

Music in the Curriculum of Early Childhood and Preschool Education

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Abstract

From the beginning of organized early childhood and preschool education, music has been an integral part of kindergarten educational practice. The key role in the formation of institutional early childhood and preschool education was played by Friedrich Fröbel (1782–1852). It is due to him that kindergartens opened during the 19th century, first in Germany and then in other countries. He considered music an essential component of educational practice. The kindergarten movement also influenced Croatia. In 1869, the first kindergarten (zabavište) was opened in Zagreb. The following decades saw an expansion of the network of preschool institutions. Music activities, most often singing, were an integral part of them. Methodical approaches to early music education have changed and improved over time. Changes in the conception of early childhood and preschool education pedagogy also reflected on the position of music activities in certain educational programs or curricula of early childhood and preschool education. While singing activities were the focus of the traditional methodical approach, the contemporary approach emphasizes researching music. Music activities have their place in the modern curriculum of early childhood and preschool education. They represent a significant opportunity to encourage the complete development of early and preschool-age children and stimulate their education, learning activities, and the development of their competencies.

Key words: conceptions of pedagogy; Croatia; early and preschool age; kindergarten, music activities.

Introduction

From ancient times, music has accompanied children on their way to adulthood (Edwards et al., 2009) and enriched their life. Of all arts, music is most accessible to children of early and preschool age (Manasteriotti, 1981; Marić & Goran, 2013).

Music is an integral part of institutional education at all levels of the educational system. As a school subject, it is represented in the curricula of primary education and certain secondary schools. Music activities also have their place in early childhood and preschool education curricula. Depending on the curriculum orientation (transmission or transaction approach), music can be represented as an independent area of teaching methodology, part of an integrated program unit, or a component of developmentally appropriate educational practice.

Modern pedagogy sees a child as a whole being. The child has a hundred languages, as the motto of the Reggio Pedagogy says. The child has different possibilities of expression, i.e., symbolic languages – verbal, non-verbal, motor, visual, musical, language of drama and stage, etc. Musical language is integral to the child's expressive languages (Slunjski, 2013) and represents the child's natural language that develops in a stimulating spatial-material and socio-pedagogical context.

A contemporary view of the musical development of a child of early and preschool age

Music is an integral part of human life and includes both universal and culture-specific characteristics and values of a particular culture. Art-related activities, in general, including music activities, play a vital role in the life and development of every child. Such activities help the child develop emotions, imagination, creativity, and motor skills. Music activities are some of the child's most natural activities through which they interact with the outside world and express their emotions, thoughts, and desires. Early musical experiences have a beneficial impact on the entire spectrum of the child's developmental areas, including their cognitive, emotional, physical, and social development (Creech et al., 2016; Gordon et al., 2015; Knight et al., 2016).

The development of musical abilities is influenced by several different factors, such as biological potential, maturation, experience, interests, education, family, peers, and sociocultural context. The question of whether musical abilities develop under the influence of the child's genetics and development or the influence of formal, non-formal, and informal factors has not yet been fully resolved. Earlier research suggests that musical abilities change during childhood and depend on musical experiences such as being exposed to culture-specific music every day, which is called enculturation (Hannon & Trainor, 2007). Although it is clear that additional formal music lessons significantly accelerate the development of musical abilities, the unresolved questions remain as to which segment of musical abilities can be encouraged by formal music instruction in children in the critical phase of transition from preschool to primary

education and how the musical abilities of children who have had formal music lessons differ from the abilities of the children who have not taken such music lessons. It is clear that the transition from preschool to primary education presents a critical period for children in which they experience developmental changes, challenges, and progress in all aspects of development, including musical development (Wildenger & McIntyre, 2012).

There are many studies of the auditory environment of the fetus and its response to musical stimuli (Leacnuet, 1996). Birnholz and Benacerraf used ultrasound techniques to examine how the fetus reacts to sound. The results show that “although the fetuses did not respond to sound stimuli until 24 weeks after conception, after 28 weeks, almost all of them squeezed their eyelids responding to the sound. All those who failed to respond to sound after 28 weeks (1 to 2 % of them) were born with hearing impairments or severe disorders.” (Birnholz & Benacerraf, 1983, as cited in Vasta et al., 2005, p. 219).

DeCasper and Fifer found that children less than four days old can distinguish their mother’s from a stranger’s voice, which is explained by the fact that children become familiar with their mother’s voice while still in the womb. “This discovery was based on the use of the natural pace of sucking nonnutritive nipples in infants, which consists of ‘bursts’ of sucking and short breaks between them. Half of the children were played recordings of their mothers’ voices when they made a longer-than-average break between ‘bursts’ of sucking, while the recordings of the voices of other speakers were played when they made a break shorter than the average. For the other children, this relationship was reversed. Children adjusted the duration of their breaks to increase their exposure to the mother’s voice.” (De Casper & Fifer, 1980, as cited in Vasta et al., 2005, p. 220).

The musical behaviour of newborns is shaped depending on their exposure to and interaction with the immediate auditory environment. Further development of musical abilities results from the complex interaction of general intellectual predispositions and potentials and experiences from the environment in the broadest sense of the word.

Some musical abilities occur very early and develop throughout life, while others reach a high level of development only in older, musically-educated individuals. Thus, for example, sensitivity to melodic contour and relative pitch occurs early in newborns, while musical abilities such as sensitivity to harmony reach higher levels only in late childhood (Trainor, 2005). Musical abilities include the perception and creation of different musical characteristics that can be categorised into spectral and temporal groups (Trainor & Corrigan, 2010). Spectral characteristics include pitch or tonal aspects, such as timber, interval, and harmony, while temporal characteristics include metric rhythm organisation and synchronisation. The development of musical abilities, both spectral and temporal, is structured hierarchically (Hannon and Trainor, 2007), so children first develop basic musical abilities and only later more complex ones.

Music in early childhood and preschool education: a methodological retrospective

Music has been accompanying humans since ancient times, marking the birth of a child, fieldwork, death, and other events. Since the beginnings of institutionalized education, music has been an integral part of the educational process (Basariček, 1921; Cirrana, 1970; Lascardies & Hinitz, 2000; Požgaj, 1975; Zaninović, 1988).

An insight into the beginnings of music shows that the old cultures greatly appreciated music. The Greeks considered it a significant component of education. The ancient Athenians regularly sang traditional and religious songs. The Romans used music for pleasure and leisure. For Jews, singing was an integral part of worship services, while students sang psalms in the first Christian schools. Pope Gregory the Great opened a singing school in the sixth century where the participants mastered the art of singing. In medieval schools, mechanical singing was taught. Educational reformer Jan Ámos Komenský (1592-1670) considered music a significant component of education and included singing psalms and religious songs in his school work. He also introduced many songs into the conception of the maternal school (Bartušková, 1968; Komenský, 1886). Johann Heinrich Pestalozzi (1746-1827) also pointed to the importance of music in education. Fridrich Fröbel (1782-1852), the founder of the kindergarten, appreciated music education. For him, music was a means of artistic expression that significantly contributed to the development of artistic taste. He believed singing was the messenger of children's happiness and joy (Manasteriotti, 1965/66). Maria Montessori (1870-1952) also paid great attention to music (Dobrota, 2001; Miočić & Valjan-Vukić, 2011; Schäfer, 2015). The sisters Rosa (1866-1951) and Carolina Agazzi (1870-1945) focused on the musical education of the youngest. They proposed the idea of educational singing (Agazzi, 1968; Manasteriotti, 1965/66; 1969). In 1910, the First International Congress of Music Educators was held in Zürich. These are some of the Congress conclusions: "Every child has the right to music education. (...) Music in general education is the ideal means for connecting people as well as for mutual understanding and respect between peoples." (as cited in Rakijaš, 1961, pp. 6-7). The efforts of Carl Orff (1895-1982) are important for the further development of the theory and practice of music education. He introduced the instrumentarium, or a series of simple percussion instruments, for the development and experience of rhythm. Many other pedagogues (e.g., Zoltán Kodály) influenced the reform of music education as well.

In Croatia, the practice and theory of early childhood and preschool education developed under the influence of foreign pedagogical ideas. The pedagogical ideas of Fridrich Fröbel mark the beginnings of organised early childhood and preschool education. In our country, his conception remained the longest, i.e., until the beginning of the 1940s (Mendeš, 2020; Serdar, 2017). The first kindergarten (zabavište) was

opened in Zagreb in 1869. This was the beginning of the history of early childhood and preschool education institutions in our country. The pedagogical ideas of Fridrich Fröbel left traces in our authors' works. Influenced by these ideas, Antun Čuvaj (1854-1927) published his work *Rieč o zabavištih* (*A Word on Kindergartens*) in 1880. Singing was considered an integral part of kindergarten educational practice. Thus, he points out the following: "As a means of education, song is of great value for kindergarten children because it awakens and nourishes those forces connected to cultivating feelings and temperament. It awakens fantasy and imagination and moves them toward the beautiful, the sublime." (1880, p. 26). Antonija Cvijić (1865-1936), author of the book *Rukovođ za zabavišta* (*Kindergarten Handbook*), published in 1895, also talks about the importance of singing. This work was written under the influence of Fröbel's ideas. The importance of singing was explained as follows: "Singing is, therefore, a very powerful educational tool. It is equally significant for the child's physical development, namely, for the development of the throat and lungs, as well as for intellectual and moral education." (1895, p. 187). The work was considered a capital book in pedagogy (Došen-Dobud, 2019; Mendeš, 2020). Furthermore, the first period in the development of early childhood and preschool education was marked by the publication of a collection of songs by Franjo Kuhač (1834-1911) entitled *Pjevanka* (*The Songbook*) (1885). The book was written for educational use in kindergartens and public schools. It is essential for the development of music education in our country (Njirić, 1985).

