

MUSIC EDUCATION IN SKOPJE'S KINDERGARTENS

Contemporary pedagogy emphasizes the role of music in the creation and enrichment of the human emotional life, and by that the significance of music activities in the early years of man's life. The music with its means of expression affects:

- The development of child's cognitive skills;
- The development of child's motor skills;
- The child's social development;
- The development of music skills;
- The development of fantasy;
- The development of sense for beauty;
- The development of creative thinking (Radosh.1996:267-76).

It is known that the impressions from early childhood are those that leave the deepest track in the life of each individual. That is why in modern teaching the music should be equal segment in the general upbringing and educational process, which starts in the pre-educational institutions – kindergartens.

The primary task of the educational activity in the field of music in pre-educational institutions is to:

- Provoke in children interest for music and through music to create joyful mood, (1982. Program for upbringing and educational activity in pre-education phase: 310).

Global objectives of music education are:

- To provoke and develop emotions and sense for beauty in music;
- To notice and experience its means of expression;
- To urge and nourish creative music skills in children.

The positive effects, which might be achieved by music influence on child's development, are directly conditioned by the quality of music teaching. On the other hand, the quality is conditioned by number of factors (material-technical conditions, organizational, program and didactical-teaching aspects of the process, the teaching personnel etc.). Aware of the broadness of this subject we have decided to conduct a research which will enable an initial insight in the state of music teaching in the kindergartens in Skopje and it will be a step forward towards establishing the factors which influence the quality of the music teaching in the kindergartens.

Kindergartens in Skopje

On the territory of Skopje there are 17 kindergartens each having from 2 to 6 clones, which make the total number of 68 objects, which take care of children till 7 years of age.

Table 1. Kindergartens included in the research according to the new division of the municipalities to which they belong:

<i>MUNICIPALITY</i>	<i>NUMBER OF KINDERGARTENS</i>	<i>NAME OF THE KINDERGARTEN</i>
CENTER	5	13 NOEMVRI-3 CLONES KORCHAGIN KOCHO RACIN
BUTEL	4	11 OKTOMVRI – 4 CLONES
KARPOSH	4	RASPEANA MLADOST MAJSKI CVET PROLET ORCE NIKOLOV
AERODROM	2	SRNICHKA BUBA MARA
KISELA VODA	2	8 MART VESELI CVETOVI
CHAIR	2	BRATSTVO-EDINSTVO SNEZHANA
GAZI BABA	2	DETSKA RADOST 25 MAJ
GJORCHE PETROV	1	ROSICA
TOTAL	22	

Population researched and research period

Because of the fact that one music assistant performs the music teaching in all of the clones of one kindergarten according to the same teaching plan, the research has been conducted in each of the seventeen kindergartens on the territory of Skopje, having included all the music teaching educators in the kindergartens.

The exception has been made in “13 Noemvri” kindergarten, where in each of its objects the music teaching is performed by different music assistant and in “11 Oktomvri” kindergarten where there is no music assistant at all. The clones of these kindergartens have been covered by single questionnaires just because of the difference of the music-teaching educators.

The research was conducted during December 2005 and included 22 objects i.e. educators of music teaching in all municipalities in Skopje. We thank the managerial and expert personnel in the kindergartens for the cooperation in this research. We specially thank Mrs. Bidjovska Ruzhica, the manager of “13 Noemvri” kindergarten – Clone “Jasmin”, for her generous engagement in achieving the objectives of this research.

Research instruments and objectives

The primary objective of our research is screening the state of music teaching in the kindergartens, i.e.:

- Organizational, program and didactical-teaching aspects of the process;
- The teaching personnel;
- Material-technical equipment of the kindergartens;

For more efficient screening of the state in Skopje kindergartens, the research has been conducted by applying the method of questionnaires and interviews. For this purpose, a questionnaire has been made comprising 21 questions, which make several theme entities appropriate to the objectives of this research.

Table 2. Questions schedule according to theme entities

<i>THEMES</i>	<i>NUMBER OF QUESTION</i>
Structure of the educators	20, 21
Structure of the music lesson	1, 2, 3, 4
Contents of the music lesson	5, 6, 13
Children and the music activity	7, 10, 11
Music in other activities	8, 8A, 9, 9A, 12
Material equipment in kindergartens	14, 15, 16, 17
Attendance to music events	18, 19

The questionnaire was supplemented by additional information on the state in the kindergartens obtained from the conversation with the poll participants.

