



THE ROLE OF MUSIC LESSONS IN THE VERSATILE EDUCATION OF PRIMARY SCHOOL STUDENTS

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Abstract

This paper will discuss the role of music lessons in the versatile education of primary school students. The goal is to determine how music lessons contribute not only to music education but also to the versatile education and harmonious development of students' personality. In primary school, music lessons should primarily contribute to music education of students. However, music lessons and activities enable the adoption of not only music knowledge, skills and habits, but also the development of the overall physical and spiritual potentials of students. The study tasks in this paper aim to determine whether there is a possibility to adopt intellectual, physical, moral, working, aesthetic, and ecological knowledge during music lessons. This paper should indicate the educational value of music lessons in the process of personality development of primary school students, as well as the manifestation and cultivation of music potentials in each individual student.

Keywords: Music lessons, versatile education, students, primary school.

INTRODUCTION

Modern education requires a versatile, harmonious, free and authentic personality development that will be able to keep up with and understand the needs of the modern society, to adapt to them, and to consciously participate in all aspects of socio-economic, cultural and educational development of the society. Education achieves its full meaning only in the dialectical unity and connection of all the aforementioned components of education, to which in this paper we will also add music education, which is also an essential factor for the versatile development of students' personality. Modern society, therefore, requires individuals trained in intellectual, physical, moral, working, aesthetic, ecological and musical views, as these are seen as the prerequisites of a successful and quality life in a given social environment. In the modern primary school education system, music lessons have an invaluable role and importance in the musical and versatile development of students' personality. Music lessons are focused on the development of students' music abilities, but also on the development of intellectual potentials and the adoption of moral and aesthetic values. This is enabled by the material taught in music lessons: songs, dances, songs for listening and dancing, lessons which promote universal values contributing to the development of all the positive psychological and physical characteristics and personality strengths, encouraging harmonious and humanistic personality development.



EXPLANATION OF THE VERSATILITY OF PRIMARY SCHOOL STUDENTS AND MUSIC

The term *versatile education* was first mentioned during the nineteenth century, in the works of Marx and Engels and their discussions on education, as "the basic meaning and goal of every future education in a socialist and communist society" (Pedagogical Encyclopedia 2, 1989:8). The Marxist view of education sees the versatile personality opposing the one-sidedness which was the consequence of the division of labor and division of society into classes, with one part of the society preparing for the mental and the other part for physical work. In overcoming such divisions, education was supposed to significantly affect the equal development and manifestation of the overall spiritual and physical potentials of each individual. In the modern age as well, versatility is an important goal of the education process and an essential prerequisite for lifelong education, which is emphasized by the modern society. The versatile development of personality during the learning process is achieved through the intellectual, moral, aesthetic, physical, work and ecological education, enabling the intensive development of each individual in given social conditions. According to Jovanovic (2005: 23), the versatile personality development implies the "growth and development of spiritual and physical aspects, creative abilities, individual talents and the integral development of physical, intellectual, voluntary and emotional dimensions of personality". Versatility, however, should not be understood as unidirectional, as only the education goal which is strived for, but rather as the "generic characteristic of man" (Trnavac, 1996: 141). In a certain way, versatile education requires accountability to the human nature and its potentials that man inherits and carries in himself. In that sense, versatile education is, as the author points out, accountable both to the past, and to the future. While interpreting the notion of versatility according to Potkonjak, Jovanovic (2005: 23) emphasizes that versatility should embed universal values (societal, humane, generic, social, cultural), specific values (socio-historical) and individual values (individual, personal), and it is reflected in the unity of all the components of education. The effect of music on people was recognized in the original human society. Later on, in ancient Greece, the word *music* signified the entire development of spiritual life. "A music man was seen as an educated man" (Marinkovic, 1995: 7). Plato believed that music should be the basis of the entire education of man. In his view, "nothing penetrates the soul like rhythm and melodies, making it beautiful. Music is, therefore, the most advanced form of education" (Plato, 1939: 29). Contemporary science unambiguously highlights the extraordinary developmental importance of music. Namely, it has been proven that the child's music development starts in the prenatal period, and that early muscle stimulation contributes to the rapid development of brain functions and psychomotor abilities (Mirković-Rados, 1996: 237). Sound is the main information channel in the uterus. Research shows that listening, playing and making music in pregnancy affects the physical development of many regions in unborn babies brains, such as the auditory cortex region, sensory area, motor coordination (Weinberger, 2000: 399–402), thus, after birth, children recognize and love the music they were exposed to in the prenatal period (Levitin, 2011: 248). American music pedagogue and researcher Donald Shetler was researching the development of children who were exposed to music in the prenatal period - through their mothers' everyday singing, or listening to music in pregnancy. The research has established the rapid music development of such children. "They would sooner have some music reactions; they would sooner pay attention to the sound effects from the environment; they would more correctly imitate the voice of adults and other sounds from the environment; they would sooner start vocalizing compared to the children who were not exposed to music in the prenatal period" (Mirković-Rados, 1996: 238). Don Campbell's research results on the effect of listening to Mozart's music are very interesting. Campbell concludes that listening to Mozart's music "allows for communication and connection between the mother and the child even before birth; it stimulates the development of the baby's brain in the mother's stomach, but also during early childhood; it positively affects the emotional perceptions and attitudes of children; it reduces the level of emotional stress and physical pain; it enhances the development of motor skills by which the child learns to crawl, walk, jump and move; it enhances linguistic abilities and communication skills; it improves the child's social skills and contributes to the development of their own identity" (Campbell, 2002: 8). In his second book, *The Mozart Effect*, Don Campbell presents the research results that emphasize the great significance and influence of music on "human feelings, breathing, muscular