The initial concept was replaced by the idea of social education of preschool children in the mid-1940s, which eventually grew into the concept of socially organised preschool education (Mendeš, 2020). This concept first relied on the experience of Soviet (Russian) pedagogy, which was dominant during the second half of the 1940s (Mendeš, 2020). A book titled *Uputstva vaspitaču dečjeg vrta* (*Instructions to the Kindergarten Educator*) (1948) was translated to improve educational practice in kindergartens. Since there were no official program documents, this manual, i.e., the Soviet educational program, served as a landmark for our educators (Roller-Halachev, 1977). The program document consisted of several educational areas (mother tongue, art education, music education, etc.). Under the influence of this document, our educators begin to publish their first works (e.g., Hercigonja, 1947; Jelić et. al., 1950). The influence of Soviet pedagogy began to weaken over time while our theory and practice of early childhood and preschool education began to develop.¹ In the 1950s, complete methodical manuals for music education in kindergartens were published by Stanka Fučkar (1908-1992) (1953; 1958; 1959). During the 1960s and 1970s, Višnja Manasteriotti (1917-1983) made a significant contribution as well. She elaborated the methodical system of early music education in a series of manuals (1965; 1969a; 1971; 1981) and articles (1961/62; 1965/66a; 1965/66b; 1966; 1967; 1970; 1973). In the

¹ Several works of Soviet authors on preschool education were translated (e.g., Levin-Ščirina and Mendžerikaja, 1950).

meantime, our educational programs for work in kindergartens were adopted (1967; 1971).² The emphasis was on musical activities of singing, playing, and listening. The departure from the current program orientations can be observed in the works of Vera Makjanić (1922–2003). She encouraged early music making and musical expression and creation (1967; 1972; 1975; 1976; 1979; 1980; 1982a; 1982b; 1986). Other methodologists also made a significant contribution (e.g., Goran & Marić, 1987) in the field.

At the beginning of the 1990s, socially-organised preschool education was replaced by the humanistic developmental concept of out-of-family preschool education. The principles of this concept are still current. It is based on the pluralism of pedagogical ideas and understandings. This concept encourages the child's expression and creation, including musical expression. This period in the development of the theory of early music education is marked by a certain stagnation of research work. Few papers were published (Gospodnetić, 2015; Jurišić & Sam Palmić, 2002; Marić & Goran, 2013; Mendeš et al., 2020; Sam, 1998; Vidulin, 2016).

Music activities in the context of curricular changes of early childhood and preschool education in Croatia

Institutional early childhood and preschool education in Croatia has been organised for over one and a half centuries. During this period, many different pedagogical orientations and concepts were applied. The concepts of early childhood and preschool education provide a theoretical framework for children's education in an institutional context. These concepts are further elaborated on in educational programs or curricula. From the beginning of organised early childhood and preschool education to the present day, many programs or, more recently, curriculum documents have been in use. They were called by different names (program and method of work, plan and program of work, program, program basics, basics of the program, program orientation, national curriculum), which determined their orientations. The program documents have developed from strictly structured programs to the modern curriculum (Hajdin, 2011; Mendeš, 2020). Music was their integral part. The representation of musical elements depended on the program's orientation or the curriculum in question. Thus, different dimensions were highlighted: they were content-centred or child-centred (Miljak, 1995; 1996); in terms of the meta-orientations of programs and curricula, either the transmission, transaction, or transformation approach was applied (Miljak, 1995; 1996; Pintar, 2020a; Slunjski, 2001).

² Some didactic materials for the implementation of early music education were also prepared, e.g., a set of gramophone records for listening to music, the didactic game *U svijetu instrumenata* (*In the World of Instruments*), the gramophone record *Mali muzički ZOO* (*Little Musical ZOO*), a series of diafilms (slide films) for listening to music *Labud* (*Swan*) and *Kad poleti konjic lakokrili* (*When the Horse Flies Lightly Winged*). All of the above was prepared by Višnja Mansterotti (Mendeš, 2020).

The initial period of organized preschool education is related to the adoption of the document titled *Naredba ob ustrojstvu zabavišta (The Order on the Organisation of Kindergartens)* (1878). For several decades, the document regulated institutional activity through two dimensions – the normative and the program dimension. Since it contained short educational guidelines, it can be considered the first official educational program. It was written in the spirit of Friedrich Fröbel's pedagogical ideas. Music-related contents were not explicitly referenced here. However, they were represented in the first manuals (Cvijić, 1895; Čuvaj; 1880; Kuhač, 1885), which elaborated the ideas of this document.

In 1938, the teachers in children's shelters of the city of Zagreb prepared a plan entitled *Plan rada s djecom u dječjim skloništima (The Plan of Working with Children in Children's Shelters)*.³ The document was based on their practical experiences and foreign experiences acquired during attending demonstration classes in Vienna and Prague (Mendeš, 2020). It featured a series of music activities called *glazbena uposlenja* (singing activities and singing games), but it was used briefly.

The Ministry of Education of the Kingdom of Yugoslavia prescribed the document *Program i način rada u dječjim zabavištima (The Program and Methods of Work in Kindergartens)* (1940). The document was also in force in the territory of the Banovina of Croatia. It was content-oriented, i.e., it applied the transmission approach, and it was written in the spirit of Friedrich Fröbel's pedagogical ideas. An integral part of the document was music education. The program consisted of singing activities, rhythmic exercises, playing in a children's orchestra, and musical memory exercises. The prevailing attitude can be seen in the following passage:

“Music education in kindergarten aims to develop the child's hearing and voice, sense of various sounds and rhythm, and sense of beauty in folk music and song. The educator must not divide children into musical and non-musical but should make singing and playing pleasant for all children.” (1940, p. 835)

Smjernice rada malih škola (dječjih obdaništa) (Guidelines for the Work of Preschools (Children Daycare Centres)) was a document adopted in 1943 by the General Directorate for Association and Social Welfare of the Independent State of Croatia. The document regulated the work of several preschools from that period. Music education was an integral part of the so-called kindergarten teaching basis (i.e., kindergarten's program). The components of music education were as follows: singing, a sense of music, dancing, and game. The educational contents were tentatively arranged, and it was stated that “it is very difficult to define the material as well as the scope of the material to be presented to the children.” (1943, p. 25).

For the needs of the organization of preschool institutions in the People's Republic of Croatia, the document titled *Uputstva za organizaciju i rad u zabavištima (The Directives*

³ The only available copy is stored in the State Archives in Zagreb in the fund of the Association of Teachers of Children's Shelters of the City of Zagreb.

for the *Organisation and Work in Kindergartens*) (1945) was adopted. In addition to the normative part, the document featured specific program contents for educational work. It was content-oriented, i.e., it applied the transmission approach. Six educational areas were represented (e.g., Physical Education, Mother Tongue, Drawing and Modelling, Initial Mathematical Concepts, Introduction to Our Environment, Music Education). The musical components were as follows: listening to music, singing, playing, and moving to music. The goal of music education was as follows: “to keep the child interested in music, to develop the child’s hearing and musical memory, and to support the general musical development of the preschool age child, while at the same time helping to build a healthy and joyful mood in children.” (1945, p. 7).

Plan i program rada dječjih vrtića u dječjim domovima i obdaništima za predškolsku djecu (*The Plan and Program of Kindergarten Work in Children’s Homes and Daycare Centres for Preschool Children*) was adopted in 1947 for the needs of kindergartens of the city of Zagreb and later for other kindergartens of the then People’s Republic of Croatia. The document was content-oriented, i.e., it applied the transmission approach. It contained the following educational areas: Physical and Health Education, Mind Education, Moral Education, and Art Education). Musical content makes an integral part of the document, including singing, games with movement and singing games, measures, bars, and beat-counting, rhythm, and playing in the children’s orchestra. The contents were distributed according to educational groups (younger, middle, older). The document featured additional material (songs, sheet music, descriptions of singing games) and was in use for a shorter period in our country.

Program odgojno-obrazovnog rada u dječjem vrtiću (*The Program of Educational Work in Kindergarten*) was adopted in 1967 for experimental use. This document was an attempt to take a more systematic approach to regulating the program dimension of institutional preschool education. The program had the characteristics of a traditional behavioural curriculum (Petrović-Sočo, 2009). Its experimental application was monitored over three academic years, and after that, in 1971, it became binding for all kindergartens of the then Socialist Republic of Croatia. The document was content-oriented, i.e., it applied the transmission approach. The main children’s activities and forms of educational work, as proposed in the document, were play, work, and occupation. Play was understood as a fundamental activity and form of educational work with children of preschool age, work as a means of education, and occupation as a form of educational work (1971). Occupation was a type of frontal instruction with the entire educational group (Došen-Dobud, 1977). It resembled a school class, although this was not considered teaching in the school sense. According to the principles of the document, children were allocated to age-homogeneous educational groups (younger, middle, and older). Educational content was distributed in six educational areas (Mother Tongue, Physical and Health Education, Art Education, Music Education, Introduction to the Environment / Natural and Social Surroundings, and Developing Elementary Mathematical Concepts). For each educational group, including Music

Education, educational contents were arranged in detail. They consisted of Singing, Listening to Music, Musical Games, and Developing a Sense of Rhythm (younger, middle and older groups) and Children's Free Expression Accompanied by Music (older group). The program defined how many songs they should learn to sing during each academic year, how many compositions they should listen to during one academic year, etc. This is supported by the following quotation: "Children in the older educational group should learn 8–10 new songs during the year while repeating and mastering previously learned songs." (1971, p. 128). Such structuring was a fundamental feature of this program. The document was criticised for its excessive structure and inflexibility (Petrović-Sočo, 2009; Mendeš, 2020). Almost identical program documents were also in use in other socialist countries at that time (Mendeš, 2020).