Research results:

1. *Structure of the educators*

- **Table 1a**

<i>EDUCATOR'S OCCUPATION</i>	<i>number of answers</i>	<i>%</i>	
MUSIC ASSISTANT	13	58%	
TEACHER OF A GROUP	6	27%	
MANAGER	1	5%	
OTHER	PEDAGOGUE	1	5%
	HEAD-MASTER	1	5%
TOTAL	22	100%	

The results obtained show heterogeneous i.e. unequal state of music teaching educators in the kindergartens. During the conversations with them, we have found out that the music lessons are held by music assistants in cooperation with the teachers of a group, and in the absence of music assistant, the teachers of the group, the manager or the pedagogue in the kindergarten held the music lessons.

• **Table 1b**

<i>LEVEL OF MUSIC EDUCATION</i>	<i>number of answers</i>	<i>%</i>
FACULTY OF MUSIC ARTS - FIRST DEGREE	7	31.5%
WITHOUT MUSIC EDUCATION	7	31.5%
SECONDARY MUSIC SCHOOL	5	23%
FACULTY OF MUSIC ARTS	2	9%
ELEMENTARY MUSIC SCHOOL	1	5%
TOTAL	22	100%

Concerning the music education of the music assistants, 31.5% of them have completed the first degree at the Faculty of Music Arts, 23% have completed secondary music school, and 9% have graduated at the Faculty of Music Arts. Alarming is the fact that even 31.5% of the polled participants have no music education at all. Some of them have claimed that they perform the music lessons the way they know, and only few of them have admitted that there is no music teaching in their kindergartens. In five of the kindergartens included in the research, there is no music assistant employed. They locate the reason for this situation in the ban from the Ministry of education and science on new employments.

2. The structure of the music lesson

• **Table 2a**

<i>TEACHING MODE</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
IN A GROUP	22	100%	22
IN SMALL GROUPS	9	41%	22
INDIVIDUALLY	7	32%	22

All participants have answered that the music teaching is performed in a group, although some of them have marked the other answers, as well. With additional questions, we have found out that under “group” and “individual” work the participants mean practicing of the material during the collective music lesson.

• **Table 2b**

<i>DO YOU USE A TEXTBOOK?</i>	<i>number of answers</i>	<i>%</i>
YES	3	14%
NO	19	86%
TOTAL	22	100%

The question was about the textbook used by the children. Only 3 participants have answered that they use the textbook for the children, which has been published this year for the needs of the children from the Big Group or “0” (zero) grade in the new school system of nine grades (“Music Picture Book” by M.A. Tereza Babamova). Although there was no question on teaching manuals used by the teachers, during the conversations they mentioned the authors from former Yugoslavia: Manasterioti, Kamenov, Voglar and the Macedonian author Popducevski. This literature is adapted by the music assistants to the children’s age and to the teaching needs. When we talked about this subject, all participants complained about the non-existence of Teaching Manual with clearly conceived tasks, methods and teaching units for the needs of the music teaching process in pre-educational institutions. The participants have stated that the music teaching process very often is adapted to the demands of

other activities and their educational themes, and the success of the music education is a result of individual commitment and the extent of creativity of the teachers.

Representation of types of lessons in the music teaching process

• **Table 2c**

<i>NURSERY GROUP 1 AGE 9-18 MONTHS</i>			
<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
LISTENING TO MUSIC	17	77%	22
SINGING SONGS	6	27%	22
PLAYING ORFF'S INSTRUMENTS	3	14%	22
CREATIVE MUSIC ACTIVITIES	1	5%	22

• **Table 2d**

<i>NURSERY GROUP 2 AGE 18-30 MONTHS</i>			
<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
LISTENING TO MUSIC	18	82%	22
SINGING SONGS	6	27%	22
PLAYING ORFF'S INSTRUMENTS	2	9%	22
CREATIVE MUSIC ACTIVITIES	0	0%	22

The results in the tables show that the music activity in the youngest groups Nursery Group 1 and Nursery Group 2, which include children from 9 to 30 months of age, is based on listening to the music and most often as background of free activities. Also, there exists a song processing which means singing of simple songs or rosaries that serve for development of the speech. Playing Orff's Instruments and music creation have the purpose of searching for the sounds.