tension, body movement and coordination, endorphin levels (hormone of happiness), stress hormones, immune system function, memory and learning enhancement, endurance, feeling of security and well-being" (Campbell, 2004: 59–76). The studies that provide evidence of fetus' ability to learn when it can hear sounds are particularly interesting. Namely, according to Brink (2000: 24–43), in one study the fetus was first exposed to a weak vibrating sound through the abdomen, which was followed by a louder sound that the fetus reacted to. After several repetitive rounds of a subtle sound and a louder sound, the fetus quickly reacted to the first subtle stimulus, anticipating that the louder sound would follow, which is the evidence that the fetus is able to remember and learn. As stated by Kamenov (2006: 159), during the pre-school period, "the child primarily experiences the world around him with the senses, so, at this age, the education that relies on and is based on art is of utmost importance for the development of intuitive thinking. In his opinion, art can help "provide the adoption of selected sensory experiences that will help develop and refine the child's sensory sensitivity, which is one of the prerequisites for a rich and pervasive experience of the world" (Kamenov, 1987: 261). In primary schools, music lessons enable not only the music development of students, but also the development of their overall spiritual and physical potentials.

INTELLECTUAL EDUCATION IN PRIMARY SCHOOL MUSIC TEACHING

A well-rounded educated person who respects universal humanistic values is expected to understand "human relationships in a society, to realistically perceive and understand his/her own position in the national and global social community, and to possess a developed sense of responsibility for the advancement of mankind" (Herera, Mandić, 1989: 242). Only a well-rounded person, motivated by the humanistic vision of education, can keep up with and understand the development trends of the modern society which are based on democratic, multicultural, multiconfessional, multiethnic, libertarian, universal and general human aspirations and ideas. In pursuit of these goals, music teaching is the backbone of education. When one mentions music, the first thought for many people is music performance - playing, singing, listening to music, and rarely would anyone relate these activities to intellectual abilities. On the other hand, it is clear that great musicians are characterized not only by music talent, but also by highly developed mental and psychomotor abilities: concentration, attention, memory, mental stamina, creative ability and others. Music performances in primary schools imply the engagement of not only the music abilities but also the intellectual abilities of students. Since music is "the art received by hearing and experienced by the spirit" (Despić, 1997: 11), active listening to music, as well as other music activities, engages not only the emotions, but also "thought processes as well as the creative potentials of a person" (Grandić, Joković, 2014: 185). Pure music, the authors say, is not an abstract art that can only be understood and felt by gifted people, but it is the art which all young and adult individuals who have acquired certain music experience and knowledge can enjoy and use to improve their own development. In that sense, Ivanovic (2007: 5) points out that music is "the mother tongue of man as a musical being, and the authentic medium of human expression which helps him learn in a motivated way, with pleasure and challenge, mastering analytical, critical and creative thinking". Music and intellectual abilities at the music lessons are activated and displayed in parallel, supporting and complementing each other, same like the entire music and intellectual development of man which is taking place simultaneously, from man's conception. "Intellectual education has a multifaceted role in personality formation, one being that is the essence of the whole education