Program minimuma odgojno-obrazovnog rada s djecom u godini prije polaska u osnovnu školu (The Program of the Educational Minimum in Working with Children in the Year Prior to Attending Primary School) (1976) was intended for children who did not attend kindergarten. This was an orientation program and included the following educational areas: Physical and Health Education, Introduction to the Environment and Nurturing the Mother Tongue, Art Education, and Music Education). Music Education consisted of listening to music, singing activities, musical games, and nursery rhymes. These contents aimed to encourage a joyful mood in children, develop their musical abilities, and encourage children to express their experience of music. The overall purpose of the program document was to prepare children to attend elementary school. This document was also of behavioural orientation.

In the second half of the 1970s, the document *Programske osnove za njegu i odgoj u dječjim jaslicama (The Program Basics for Care and Upbringing in Nurseries)* was adopted. This was the first national document that regulated upbringing in nurseries (children aged 1–3) at the program level. The document was based on the advanced psychological and pedagogical knowledge of that time (Petrović-Sočo, 2011). Educational contents were distributed according to the educational groups of children (children in the first year, children in the second year, and children in the third year of life). According to the document, the educational process in children's nurseries should be enriched with music. In this regard, the following is stated: "Music should enrich children's experiences, develop their interest in music, using different occasions (birthdays, use of picture books, etc.). To sing appropriate songs to children, to allow them to listen to instrumental compositions." (1977, p. 74). In addition to singing activities, the document encourages other components (e.g., musical games with movement and independent playing in the children's orchestra for children in the third year of life). The program document contributed to the pedagogisation of nurseries because, until the adoption of the document, they operated under healthcare institutions, which was the so-called medical period (Mendeš, 2020; Petrović-Sočo, 2007).

Osnove programa s djecom predškolskog uzrasta (The Basics of the Program of Working with Preschool Children) (1983) is a program document that represents a departure

from previous educational programs. The starting point of the document was the child. Being child-centred was a significant shift compared to earlier practice. It was intended for educational work with children from the age of one to starting primary school. The document advocated age-homogeneous educational groups (children aged one, children aged two, three, and so forth, ending with the age of six). Educational contents were included. However, the innovations were the orientational character and elaboration in three areas (Speech, Expression, and Creation; Children and Their Environment; Health and Physical Education). The program area of Speech, Expression, and Creation contains elements of speech communication, literature, stage culture, and art and music education. The emphasis was on the integration and thematic correlation of the content. Program units are given separately “thus ensuring greater transparency, systematicity, and continuity, but in practice, they are realised in an integrated manner” (1983, p. 7). Music education as a component of the program area of Speech, Expression, and Creation was represented in all age groups. It includes the following elements: music reproduction, singing, listening to music, playing, rhythmic games developing sound sensitivity, moving to music, musical games, and making music. Music activities were to be performed through everyday educational situations. A significant novelty was the encouragement to make music. The program document was advanced in terms of the departure from the strict structure and the focus on the realisation of educational content due to the fact that it had an orientational character, i.e., it represented a certain program orientation, which the educator adapted to the practice of each kindergarten. This document also presented elaborated guidelines for the work of so-called shorter programs (e.g., playrooms) and the pedagogical minimum for children in the preschool year. The musical elements were an integral part of the short programs and the pedagogical minimum.

In 1991, a program document called *Programsko usmjerenje odgoja i obrazovanja predškolske djece* (*The Program Orientation of Preschool Education*) was adopted. It replaced the previous program orientation. The document is based on the humanistic-developmental conception of preschool education and has the characteristics of the curriculum of preschool education in a broader sense (Slunjski, 2006). It relies on the humanistic theory of education (Miljak, 1995). Humanistic foundations can be seen in the affirmation of the rights and individual freedoms of the child (Petrović-Sočo & Slunjski, 2011). It has all the features of a child-centred curriculum. It lacks a taxonomic listing of educational content (included in previous documents), which the educator should achieve in their direct work with children. Encouraging the child’s complete development is the leading motive of the program document. A child is, among other things, understood as a being with “a sensibility for music, for the poetic word, and various forms of expression.” (1991, p. 11). In the educational practice of kindergartens, the child is presented with opportunities to develop various skills and abilities through activities. In this context, the program document lists, among other things, art-related activities (listening and interpretation of artworks for children –

e.g., musical compositions) and various activities of children's expression and creation (e.g., singing, playing, etc.). In this context, various music activities can be observed. Their realisation contributes to the child's complete development.

Music activities in the contemporary kindergarten

The contemporary curriculum is the foundation of institutional early childhood and preschool education. It can be understood as an open theoretical conception that develops in educational practice, considering the specificities of the environment and culture of a specific institution (Miljak, 2015). Music is a significant component of quality educational practice in kindergartens. The quality curriculum of early childhood and preschool education includes music. In various foreign curricula, music is also included in educational practice (e.g., NAEYC, in: Bredekamp, 1996; Curriculum for Kindergartens of the Republic of Slovenia, 1999; Curriculum for the Pre-school Lpfö 98, Ministry of Education and Science in Sweden and National Agency for Education, 2001, etc.).

The traditional approach to music activities in kindergarten places emphasis on singing. The methodical approach to this activity in traditional practice was based on the children's motivation, the educator's demonstration of singing, and the children's singing and practising the song. The contemporary approach emphasizes researching music (Slunjski, 2008) and different sounds (Došen-Dobud, 2016). The stimulating kindergarten environment is equipped with suitable materials (percussion, instruments made by children, etc.). Interacting with these materials, the child enriches their experiences. Experiences are holistic (cognitive, socioemotional, psychomotor). In this way, the child develops competencies, which is in line with the modern pedagogical paradigm (Pintar, 2020b).

Children of early and preschool age engage in music through play and research. Music activities at this age include singing and playing, listening to music, making music, and moving to music (Neaum and Tallack, 1997). What is appropriate for a child of early and preschool age is a music curriculum that is informal yet guided.

As for singing, which is one of the essential music activities of a child of early and preschool age, Gordon points out that the educator must not insist on the correct pitch and memorizing the lyrics but should introduce children to music of different styles, tonalities, and measures, trying to build their rich tonal and rhythmic vocabularies, which is a prerequisite for successful singing (Gordon, 2013). As Welch points out, "singing is a very complex human behaviour that is naturally developmental and that exists in different forms in different world music" (Welch, 1994, p. 16). Children's vocal abilities develop sequentially, and thus the newborn responds to the musical stimulus by cooing; at the age of two, children can already imitate parts of the song they hear; at the age of four, children can sing the whole song, mostly rhythmically and melodically correctly (Sloboda, 1985). It should be highlighted that although children sing spontaneously during the game, with their intonation, in group singing,

they often try to adapt to the singing of the educator and other children. Therefore, we can conclude that exposure to the cultural context, in this case to a peer group, affects the change in their musical behaviour.

Listening to music is extremely important for children's musical development. Children of early and preschool age listen to different examples of artistic and traditional music. It is important to point out that the child is extremely open and flexible to receiving different types of music, which has direct implications for the choice of compositions for listening. Henriksson-Macaulay and Welch (2015) state that musical development is optimised if we experiment with a heterogeneous music repertoire and if music is listened to actively, with movement.

Movement is one of the most common and natural responses of the child to music (Gordon, 2013). In the first years of life, children adopt a repertoire of movements through informal musical experiences, observing others and adapting to their musical environments (Gordon, 2013). As a result of physical and musical maturation, a child of preschool age uses a structured movement, such as clapping or dancing, and tries to synchronize it with music.

During the preschool period, playing instruments is realised chiefly through free research or accompaniment to singing and listening to music. When children first receive an instrument in their hands, they explore its sound possibilities and do not use it to produce sounds related to the tone or rhythmic elements of music. The child soon begins to coordinate the movements, so playing instruments adapts to the measure and rhythm of the music or new rhythmic patterns are created (McDonald & Simons, 1988). In parallel with the development of children's motor skills, the ability to play rhythmic and melodic percussion instruments is mastered.

Elements of musical creativity can be found in all music activities of a child of early and preschool age. Whitcomb (2010) talks about children's musical creativity in the context of creating simple and complex rhythmic patterns on rhythmic percussion, while Young (2003) connects musical creativity with the ability to improvise on melodic percussion, stating that such improvisation is more exploratory.

The starting point for the development of educational practice in kindergartens in the Republic of Croatia is the *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje (National Curriculum for Early and Preschool Education)* (2014). The values on which the *Curriculum* (2014) is based are knowledge, identities, humanism and tolerance, responsibility, autonomy, and creativity. Music activities contribute to realising all these values, especially identity and creativity. Introducing children to the traditional music of Croatia and different world music helps them form their identity, but also understand and accept music of unfamiliar cultures. In this way, children's intercultural attitudes are developed from the earliest days.

Regarding the benefits promoted by this document, music activities are present in each of them. Engagement with music ensures the child's personal, emotional, and physical well-being, as music activities develop children's motor skills, personal and

social identity, enjoyment of interactions and activities, and openness of the child to the world around them and new experiences. Music activities find their place in educational well-being through the development of the child's curiosity and initiative, creativity and creative potential, etc. Through music activities, social well-being is realised, which primarily refers to the understanding and acceptance of others and their differences, compliance with patterns, rules, norms, and requirements of a social group, joint action of the child with others, etc.

The *Curriculum* promotes the child's complete development, education, and learning and the development of the child's competencies. The development of musical abilities is certainly a significant segment of the overall child's development.

Concluding remarks

Music contributes to the complete development of the child of early and preschool age. Children use their imagination and express the thoughts and feelings stimulated by music, either verbally, through singing, or non-verbally, through movement or drawing. The pleasure and sense of self-realisation that children experience during their joint engagement with music are invaluable to them.