• **Table 2e**

<i>SMALL GROUP 1 AGE 2-3 YEARS</i>			
<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
LISTENING TO MUSIC	21	95%	22
SINGING SONGS	21	95%	22
PLAYING ORFF'S INSTRUMENTS	7	32%	22
CREATIVE MUSIC ACTIVITIES	2	9%	22

At age between 2 and 3 years, children in the kindergartens mainly listen to the music and process the songs. Only one kindergarten is considering these children as too young to be included in the music teaching process. Playing Orff's instruments and music creation show mild increase of activity in relation to the previous age groups.

• **Table 2f**

<i>SMALL GROUP 2 AGE 3-4 YEARS</i>			
<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
LISTENING TO MUSIC	21	95%	22
SINGING SONGS	22	100%	22
PLAYING ORFF'S INSTRUMENTS	10	45%	22
CREATIVE MUSIC ACTIVITIES	4	18%	22

In the second Small Group, which educates children of age between 3 and 4 years, the song processing and listening to the music are the most frequent activities.

Although still modest, playing Orff's instruments is present in almost half of the polled kindergartens. The music creation is still the least used.

• **Table 2g**

<i>MIDDLE GROUP AGE 4-5 YEARS</i>			
<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
LISTENING TO MUSIC	22	100%	22
SINGING SONGS	22	100%	22
PLAYING ORFF'S INSTRUMENTS	21	95%	22
CREATIVE MUSIC ACTIVITIES	10	45%	22

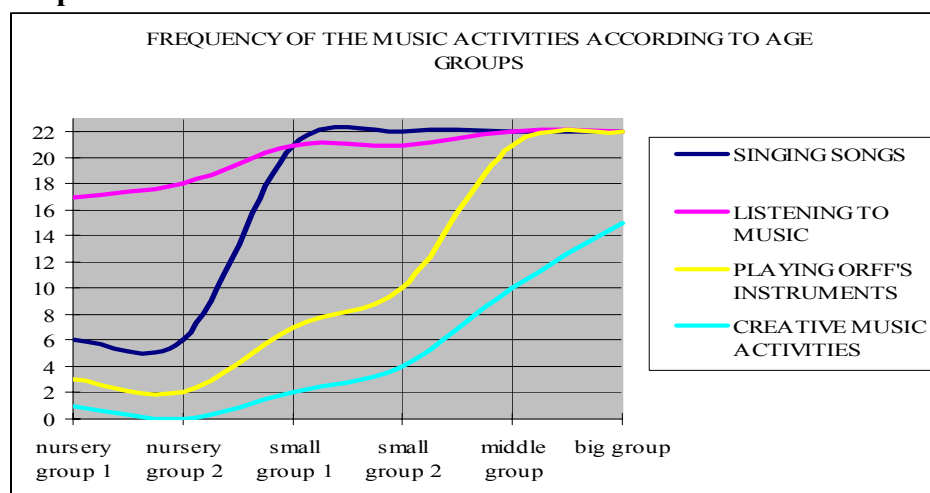
In the Middle Group, which covers children of age from 4 to 5 years, the song processing and listening to the music are applied in 100% of the polled kindergartens. In 95% of the kindergartens, these children play Orff's instruments, and the music creation is still not reaching the level of the other activities.

• **Table 2h**

<i>BIG GROUP AGE 5-6 ½ YEARS</i>			
<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
LISTENING TO MUSIC	22	100%	22
SINGING SONGS	22	100%	22
PLAYING ORFF'S INSTRUMENTS	22	100%	22
CREATIVE MUSIC ACTIVITIES	15	68%	22

All polled kindergartens practice listening to the music, songs processing and playing Orff's instruments in the Big Group or the so called "0" grade, and in 15 of them the children from the Big Group are trying to create music and movements. The next graph shows the representation of each of the music activities.

Graph



The domination of "Listening to music" in all age groups is apparent. "Song processing" activity is established as regular activity in the first small group, and "Playing Orff's instruments", as regular activity in the middle group. "Music

creation” is the least practiced activity. Despite the growing tendency, it is still little applied.

