

Original research paper

## THE REPRESENTATION OF DIDACTIC MUSICAL GAMES IN THE CURRICULA AND TEXTBOOKS OF MUSICAL CULTURE IN CLASSROOM TEACHING

UDC

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**Abstract.** *The representation of didactic musical games in current classroom teaching curricula and Musical Culture textbooks is the focus of this research. Didactic musical games are activities with specific rules and defined educational goal. Through these games, students unconsciously master various melodic and rhythmic concepts while developing their musical abilities. Due to their educational potential, these games are valuable tools for acquiring knowledge and developing skills in the teaching of Musical Culture. In this regard, the goals and tasks of this research are to determine the extent to which didactic musical games are included in the curricula and Musical Culture textbooks. The results indicate that these games are sufficiently represented in relation to the content of the Musical Culture subject. However, it is necessary to more precisely categorize certain musical games, such as singing games, those with instrumental accompaniment, musical dramatizations and didactic musical games. Additionally, we find it essential to provide specific didactic-methodical instructions for implementing these games in the curricula.*

**Key words:** *musical culture teaching, didactic musical games, primary school, first cycle of primary education*

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## 1. INTRODUCTION

Play is an indispensable part of a child's life and a source of great joy. Numerous pedagogues, psychologists and methodologists have studied the phenomenon of play, highlighting its significant and positive influence on children's development. Play is not merely entertainment, it is an activity that contributes to the comprehensive development of a child's personality. From the earliest months of life, children learn about their surroundings through play, accumulating experiences and new knowledge while developing essential skills. Through play, children socialize, become independent, and express their creativity and needs, which fosters self-confidence. They develop intellectual abilities, learn to express and manage their emotions, cultivate a positive attitude towards work, and learn responsibility and coping strategies in various situations. Nearly every skill can be developed through play, including perceptual-motor skills (e.g., agility, eye-hand coordination, movement), intellectual (e.g., memory, prediction, problem-solving, reasoning), socio-emotional skills (e.g., socialization, empathy, respect for rules, controlling aggression), as well as communication and creative skills (Kamenov, 1986: 23). Prominent psychologists such as Vygotsky, Piaget, Smith, Elkonin recognize play as an activity with significant cognitive, educational, and communication-symbolic values, in addition to its role in physical development (Milosavljević, 2011: 175).

Children's games hold a special position and function in institutional preschool education, and in instructional activities for younger school-age children, due to their educational value as a form of learning. The conceptual framework of preschool education is based on the idea that children learn through play, that learning is an integral part of play, fostering their growth into active and creative beings, as play itself is a creative act" (Kopaš-Vukašinović, 2006: 174–175). Similarly, certain curriculum content can be effectively implemented through well-planned and balanced play activities, supported by adult guidance, encouragement, supervision, and a deep understanding of each child's unique developmental and psychophysical traits. Ivan Ivić argues that using children's games in a classroom context is beneficial only if the games retain their original structure and effectively utilize their objectives, contents, methods, and materials (Ivić, 1985). Play is a fundamental need, as evidenced by the fact that children engage in play from the earliest stages of life. It "has the ability to reduce or neutralize the pressure of goal-directed action, the 'compulsion' to successfully complete a task" (Kamenov, 1986: 61). As an educational tool, play helps students acquire a variety of skills and knowledge. Children naturally seek out play, giving teachers the opportunity to guide their activities, provide purpose, and utilize play for educational purposes.