process" (Kruļj et al., 2003: 95). If we can enable students to adopt the knowledge system and to steer their intellectual development, "we will in fact provide the foundation for other components of education". (Đorđević, Jovanović, 1996: 157). The main tasks of intellectual education are: "acquiring knowledge, building skills and habits, and creating the basis for the formation of worldviews; developing intellectual strength and abilities; developing the culture of intellectual work; motivating students to learn, self-educate and self-develop themselves" (Jovanović, 2005: 45). The fulfillment of these tasks is undoubtedly aided by music material and music activities in music lessons. Although music lessons in schools are based on the music experience, intellect is very important to be able to discern its expressive elements and to clarify the experience, which "cannot be observed separately from the sensual perception of music" (Ivanović, 1981: 148). In music lessons in schools, students are supposed to adopt a certain amount of knowledge, skills and habits regarding

music playing, as well as elementary knowledge of music theory, through the areas defined by the curriculum, which are: knowledge and understanding, listening to music, performing music and music creativity. These four interdependent areas should enable the student to become acquainted with music art, that is, to get acquainted with all vital dimensions of music, through personal experience or active music playing.

During the music activities, students use numerous mental abilities and psychological functions: observation, attention, memory, thinking, imagination, emotions, analysis, comparison, deduction. Listening to the selected music compositions, the students observe the sound of music instruments, the music piece form, the expressive elements of music (tempo, dynamics, rhythm, harmony, melody, agogic, etc.). When singing by ear, students observe the character of the melody, linking it to the text, they direct their attention to a common start and a common ending when singing, they follow the required tempo, dynamics, voice shaping, they pay attention to diction and correct accentuation, proper phrasing, as well as breathing. When learning a music piece from a sheet music, students focus on recognizing notes, precise reaching of tone height while also adjusting the rhythm and text, with simultaneous hand movements in line with the rhythm, which requires extraordinary attention and concentration. When playing on various children's music instruments (rhythm and melody), students observe their timbre, the materials which they are made of, the focus on mastering the playing technique, and direct the attention and focus on the synchronization between playing and singing. Attention and focus are also required when playing music games, when it is necessary to synchronize the steps or other movements with the text and the melody of the song. When we talk about music lessons, we often encounter the term *musical memory*, which means "the ability to retain, reproduce and recognize meaningful music elements such as motifs, phrases and larger formations" (Music encyclopedia 2, 1974: 652). The goal of music teaching is to introduce the students with great works of music art, and to ensure that knowledge lasts, since those are valuable teaching materials. Listening to different compositions and repeating them should contribute to the development of memory and durability of music knowledge, as the goal is to make music an integral part of the learner's personality. Listening to a music piece as a whole, it can trigger different feelings and imagination in students, depending on the theme and character of the composition. At the younger school age, students slowly and gradually become able to express their opinion on the composition heard, as well as to notice and comment on the connection between the character of music and the expressive music elements, which contributes to the development of logical thinking.