• **Table 2i**

<i>Groups</i>	<i>DURATION OF THE MUSIC LESSON</i>
NURSERY GROUP 1	10 MIN.
NURSERY GROUP 2	10 MIN.
SMALL GROUP 1	15 MIN.
SMALL GROUP 2	20 MIN.
MIDDLE GROUP	30 MIN.
BIG GROUP	30 MIN.

The music lesson is taking place once a week in all groups with duration shown in Table 2i. Because of the nature of the answers, which were given in scope from...to, modus is taken as central value for the duration of the music lesson.

3. Contents of the music lesson

• **Table 3a**

<i>GENRE</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
CLASSICAL	22	100%	22
CHILDREN’S SONGS	22	100%	22
FOLK	20	91%	22
POPULAR	9	41%	22
ETHNO POP	1	5%	22
OTHER	4	18%	22

After the conclusion that “Listening to music” is activity that dominates on the music lesson at all age groups, the results obtained show that children’s songs and classical music are the most used in working with children. The folk music is also frequently used genre. In 9 kindergartens the children learn about the music from the popular singers, and one of the polled participants thinks that the children have something to learn from the ethno pop music, as well. In row “Other”, the polled participants have stated that they use music composed by themselves, dance music (samba, waltzes), music from other ethnic regions in the world and music transcriptions from classical composers. This music is performed at shows with specially designed choreographies.

• **Table 3b**

<i>DO YOU USE OTHER MUSIC ACTIVITIES IN THE MUSIC LESSON?</i>	<i>number of answers</i>	<i>%</i>
YES	22	100%
NO	0	0%
TOTAL	22	100%

In all polled kindergartens, other music activities are also practiced in the music lesson for efficient learning of the subject.

• **Table 3c**

<i>ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
DANCING	20	91%	22
MUSIC GAMES	16	73%	22
MUSIC PLAY	13	59%	22
MUSIC ILLUSTRATION	6	27%	22

The most practiced activity is dancing as a result of the children's urge for movement. Here follow the music games, form in which the children perform planned movements, music plays which are short music-scene pieces with play contents and music illustrations which are in fact presentation of characters from the compositions through movements, mimics and gestures.

• **Table 3d**

<i>ARE THERE ANY MUSIC ENSEMBLES IN YOUR KINDERGARTEN?</i>	<i>number of answers</i>	<i>%</i>
YES	8	36%
NO	14	64%
TOTAL	22	100%

In the conversations related to this issue, we have received more negative answers and explanations for the negative influence of such kind of separation of the children from the group. These participants pointed out that, according to them, it is not recommendable to favour one group of children against other groups, which might later develop music skills.

• **Table 3e**

<i>COLLECTIVE ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
CHOIR	8	36%	22
ORCHESTRA	3	14%	22
DANCING GROUP	3	14%	22

In eight kindergartens in Skopje, which make 36% of the total number of polled kindergartens, there are children's music groups, precisely 8 children's choirs, 3 orchestras and 3 dancing groups. Children in the orchestras play Orff's instruments, and the dancing groups practice ballet and folklore. In conversation with these participants, they have explained that these music activities, which have been realized with additional engagement of the teachers, contribute to early development of music skills in children.

4. Children and the music activity

• **Table 4a**

<i>KNOWLEDGE OF:</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>total answers</i>
INTENSITY (loud-quiet)	22	100%	22
TEMPO (fast-slow)	22	100%	22
CHARACTER OF MUSIC (merrily-sadly)	22	100%	22
MUSIC INSTRUMENTS	21	95%	22
TONE DURATION (long-short)	19	86%	22
TONE PITCH (high-low)	18	82%	22
TONE MOVEMENT (upwards-backwards)	16	73%	22
MUSICAL NOTATION	3	14%	22
MUSIC FORM	2	9%	22
OTHER	0	0%	22

The question was about introducing and recognizing simple and understandable notions, which are features of the elements of the music piece. Hence, the results are related to the notions that are in the brackets.

