of positive emotions, a feeling of affiliation, togetherness and tolerance. It can offer a powerful contribution of growing need to encourage and build a non-violent culture among school pupils (Ditto, 2006).

The presence of music is usually justified by three reasons in European syllabuses. Music can have an impact on:

1. inner child's development which is connected with the development of musical skills and knowledge as well as with being subjected to music
2. knowledge, understanding and appreciation of cultural surrounding and heritage
3. development of individual and society through creativity, identity forming, personal development and social interaction.¹

¹ *The European Network for Communication and Knowledge Management of Music Education. Music Education*. Retrieved from: <http://menet.mdw.ac.at/menetsite/english/topics.html>.17.09.2011

Koopman (1996) mentions three reasons why music teaching should be a part of general education: 1. the value of music is such that everyone should have a chance to participate in musical activities; 2. musical capabilities can be developed i.e. schools are the places where musical abilities can be developed.

Konkolova (2008) believes that music teaching in primary school should prompt a need to cope with art and build understanding of beauty in art thus the goals of teaching music in primary school are motivating multiple pupil's development, establishing creative attitude, developing of musicality, prompting talent and skill as well as acquiring musical knowledge.

Kos (2010) mentions that music teaching syllabuses do not prepare pupils for being competent participants in musical life in contemporary society. He offers several solutions to this issue. Firstly, he deems that music profession has to develop new standards which reflect needs of today's pupils. Secondly, music teaching syllabuses have to be legally regulated on a state i.e. national level. Thirdly, the teachers have to be musically competent and able to teach music programmes and fourthly, it is necessary to raise consciousness to new approaches in music teaching.

Similar thoughts came from Dobrota and Tomaš (2009) who emphasize that traditional music education is burdened with verbalism and dull musical theory. We cannot often reach satisfactory results by using traditional methods, didactic principles and teaching materials. Nursery assistants, teachers of primary education and music teachers are in dilemma how to make education more creative, meaningful and interesting to children. New ways of acquiring knowledge offer more assistance in it by using information and communication technology.

Leonhard (1991) deems that the music teaching syllabus of primary education is not conceived in the direction of aesthetic education thus he offers several solutions. Firstly, the emphasis of music teaching should be put on pupil's singing that will be accompanied by an instrument. Secondly, it is necessary to encourage pupils to expressive singing i.e. pupils should attempt to express their feelings while singing. Thirdly, it is necessary to develop a capability of recognizing musical styles in pupils. Fourthly, the pupils should receive basic information about the songs they study for singing (where, when, how and why the song comes to be).

Rojko (2010) deems that music teaching in the first three-four classes does not need any competent-theoretical matters even when it is guided by a skilled music teacher. Such education has to be confined to singing (songs), rhythm, moving to music, dance, (not obligatory and unpretentious) playing, listening to music. Such education as well as musical education in kindergarten should be considered as preparation for musical education that begins by entering into a class of a skilled music teacher. We should bear in mind that, as in kindergarten, nice singing, precise (although not conscious) rhythmizing, experiencing music through improvised motion and dance, listening to shorter musical pieces are a better by far preparation for subsequent music teaching than difficult, odious note learning the, so called, musical theory.

In her research Wong (2005) noted that primary school teachers regardless of music syllabus emphasize that musical activity that they believe is essential for musical education of their pupils and perform more frequently that activity with their pupils that they like the best. She also mentioned that majority of teachers believed that the purpose of music teaching is to offer pupils musical experience and that pupils should acquire abilities that are necessary for performing music.

Dobrota (2010) considers that music teaching is not a privilege of the musically talented children but is meant for the whole school children population. It must be a planned influence on forming the child's personality, arouse interest, needs, abilities and esthetic

relationship towards music. The subject must create active listeners, connoisseurs and fans of music who would be able to experience music in its entire beauty. The role of music teaching in the life of school children is important and represents an irreplaceable component to forming a personality as a whole.