When we are talking about the skills, we know that they are created by practicing certain practical operations, while in music those operations are singing, playing, performing and creating. To what extent will the students successfully participate in such cultural and music groups, depends on the development of their performance skills acquired through an eight-year old music education. It is important to point out that when it comes to the skills, a particularly important principle is that of the conscious activity, which is present in all music activities - singing, playing, listening to music, or in music creativity. With frequent repetition and practice of these skills, a habit of beautiful and well-shaped singing, harmonious music playing or listening to artistically valuable compositions is developed. Frequent repetition and practice of songs, music games, playing on children music instruments will develop in students the certainty in their own musical, mental, psychomotor and physical abilities. Successful music activities contribute to the development of interest in music, and to the development of habits and the need for art in everyday life. The quality of the music knowledge acquisition process and its use in everyday life also depends on the level of mastering the culture of intellectuality. Modern teaching is increasingly demanding the use of modern information and communication technology in teaching. teaching the students how and encouraging them to use the Internet resources, such as Wikipedia and YouTube, different music programs will contribute to the students' independence in acquiring knowledge, developing their creativity, inventiveness, initiative, interest in music art and getting to learn about it. Students should be allowed to "choose themselves the compositions they would like to listen to" (Stojanović, 1996: 116), which contributes to their self-confidence and self-esteem. In correlation with IT classes, it is necessary to train students how to download audio recordings from YouTube, which students will then suggest to listen in music lessons.



This approach shows to the students that they are trusted and their desire to participate in the teaching process is encouraged, which contributes to a more dynamic and successful teaching. In primary schools classes, students are only introduced to a part of local and international classical and traditional music, so they should be encouraged to listen to classical music pieces even after their primary education, being aware of their high artistic value. This will certainly contribute to new knowledge and experiences, self-education and self-development of students.

MORAL EDUCATION IN PRIMARY SCHOOL MUSIC TEACHING

Listening to music is of exceptional importance and significance for moral education. Music has always drawn the attention of not only artists, but also philosophers, aestheticians, sociologists, culturologists, psychologists, and pedagogues. The opinion of the first Greek thinkers "was related to the problems imposed by nature (physis), and it is no coincidence that, these thinkers, especially Pythagoreans, started thinking about music and its place in the world, and believed that music had a worldly, cosmic meaning" (Uzelac, 1998: 25). Its ethical and aesthetic properties were particularly emphasized. Socrates, Plato and Damon recognized the connection between the world of tones and the political practice, believing that the principles of music cannot be disrupted anywhere, without previously disturbing the greatest state laws. *The better the music in a state, the better the state will be* is the famous Plato's thought. It is undoubtedly true that both classical and traditional (folk) music, which constitute the main corpus of music lessons, promote humane and universal values. One of the greatest humanists among the composers, Ludwig van Beethoven, said that music is "a revelation greater than all wisdom and philosophy". It refines and fortifies a man and develops love in him not only towards the beautiful, but also towards the community" (Domonji, 1986: 6). Moral education implies "the process of shaping the moral qualities of man, the views of the world, human society and man, of moral feelings, positive will and character, the skills and habits of moral behavior and acts in accordance with the embraced beliefs" (Krulj et al., 2003: 109). Acquiring moral knowledge is the first stage in the formation of a moral personality. By singing appropriate traditional and classical songs, by listening and analyzing music, students are enabled to gain knowledge on moral values. Performing and listening to music activates an emotional component of moral consciousness, which includes "the tendency, the individual's ability to experience moral feelings (pride, honor, excellence, love, empathy, that is, the feeling of guilt, embarrassment, remorse, guilty conscience, etc." (Jovanović, 2005: 58). Properly selected songs and compositions to listen to, coupled with an adequate conversation with students, will enable them to experience the most diverse feelings and, on this basis, develop the consciousness of moral knowledge, where music will increase their perception, which will contribute to the formation and consolidation of beliefs and moral convictions. Correctly selected songs and compositions to listen in music class, coupled with the link between this subject and other school subjects, can contribute to the education in the spirit of humanism, preparation for family life, for life in a community, education in the spirit of patriotism, internationalism, to the formation of a positive attitude towards work, and a positive attitude towards material and spiritual values (Branković, Ilić, 2004: 53). The beliefs adopted through music will be strongly embedded in students' consciousness and their lasting memory, which is of great importance for the development of moral responsibility of students and moral behavior, which is the ultimate goal of moral education. Moral behavior is reflected in the relationship towards people: towards family, friends, elderly, towards work, homeland, in the observed behavior in public places and gatherings, as well as in other life situations. Music that greatly contributes to the moral education of students are traditional songs. Such traditional songs have clearly defined moral values. They help students notice what is good and what is bad; what is morally permissible, and what is unacceptable. They are guidance to a proper attitude towards people, towards one's country; to the consistency of thoughts, words and deeds; to the positive attitude towards people, towards one's country; to the consistency of thoughts, words and deeds; to the positive attitude towards work, material and spiritual goods. They emphasize mercy, justice, love for God, family and friends. They reveal the national character and help to get to know one's own cultural identity, and to develop the sense of national identity. In traditional songs, the heroic image of the world is preserved, while betrayal and lies are despised. With their nature, these songs trigger in students the love of truth, justice, goodness, nobility and