Musical games occupy an important position in the educational process for children. Early music education is built on the foundation of these games, which help students to feel happy and carefree, encourage their psycho-physical growth, and achieve instructional goals. Musical games positively influence children's ability to experience music, develop a sense of beauty, express music through movement, and contribute to their overall development of children. In musical games, musical thought initiates and drives all actions. The value of these games lies in developing children's ability to express music through movement. When a child moves, claps their hands or plays rhythmic instruments, the song becomes a game, "because the child enjoys the harmony of melody, rhythm and movement. Sharing the joy of making music with peers fosters a sense of security and belonging, both essential for social development" (Ječmenić, 2015: 39). Numerous authors (Pereverzeva, 2013; Zdravković et al., 2018)

highlight the importance of musical games in developing children's musical abilities and cognitive functions (Van Vreden, 2018; Shouldice, 2019). These games promote creativity and musicality while enhancing cognitive, social, emotional and physical functions. Musical games are significant because they allow students to act as both performers and the instruments at the same time (Senić, 2021: 63). Moreover, these activities provide younger students with opportunities to naturally respond to musical content, phenomena, and principles (Stojadinović, 2017: 59). Musical games can be categorized into singing games, games with instrumental accompaniment, musical dramatizations and didactic musical games. Their integration into instructional activities is crucial for students' overall and musical development. It is important to "connect movement and singing as often as possible by performing different types of musical games." This includes musical games with singing, instrumental accompaniment, traditional games and any song whose literary content can be expressed through movement" (Pravilnik, 2018: 84). Proper selection of games is essential for their successful implementation. When choosing musical games, we should consider not only students' musical abilities, but also their movement skills and interests in specific literary themes and game types.

## 2. THE IMPORTANCE OF DIDACTIC MUSICAL GAMES IN MUSIC EDUCATION

Music education is a crucial aspect of a child's overall development, particularly during the early school years when the foundations for the further development of musical skills and knowledge are established. Given children's natural tendency to learn through play, didactic musical games provide an ideal environment for them to grasp the fundamentals of music in a natural and intuitive manner. During these formative years, children express themselves through movement, song, and rhythm, making play an intense learning experience. In this context, didactic musical games play a special role as an effective method for promoting musical development. They combine recreational and educational elements in a way that is appropriate for the children's ages and cognitive capacities, making learning both engaging and enjoyable while fostering a love for music.

Didactic musical games are structured activities that help students improve fundamental musical skills, including rhythm, listening, musical memory and vocal techniques. These games possess all the general characteristics of play, but they also include activities (such as perceptual, discovery, logical, verbal, musical, etc.) that are specifically adapted and integrated into their rules to enhance children's overall development, particularly their intellectual growth (Kamenov, 2006: 118). They enable students to acquire specific melodic and rhythmic concepts related to musical elements like dynamics, tempo and character, often without conscious realization. Each game has a distinct objective and educational task, such as solving rhythmic or melodic challenges, identifying different sound sources, recognizing instruments and vocal timbres, mastering vocal techniques and "reproducing or improvising melodic-rhythmic motifs, and more" (Stojanović, 1991: 145). Stojanović also emphasizes that learning predominates in these games due to their structured rules and precise tasks, allowing students to experience and understand musical phenomena and concepts (1991). Through didactic musical games, we "indirectly enhance the quality of basic musical activities such as singing, listening to music, and playing instruments" (Voglar, 1989: 52). The effort students "invest in solving problems serves as a driving force behind the development of perception,

thinking, and speech, as well as their ability to apply knowledge and quickly select relevant facts to solve the problem at a given moment" (Kamenov, 2006: 118).

The goal of music education is the deliberate acquisition of skills and knowledge. Essential components of musical literacy are taught to enhance students' comprehension of music. Beginning in the third grade, students are trained to consciously perceive and reproduce rhythmic and melodic patterns. This process aims to introduce students to the understanding of music and its principles through active singing, instrument playing, listening, and music creation. Learning the foundational aspects of musical literacy starts with sound and progresses to visual representation. This means that students first familiarize themselves with new musical concepts through listening, playing instruments, acting out counting rhymes or games, and singing. Following this, the focus shifts to specific phenomena, where students identify particular concepts and learn their names and musical representations through observation and analysis, with guidance from the teacher. Didactic musical games are crucial in achieving this goal, allowing students to explore musical occurrences and principles informally and naturally through play.