Historical review of music teaching in the Republic of Croatia

The beginnings of education i.e. teaching school system in Croatia is related with the activities of ecclesiastical institutions of the religious orders. The first school in Croatia could have been a Benedictine Latin school founded in Rižinice near Solin in 852. Croatia was an integral part of Austrian countries and followed European movements in the area of education (*Koncepcija promjene odgojno-obrazovnog sustava u Republici Hrvatskoj*, 2002 - *Education System Changes Concept in the Republic of Croatia*, 2002). Church and secular singing was prescribed in the 18th and 19th centuries within the framework of music teaching in primary schools. Music teaching under the title Singing was regularly represented in syllabuses of primary schools after the First World War. According to *Nastavni plan za I., II., III., i IV. razred osnovnih škola Kraljevine Srba, Hrvata i Slovenaca* (the *Syllabus for the 1st, 2nd, 3rd and 4th grades of primary schools of the Kingdom of Serbs, Croats and Slovenes*) in 1926 and *Privremeni nastavni program za I., II., III., i IV. razred osnovnih škola Kraljevine Srba, Hrvata, i Slovenaca* (the *Temporary syllabus for the 1st, 2nd, 3rd and 4th grades of primary schools of the Kingdom of Serbs, Croats and Slovenes*) of 1927 music teaching comprised mostly singing by ear but the tendency was to develop voice, inspire aesthetic and patriotic emotions and develop interest in a song. Identical teaching was carried out in the first years after *World War Two* in the then four-year primary schools and was called Singing in the *Nastavni plan i program za osnovne škole* (*Syllabus for Primary Schools*) of 1944. *Nastavni plan i program za osnovne škole* (the *Syllabus for Primary Schools*) of 1948 specifies that in the third grade besides singing by ear it is necessary to begin with elements of music literacy and continue with it in the fourth grade along with the canon singing and singing in two voices aiming at enabling the pupils to sing in a choir by reading music. This syllabus gives for the first time extended explanation and a list of songs meant for singing. Furthermore, it mentions a new teaching area i.e. listening to music. *Nastavni plan i program za osmogodišnje škole i niže razrede gimnazije, osnovne škole i produžene tečajeve* (the *Syllabus for Eight-year Elementary Schools and lower grades of grammar schools, primary schools and extended courses*) in 1950 by its concept is similar to the preceding syllabus but listening to music is given somehow more significance. Gramophone and radio were mentioned there for the first time. *Nastavni plan i program za osmogodišnju školu i niže razrede gimnazija* (the *Syllabus for Eight-year elementary Schools and lower grades of grammar schools*) in 1951 specifies teaching music in higher grades as Musical education whereas in lower grades it is still titled Singing. *Nastavni plan i program narodne šestogodišnje škole i privremeni nastavni plan i program za VII. i VIII. razred narodne osnovne osmogodišnje škole* (the *Syllabus of the folk six-year elementary school and temporary syllabus for the 7th and 8th grades of the eight-year elementary school*) in 1955 specifies that in the first three grades it is mostly singing by ear and in the fourth grade as musical literacy. Besides singing and musical literacy the syllabus specifies listening to music, creative activities and musical life. The Syllabus of 1958 specifies the subject as Musical education and comprises all teaching areas as the previous one: singing, listening to music, elements of musical literacy, introducing different occurrences and notions within music area and a new teaching area was introduced and that was playing an instrument. The Syllabus of 1960 specifies in detail all tasks of all subjects. In the Syllabus of 1960 that was published in *Osnovna škola-odgojno-obrazovna struktura* (*Primary school- educational structure*) the subject was called Musical education.