According to the answers of the polled participants, children from all of the polled kindergartens recognize the intensity, tempo and the character of the music piece, expressed through the notions of: loud-quiet, fast-slow, merrily-sadly. Ninety five % of the participants have answered that the children recognize the music instruments with which they are in contact. In 86% of the polled kindergartens, children successfully determine whether the tone is long or short, and in 82% determine whether the tone is high or low. Somewhat less, 73% of the participants have stated that the children recognize the upwards and backwards direction of the music movement. From the results we have found out that the smallest percentage is for recognizing the musical notation – 14%, and for the parts of the music form – 9%. Most of the participants think that these elements are too difficult for the children from pre-school age. According to those participants who have given positive answers, musical notation is understandable matter if adequate methods are applied in the work with children. Making difference of the parts of the music form by the children is successful only if there is a change in the tempo and the character.

• **Table 4b**

<i>WAY OF EXPRESSION</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
WITH DANCING	22	100%	22
WITH NARRATION	18	82%	22
WITH DRAWING	17	77%	22
WITH ACTING	14	64%	22
OTHER	2	9%	22

According to the results in the table, the children from all polled kindergartens express the music through movement i.e. dance. From the results obtained, the connection of the music activities which are used in the music teaching process, and which directly influence the way of expression at children, is obvious. Previously mentioned music games, music plays and illustrations contribute to the development

of the verbal, pictorial and dramatic expression of the music contents in children. In row “Other” pantomime and imitational movements are given.

• **Table 4c**

<i>FAVOURITE ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
SINGING	19	86%	22
MUSIC GAMES	19	86%	22
DANCING	16	73%	22
LISTENING TO MUSIC	16	73%	22
PLAYING ORFF'S INSTRUMENTS	14	64%	22
MUSIC PLAY	12	55%	22
OTHER	1	5%	22

According to the polled teachers, the favourite music activities of children at pre-school age are singing and music games. The reason for lower preference of dancing and listening to music maybe lies in the fact that they are present in the child's life from the earliest age, so the child considers them as part of the natural environment and as such they do not cause strong affective reactions. Remarkable is the percentage of all positive answers, which is bigger than 60%. This percentage is obtained by attaching the row “other”, which includes the activity called “music story” to the row “music dramatizations”. According to the statements of most of the participants, all music activities are children's favorite as long as they are performed in accordance with the children's needs. For the requirements of the music subject, the children want to hear interesting story, they want to play, to compete, to change and to be noticed i.e. praised.

5. *Music in the other activities*

• **Table 5a**

<i>CHILDREN'S ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
SPORT	22	100%	22
FREE ACTIVITIES	21	95%	22
ART	17	77%	22
NATURE&SOCIETY	15	68%	22
LANGUAGE	13	59%	22
MATHS	11	50%	22
OTHER	0	0%	22

By using the music in the other activities of the children, we find out about the way, the type, the quantity and the quality of the music material, which the child receives during the pre-school education. As expected, all participants use music in the physical education. It is the main part of the free activities, as well. In other activities, the usage of the music decreases as decreases the level of creativity of the teaching processes. Generally, the music is used in correlation with the teaching contents and serves for more efficient formation of the studied notions.

• **Table 5b**

<i>MUSIC ACTIVITIES IN OTHER ACTIVITIES</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
LISTENING TO MUSIC	22	100%	22
SINGING SONGS	19	86%	22
DANCING	16	73%	22
MUSIC GAMES	14	64%	22
PLAYING MUSICAL INSTRUMENTS	7	32%	22
OTHER	0	0%	22

In other activities, the children have the contact with music most often by listening, and then by singing songs. Very often in the other activities, the children dance and play music games, and rarely play Orff's instruments.

• **Table 5c**

<i>SOURCE</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
RECORDED MUSIC	22	100%	22
TEACHER'S SINGING	21	95%	22
PLAYING INSTRUMENT	10	45%	22

The sources of the music listened in all of the polled kindergartens is a reproduction of recorded material, and in 95% of the kindergartens the educator sings to the children. If there is need, the music assistant plays upright piano for the requirements of the other activities.

• **Table 5d**

<i>GENRE</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
CHILDREN'S SONGS	22	100%	22
CLASSICAL	21	95%	22
FOLK	18	82%	22
POPULAR	13	59%	22
ETHNO POP	1	5%	22
OTHER	1	5%	22

The genres of the music listened in the other activities are corresponding with the genres used in the music activity. Mostly children's music is played, then classical, and folk music at last. Greater representation has the popular music, which finds place in the free activities, and the fan of ethno pop music plays it in the other activities. In row "other" patriotic songs are mentioned.