Looking at the impact of music on people, Gabrielsson and Lindström (1984, as cited in Lundin & Sandberg, 2001) came up with a concept called *Strong Experiences of Music (SEM)*, which includes seven categories: *strong experience of music in general, physical responses, perception, cognition, emotion, transcendent and existential aspects, and personal development*. These seven categories can fit well into musical experiences during kindergarten activities, as children use music to evoke and regulate emotions, accompany the music with body movements, perceive musical-expressive components, etc.

In order to provide every child with equal opportunities for holistic development and learning, we need to create a supportive environment for them. Such an environment offers opportunities for children to explore, actively participate, and interact with their peers and adults. The stimulating environment in the context of music activities in kindergarten would primarily relate to the organization of space, i.e., different music centres, but also to the provision of space for free, unrestrained expression of music with body movements or with the help of various props. However, in addition to the spatial organization, the stimulating environment for the musical, and the overall development of the child of early and preschool age also includes an appropriate selection of music for conducting music activities. Such music belongs to world-class classical and traditional music, provided that it is adapted to children's musical and perceptual abilities. As pointed out earlier, children of early and preschool age are open to different types of music, they like to listen to music that adults consider unconventional, and their responses to music show less evidence of acculturation with norms and standards of good taste than is the case with adults (Hargreaves, 1982).

These findings are of great importance for music educators and pedagogues in the context of their reflection and design of music activities. Since children of early and

preschool age are open to different types of music, their musical environment needs to be enriched with as heterogeneous musical selections as possible. This enrichment will provide children with diverse musical experiences and build their musical taste, develop musical abilities, as well as the full range of other, non-musical abilities of the child. This is precisely where the possibilities and power of music lie, as music is a medium that knows no boundaries or language barriers and is universal and accessible to almost every child in the world.

Getting to know music and practising music through games and research, yet discreetly guided by a methodological approach, make an integral part of the contemporary curriculum as an open theoretical concept that focuses not only on the development of the child's musical abilities but also on the development of a fully developed, happy, and realised child.

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Glazba u kurikulu ranoga i predškolskoga odgoja

Sažetak

Od početaka organiziranoga ranog i predškolskog odgoja glazba je sastavni dio odgojno-obrazovne prakse dječjih vrtića. Temeljna važnost za formiranje institucijskoga ranog i predškolskog odgoja imao je Friedrich Fröbel (1782. - 1852.). Njegovom se zaslugom dječji vrtići počinju otvarati tijekom 19. stoljeća prvo u Njemačkoj, a zatim i drugim zemljama. Glazbu je smatrao bitnom sastavnicom odgojno-obrazovne prakse. Pokret za otvaranjem dječjih vrtića utjecao je i na Hrvatsku. Godine 1869. otvoreno je prvo dječje zabavište (dječji vrtić) u Zagrebu. Tijekom narednih desetljeća širila se mreža predškolskih ustanova. Glazbene aktivnosti, najčešće pjevanje, bile su njihov sastavni dio. Metodički pristupi ranom glazbenom odgoju mijenjali su se i usavršavali tijekom vremena. Promjene u koncepcijama ranoga i predškolskoga odgoja imale su odraz i na položaj glazbenih aktivnosti u pojedinim odgojno-obrazovnim programima odnosno kurikulumima ranoga i predškolskoga odgoja. U tradicionalnom metodičkom pristupu naglasak je bio na pjevanju dok suvremeni pristup naglasak stavlja na istraživanje glazbe. Glazbene aktivnosti svoje mjesto imaju i u suvremenom kurikulu ranoga i predškolskoga odgoja te predstavljaju značajnu mogućnost za poticanje cjelovitoga razvoja te odgoja, učenja i razvoja kompetencija djeteta rane i predškolske dobi.

Ključne riječi: dječji vrtić, glazbene aktivnosti; Hrvatska; pedagoške koncepcije; rana i predškolska dob.

Uvod

Glazba prati dijete na putu njegova odrastanja (Edwards i sur., 2009) te obogaćuje njegov život od pradavnih vremena. Od svih umjetničkih područja upravo je glazba nadostupnija djeci rane i predškolske dobi (Manasteriotti, 1981; Marić i Goran, 2013).

Glazbena umjetnost sastavni je dio institucijskoga odgoja i obrazovanja na svim razinama odgojno-obrazovnoga sustava. Kao nastavni predmet zastupljena je u kurikulumima osnovnoga obrazovanja te pojedinim srednjih škola. Glazbene aktivnosti svoje mjesto zauzimaju i u kurikulumima ranoga i predškolskoga odgoja. Zavisno o njegovoj orijentaciji (transmisijski ili transakcijski pristup) glazba može biti zastupljena kao samostalno metodičko područje, dio integrirane programske cjeline ili sastavnica razvojno-primjerene odgojno-obrazovne prakse.

Suvremena pedagogija dijete shvaća kao cjelovito biće. Dijete je stvoreno od stotinu jezika, geslo je Reggio pedagogije. Ono posjeduje različite mogućnosti izražavanja odnosno simboličke jezike – verbalni, neverbalni, motorički, likovni, glazbeni, dramsko-

scenski i sl. Glazbeni jezik sastavni je dio djetetovih izražajnih jezika (Slunjski, 2013) te predstavlja djetetov prirodni jezik koji se razvija u poticajnom prostorno-materijalnom i sociopedagoškom kontekstu.

Suvremeni pogled na glazbeni razvoj djeteta rane i predškolske dobi

Glazba je integralni dio ljudskoga života i uključuje kako univerzalne, tako i kulturno-specifične karakteristike i vrijednosti određene kulture. Umjetničke aktivnosti generalno, pa tako i one glazbene, imaju izuzetno važnu ulogu u životu i razvoju svakoga djeteta. Takve aktivnosti pomažu djetetu u razvoju emocionalnosti, imaginacije, kreativnosti i motoričkih sposobnosti. Glazbene aktivnosti predstavljaju jednu od najprirodnijih djetetovih aktivnosti kojima ono ostvaruje interakciju s vanjskim svijetom te izražava svoje emocije, misli i želje. Rana glazbena iskustva imaju vrlo povoljan utjecaj na čitav spektar djetetovih razvojnih područja, uključujući njegov kognitivni, emocionalni, fizički i socijalni razvoj (Creech i sur., 2016; Gordon i sur., 2015; Knight i sur., 2016).

Na razvoj glazbenih sposobnosti utječe niz različitih faktora, poput biološkoga potencijala, sazrijevanja, iskustva, interesa, obrazovanja, utjecaja obitelji, vršnjaka i sociokulturnoga konteksta. Pitanje razvijaju li se glazbene sposobnosti pod utjecajem genetike i razvoja ili pod utjecajem formalnih, neformalnih i informalnih faktora, još uvijek nije u potpunosti riješeno. Ranija istraživanja ukazuju na to da se glazbene sposobnosti mijenjaju tijekom djetinjstva i ovisе o glazbenim iskustvima poput svakodnevnoga izlaganja kulturno-specifičnoj glazbi, što se naziva enkulturacijom (Hannon i Trainor, 2007). Iako je jasno da dodatna formalna glazbena poduka uvelike ubrzava razvoj glazbenih sposobnosti, ostaje neriješenim pitanje koji se segment glazbenih sposobnosti može poticati formalnom glazbenom podukom kod djece u kritičnoj fazi prelaska iz predškolskoga u osnovnoškolsko obrazovanje te koliko se razlikuju glazbene sposobnosti djece koja su imala formalnu glazbenu poduku, u odnosu na djecu bez takve glazbene poduke. Ono što je jasno jest da djeca u prijelazu iz predškolskoga u osnovnoškolsko obrazovanje prolaze kroz kritički period koji karakteriziraju razvojne promjene, izazovi i napredak u svim aspektima razvoja, pa tako i u glazbenom razvoju (Wildenger i McIntyre, 2012).

Postoji velik broj istraživanja koja su se bavila istraživanjem zvučne okoline fetusa i njegovim odgovaranjem na glazbene podražaje (Leacnuet, 1996). Birnholz i Benacerraf su uz pomoć ultrazvučne tehnike pokušali ispitati na koji način fetus reagira na zvuk. Rezultati pokazuju da „iako fetusi do 24. tjedna nakon začeća nisu reagirali na zvučne podražaje, nakon 28. tjedna gotovo svi su na zvuk stiskali očne kapke. Svi oni koji nakon 28. tjedna nisu reagirali na zvuk (njih 1 do 2 %) rodili su se s oštećenjima sluha ili s teškim poremećajima.” (Birnholz i Benacerraf, 1983, prema Vasta, Haith, i Miller, 2005, str. 219).

DeCasper i Fifer pronašli su da djeca stara manje od četiri dana mogu razlikovati glas svoje majke od glasova nepoznatih osoba, što je objašnjeno činjenicom da se

djeca upoznaju s glasom svoje majke dok su još u utrobi. „Ovo otkriće temeljilo se na korištenju prirodnoga ritma sisanja dudu kod dojenčadi, koji se sastoji od ‘rafala’ sisanja koji su međusobno odvojeni kratkim pauzama. Polovici djece puštene su snimke glasova njihovih majki onda kada su između ‘rafala’ sisanja imala pauzu dužu od prosječne, dok su im snimke glasova nepoznatih osoba puštene onda kad su načinila pauzu koja je bila kraća od prosječne. Za ostalu djecu ova je veza bila obrnuta. Pokazalo se da su djeca prilagodila trajanje svojih pauza kako bi povećala svoju izloženost majčinu glasu.” (De Casper i Fifer, 1980, prema Vasta, Haith i Miller, 2005, str. 220).