It comprises the areas that had already been represented: singing, playing an instrument, listening, creativity, literacy and musicological issues and additional musical games in the first four grades of primary school. The Syllabus included neither a list of songs for singing nor compositions for listening. Syllabus of 1965 was published in *Osnovna škola-odgojno-obrazovna struktura (Primary school- educational structure)* and in it the number of periods for music decreased from 560 to 460 a year. The Syllabus is in basic features similar to the previous ones but there are some important differences: decrease of number of periods, less emphasis on literacy and more emphasis on songs; it also includes three phases (1st: from the 1st to 3rd grade – singing by ear, 2 phase: from the fourth to sixth grade – musical literacy, 3rd phase: the seventh and eighth grade – musicological issues). The Syllabus of 1972 published in *Naša osnovna škola – odgojno obrazovna struktura (Our primary school – educational structure)* decreased the number of music periods from previous 490 to 420 periods a year. The concept was not a new one except the title of the subject: it was called Musical education; the songs for singing and playing an instrument, pieces for listening and illustrating specific musical occurrences and notions were stated. The Syllabus of 1984 did not bring any new concept but more attention was paid to listening to music and tasks of musical creativity were expressly stated. The subject was called Glazbena kultura (Musical culture) and was included into the linguistic-artistic educational teaching area. The Syllabus of 1991 did not differ from the previous syllabus of 1984 (Rojko, 1996).

The table 1 includes number of periods of music teaching in Croatia in the first four grades of the primary school from 1948 until 1991 (Ditto, 1996).

Table 1 Number of periods of music teaching in Croatia in the first four grades of the primary school from 1948 until 1991.

Syllabus	Grade			
	1st	2nd	3rd	4th
1948	1	1	1	1
1950	1	1	1	1
1951	1	1	1	1
1959/60	2	2	2	2
1965	3/2	3/2	3/2	3/2
1972	2/2	2/2	2	2
1984	1	1	1	1
1991/92	1	1	1	1

From 1945 until 2005 the form of syllabuses for music was changing although the content was not except that after each change the number of classes was smaller but the concept of the subject and the content remained unchanged. From two periods a week in all grades of primary school that the subject had in 1960 the changes brought it „gradually“ to one period a week. The concept was always „all-over-the –field“ and was reduced to learning notes with an illusion of musical literacy, also to singing by ear and a bit of listening to music. The final syllabus of 2006 in this sense is completely new and differs from the previous ones. (Rojko, 2009).

Teaching music today

Primary education in Croatia is compulsory for all children from seven to fifteen years of age. It lasts for eight years and is divided into two parts of four years each. The first four years include class teaching i.e. the pupils are taught by a class teacher and the next four years the teaching is by subjects and performed by subject teachers. Integral programme of primary education is authorized by the *Ministry of science, education and sports*.²

In Croatian primary schools in the first four grades the annual number of classes in music amounts to 35, i.e. the music classes are performed one period a week, while double-periods have not been provided. Teaching is performed by class teachers who perform teaching of all other compulsory subjects i.e. in the fourth grade depending on the organisation of the school it can be performed by a subject teacher.

In Croatia teaching is performed currently according to the Syllabus for primary schools that within the HNOS (*Croatian National Education Standard*) came into force in 2006/7. Until 2005/6 music teaching was performed in Croatia according to the integrative model. By implementation of HNOS (*Hrvatski nacionalni obrazovni standard - Croatian National Education Standard*) since 2006/7 this teaching is performed according to the open model. The open model „gives the teacher freedom to form a quite good part of teaching besides obligatory content by himself taking into consideration wishes and abilities of the pupils. Compulsory part of the teaching content must be listening and introducing all musical occurrences forms from the so called artistic music, over folk music (national and foreign) to jazz and pop music of all kinds. Teacher has the freedom to choose the way of active making music- upon the principle of possibilities of musically relevant extent. The list of songs in the teaching area should be considered as recommendation, the teacher is obliged to follow only a marked number of songs. Teacher is free in his / her choice of examples for a specific teaching unit and in areas, topics in which teaching is based on listening to music.“ (*Nastavni plan i program za osnovnu školu, 2006: 66*) – (*Syllabus for Primary Schools*).

The Syllabus for primary school music teaching is based on two principles psychological and cultural-aesthetic. While psychological principle is based on the fact that pupils like music and wish to deal with it actively, the cultural-aesthetic principle starts from the fact that teaching music should enable pupils to become competent music user. (*Nastavni plan i program za osnovnu školu, 2006 – The Syllabus for Primary Schools, 2006*). It is also emphasized that music „in lower grades of primary school is an ideal area for strong influence of positive emotions, the feeling of belonging, togetherness and tolerance. It can strongly contribute to increasing motivation and building of culture of non-violence among school children“ (Ditto: 66).