The teacher's role in organizing and conducting these games is vital. To enable students to participate play the game freely and share their ideas, experiences, and thoughts, the teacher must engage, motivate, and create a positive learning atmosphere. This approach helps shape students' potential, facilitates learning, assists them in gaining new abilities, and ensure "variety in methodological approaches while increasing students' interest and engagement" (Tomerlin, 1968: 4). The methodological approach to teaching musical games begins with teaching the song by ear, followed by introducing the rules, movements, and steps of the game. Initially, more skilled students can demonstrate the game, allowing others to learn the rules through observation. The teacher must be well-versed in the rules and movements to explain them clearly and concisely. Additionally, students in the folklore section can assist in learning new steps. The game can be incorporated into music classes, physical education classes etc.

### 3. ANALYSIS OF CURRICULA AND TEXTBOOKS OF MUSICAL CULTURE

The objective of music education in all grades of the first cycle of primary education is to "develop students' interest and love for music through individual and collective musical experiences that encourage creativity, aesthetic sensitivity, and a sense of community, as well as a responsible attitude towards preserving musical heritage and the cultures of one's own and other nations" (Pravilnik, 2017, 2018, 2019). Primary school is not a place for training professional artists, but rather "a place where future art enthusiasts with developed ethical and aesthetic views are fostered. They actively engage in the cultural and creative life of their community as amateur performers or listeners" (Stojanović, 1996: 7). Children's creative abilities and their aesthetic perception of art are shaped through musical activities. These activities are closely linked to other areas, making music "a means of developing a creative identity in which the child gains opportunities for cognitive, social, and emotional development" (Vidulin, 2016: 225).

The three program areas of music education in the lower primary grades are music performance (singing, musical games and playing instruments), music listening and musical creativity. Given that music is inherently interdisciplinary and the subject of Musical Culture is highly specialized, it is essential that all program content be

continuously integrated. The main focus of the class should be on activities "through which new musical content is mastered, and that are always connected with other musical activities" (Pravilnik, 2019: 75). Therefore, musical activities should be concurrent or logically follow one another. The curricula provide program content and instructions for the didactic-methodical implementation of all musical activities. Additionally, there are compositions for both listening to and performing music. The recommended songs and pieces for singing and playing include hymns, folk songs and/or classic children's games, children's songs, musical games, counting rhymes, children's instruments, and models.

The content of the Musical Culture curricula and textbooks issued by the *Zavod za udžbenike* and the *Kreativni centar* was analyzed, and the findings are presented in the following section. The goal of this research was to determine the number of instructional musical games included in the curriculum and textbooks for grades one through four. To achieve this, a tabular overview of the musical games suggested in the Musical Culture textbooks and curricula will be presented chronologically from grades one to four, following a comprehensive presentation of the program content in the area of music performance outlined in the curricula.

The first grade curriculum includes activities such as counting rhymes, singing by ear, models and thematic songs, and playing children's musical instruments based on graphic representations of rhythms or by ear. These activities are outlined in Table 1. Notably, and relevant to our topic, the curriculum also provides opportunities for children to sing and play musical games on children's instruments, including songs with dance, didactic games and musical dramatizations.

**Table 1** Program content in the area of music performance in the first grade

Music performance
<ul style="list-style-type: none"> <li>▪ Performing counting rhymes in rhythm with movement – clapping, finger snapping, stepping, palm slapping, and tapping on the desk.</li> <li>▪ Sound onomatopoeias and illustrations.</li> <li>▪ Body posture and breathing – emphasizing proper singing technique.</li> <li>▪ Proper diction – practicing tongue twisters and counting rhymes.</li> <li>▪ Singing songs by ear across different content and styles.</li> <li>▪ Singing songs with movement – including dance and folk songs.</li> <li>▪ Singing models and thematic songs and associating their starting notes with colors (c-green, d-brown, e-yellow, f-blue, g-red).</li> <li>▪ Using children's rhythmic instruments and exploring various playing techniques.</li> <li>▪ Playing by ear to accompany counting rhymes and songs – focusing on pulse, rhythm, grouping.</li> <li>▪ Singing and performing musical games while using children's instruments – incorporating songs with movement, didactic games, musical dramatizations.</li> <li>▪ Playing instrumental arrangements on children's rhythmic instruments and alternative sound sources.</li> <li>▪ Playing graphically represented rhythms.</li> <li>▪ Musical etiquette (Pravilnik, 2017: 34).</li> </ul>