humanity. Through them, students are educated on examples of struggle for ideals. In this way, they become a permanent ideal for them. The discussion about the structure and character of traditional songs encourages students to think about morally worthy actions, and moral behavior in everyday life.

AESTHETIC EDUCATION IN PRIMARY SCHOOL MUSIC TEACHING

In addition to the fact that music contents and activities contribute to the intellectual and moral development of students, their great importance is also reflected in aesthetic education. Aesthetic education is an important goal of the educational process and a significant factor in the development of a personality. Pedagogues point out that the comprehensive development of a personality cannot be achieved without aesthetic education as an essential component of the education process (Pedagogical Lexicon, 1996: 163). It follows from these attitudes that aesthetic education is equally related both to art and to non-art related areas.

Aesthetic education should contribute to developing the ability to perceive the beauty in art, as well as the ability to bring the beautiful into everyday life. This kind of education contributes to the formation and development of aesthetic taste, which is expressed not only in the perception and assessment of art, but also in the most diverse domains of human life. The main goals of aesthetic education refer to: the development of the ability to see the beautiful, of the ability to experience the good, of the ability to create beautiful, of the ability to value the beautiful. The ability to perceive beautiful relies on senses. Observation or perception is a "psychological function that allows the body to receive and process data about the environment and the changes it using the senses" (Hrnjica, 2005: 242). Perception is a complex experience, "where cognitive, emotional and motivational factors appear simultaneously" (Ibidem, 243). How one will react to a particular aesthetic phenomenon, i.e. whether he/she will be delighted with it or will stay indifferent depends on the ability to perceive the beautiful. At a younger school age, the aesthetic taste of students is still not sufficiently developed, thus, "the totality of aesthetic standards has not yet accumulated, and the aesthetic experience is lacking" (Grandić, Joković, 2014: 150). That is why children at this age mostly superficially observe a work of art. Music performance, as well as listening to music, primarily triggers an emotional experience. To understand the work of art firstly means to experience it sensibly, to live it emotionally and only then to think about it" (Požgaj, 1950: 161). The ability to perceive beautiful relies on aesthetic perception. It is necessary for students to develop the ability to perceive and experience the beautiful from the young age. Based on the musical and psychological abilities of students, the teacher's task is to properly select the songs and compositions for students to listen whose aesthetic values students will be able to observe experience and evaluate.