The Syllabus of music teaching regulates that the children in lower classes sing, listen to the assorted music and play, introduction of note language is completely superfluous (Ditto, 2006).

„During the first three classes pupils need :

- to observe and distinguish auditively a tone height /a higher and a lower tone/ and a tone duration / a longer and a shorter tone
- to distinguish auditively and determine tune dynamics / quietly, loudly / and determine a tune tempo / slowly, moderately, fastly /
- to develop intonational and rhythmical abilities
- to develop musical memory

² *Metodologija nacionalne standardne klasifikacije obrazovanja. (Methodology of national standard classification of education. Retrieved from : <http://www.nn.hr/clanci/sluzbeno/2001/1734.htm>. 18.07.2011*

- to recognize and distinguish auditively vocal, instrumental and vocal-instrumental music
- to recognize and distinguish auditively a performing tune structure / a sound of particular instruments on a level of recognition
- to develop musical expression
- to develop sound inquisitiveness and musical creativity
- to enrich their emotional world and sharpen artistic sensibility
- to develop musical taste by establishing value criteria for critical and aesthetical evaluation of music“ (Ditto: 68).

Teaching areas of musical teaching in primary education

Within musical culture teaching in the first three grades of primary school in Croatia, the teaching areas of *singing, playing, listening to music* and *elements of musical creativity* are taught according to existing *Syllabus of 2006* whereas in the fourth grade the teaching areas of *singing, listening to* and *meeting with music, performing the music* and *musical language* as well as *musical games* are taught.

Singing

The teaching area of *singing* develops a feeling of precise intonation and rhythm, a musical memory and self confidence. Singing implicates a continuing song performing without obligatory text remembering (*Nastavni plan i program za osnovnu školu, 2006 - The Syllabus for primary school, 2006*). The task of song singing is mainly a singing as such but not (only) the learning of songs (Ditto, 2006).

As the most elementary, spontaneous and natural way of musical behaviour in humans, singing is the activity that is not only always present in music teaching but it has given that music teaching a significant mark in the course of history. The absolute priority of singing made it possible that this subject has been simply called *singing* for centuries (Rojko, 1996). By changing a subject name, singing still retains a role of dominant musical activity (Dobrota, 2002).

Sydow (1954) says that a man sings because the singing is an „expression of a single natural living feeling and life will“ (Sydow according to Rojko, 1996). Similar thoughts came from Goebel (1978) who says that „pupils possess a powerful natural desire for singing“, and he continues that“ it is the most favourable way of activity in music teaching because in this way socialization comes to be, it develops togetherness and human relations, relaxation comes about, it refreshes memory, concentration, reaction spontaneity, it trains perseverance, improves breathing and develops voice (Goebel according to Rojko, 1996).

Biling (1992) emphasizes that singing, i.e. a song learning is one of the most important tasks in music teaching. The singing voices and pupils' musical abilities are developed through song learning as well as their performing musical skills. It is considered that a song singing mostly contributes to accomplishing goals in music teaching (Biling according to Saktanli, 2011).

Gould (1968) determined that 50% of pupils of the first grade were considered as „no-singers" by teachers, and that percentage in the sixth grade is 5%. „Dubious singers“ in the first grade amount to 36.6% and in the sixth grade only 11% (Gould according to Dobrota, 2002). Jersild and Bienstock (1931) researched that a singing voice of children develops at the age from the second until the sixth year and it is especially evident in girls (Jersild and Bienstock according to Schoen, 1940). Such results may lead to the conclusion that children have to be taught how to listen to their voices while speaking and singing as well as how to