Ten musical games are suggested in the first-grade Musical Culture curriculum (Pravilnik, 2017: 38) (Table 2). Analysis of the first-grade textbook from the *Zavod za udžbenike* (Stojanović, 2023), reveals that the author included eight musical games, three of which are suggested by the curriculum. In contrast, the *Kreativni centar's* first-grade Musical Culture textbook (Ilić, 2018) features eleven musical games, four of which are also included in the curriculum.

The pieces recommended for performance in the curriculum are generally referred to as musical games, however, curriculum does not specify whether they are songs with dance, didactic games, or musical dramatizations. The characteristics of the suggested songs allow for the assignment of specific objectives and educational activities, to be completed in addition to predetermined performance styles. Therefore, these pieces can be viewed as didactic musical games that aid in the unconscious acquisition of particular melodic-rhythmic concepts. Consequently, all musical games recommended in the curriculum are regarded as didactic games in this analysis.

Regarding the utilization of the suggested musical games, the study identified differences between the curriculum and the textbooks from both publishers. Some pieces proposed by the curriculum are processed within the framework of other musical activities in the textbooks. Additionally, there are pieces in both publisher's textbooks that the authors did not classify as musical games, but which, based on their features and performance guidelines, are suitable for such classification. As a result, all pieces with explicit performance guidelines and instructional objectives were categorized as didactic musical games in the textbook study.

**Table 2** Didactic musical games in the first grade curriculum and Musical Culture textbooks

Musical games suggested by the curriculum	The textbook for the 1st grade from the Zavod za udžbenike	The textbook for the 1st grade from the Kreativni centar
Ribar	Ribar	Ribar
Ide maca pored tebe	Ide maca oko tebe	Ide maca oko tebe
Kolariću paniću	Kolariću paniću	Kolariću paniću
Berem, berem grožđe	–	Berem, berem grožđe
Zec i repa	–	–
Pesma u kolu	–	–
Vasino kolo	–	–
Medved bere jagode	–	–
Pliva patka preko Save	–	–
Dunje ranke	–	–
	Ja posejah lan	Ja posejah lan
	Kad si srećan	Lastavica
	Igramo se zvucima	Ivin voz
	Govor i zvučna priča	Čika Mrak
	Saobraćajac	Saobraćajac
		Nakraj sela žuta kuća
		Igra kolo

In the second grade (Table 3), songs with varying themes and characters are sung by ear, and counting rhymes are recited. In this grade, musical games are performed using instruments appropriate for children, including songs with dance, didactic games, musical dramatizations, and playing instrumental arrangements on children's rhythm instruments and alternative sound sources. Models and themed songs are also sung.

**Table 3** Program content in the area of music performance in the second grade

Music performance
<ul style="list-style-type: none"> <li>▪ Recitating counting rhymes in rhythm with movement.</li> <li>▪ Using sound onomatopoeias and illustrations.</li> <li>▪ Practicing proper singing technique: body posture and breathing.</li> <li>▪ Correcting diction: reciting tongue twisters and counting rhymes.</li> <li>▪ Singing songs by ear: exploring various content and characters.</li> <li>▪ Singing songs with movement: incorporating songs with dance and folk songs.</li> <li>▪ Associating singing models and themed songs with their starting notes and colors (a<sup>1</sup>-white, b<sup>1</sup>-purple).</li> <li>▪ Exploring children's and alternative instruments: learning playing techniques.</li> <li>▪ Accompanying instruments by ear using counting rhymes and songs – focusing on pulse, rhythm, grouping of beats.</li> <li>▪ Singing and performing musical games with children's instruments: including songs with dance, didactic games, musical dramatizations.</li> <li>▪ Playing instrumental arrangements on children's rhythm instruments and alternative sound sources.</li> <li>▪ Practicing musical etiquette (Pravilnik, 2018: 82).</li> </ul>