Glazbeno ponašanje novorođenčeta nastavlja se oblikovati njegovim izlaganjem i interakcijom s neposrednom zvučnom okolinom, a daljnji razvoj glazbenih sposobnosti rezultat je složene interakcije generalnih intelektualnih predispozicija i potencijala te iskustava iz okoline u najširem smislu te riječi.

Neke glazbene sposobnosti javljaju se vrlo rano i razvijaju se tijekom života, dok druge dostižu visoku razinu razvijenosti samo kod starijih, glazbeno obrazovanih pojedinaca. Tako se, na primjer, osjetljivost na melodijsku konturu i relativan sluh, javljaju već u ranoj dojenačkoj dobi, dok glazbene sposobnosti poput osjetljivosti za harmoniju dostižu više razine tek u kasnom djetinjstvu (Trainor, 2005). Glazbene sposobnosti obuhvaćaju percepciju i stvaranje različitih glazbenih karakteristika koje su mogu kategorizirati u dvije skupine: spektralne i temporalne (Trainor i Corrigan, 2010). Spektralne karakteristike uključuju visinu ili tonalne aspekte, poput boje, intervala i harmonije, dok one temporalne uključuju metričku organizaciju ritma i sinkroniziranje. Razvoj glazbenih sposobnosti, i onih spektralnih i temporalnih, strukturiran je hijerarhijski (Hannon i Trainor, 2007), pa tako djeca prvo razvijaju temeljne glazbene sposobnosti, a tek kasnije one složenije.

Glazbena umjetnost u ranom i predškolskom odgoju: metodička retrospektiva

Glazba prati čovjeka od pradavnih vremena. Rođenje djeteta, radovi u polju, smrt i drugi događaji oduvijek su bili popraćeni glazbom. Od prvih početaka institucionaliziranoga odgoja i obrazovanja glazbena je umjetnost sastavni dio odgojno-obrazovnoga procesa (Basariček, 1921; Cirrana, 1970; Lascardies, Hinitz, 2000; Požgaj, 1975; Zaninović, 1988).

Uvidom u početke glazbe može se uočiti da su stari kulturni narodi jako cijenili glazbu. Grci su je smatrali značajnom sastavnicom obrazovanja. Stari su Atenjani redovito pjevali tradicijske i religijske pjesme. Rimljani su glazbu koristili u svrhu uživanja i dokolice. Kod Židova je pjevanje bilo sastavni dio bogoslužja dok su u prvim kršćanskim školama učenici su pjevali psalme. Papa Grgur Veliki u šestom stoljeću otvorio je školu pjevanja u kojoj su polaznici svladavali vještinu pjevanja. U srednjovjekovnim školama poučavalo se mehaničko pjevanje. Reformator obrazovanja Jan Ámos Komenský (1592. – 1670.) smatrao je glazbu značajnom sastavnicom obrazovanja te u školski rad uključio pjevanje psalama i religijskih pjesama. Niz pjesama unio je i u koncepciju materinske škole (Bartušková, 1968; Komensky, 1886). Na važnost glazbe u

odgoju ukazao je i Johann Heinrich Pestalozzi (1746. – 1827.). Fridrich Fröbel (1782. – 1852.), začetnik dječjih vrtića, cijenio je glazbeni odgoj. Smatrao je da glazba sredstvo umjetničkoga izražavanja te značajno pridonosi razvoju umjetničkoga ukusa. Zastupao je stav prema kojem je pjevanje glasnik dječje sreće i radosti (Manasteriotti, 1965/66). Glazbi je veliku pozornost pridavala i Marija Montessori (1870. – 1952.) (Dobrota, 2001; Miočić i Valjan-Vukić, 2011; Schäfer, 2015). Sestre Agazzi, Rosa (1866. – 1951.) i Carolina (1870. – 1945.), veliku su pozornost posvećivale glazbenom odgoju najmlađih. Poznata je njihova ideja o odgojnom pjevanju, tj. pjevanju koje odgaja dijete (Agazzi, 1968; Manasteriotti, 1965/66; 1969). Godine 1910. održan je Prvi međunarodni kongres glazbenih pedagoga u Zürichu. Među zaključcima skupa navedeno je i sljedeće: „Svako dijete ima pravo i na muzičko obrazovanje. (...) Muzika je u općem odgoju najidealnije sredstvo za međusobno povezivanje ljudi, a isto tako i za međusobno razumijevanje i poštivanje naroda.” (prema Rakijaš, 1961, str. 6-7). Za daljnji razvoj teorije i prakse glazbenoga odgoja značajna su nastojanja Carla Orffa (1895. – 1982.) koji je u odgojno-obrazovnu praksu uveo instrumentarij odnosno niz jednostavnih udaraljki za razvoj i doživljaj ritma. Treba spomenuti i nastojanja brojnih drugih pedagoga (npr. Zoltán Kodály) koji su utjecali na reformu glazbenoga odgoja.

Praksa i teorija ranoga i predškolskoga odgoja u Hrvatskoj razvijala se pod utjecajem stranih pedagoških ideja. Početci organiziranoga ranog i predškolskog odgoja obilježeni su pedagoškim idejama Fridricha Fröbela. Njegova se koncepcija na našim nacionalnim prostorima zadržala najduže odnosno do početaka četrdesetih godina dvadesetoga stoljeća (Mendeš, 2020; Serdar, 2017). Prvo dječje zabavište (dječji vrtić) otvoreno je u Zagrebu 1869. godine. S tom godinom započinje povijest ustanova ranoga i predškolskoga odgoja u našoj zemlji. Pedagoške ideje Fridricha Fröbela tragove su ostavila u djelima domaćih autora. Pod utjecajem tih ideja Antun Čuvaj (1854. – 1927.) objavljuje 1880. godine djelo *Rieč o zabavištih*. Pjevanje smatra sastavnim dijelom odgojno-obrazovne prakse dječjih zabavišta. U vezi s tim ističe sljedeće: „Pjesma je kao odgojno sredstvo i za djecu zabavišta od velike ciene, jer budi i hrani one sile, do kojih stoji naobrazba čuvstva i čudi. Ono budi utvornost i maštu te ju nuka k liepom, k uzvišenom.” (1880, str. 26). O važnosti pjevanja govori i Antonija Cvijić (1865. – 1936.), autorica knjige *Rukovod za zabavišta* objavljene 1895. godine. I ovo djelo pisano je pod utjecajem Fröbelovih ideja. Važnost pjevanja objasnila je na sljedeći način: „Pjevanje je zato vrlo znatno uzgojno sredstvo. Ono je jednako znamenito po fizički razvitak djeteta, naime po razvitak grla i pluća, kao i po intelektualni i moralni uzgoj.” (1895, str. 187). Djelo je ocijenjeno kao kapitalna pedagoška knjiga (Došen-Dobud, 2019; Mendeš, 2020). Prvo razdoblje u razvoju ranoga i predškolskoga odgoja obilježeno je i objavljivanjem zbirke pjesama Franje Kuhača (1834. – 1911.) pod nazivom *Pjevanka* (1885). Autor je knjigu namijenio odgojno-obrazovnoj praksi dječjih zabavišta te pučkih škola. Djelo je posebno značajno za razvoj glazbenoga odgoja i obrazovanja u našoj zemlji (Njirić, 1985).

Početnu koncepciju zamijenila je sredinom četrdesetih godina dvadesetoga stoljeća koncepcija društvenoga odgoja predškolske djece koja je s vremenom prerasla u koncepciju

društveno-organiziranoga predškolskog odgoja (Mendeš, 2020). Navedena se koncepcija u svojim početcima razvijala na temelju iskustava sovjetske (ruske) pedagogije koja je bila dominantna tijekom druge polovine četrdesetih godina (Mendeš, 2020). Za potrebe unaprjeđivanja odgojno-obrazovne prakse dječjih vrtića prevedena je knjiga *Uputstva vaspitaču dečjeg vrta* (1948). Kako službenih programskih dokumenata nije bilo, navedena je knjiga, tj. sovjetski odgojno-obrazovni program rada, poslužila kao orijentir domaćim odgojiteljima (Roller-Halačev, 1977). Programski dokument sastojao se od više odgojno-obrazovnih područja (materinski jezik, likovni odgoj, glazbeni odgoj i sl.). Pod utjecajem ovoga dokumenta domaći pedagozi počinju objavljivati svoje prve radove (npr. Hercigonja, 1947; Jelić i sur., 1950). Utjecaj sovjetske pedagogije s vremenom je počeo slabiti te se počinje razvijati domaća teorija i praksa ranoga i predškolskoga odgoja.⁴ Pedesetih godina dvadesetoga stoljeća cjelovite metodičke priručnike namijenjene glazbenom odgoju u dječjim vrtićima objavila je Stanka Fučkar (1908. – 1992.) (1953; 1958; 1959). Tijekom šezdesetih i sedamdesetih godina plodnu djelatnost ostvarila je Višnja Manasteriotti (1917-1983). Metodički sustav ranoga glazbenog odgoja razradila je u nizu priručnika (1965; 1969a; 1971; 1981) i članaka (1961/62; 1965/66a; 1965/66b; 1966; 1967; 1970; 1973). U međuvremenu su doneseni i domaći odgojno-obrazovni programi za rad u dječjim vrtićima (1967; 1971).⁵ Naglasak je bio na pjevanju, sviranju i slušanju glazbe. Odmak od važećih programskih orijentacija može se uočiti u djelima Vere Makjanić (1922. – 2003.). Naglasak je stavila na poticanje ranoga muziciranja, glazbenoga izražavanja i stvaranja (1967; 1972; 1975; 1976; 1979; 1980; 1982a; 1982b; 1986). I drugi su metodičari ostvarili plodnu djelatnost (npr. Goran i Marić, 1987).