control tonal heights. When and if a child is not capable of repeating an initial song tone, it can mean that he has not still learnt how to use his voice. The most frequent vocal problem is of a low spoken voice and a child's inability to sing higher tones that are determined by teachers. The collective training is considered to be very successful in this area during preschool education and in the first three classes of primary school and later an individual work is required (Dobrota, 2002). Rutkowski and Snell Miller (2003) consider that teachers should organize children's singing in small groups or individually because such education contributes to the development of singing abilities. Namely, Rutkowski (1996) conducted a research with five-year old pupils during the period of nine months. The children were singing in the classroom, in groups and individually. The children who were singing only in the classroom during research, showed a diminished singing skills whereas the children who were singing in all three ways, showed progress in singing. Rutkowski deemed that such results suggested inadequate teaching methods leading to decline of singing abilities (Rutkowski according to Leighton and Lamont, 2006). A great responsibility lies in preschool pedagogues and teachers of primary education to pay more attention to that activity. Namely, it is necessary to sing songs in last intonation but not in an intonation suitable to a pedagogue – teacher, i.e. an adult. If we do not hold on to a specified intonation, as aftermath we have children that will not develop a singing apparatus and it cannot be ever compensated at older age (Šulentić Begić, 2010).

The government of Great Britain conducted a project titled *Raspjevajte se (Sing up)* in the period of four years (2007 – 2011) intending for children of primary education age to experience the high quality singing within the Syllabus and also that every school has a teacher who possesses a fine singing ability in order to raise the singing quality within the whole school³. The research results within the mentioned project showed that the children who were involved in the project, were more advanced two years on average in singing abilities than the children who were not involved in the project, but the project effect lessened while the children became older. It was also established that girls were better in singing than boys who were involved in project but both groups showed progress in singing ability. On the other hand, the distinction in singing skill among girls and boys who were not included in the project, increased with age⁴.

In the research conducted by Rojko (1988) on the question – *do you like to sing* – 74% of respondents replied positively and 24% negatively. We can say that pupils like to sing but it does not mean they like to sing songs they are taught in school. From the same research came the fact that out of 265 respondents only 2.6% sang in a choir. Since singing is one of the most important and favourite activities in pupils, it is necessary to pay more attention to it, i.e. to song choice and performance (Rojko, according to Dobrota, 2002). Klausmeier (1968) established that the young sang gladly but first of all hit songs whereas folk songs and other kinds of school songs were completely uninteresting (Klausmeier according to Rojko, 1996). The research conducted by Šulentić Begić (2009) showed that pupils of the fifth classes choose songs for their expressive rhythmicity i.e. a fast tempo. Songs of sensitive kind do not attract this age of pupils. Thus it is necessary to sing songs in the classroom that pupils like. What are these songs, the answer to this question will be found out by the teacher by listening to their opinion. „Interests of the young, their musical tastes are very diverse and alterable“ (Rojko, 1998). „Thus the best way to satisfy those different interests, is to enable the teacher

³ *International Music Education Research Centre. National Singing Programme...* Retrieved from: http://www.imerc.org/research_nsp.php, 01.10.2011.

⁴ *Psychological aspects of singing development in children.* Retrieved from: <http://musicmindandbrain.wordpress.com/2011/05/07/psychological-aspects-of-singing-development-in-children/>, 01.10.2011.

together with pupils to choose the repertoire on the spot“ (Ditto, 1998). In lower grades nursery rhymes should be sung with pupils whereas the top quality songs from the world of popular music or folk songs performed by popular artists should be sung in higher grades. Pupils are familiar with those songs and they sing them gladly. Nursery rhymes are not adequate any more in this age because pupils consider themselves as „grown ups“ in those years. Songs from the world of popular music that are currently in charts, should not be sung in school as well as those that pupils listen at home, but those which turn out to be valuable with time (Šulentić Begić, 2009).