Four musical games (Table 4) are part of the second grade Musical Culture curriculum (Pravilnik, 2018: 85). The second grade Musical Culture textbook from *Zavod za udžbenike* (Stojanović, 2023) includes eight additional games that are not part of the curriculum, along with the three suggested by the curriculum. Additionally, the second grade *Kreativni centar's* textbook (Ilić, 2019) includes one musical game from the curriculum and nine games not listed as musical games in the curriculum.

**Table 4** Didactic musical games in the second grade curriculum and Musical Culture textbooks

Musical games suggested by the curriculum	The textbook for the 2nd grade from the Zavod za udžbenike	The textbook for the 2nd grade from the Kreativni centar
Kiša	Kiša	–
Zagonetka	Zagonetka	–
Semafor	Semafor	–
Leptir	–	Leptir
	Šetnja	Pliva patka preko Save
	Kucanje sata tik-tak	Dva se petla pobiše
	Igre prepoznavanja pesama	Dunje ranke
	Igre prepoznavanja tonova	Muzička imitacija
	Igre prepoznavanja izvođača	Čaj, Čiro
	Kucanje sata: Tik-tak-tak	Dok mesec sja
	Mali slonovi	Glasovno prepoznavanje
	Izbor muzike za priču <i>San o ruži</i>	Da li neko zna?
		Čvorak

Table 5 shows that the area of music performance in the third grade curriculum includes the following activities: singing and playing from musical notation, exploring pitch (from c<sup>1</sup> to g<sup>1</sup>), understanding note duration, learning elements of musical notation, identifying the counting unit, and performing rhythmic counting in a 2/4 time signature. Additionally, it incorporates content from the previous two grades related to correct singing technique, proper diction, singing songs by ear and with movement, playing children's rhythm instruments, and alternative sound sources.

**Table 5** Program content in the area of music performance in the third grade

Music performance
<ul style="list-style-type: none"> <li>▪ Engaging in didactic musical games.</li> <li>▪ Practicing correct singing technique – posture and breathing.</li> <li>▪ Ensuring proper diction.</li> <li>▪ Singing songs by ear with various content and character.</li> <li>▪ Incorporating movement while singing songs.</li> <li>▪ Connecting the starting notes of singing models and purpose-specific songs within the range from b to c<sup>2</sup>.</li> <li>▪ Singing and playing songs from musical notation.</li> <li>▪ Exploring children's and alternative instruments and their playing techniques.</li> <li>▪ Instrumental accompaniment by ear.</li> <li>▪ Singing and performing musical games while playing children's instruments – including songs with dance, didactic games, musical dramatizations.</li> <li>▪ Playing instrumental arrangements on children's rhythm instruments and alternative sound sources.</li> <li>▪ Practicing musical etiquette.</li> <li>▪ Understanding characteristics of sound: timbre (different voices and instruments), duration (note values), volume (dynamic markings – piano, forte, crescendo, and decrescendo), pitch (from c<sup>1</sup> to g<sup>1</sup>).</li> <li>▪ Learning elements of musical notation: staff, treble clef, note values (half, quarter, eighth notes, and corresponding rests) in a 2/4 time signature.</li> <li>▪ Counting units.</li> <li>▪ Performing rhythmic counting in a 2/4 time signature (Pravilnik, 2019: 46).</li> </ul>