Children's artistic and traditional songs, as well as the program music are very suitable for the development of aesthetic sensitivity, because they are short, and the aesthetic values are clearly visible in them. Feelings caused by such music make the emotional life of students richer; they deepen and expand the sense for aesthetic values, affect the development of aesthetic criteria and attitudes, and encourage creativity. Music lessons teaching should provide significant support in developing the creativity and special traits of the students, while the teachers should constantly strive to discover new approaches to stimulating, developing and improving the creative music abilities of students. The goal is for students to be engaged in the pursuit of novelties, and to work on developing more productive rather than repetition skills. It is necessary to constantly strive to discover new ways to encourage, develop and improve the creative abilities of students. The classroom should be a knowledge workshop, a place for thinking and creation, "the place of the independent, critical and cooperative work" (Stevanović, 2000: 211). The teacher should be the instructor; he/she should plan and encourage the development of divergent thinking, which is the basis of scientific and artistic creation. Personality and attitudes of teachers "have a key influence on students' achievements" (Bogunović, 2010: 225). If a teacher is indifferent towards creativity in teaching, this will surely lead to student's indifference and repulsiveness towards creative work. Positive and pleasant atmosphere in class is of great importance for the process of students' independent creativity. It is necessary to encourage students "to present and define their ideas; to highlight what is best in each student, and

to provide feedback to them on their "strong" points; to engage students in activities that will require initiative and independence" (Maksić, 2006: 150). The experience of success, as well as the praise by teachers, motivates students, "gives them more strength and the desire to be more involved and to make additional efforts in learning, problem solving and other activities" (Nikolić, Jovanović, 2005: 218). V. Tomerlin, a great advocate for the introduction of music creativity in the class, said that the benefits of creative work are that they contribute to joy, positive atmosphere, and activity, stimulate the interest in creativity, and develop fantasy and esthetic feelings (Tomerlin, 1969). Creativity in music lessons should not be considered as an isolated form of teaching. The creative activity of students "should follow and permeate all forms of teaching, to fit into them and to be their outcome" (Plavša et al., 1968: 163), which is the basis of the integrative link between the teaching subjects. Rojko (2012: 112), however, believes that "children's music creativity does not provide any guarantee that it will affect other subjects, i.e. that this kind of creativity will encourage students to a creative approach in other classes, or even form a general creative attitude towards everything that surrounds them". In his opinion, "what can be achieved by children's creativity is the development of that very creativity. There is no other goal to it because it does not have any other purpose beyond itself". Children's music creativity enables the teacher to identify and assess the music abilities of students, while the ultimate goal of creativity in teaching music culture is to develop musical abilities in the students. Stojanović (1996: 122) points out that the creativity of students should not be compared to the creativity of adults and emphasizes that it is the duty of teachers "to encourage the interest and happiness of creation" among students, especially at younger school age. Accordingly, the creative activities of students should be evaluated according to their creative engagement, and not by the quality of the work, because even the most modest musical improvisations are pedagogically justified. Jasmina Šefer also emphasizes that works of art with high artistic value are not expected in children's creativity, and that the emphasis should be on developing the research spirit in them. If a child's achievement exceeds the expected results for a certain age, this is interpreted as an increased intellectual ability of a child, but if a child creates something unique and extraordinary, then we can talk about creative potentials (Šefer, 2005; Ivanovic (2007: 33) warns that "the performance and creation are the means by which the inner being of students is the most expressed", and performance and creation processes can also make students repulsive towards the music-related activities, if the teaching process is not adequate, and in accordance with the musical and psychophysical abilities of students.

Creative music activities in music classes with younger children should be organized to resemble a game, which allows spontaneity and improvisation, which helps the creative potential to be developed in students. Aesthetic evaluation is an important task of music teaching, which is largely accomplished by listening to music. During analytical listening, students recognize the expressive musical forms and their aesthetic qualities. The method of aesthetic analysis enables more thorough and comprehensive perception of their aesthetic values. An analytical approach to listening to compositions implies the recognition of their originality and the specifics of musical elements - rhythm, melody, tempo, dynamics, agogic and harmony. Based on the analysis of these musical elements and incited feelings, students themselves should experience and evaluate aesthetic values. By listening to artistically valuable compositions, aesthetic knowledge and needs are expanded, aesthetic culture is enriched, while aesthetic expression and creativity are triggered. How much the students will be able to notice and experience the elements of aesthetics in music, to evaluate and appreciate them, largely depends on the correct choice of content and teaching material in music lessons. The appropriate choice of compositions for listening, suitable for students of younger school age, can serve as a basis for aesthetic education in music lessons.