Popularity towards singing declines with pupil's age. A declining interest for singing is caused by changes in pupils due to their growth. Boys' voices begin to mutate in the seventh grade of primary school thus intoning incorrectly. That's why the singing activity has to be diminished in the seventh and eighth grades but not completely rejected. Apart from the fact that children like to sing, singing in a class builds the foundation of fine singing that we later expand in a school choir. Namely, if we strive after nice singing in class, that will reflect on singing in the school choir where we can resume the work that was initiated in class (Šulentić Begić, 2009). „Artistic singing cannot be always achieved in class thus the centre of singing activity should be the choir“ (Rojko, 1996: 119). We will be able to sing songs in choir that belong to the world of artistic music but which could not be sung in class the way the songs require. A choir is the place where we can nurture the artistic singing that is very difficult to achieve in a class but, nevertheless, it is worth striving after (Šulentić Begić, 2009).

Playing an instrument

The teaching area of *playing an instrument* develops the sense of rhythm, metre, precise coordination and cooperation (*The Syllabus for primary school*, 2006). The task of playing an instrument is playing as such but not (only) learning of specific musical piece (Ditto, 2006). Playing an instrument in the Croatian primary school appears in two forms: as a teaching area i.e. playing an instrument in education, in a class and as an extracurricular activity, i.e. playing in an ensemble, in an orchestra (Rojko, 1996). In this subchapter we shall consider playing an instrument as a teaching area.

In Croatian syllabuses playing an instrument as a teaching area appeared in 1985 for the first time. Arguments in favour of children's playing an instrument in a class is that it starts from a child: a child wishes to be active and wishes to play an instrument (Rojko, 1996). According to the research done by Rojko (1988) playing an instrument takes up the third place in the list of favourite activities (after listening and singing) it is a rather easy and not difficult task and as an answer on the list of questions – What would you like to do most in music classes? – playing an instrument took the second place (after listening) (Rojko according to Dobrota, 2002).

Musical instruments mentioned in the syllabus can be divided into two groups rhythm and melody percussions. Schools are mostly not in possession of the mentioned musical instruments therefore playing an instrument is performed by clapping hands... (Dobrota, 2002). Klausmeier (1968) indicates that interest in musical instruments of the Orff instrumentary and their simple way of playing disappears when pupils reach the age of eleven and that children should be offered some other instruments (Klausmeier according to Rojko, 1996).

Introducing activities of playing an instrument into music teaching classes of the early school age is justified both psychologically and musically. It is an activity that children like and that makes the teaching diverse (psychological reason), and at the same time it helps develop rhythmical abilities in children (musical reason). It is therefore necessary to equip

classes with musical instruments of school instrumentary of better quality and continuous teacher training in order to enable them to use the instruments appropriately (Dobrota, 2010).

Rojko (1996) considers that pupils' playing an instrument on musical instruments of children's instrumentary does not exceed the elementary level so that such playing of instrument can neither help develop musical taste. Why a child really plays an instrument gladly i.e. why a number of amateurs also gladly play an instrument remains unknown. Therefore, child's satisfaction in playing an instrument is a sufficient reason to reconsider playing an instrument as a possibility and to justify the application of the activity.

Listening to music

Listening to music as a teaching area develops the ability of hearing concentration, specification of hearing (possibility to recognise sound and melodies of different voices and musical instruments), analysis of the listened part and establishes basic aesthetic criteria of music evaluation (*Nastavni plan i program za osnovnu školu, 2006 - Syllabus for Primary Schools, 2006*). The task of listening is not only to develop musical taste but also to introduce concrete musical works and pieces (Ditto, 2006).

In Croatian Syllabuses *listening* appeared in 1950 although without firm, determined programme. The Syllabus of 1972 was quite more concrete because it gave an extended list of works for listening and for illustrating particular musical occurrences. In the programme of 1984 the number of listening pieces was extended and listening served primarily for introducing music as such and for developing musical taste (Rojko, 1996). Since 2006/7 listening to music should take central place in teaching music according to the open pattern that is applied in Croatia in teaching music. By listening to nice classical pieces we motivate children for classical music and by developing their interest for such music we encourage developing musical taste in them.