Početak devedesetih godina prošloga stoljeća koncepciju društveno-organiziranoga predškolskog odgoja zamijenila je humanističko-razvojna koncepcija izvanobiteljskoga predškolskog odgoja. Načela navedene koncepcije aktualna su i danas. Temelji se na pluralizmu pedagoških ideja i shvaćanja. Humanističko-razvojna koncepcija zagovara poticanje djetetova izražavanja i stvaranja, a u tom kontekstu svoje mjesto zauzima i glazbeni izraz. Ovo razdoblje u razvoju teorije ranoga glazbenog odgoja obilježava izvjesna stagnacija istraživačkoga rada. Publiciran je oskudan broj radova (Gospodnetić, 2015; Jurišić i Sam Palmić, 2002; Marić i Goran, 2013; Mendeš i sur., 2020; Sam, 1998; Vidulin, 2016).

⁴ Prevedeno je više djela sovjetskih autora tematski vezanih za predškolski odgoj (npr. Levin-Ščirina i Mendžerickaja, 1950).

⁵ Priređeni su i neki didaktički materijali za provedbu ranoga glazbenog odgoja npr. komplet gramofonskih ploča za slušanje glazbe, didaktička igra *U svijetu instrumenata*, gramofonska ploča *Mali muzički ZOO*, serija dijafilmova za slušanje glazbe *Labud* i *Kad poleti konjic lakokrili*. Sve navedeno priredila je Višnja Manasteriotti (Mendeš, 2020).

Glazbene aktivnosti u kontekstu kurikulskih promjena ranoga i predškolskoga odgoja u Hrvatskoj

Institucijski rani i predškolski odgoj u Hrvatskoj prisutan je nešto više od jednoga i pol stoljeća. Tijekom toga vremena može se uočiti postojanje različitih pedagoških orijentacija i koncepcija. Koncepcije ranoga i predškolskoga odgoja daju teorijski okvir odgoja i obrazovanja djece u institucijskom kontekstu. Razradu koncepcije predstavljaju odgojno-obrazovni programi odnosno kurikuli. Od početaka organiziranoga ranog i predškolskog odgoja do danas u uporabi je bilo više programskih odnosno, u novije vrijeme kurikulskih dokumenata. Imali su različite nazive (program i način rada, plan i program rada, program, programske osnove, osnove programa, programsko usmjerenje, nacionalni kurikulum). Različiti nazivi određuju njihove orijentacije. Programski su dokumenti prešli razvojni put od strogo strukturiranih programa prema suvremenom kurikulumu (Hajdin, 2011; Mendeš, 2020). Glazba je bila njihov sastavni dio. Zastupljenost glazbenih elemenata zavisila je o samoj usmjerenosti programa odnosno kurikula. Pri tome su se isticala različite dimenzije: usmjerenost na realizaciju sadržaja ili usmjerenost na dijete (Miljak, 1995; 1996) odnosno metaorijentacije programa i kurikula – transmisijski, transakcijski ili transformacijski pristup (Miljak, 1995; 1996; Pintar, 2020a; Slunjski, 2001).

Početno razdoblje organiziranoga predškolskog odgoja vezano je uz donošenje *Naredbe ob ustrojstvu zabavišta* (1878). Dokument je nekoliko desetljeća regulirao institucijsku djelatnost kroz dvije dimenzije – normativnu i programsku. Zbog zastupljenih kratkih odgojno-obrazovnih smjernica može se smatrati i prvim službenim odgojno-obrazovnim programom. Pisan je u duhu pedagoških ideja Fridricha Fröbela. Glazbeni sadržaji eksplicitno se ne navode. Međutim, bili su zastupljeni u prvim priručnicima (Cvijić, 1895; Čuvaj, 1880; Kuhač, 1885) koji su razradili ideje navedenoga dokumenta.

Učiteljice dječjih skloništa grada Zagreba 1938. godine priredile su *Plan rada s djecom u dječjim skloništim*.⁶ Priređen je na osnovi njihovih praktičnih iskustava te na osnovi stranih iskustava, koje su stekle prilikom hospitacije (Beč, Prag) (Mendeš, 2020). Dokument je predvidio i niz glazbenih aktivnosti odnosno tzv. glazbenih uposlenja (pjevanje, igre s pjevanjem), ali je uporabi bio vrlo kratko.

Ministarstvo prosvete Kraljevine Jugoslavije propisalo je *Program i način rada u dječjim zabavištima* (1940). Dokument je bio važeći i za područje Banovine Hrvatske. Obilježava ga usmjerenost na realizaciju odgojnih sadržaja, odnosno transmisijski pristup. Pisan je u duhu pedagoških ideja Fridricha Fröbela. Sastavni dio dokumenta bilo je Muzičko vaspitanje. Program se sastojao od pjevanja, ritmičkih vježbi, sviranja u dječjem orkestru te glazbenih vježbi pamćenja. Ističe se sljedeći stav:

⁶ Jedini dostupni primjerak pohranjen je u Državnom arhivu u Zagrebu u fondu Udruženja učiteljica dječjih skloništa grada Zagreba.

„Muzičko vaspitanje u zabavištu ima zadatak da razvija detetu sluh i glas, osećaj za razne zvukove i ritam, i smisao za lepo u narodnoj muzici i pesmi. Zabavilja ne sme da podeli decu u muzikalnu i nemuzikalnu, nego treba da svoj deci učini pevanje i sviranje milim.” (1940, str. 835).

Smjernice rada malih škola (dječjih obdaništa) bio je dokument koji je donijelo 1943. godine Glavno ravnateljstvo za udružbu i društovnu skrb Nezavisne Države Hrvatske. Regulirao je rad malobrojnih predškolskih ustanova iz toga razdoblja. Glazbeni odgoj sastavni je dio tzv. nastavne osnove dječjih obdaništa (tj. programa rada). Sastavnice glazbenoga odgoja su sljedeće: pjevanje, smisao za glazbu, ples i igra. Odgojni sadržaji okvirno su raspoređeni te se navodi da je „veoma teško postaviti gradivo, kao i opseg gradiva, koje bi s djecom trebalo obraditi.” (1943, str. 25).

Za potrebe organizacije predškolskih ustanova NR Hrvatske donesen je dokument *Uputstva za organizaciju i rad i zabavištima* (1945). Pored normativnoga dijela u dokumentu su zastupljeni i neki programski sadržaji za odgojno-obrazovni rad. Obilježava ga usmjerenost na realizaciju odgojnih sadržaja odnosno transmisijski pristup. Zastupljeno je šest odgojno-obrazovnih područja (npr. Tjelesni uzgoj, Materinski jezik, Crtanje i modeliranje, Početne matematičke predodžbe, Upoznavanje sredine, Glazbeni odgoj). Glazbene sastavnice bile su sljedeće: slušanje glazbe, pjevanje, sviranje i pokreti uz glazbu. Naveden je i cilj glazbenoga odgoja: „budi kod djeteta zanimanje za glazbu, razvija mu sluh i glazbenu memoriju i potpomaže opći glazbeni razvitak djeteta predškolskoga doba, istodobno pomaže u izgrađivanju čilog i radosnog raspoloženja kod djece.” (1945, str. 7).

Plan i program rada dječjih vrtića u dječjim domovima i obdaništima za predškolsku djecu donesen je 1947. godine za potrebe dječjih vrtića grada Zagreba, a zatim i za ostale dječje vrtiće tadašnje NR Hrvatske. Dokument obilježava usmjerenost na realizaciju odgojnih sadržaja odnosno transmisijski pristup. U njemu su zastupljena sljedeća odgojno-obrazovna područja (Fizički i zdravstveni odgoj, Umni odgoj, Moralni odgoj te Umjetnički odgoj). Sastavni dio Umjetničkoga odgoja su glazbeni sadržaji – pjevanje, pokretne igre uz pjevanje, takt i taktiranje, ritam te sviranje u dječjem orkestru. Sadržaji su raspoređeni po odgojnim skupinama (mlađa, srednja, starija). U dokumentu se nalaze i neki prilozi (pjesme, notni prilozi, opisi igara s pjevanjem). Kraće se vrijeme zadržao u domaćoj praksi.

Program odgojno-obrazovnog rada u dječjem vrtiću donesen je 1967. godine za eksperimentalnu uporabu. Predstavljao je pokušaj da se sustavnije pristupi reguliranju programske dimenzije institucijskoga predškolskog odgoja. Ima obilježja tradicionalnoga biheviorističkog kurikula (Petrović-Sočo, 2009). Njegova je pokusna primjena praćena tijekom tri pedagoške godine. Godine 1971., nakon stečenih iskustava u eksperimentalnoj primjeni, postao je obvezujući za sve dječje vrtiće tadašnje SR Hrvatske. Dokument obilježava usmjerenost na realizaciju odgojnih sadržaja, odnosno transmisijski pristup. Osnovne aktivnosti djece i forme odgojno-obrazovnoga rada koje je dokument zagovarao

bile su sljedeće: igra, rad i zanimanje. Igra se shvaćala kao osnovna aktivnost i forma odgojno-obrazovnog rada s djecom predškolske dobi, rad kao sredstvo odgoja, a zanimanje kao oblik odgojno-obrazovnog rada (1971). Zanimanje je bio svojevrsni oblik poučavanja djece koji se provodio frontalno, tj. s čitavom odgojnom skupinom (Došen-Dobud, 1977). Nalikovao je školskom satu, iako se navodi da to nije nastava u školskom smislu. Djeca su prema načelima dokumenta bila raspoređena, sukladno dobi, u homogene odgojne skupine (mlađa, srednja, starija). Odgojno-obrazovni sadržaji bili su raspoređeni u šest odgojno-obrazovnih područja (Materinski jezik, Fizički i zdravstveni odgoj, Likovni odgoj, Glazbeni odgoj, Upoznavanje okoline/ prirodne i društvene sredine te Razvijanje elementarnih matematičkih pojmova). Za svaku odgojnu skupinu detaljno su bili raspoređeni odgojni sadržaji, pa tako i za Glazbeni odgoj. Sastavnice su bile sljedeće: Pjevanje, Slušanje glazbe, Igre uz muziku i razvijanje osjećaja za ritam (mlađa, srednja i starija skupina) te slobodno izražavanje djece uz muziku (starija skupina). Programom je bilo definirano koliko pjesama trebaju naučiti pjevati tijekom svake pedagoške godine, koliko skladbi trebaju poslušati tijekom jedne pedagoške godine itd. To nam ilustrira sljedeći stav: „Djeca starije odgojne grupe treba da u toku godine, uz ponavljanje i izgrađivanje ranije naučenih pjesama – nauče 8–10 novih pjesama.” (1971, str. 128). Takva je strukturiranost bila temeljno obilježje ovoga programskog dokumenta. Kritika dokumenta odnosila se na njegovu pretjeranu strukturiranost i nefleksibilnost (Petrović-Sočo, 2009; Mendeš, 2020). Gotovo identičan programski dokument imale su i ostale socijalističke zemlje toga vremena (Mendeš, 2020).