WORK-RELATED EDUCATION IN PRIMARY SCHOOL MUSIC TEACHING

When it comes to work-related education, many pedagogues claim that at a younger school age should educational elements of this kind of education should be the prevalent ones, while at the older school age educational elements should be focused on. Educational tasks of work-related education refer to: the development of a positive attitude towards work in general and work obligations; the

development of positive personality traits (will and character: persistence, determination, perseverance, group work, conscious work discipline, independence and initiative, accuracy, responsibility, friendliness, rationality, resourcefulness etc.), and also to the development of a positive attitude of young people towards working people and the results of their work, the development of a sense of solidarity and group work, a sense of responsibility and discipline as well as friendship and justice. Some music compositions are inspired by work activities, and by listening to them, students develop awareness of respect for work and the need to be participants in various work activities. When students themselves create the body movements while listening to such compositions that allow for the imitation of certain actions, they allow students to express their own personal experience and participate in a certain work activity. Listening to various different compositions contributes to the development of positive characteristics of will and character, such as persistence, determination, perseverance, group work, conscious work discipline, independence and initiative, accuracy, responsibility, friendliness, rationality, resourcefulness etc.

In music classes, it is necessary that students develop love for art and to instruct them to respect valuable works of art, as the creations of people. Listening to music in class as a group contributes to the development of a sense of work and how to behave in a group. Group listening also encourages conscious discipline, because everyone is required to listen to the composition in silence. Being in a choir can also help adopt work-related education. This type of extracurricular activities provides the opportunity for each student to be engaged as a conscious, responsible and creative being. Being in a choir helps create work habits and develop the work culture and discipline of students. Singing in a choir particularly "develops the collective awareness of students and creates a sense in the individual that he or she is responsible for the success of the whole group" (Plavša et al., 1968: 197). This is of great importance for the development of the social awareness in students, their feelings of duty and obligation towards the society. Students understand the choir action as socially-oriented, artistic and cultural aspect of work: "Conscious and active engagement of individuals in social tasks contributes to their overall intellectual, moral and authentic advancement" (Jovanović, 2005: 63). By singing in the choir, students develop the love towards art and the desire to contribute to the development of cultural life of the environment which they live in. Students will apply the knowledge and experience gained in primary school choirs in other life situations. Choir singing will encourage the students to join amateur choirs in cultural and artistic groups even after finishing primary school. Growing up singing in a choir "students are given the opportunity to learn about the art of performing, through the joy that singing provides" (Jeremić, 2011: 104). For some students, the experience obtained in choirs will be a driver and inspiration for a more serious, perhaps even professional career in music in the future.

PHYSICAL EDUCATION IN PRIMARY SCHOOL MUSIC TEACHING

The link between music and physical development of young people was discussed even in the ancient times. It was believed that "music forms the soul and gymnastics strengthens the body, while together they significantly influence the overall development of the student" (Plato, 1939: 38-40). In the papers and books written, physical education is often associated with health education, so we often encounter the term physical and health education. This type of education aims to contribute to the versatile, harmonious, creative and authentic personality development. For this task to be accomplished there must be a connection between the intellectual, moral, aesthetic and work education, while music can also contribute to this significantly. This is especially obvious when it comes to physical education which deals with the development of coherence between the physical and spiritual development of personality and the unity of physical, voluntary, intellectual, and aesthetic personality elements. Music games contribute to the accomplishment of this task, which is why it is recommended to use them in order to link music teaching and physical education.