Active listening to music should be fostered in a class. Such listening assumes noticing *musical constituents*. The goal of active listening is getting to know music and developing musical taste. In order to experience, understand and remember compositions the same composition should be listened several times repeatedly (Getz, 1966; Gordon, 1971; Geringer, 1977; 1982; according to Mirković- Radoš, 1996), but however, this could fail, if it is not methodically thought out and results could be quite the opposite. Instead of developing love for music, children would hate listening to music because it could be boring to them. „The practice shows that in case of good methodical guidance pupils do not have problems with listening to classical music“ (Rojko 2005: 11). It is therefore necessary that the teacher organizes what he would like pupils to know for each composition. In other words, pupils must be prepared for listening to music. The preparation comprises giving tasks (adapted to pupils' age) with the purpose of taking notice of musical constituents (title of the composition, naming the composer, performers, tempo, dynamics, time measure, form of the composition, atmosphere...). Analytic listening i.e. giving tasks to pupils related to the listened composition requires from the teacher to methodically prepare before the period and not to improvise in the course of the period. The same opinion is shared by Cambell (2005) who emphasizes that listening to music is „the heart and the soul of the musical education“. Pedagogy of listening has a number of aspects and all of them require a lot of teachers' engagement since they have to prepare pupils for listening to music. Campbell thinks that analytic listening requires teacher's good preparation in realisation of the musical content of the composition. In the course of listening pupils should be encouraged to listen by asking questions, by gestures etc. Analytic listening shall lead to profound understanding and getting to know music. Mc Anally (2007) also emphasizes that children should be motivated to listen to compositions by doing tasks that refer to noticing musical constituents. It is considered that

pupils are able to follow musical form of the composition represented graphically in the course of listening. Listening should be guided either by the teacher or a skillful pupil. Pupils notice the topics, instruments, they count how many times the theme of the composition is repeated that they were introduced earlier etc. Rojko (1996) considers that active listening is possible in primary education. Music that can be listened to at that age is abundant and should in no way be limited to albums for youth, children scenes etc. The only serious problem in early listening is children's attention. Woody (2004) emphasizes that pupils of younger age should not be expected to sit in the course of listening without moving but they should be enabled to move along the music i.e. by any bodily movement (clapping) marks the given music occurrence. He thinks that listening to music during which they should motionlessly sit would be not interesting for the pupils of younger age. Sims (1990) sets the guidelines that could enable teachers to motivate children in a better way for listening to music. He deems that the teacher has to listen to music more actively together with pupils, so to say, he must not do anything else but listen. In this way he shows them by way of example how to listen to music. The teacher's contact to pupils during listening is vital to maintaining attention. Sims considers that loud instructions must not be given during listening but only non-verbal gestures. If we speak to pupils during listening, we do not teach them really how to listen to music as well as how to behave at concerts. He also emphasizes that music in class should be played on top quality equipment because pupils will not manage to enjoy the beauty of music conversely. It is important to make a choice of a piece and its length should be adjusted to pupils' age. The shorter pieces should be played to pupils of younger age and then gradually longer tunes should be introduced. Rojko (1996) emphasizes that preparation for listening could be a theme introduction that is played or reproduced to pupils before actual listening. In this way the listening is made easier for pupils.

In research conducted by Motte-Haber and Jehne (1976), it was evident that even pupils of the first grade can judge the music of diverse style origin and they evaluate artistic music positively, so to say, children at that age are not contaminated by popular music yet; pupils of the fourth grade have more established opinions, which means that children lose openness with age, i.e. musical prejudices appear making it difficult to consume music (Motte-Haber and Jehne according to Rojko, 1996).

Dobrota and Ćurković (2006) concluded that school, family, peers and mass media are the most important factors in forming musical tastes in children. They concluded in their research of musical preferences in children of the fourth and eighth grades that both groups generally do not have a negative attitude towards classical music especially concerning the pupils of the fourth grade. Apart from it, the younger pupils are more open to an unknown music, which is very important considering the fact that musical opinions are formed in early childhood when the first musical experiences are gained and they cannot be later developed neither spontaneously nor intensively.