Program minimuma odgojno-obrazovnog rada s djecom u godini prije polaska u osnovu školu (1976) bio je namijenjen djeci koja nisu pohala dječji vrtić. Programski dokument orijentacijskoga je karaktera te je razrađen kroz odgojno-obrazovna područja (Tjelesni i zdravstveni odgoj, Upoznavanje okoline i njegovanje materinskog jezika, Likovni odgoj, Glazbeni odgoj). Glazbeni se odgoj sastojao od slušanja glazbe, pjevanja te igara uz pjesme i brojalice. Ostvarivanjem navedenih sadržaja nastojalo se poticati radosno raspoloženje kod djece, razvijati glazbene sposobnosti te poticati djecu na izražavanje doživljene glazbe. Svrha je cjelokupnoga programskog dokumenta bila priprema djece za pohađanje osnove škole. I ovaj je dokument bio biheviorističke orijentacije.

Druga polovica sedamdesetih godina obilježena je donošenjem dokumenta *Programske osnove za njegu i odgoj u dječjim jaslicama* (1977). Bio je to prvi nacionalni dokument kojim je na programskoj razini regulirana djelatnost odgoja djece jasličke dobi, tj. djece od prve do treće godine života. Dokument je temeljen na naprednim psihologijskim i pedagozijskim spoznajama toga vremena (Petrović-Sočo, 2011). Odgojni sadržaji raspoređeni su prema odgojnim skupinama djece (djeca u prvoj godini, djeca u drugoj godini, djeca u trećoj godini života). Predviđeno je da odgojno-obrazovni proces u dječjim jaslicama bude obogaćen glazbom. U vezi s tim navodi se sljedeće: „Glazbom treba obogaćivati doživljaje djece, razvijati zanimanje za glazbu, koristeći različite prigodne situacije (rođendani, uz slikovnice i sl.). Pjevati djeci njima

primjerene pjesmice, omogućiti da slušaju instrumentalne kompozicije.” (1977, str. 74). Pored pjevanja dokument predviđa i druge sastavnice (npr. igre uz pjesmu i pokret, samostalno sviranje u dječjem orkestru za djecu u trećoj godini života). Programski je dokument pridonio pedagogizaciji dječjih jaslica jer su do njegova donošenja pripadale zdravstvenim ustanovama, odnosno tzv. medicinskom razdoblju (Mendeš, 2020; Petrović-Sočo, 2007).

Osnove programa s djecom predškolskog uzrasta (1983) programski je dokument koji predstavlja odmak od prethodnih odgojno-obrazovnih programa. Polazište dokumenta bilo je dijete. Predstavlja zaokret prema usmjerenosti na dijete, što je bila značajna novina u odnosu na raniju praksu. Ciljana skupina bila su djeca od prve godine života do polaska u osnovnu školu. Zagovarao je dobno homogene odgoje skupine (djeca u prvoj godini života, djeca u drugoj godini života, djeca u trećoj djeca u šestoj godini života). Odgojno-obrazovni sadržaji i dalje su bili zastupljeni. Međutim, njihov orijentacijski karakter te razrada u vidu triju područja (Govor, izražavanje i stvaranje; Dijete i njegova okolina; Zdravstveni i tjelesni odgoj) predstavljali su značajnu novost. Programsko područje Govor, izražavanje i stvaranje sadrži elemente govorne komunikacije, književnosti, scenske, likovne i glazbene kulture. Naglasak je bio na integraciji i tematskoj korelaciji sadržaja. Programske cjeline dane su odvojeno „što osigurava veću preglednost, sistematičnost i kontinuitet, ali se oni u praktičnoj realizaciji ostvaruju integrirano” (1983, str. 7). Glazbena kultura kao sastavnica programskoga područja Govor, izražavanje i stvaranje zastupljena je u svim dobnim skupinama. Uključuje elemente: reproduciranje glazbe, pjevanje, slušanje glazbe, sviranje, ritmičke igre za razvijanje zvučne osjetljivosti, kretanje uz glazbu, igre uz glazbu te glazbeno stvaralaštvo. Predviđeno je da se glazbene aktivnosti ostvaruju kroz svakodnevne odgojno-obrazovne situacije. Značajna novost bila je poticanje glazbenoga stvaralaštva. Programski dokument bio je napredan za svoje vrijeme. Odstupio je od stroge strukturiranosti te usmjerenosti na realizaciju odgojnih sadržaja zbog činjenice da je orijentacijskoga karaktera, tj. predstavlja izvjesno programsko usmjerenje koje odgojitelj prilagođava praksi pojedinoga dječjeg vrtića. Ovim su dokumentom bile razrađene i smjernice za rad tzv. kraćih programa (npr. igraonica) te pedagoškoga minimuma za djecu u godini prije polaska u osnovu školu. Glazbeni elementi bili su sastavni dio kraćih programa te pedagoškoga minimuma.

Godine 1991. donesen je programski dokument *Programsko usmjerenje odgoja i obrazovanja predškolske djece*. Zamijenio je raniju programsku orijentaciju. Dokument se temelji na humanističko-razvojnoj koncepciji predškolskoga odgoja te ima obilježja kurikula predškolskoga odgoja u širem smislu (Slunjski, 2006). Njegova podloga je humanistička teorija odgoja (Miljak, 1995). Humanistički temelji mogu se uočiti po afirmaciji prava i individualnih sloboda djeteta (Petrović-Sočo, Slunjski, 2011). Ima sva obilježja kurikula usmjerenoga na dijete. Izostavljeno je taksativno navođenje odgojno-obrazovnih sadržaja, zastupljeno u ranijim dokumentima, koje je odgojitelj treba ostvariti u neposrednom radu s djecom. Poticanje cjelovitoga djetetova razvoja

vođeći je motiv programskoga dokumenta. Dijete se, pored ostaloga, shvaća kao biće sa „senzibilitetom za glazbu, poetsku riječ, različite oblike izražavanja.” (1991, str. 11). U odgojno-obrazovnoj praksi dječjega vrtića dijete ima mogućnosti te razvija različite djelatnosti (aktivnosti). U tom kontekstu programski dokument navodi, pored ostaloga, umjetničke djelatnosti (slušanje i interpretaciju umjetničkih tvorevina za djecu – npr. glazbenih djela) te djelatnosti djetetova raznovrsnoga izražavanja i stvaranja (npr. pjevanje, sviranje i dr.). U tom kontekstu promatraju se i različite glazbene aktivnosti. Njihovom realizacijom doprinosi se cjelovitom djetetovu razvoju.

Glazbene aktivnosti u suvremenom dječjem vrtiću

Suvremeni kurikulum temelj je institucijskoga ranog i predškolskog odgoja. Može se shvatiti kao otvorena teorijska koncepcija koja se razvija u odgojno-obrazovno praksi pri čemu se uvažavaju specifičnosti okružja i kulture konkretne ustanove (Miljak, 2015). Glazba je značajna sastavnica kvalitetne odgojno-obrazovne prakse dječjih vrtića. Kvalitetni kurikulum ranoga i predškolskoga odgoja uključuje i glazbu. Glazbu u odgojno-obrazovnu praksu uključuju i različiti strani kurikuli (npr. NAEYC, u: Bredekamp, 1996; Kurikulum za vrtce Republike Slovenije, 1999; Curriculum for the pre-school Lpfö 98 Ministry of Education and Science in Sweden and National Agency for Education, 2001. i dr.).

Tradicionalni pristup glazbenim aktivnostima u dječjem vrtiću naglasak stavlja na pjevanje. Metodički se pristup toj aktivnosti u tradicionalnoj praksi temeljio na motivaciji djece, demonstraciji pjevanja odgojitelja, pjevanju same djece te uvježbavanju pjesme. Suvremeni pristup naglasak stavlja na istraživanje glazbe (Slunjski, 2008) te različitih zvukova (Došen-Dobud, 2016). Poticajno vrtićko okružje opremljeno je prikladnim materijalima (udaraljke, instrumenti koje su izradila djeca i sl.). U interakciji s tim materijalima dijete bogati svoja iskustva. Iskustva su cjelovita (spoznajna, socioemocionalna, psihomotorna). Na taj se način razvija kompetencija, što je u skladu sa suvremenom pedagoškom paradigmom (Pintar, 2020b).