Ten musical games are suggested in the third-grade curriculum (Pravilnik, 2019: 49) (Table 6). The *Zavod za udžbenike* (Stojanović, 2020) released a third-grade Musical Culture textbook that includes three games not categorized as musical games in the curriculum, along with five games suggested by the curriculum. In contrast, the *Kreativni centar's* textbook (Ilić, 2020) includes only two games from the curriculum and five games not designated as musical games. The game "*Juca i kuca*", proposed in the curriculum, is planned in the mentioned publisher's textbook as a song for singing without elements of a musical game. Thus, even in the third grade, the curriculum and the textbooks from both publishers are not aligned. The number of proposed musical games in the curriculum is higher than the number included in the textbooks from both publishers. Notably, the number of musical games in these textbooks has decreased compared to the previous grade.

Students in the fourth grade (Table 7) engage in didactical musical games, sing and play from musical notation, learn about folk instruments from our cultures and others, and perform arrangements on children's instruments and alternative sound sources. They also sing and play songs of various content and characters by ear, learn the C-major scale, practice repetition, prima volta, seconda volta, perform rhythmic counting in 3/4 and 4/4 time and master pitch (from c<sup>1</sup> to c<sup>2</sup>).

Table 8 illustrates the variety of musical games aligned with the fourth-grade Musical Culture curriculum (Pravilnik, 2019a: 50), which includes six didactic musical games. The fourth-grade Musical Culture textbook from the *Zavod za udžbenike* (Stojanović, 2023) includes one curriculum-recommended game and two author-selected games. In contrast, the fourth-grade textbook from *Kreativni centar's* (Ilić, 2021) includes only two games suggested by the curriculum. This textbook presents the game "*Šta rade dlanovi*" as a song to sing along to, without elements of a musical game.

Compared to earlier grades, the number of didactic musical games proposed in the curriculum and included in the textbooks of both publishers is significantly smaller.



**Table 6** Didactic musical games in the third grade curriculum and Musical Culture textbooks

Musical games suggested by the curriculum	The textbook for the 3rd grade from the Zavod za udžbenike	The textbook for the 3rd grade from the Kreativni centar
Brzjav	Brzjav – telegram	Brzjav
Juca i kuca	Juca i kuca	Juca i kuca
Devojčica platno beli	Devojčica platno beli	–
Kukavica	Kukavica	–
Baka Mara	Baka Mara	–
Šta radimo ujutru	–	–
Žaba i žir	–	–
Buji paji	–	–
Mi smo braća Terzije	–	–
Pesma o mleku	–	–
	Ersko kolo	Ersko kolo
	Ja posejah lubenice	Ja posejah lubenice
	Pod onom gorom zelenom	Izgubljeno pile
		Mala cica-maca
		Poslednji cvet

**Table 7** Program content in the area of music performance in the fourth grade

Music performance
<ul style="list-style-type: none"> <li>▪ Engaging in didactic musical games.</li> <li>▪ Singing songs of various content and characters by ear.</li> <li>▪ Singing and playing songs from musical notation.</li> <li>▪ Playing songs by ear on children's instruments and/or other instruments.</li> <li>▪ Exploring folk instruments from our cultures and others.</li> <li>▪ Performing musical dramatizations.</li> <li>▪ Playing instrumental arrangements on children's instruments and alternative sound sources.</li> <li>▪ Understanding dynamics (crescendo, decrescendo).</li> <li>▪ Recognizing tempo (Andante, Moderato, Allegro).</li> <li>▪ Identifying timbre (different voices and instruments).</li> <li>▪ Understanding duration (whole note and rest, dotted quarter note).</li> <li>▪ Mastering of pitch and solmization within the range of c<sup>1</sup>-c<sup>2</sup>.</li> <li>▪ Performing rhythmic counting in 3/4 and 4/4 time.</li> <li>▪ Practicing the C-major scale.</li> <li>▪ Learning repetition, prima volta and seconda volta (Pravilnik, 2019a: 48).</li> </ul>