Elements of musical creativity – musical games

The teaching area of *musical creativity* sharpens specific musical abilities (intonation, rhythm), develops sensibility for music, prompts imagination of musical expression and self-confidence while expressing new ideas (*The Syllabus for primary school*, 2006).

The terms *creativity*, *creation* and *improvisation* are used as synonyms in music-educational literature. Thus, this teaching area titled *creation* appears in Croatian syllabuses for the first time in 1950 (Rojko, 1996). As an example of children's musical creativity and problems in the realisation of creativity Dobrota states children's melody improvisation. The main precondition to composing logical and nice tunes is knowledge of basic harmony and formal regularities of their structuring. It becomes herewith very clear that not only children

in their first, second or third grades but also majority of their teachers cannot perform such a task (Dobrota, 2002). Rojko (2005) holds that the person who does not have good musical education cannot perform musical creative activities with children etc. unless things are not taken in an inadmissibly simplified, superficial and unlearned way as is the case in practical primary education. Therefore he points out that teachers of primary education should in music teaching perform various musical games, dances and motion along the music in general... (Rojko, 2005). Rojko (2010) deems that instead of the teaching area elements of music creativity teachers in primary education should perform musical games because it is the area that they really can perform, unlike elements of musical creativity.

The first operative version of the last syllabus specified for music class musical games instead of elements of musical creativity and stated as follows: „The purpose of musical games is developing of intonation and rhythm abilities i.e. development of children's hearing, voice, memory, motorics, feelings for group performance and finally development of feeling for music. Children very eagerly do musical games and therefore they have also recreative effect on children“ (*Katalozi znanja i umijeća u nastavi glazbe*, 2004 – *Music Teaching Knowledge and Skills Catalogue*, 2004).

Musical games can be divided into *musical games with singing*, *musical games with rhythm/melody* and *musical games along with listening to music* and they can be performed in teaching music (Šulentić Begić, 2010).

Performing music and musical literacy

Within the framework of the open pattern musical literacy is brought down to the level of recognizing graphical signs (*Nastavni plan i program za osnovnu školu*, 2006 – *Syllabus for Primary School*, 2006) and acquiring literacy as such should not be a burden for pupils. Primary school pupils of different musical abilities cannot be made competent for genuine musical literacy. Genuine musical literacy assumes acquiring intonation and rhythm knowledge and skills that enable those who acquired them to write in notes sonorously presented or independently created music or to mentally turn the music in notes into silent song or to sing it aloud (Rojko, 1996). While teaching music it is possible to realise fictitious music literacy within which pupils will learn e.g. the names for the notes and their position in the staff (eg. the tone g on the second line). Fictitious literacy makes sense if it is acquired along with playing an instrument. If teachers do the activity of playing an instrument as an elective activity, the teacher in this case will practice musical literacy with pupils (*Nastavni plan i program za osnovnu školu*, 2006 – *Syllabus for Primary Schools*, 2006). Musical literacy will be acquired by children gradually as they acquire the skill of playing an instrument.

Teaching area of *performing music and musical literacy* that appears in the fourth grade is the area that is performed by subject teachers. If in the fourth grade teaching music is performed by primary education teachers they are not competent for this teaching area and should not perform it.

Conclusion

Within music teaching in the first three grades of primary school in Croatia according to the current syllabus of 2006 there are the following teaching areas singing, playing an instrument, listening to music and elements of musical creativity – musical games. Class teachers should be enabled to perform all these activities i.e. teacher training studies should enable developing student competences teaching music. Within the open pattern teachers must perform listening to music and the choice of the activity depends on teachers and

pupils; these could be singing, playing an instrument or elements of musical creativity – musical games. Since class teachers in the first three grades of primary school perform teaching of all obligatory subjects they can perform musical activities within the framework of non-musical subjects. In this way the subject pattern that is not adequate for primary school pupils is „softened“ and the presence of music in it will contribute to interest and diversity of teaching. Teaching in which music exchanges with contents of other obligatory subjects in the course of the period will make teaching more interesting, eliminate monotony and pupils will be more attentive.

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