• **Table 5e**

<i>MUSIC IN THE CHILDREN'S SHOWS HAS:</i>	<i>number of answers</i>	<i>%</i>
PRIMARY ROLE	20	91%
SECONDARY ROLE	2	9%
NOT INCLUDED	0	0%
TOTAL	22	100%

About this question, most of the participants have emphasized the main role of the music in the shows, opposite to previous years when the main role was given to the recitals. Although in the field of accompanying role of music have been obtained 10

positive answers, this number is obtained by marking both fields of the role of music in the shows.

Only in two kindergartens, the music has only accompanying role in the shows.

6. *Material equipment in the kindergartens*

• Table 6a

<i>TYPE</i>	<i>number of positive answers</i>	<i>positive answers %</i>	<i>Total answers</i>
AUDIO/VIDEO EQUIPMENT	22	100%	22
ORFF'S INSTRUMENTS	22	100%	22
MUSICAL INSTRUMENTS	21	95%	22
FOLK MUSICAL INSTRUMENTS	5	23%	22

In regards to the material equipment in the kindergartens, we can say that it is on a satisfactory level. All polled kindergartens have and use audio and video equipment including audio players, video players, CD players, DVD players and Television sets, and their number varies depending on the conditions and the status of the objects. Generally speaking, objects of the headquarters and kindergartens in the central city area have such equipment in each classroom. Clones and kindergartens in the peripheral city area have one piece of audio and video equipment, which serve to all groups in the kindergarten.

Orff's instruments were purchased at the very beginnings from the foundation of the kindergartens. All of the Orff's instruments can be found in each kindergarten, and the most frequently used instruments are: triangle, jingles, tambourine, metal phone, xylophone, block flute, bells, drum, cymbal, sticks and castanets. In the question about music instruments dominates the upright piano. Only one kindergarten in Chair located in substandard premises and with very bad conditions for taking care of the children, does not have upright piano. Kindergartens have seven synthesizers, three accordions, one harmonium, one guitar and one mandolin.

Only five of the polled kindergartens have folk musical instruments. In the answers, we can find three kavals (type of shepherd's flute), three tambourines, two drums and one bagpipe.

7. *Attendance to music events*

• Table 7a

	<i>music guests</i>	<i>%</i>	<i>attendance to music events</i>	<i>%</i>
NEVER	10	45%	13	59%
1-2 PER SEMESTER	12	55%	8	36%
1-2 PER MONTH	0	0%	1	5%
TOTAL	22	100%	22	100%

Guest performances of musicians – instrumentalists are actually concerts held by the students of MBUC "Ilija Nikolovski – Luj" Skopje. This activity is present in more than half of the polled kindergartens (55%) and it is developing progressively, although for the time being it is present only in the kindergartens from the central city

area. These activities are conducted as a result of individual efforts of the teachers from MBUC who have a parental status in the kindergartens.

Somewhat bigger is the percentage (59%) of those kindergartens, which never bring their children to music shows. Those who have brought children to such events, mentioned the children's festival "Zlatno Slavejce" and New Year's ballet shows on MNT repertoire. Only one kindergarten has answered that they go to music shows once a month (although we cannot guess what type of shows are they).

Conclusion:

Analyzing the results obtained from the answers of the 21 questions from the questionnaire, we have acquired an initial insight in the state of the music teaching in the pre-educational institutions in Skopje. We obtained data for:

- Structure of the music educators;
- Structure and contents of the music lessons;
- Interests and wishes of the children in the kindergartens;
- Application of music in other activities;
- Material equipment in the kindergartens;
- Role of the kindergartens in forming the music culture of the youngest population.

From this research we have acquired knowledge of some negative spots of the music teaching in the kindergartens, and hence of the education and upbringing of the youngest. We will point out the most significant ones:

- Profile difference of music educators;
- Difference in the level of education of these persons;
- Absence of structured and precisely fixed teaching plans for music education;
- Absence of teaching manuals for pre-school age on the country level;
- Insufficient independence of the music education.

For deeper analyses of the music teaching process in pre-school education and factors that influence its quality, further researches are more than required.

Translation: Vesna Murovska

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