**Table 8** Didactic musical games in the fourth grade curriculum and Musical Culture textbooks

Musical games suggested by the curriculum	The textbook for the 4th grade from the Zavod za udžbenike	The textbook for the 4th grade from the Kreativni centar
Bim bam (clapping game)	Bim bam	Bim bam
Šta rade dlanovi	–	Šta rade dlanovi
Veseljak (counting rhyme)	–	–
Pošla koka na Pazar (counting rhyme)	–	–
Sedam (clapping game)	–	–
Forte, piano	–	–
	Tita, tita loboda	
	Lapadu	

## 4. CONCLUSION

The paper discusses the representation of didactic musical games in the current curricula and textbooks of Musical Culture for the lower grades of elementary school. It highlights that didactic musical games, due to their educational potential, are a valuable activity for acquiring knowledge and developing skills in Musical Culture education. These games are particularly important in the early years of music education, as they allow students to unintentionally grasp fundamental musical concepts and skills through play, fostering a love and interest in music. Therefore, didactic musical games, which effectively combine play and education in a manner suitable for children's ages and cognitive capacities, serve as a useful tool for encouraging musical development.

The goal of this research was to determine the extent to which didactic musical games are represented in the curricula and textbooks of Musical Culture. The findings demonstrated that these games are fairly represented in the subject matter covered in the Musical Culture course. However, the examination of the curricula revealed that the compositions intended for performance are often labeled simply as musical games without distinguishing between songs with dance, didactic musical games, or musical dramatizations. Despite this, each type serves a specific instructional purpose and can function as a didactic musical game in music education. A review of textbooks published by the Zavod za udžbenike and Kreativni centar indicated that some compositions suggested in the curricula were included in other musical activities.

Several songs, counting rhymes, and listening exercises in both publishers textbooks were not categorized as musical games, but based on their characteristics and performance instructions, they belong to this category. Consequently, all compositions with clearly defined performance rules, objectives, and educational tasks were classified as didactic musical games in the analysis. It was concluded that didactic musical games require special consideration and appropriate classification in curricula and textbooks due to their educational value. In addition to a more precise definition of these games, it is essential to provide teachers with recommendations for their implementation within the didactic-methodical instructions.

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## **ZASTUPLJENOST DIDAKTIČKIH MUZIČKIH IGARA U NASTAVNIM PROGRAMIMA I UDŽBENICIMA MUZIČKE KULTURE U RAZREDNOJ NASTAVI**

*Predmet istraživanja ovog rada jeste zastupljenost didaktičkih muzičkih igara u aktuelnim nastavnim programima i udžbenicima muzičke kulture u razrednoj nastavi. Didaktičke muzičke igre su igre sa određenim pravilima i postavljenim ciljem i obrazovnim zadatkom koji treba ostvariti. Kroz ove igre učenici nesvesno savladavaju različite melodijsko-ritmičke pojmove i razvijaju muzičke sposobnosti. Zbog svog obrazovnog potencijala, didaktičke muzičke igre su dragoceno sredstvo za sticanje znanja i razvijanje veština u nastavi muzičke kulture. U vezi sa tim, cilj i zadaci istraživanja u okviru ovog rada su utvrditi u kojoj meri su u nastavnim programima i udžbenicima*

*muzičke kulture zastupljene didaktičke muzičke igre. Rezultati istraživanja ukazuju da su ove igre zastupljene u dovoljnom broju u nastavnim programima i udžbenicima u odnosu na sadržaje nastavnog predmeta Muzička kultura. Ipak, neophodno je da se preciznije definiše kojoj kategoriji pripadaju određene muzičke igre: igre sa pevanjem, igre uz instrumentalnu pratnju, muzičke dramatizacije ili didaktičke muzičke igre. Uz to, smatramo potrebnim da se u nastavnim programima daju konkretna didaktičko-metodička uputstva za realizaciju i ovih igara.*

*Ključne reči: nastava muzičke kulture, didaktičke muzičke igre, osnovna škola, prvi ciklus osnovnog obrazovanja i vaspitanja*