Djeca rane i predškolske dobi glazbom se bave kroz igru i istraživanje. Glazbene aktivnosti u toj dobi uključuju pjevanje i sviranje, slušanje glazbe, glazbeno stvaralaštvo te pokret uz glazbu (Neaum i Tallack, 1997). Ono što je primjereno djetetu rane i predškolske dobi jest glazbeni kurikulum koji je neformalan, ali istovremeno vođen.

Što se tiče pjevanja, kao jedne od temeljnih glazbenih aktivnosti djeteta rane i predškolske dobi, Gordon ističe da odgajatelj ne smije inzistirati na izvođenju točnih visina i memoriranju teksta pjesme, već treba upoznati djecu s glazbom različitih stilova, tonaliteta i mjera, pokušavajući izgraditi njihove bogate tonalne i ritamske vokabulare, što je preduvjet za uspješno pjevanje (Gordon, 2013). Kako ističe Welch, „pjevanje je vrlo složeno ljudsko ponašanje koje je po prirodi razvojno i koje postoji u različitim oblicima u različitim glazbama svijeta” (Welch, 1994, str. 16). Dječje vokalne sposobnosti razvijaju se sekventno, pa tako novorođenče gukanjem odgovara na glazbeni podražaj, dijete od dvije godine već može imitirati dijelove pjesme koju čuje, djeca od četiri godine mogu otpjevati cijelu pjesmu i to uglavnom ritamski i

melodijski točno (Sloboda, 1985). Ono što je važno istaknuti jest činjenica da, iako djeca tijekom igre pjevaju spontano, u svojoj intonaciji, često se u skupnom pjevanju pokušavaju prilagoditi pjevanju odgajatelja i ostale djece, na temelju toga možemo zaključiti da izlaganje kulturnom kontekstu, u ovom slučaju vršnjačkoj skupini, utječe na promjenu njihova glazbenoga ponašanja.

Slušanje glazbe izuzetno je važno za dječji glazbeni razvoj. Djeca rane i predškolske dobi slušaju različite primjere umjetničke i tradicijske glazbe. Ono što je važno pritom istaknuti jest činjenica da je dijete izuzetno otvoreno i fleksibilno za primanje različitih vrsta glazbe, što ima direktne implikacije na izbor skladbi za slušanje. Henriksson-Macaulay i Welch (2015) navode kako se glazbeni razvoj optimizira ako eksperimentiramo s heterogenim glazbenim repertoarom te ako se glazba sluša aktivno, uz pokret.

Pokret predstavlja jedan od najčešćih i najprirodnijih djetetovih odgovora na glazbu (Gordon, 2013). U prvim godinama života djeca usvajaju repertoar pokreta kroz neformalna glazbena iskustva tako da promatraju druge i prilagođavaju se njihovim glazbenim okolinama (Gordon, 2013). Kao rezultat fizičkoga i glazbenoga sazrijevanja, dijete predškolske dobi upotrebljava strukturirani pokret, poput pljeskanja ili plesa i pokušava ga sinkronizirati s glazbom.

Tijekom predškolskoga razdoblja, sviranje instrumenata uglavnom se realizira u formi slobodnoga istraživanja ili pratnje pjevanju i slušanju glazbe. Kada dijete prvi put dobije instrument u ruke, ono istražuje njegove zvučne mogućnosti, a ne koristi ga kako bi proizveo zvukove koji su povezani s tonskim ili ritamskim elementima glazbe. Ono uskoro počinje koordinirati svoje pokrete pa se sviranje instrumenata prilagođava metru i ritmu glazbe ili se stvaraju novi ritamski obrasci (McDonald i Simons, 1988). Usporedo s razvojem dječjih motoričkih sposobnosti, usavršava se i sposobnost sviranja ritamskih i melodijskih udaraljki.

Elementi glazbene kreativnosti mogu se pronaći u svim glazbenim aktivnostima djeteta rane i predškolske dobi, pa tako Whitcomb (2010) govori o djetetovoj glazbenoj kreativnosti u kontekstu stvaranja jednostavnih i složenih ritamskih obrazaca na ritamskim udaraljka, dok je Young (2003) povezuje sa sposobnosti improviziranja na melodijskim udaraljka, navodeći kako je takva improvizacija više istraživačke prirode.

Polazište za razvoj odgojno-obrazovne prakse dječjih vrtića u Republici Hrvatskoj predstavlja *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje* (2014). Vrijednosti na kojima se temelji *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje* (2014) su znanje, identitet, humanizam i tolerancija, odgovornost, autonomija i kreativnost. Glazbene aktivnosti pridonose realizaciji svih navedenih vrijednosti, a posebno identiteta i kreativnosti. Upoznavanjem tradicijske glazbe Hrvatske i različitih glazbi svijeta, djeca formiraju svoj identitet, ali i razumijevanje i toleranciju prema glazbama nepoznatih im kultura. Na taj se način razvijaju dječji interkulturalni stavovi od najranijih dana.

Što se tiče dobrobiti koje promovira navedeni dokument, glazbene aktivnosti prisutne su u svakoj od njih. Bavljenje glazbom djetetu osigurava osobnu, emocionalnu

i tjelesnu dobrobit, jer glazbene aktivnosti razvijaju dječje motoričke vještine, osobni i socijalni identitet, uživanje u interakcijama i aktivnostima, djetetovu otvorenost prema svijetu oko sebe i prema novim iskustvima. Glazbene aktivnosti nalaze svoje mjesto i u obrazovnim dobrobitima i to kroz razvoj djetetove radoznalosti i inicijativnosti, kreativnosti i njegova stvaralačkoga potencijala i sl. Kroz glazbene aktivnosti ostvaruje se i socijalna dobrobit, koja se u prvom redu odnosi na razumijevanje i prihvaćanje drugih i njihovih različitosti, usklađenost s obrascima, pravilima, normama i zahtjevima socijalne grupe, zajedničko djelovanje djeteta s drugima i sl.

Ono što promovira *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje* (2014) jest cjeloviti razvoj, odgoj i učenje djeteta te razvoj kompetencija, a razvoj glazbenih sposobnosti zasigurno predstavlja značajan segment cjelovitoga djetetova razvoja.

Zaključna razmatranja

Glazba pridonosi cjelovitom razvoju djeteta rane i predškolske dobi. Djeca koriste maštu i izražavaju misli i osjećaje koje potiče glazba, bilo verbalno, kroz pjevanje ili neverbalno, putem pokreta ili crteža. Već i samo zadovoljstvo i osjećaj samorealizacije koji djeca doživljavaju tijekom zajedničkoga muziciranja za njih ima neprocjenjivu vrijednost.

Promatrajući utjecaj glazbe na ljude, Gabrielsson i Lindström (1984, prema Lundin i Sandberg, 2001) došli su do koncepcije pod nazivom *Strong Experiences of Music (SEM)*, koja obuhvaća sedam kategorija i to: *snažno iskustvo glazbe općenito, fizička reakcija, percepcija, spoznaja, emocija, transcendentni i egzistencijalni aspekti i osobni razvoj*. Ovih sedam kategorija mogu se dobro uklopiti u glazbena iskustva tijekom aktivnosti u vrtiću jer djeca putem glazbe evociraju i reguliraju emocije, glazbu prate pokretima tijela, percipiraju glazbeno-izražajne sastavnice i sl.

Kako bismo svakom djetetu osigurali jednake mogućnosti za holistički razvoj i učenje, moramo im kreirati poticaju okolinu. Takva okolina djeci osigurava mogućnosti za istraživanje, aktivno sudjelovanje i interakciju s vršnjacima i odraslima. Poticajna okolina u kontekstu glazbenih aktivnosti u vrtiću odnosila bi se, prije svega, na organizaciju prostora, odnosno različitih glazbenih centara, ali i osiguravanje prostora za slobodno, nesputano izražavanje glazbe pokretima tijela ili pomoću različitih rekvizita. Međutim, osim prostorne organizacije, poticajna okolina za glazbeni, ali i sveukupni razvoj djeteta rane i predškolske dobi, uključuje i odgovarajući odabir glazbe za provođenje glazbenih aktivnosti. Takva glazba pripada vrhunskim glazbenim ostvarenjima iz područja klasične i tradicijske glazbe, uz uvjet da je prilagođena dječjim glazbenim i perceptivnim sposobnostima. Kako je ranije istaknuto, djeca rane i predškolske dobi otvorena su prema različitim vrstama glazbe, rado slušaju onu glazbu koju odrasli smatraju nekonvencionalnom, a njihovi odgovori na glazbu pokazuju manje dokaza akulturacije normativima i standardima dobrog ukusa, nego što je to slučaj kod odraslih (Hargreaves, 1982).

Navedene spoznaje od izuzetne su važnosti za odgajatelje i glazbene pedagoge tijekom promišljanja i oblikovanja glazbenih aktivnosti. Budući da su djeca rane i predškolske dobi otvorena prema različitim vrstama glazbe, njihovu je glazbenu okolinu potrebno obogatiti sa što heterogenijim glazbenim ostvarenjima, kako bi djeci osigurali raznolika glazbena iskustva te izgrađivali njihov glazbeni ukus, razvijali glazbene sposobnosti, ali i cijeli spektar ostalih, neglazbenih djetetovih sposobnosti. Upravo u tome leže mogućnosti i snaga glazbe, kao medija koji ne poznaje granice ni jezične barijere, koji je univerzalan i dostupan gotovo svakom djetetu svijeta.

Upoznavanje glazbe i bavljenje glazbom kroz igru i istraživanje, ali diskretno vođeno osmišljenim metodičkim pristupom, sastavni je dio suvremenoga kurikula kao otvorene teorijske koncepcije koja se ne fokusira samo prema razvoju djetetovih glazbenih sposobnosti, nego prema razvoju cjelovito razvijenoga, sretnoga i realiziranoga djeteta.