Music teaching methodology, especially the older editions (Požgaj, 1950, Rakijas 1967, Plavša et al., 1968, Manasteriotti, 1978), but also the newer ones (Đurković Pantelić, 1998, Lazarević, 2005), greatly encourage and emphasize the use of instrumental (piano) music in the background while

making any movements. When listening to classical compositions, "children enthusiastically turn into horses, cats, bunnies, bears, or lovely flakes, flowers and butterflies, and with instrumental music they make movements that match the characters from the game and its content" (Manasteriotti, 1978: 152). Making movement with instrumental music contributes not only to the physical development of the body, but also to the development of the overall physical and spiritual strengths and abilities of the students. They are of great importance for the development of students' musical abilities: for rhythm and melody, an ear for music, sense of rhythm and tempo, ability to listen and experience music actively. Dancing to the selected compositions stimulates the creative potential of students. Coordinated movements build aesthetic criteria and contribute to the development of motoric. Through instrumental music games, students adopt walking elements, familiarize themselves with different rhythms, master basic hand, body and legs movements, the children's jump and two-step, they master the movements to the right, to the left, backwards. These are important for aesthetic and proper posture. "They provide proper functions of the internal organs, bloodstream, heart and lungs. They also affect the central nervous system" (Đurić, Stijepović, 1976: 13). Dancing to the compositions such as minuet, waltz, gavotte, and others, contributes to the intercultural education and familiarity with the culture of European nations, while dancing to traditional folk music together with singing contributes to national education.

ECOLOGICAL EDUCATION IN PRIMARY SCHOOL MUSIC TEACHING

Ecological education is an integral part of general education that students acquire in primary school. The main goal of ecological education is that "students learn how to behave in nature, that is, how to take care of and improve their environment" (Kamenov, 2001: 123). Ecological education refers to the knowledge and skills that are primarily acquired at home and in school and which are related to the preservation of the environment. The goals of ecological education are socially varied, they relate to the acquisition of knowledge, skills and habits that are preferable for primary school students. Family plays a crucial role in ecological education, since it is the foundation environmental awareness in children should first start at home, then, preschools and schools should continue educating children about the environment, making it an integral part of general education, and letting it permeate all school subjects. Teachers' or ecopedagogues' role is also very important. Andevski (2004: 116) states four roles of ecopedagogues who should develop ecological culture in school: "specialist, modeler, organizer, and advisor". Moreover, it is necessary to use "diverse didactic material, to have classes in nature and to focus the lectures on students as participants in environmental conservation (Minić, 2017: 332).

In the last few decades, it has become increasingly common to hear warnings from experts pointing to the irresponsible behavior of people towards nature, which is leading to ecological catastrophe. Ecology should enable the creation of humane living conditions, and to raise students' awareness of the importance of nature conservation. Many children's songs and instrumental compositions inspired by nature are suitable to be used to develop the feelings of love and responsibility towards nature and its resources. Such music should contribute to the systematic and comprehensive education of young people with the aim to preserve natural resources. A correlation between music lessons Nature and Society lessons could possibly help students experience and understand the phenomena related to nature, society and man.

CONCLUSION

The important tasks of primary education are the well-round development of students, developing their openness to new knowledge, skills and habits, as well as preparing students to properly function and find their way in life. Classical and traditional folk music which make up the basic teaching material in music lessons in primary school, promote universal and humane values as well as personal values - the individuality and relationships with other people. Adopted through music, these values remain permanently embedded in learners' personality, contributing to their versatile, harmonious and permanent development. In order for students to have a developed awareness of their own role in the

society which they grow up in and where they need to be socially useful members, it is necessary to develop their intellectual abilities and influence the creation of positive attitudes about moral and aesthetic values, work, conservation of the environment, as well as the need for physical activity. Such development is undoubtedly enabled by music contents and activities, making the music lessons an important factor in the process of versatile education of primary school students.

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