

# POSSIBILITIES OF CORRELATION IN THE TEACHING OF MUSICAL CULTURE IN CLASSROOM TEACHING

Teodora Kragović<sup>1\*</sup>, Anđelka Kovač<sup>2</sup>, Biljana Belojica Pavlović<sup>3</sup>

<sup>1</sup>University of Priština in Kosovska Mitrovica, Faculty of Arts, Serbia

e-mail: [teodora.kragovic@art.pr.ac.rs](mailto:teodora.kragovic@art.pr.ac.rs)

<sup>2</sup>University of Edukons in Sremska Kamenica, Faculty of Teachers, Serbia

e-mail: [andjakovac@yahoo.com](mailto:andjakovac@yahoo.com)

<sup>3</sup>University of Priština in Kosovska Mitrovica, Faculty of Teachers, Serbia

e-mail: [biljana.pavlovic@yandex.ru](mailto:biljana.pavlovic@yandex.ru)

**Abstract:** The paper discusses the possibilities of correlation of teaching musical culture with other subjects in classroom teaching. The goal of the research was to determine which contents of the musical culture teaching provide the possibility of correlation with the contents of other teaching subjects. It has been established that the teaching of musical culture provides great opportunities for correlation with the majority of classroom teaching subjects. The correlation of musical culture teaching is most often realized, in several ways and through various activities, with the serbian language, the world around us/nature and society, art culture and physical education. By connecting the contents of the above-mentioned subjects in classroom teaching, tasks and planned activities are successfully implemented, the learning process is shortened, and the knowledge that students acquire is more permanent. In classroom teaching, correlation can be achieved through two or more subjects if the teacher is competent enough to recognize the possibilities of connecting content, but also motivated to integrate this model into teaching. As the most important person in the early education of students, the teacher has a great responsibility, and the successful application of this modern teaching model depends on his expertise, good planning and preparation. With well-designed and connected contents of teaching subjects, the teacher will significantly improve the teaching process, more successfully implement the tasks and planned activities, shorten the learning process for students and ensure that the knowledge they acquire is more permanent.

**Keywords:** *correlation, teaching contents, musical culture, elementary school.*

**Field:** Humanities

## 1. INTRODUCTION

The concept of correlation appears in the pedagogical literature under different terms and dates back to the distant past. Numerous philosophers, including Xenophanes, Pythagoras and Plato, studied this concept. Xenophanes studied the connection between philosophy and theology, Pythagoras studied numerical relationships in music, while Plato studied the connection between the earthly world and the spiritual (Nađ Olajoš, 2016). In modern teaching, correlation is defined as connecting related contents from different subjects, and its purpose is to make teaching more efficient and rational. The meaning of correlation in teaching is not only in emphasizing the existence of related fields, “but the pursuit of functional correlation, which implies linking the teaching contents of related teaching subjects and the uniform processing of those contents that are similar” (Stojadinović, 2017: 15). Within classroom teaching, correlation can be intra-subject or inter-subject. Intra-subject correlation refers to the connection of content within one subject, while inter-subject correlation refers to the functional connection of the contents of different teaching subjects into logical units. The mentioned types of correlation have two sublevels - horizontal and vertical correlation (Šimunović, 2006). Horizontal correlation represents the connection of teaching contents within the same grades, while vertical correlation refers to the connection of teaching contents in different grades. In addition to horizontal and vertical correlation, which refers to the interconnection and relationship between the content of the subjects studied by students at school, the correlation establishes a relationship between the orientational goals of teaching and learning strategies (Mrkalj, 2010).

After the reform of our education system and the introduction of outcomes as one of the novelties, more attention is being paid to the way in which knowledge is learned, built and connected into meaningful units. Therefore, “connecting knowledge into meaningful units and building a network of concepts needs to be realized in teaching of all school subjects” (Stakić, 2021: 16). In classroom teaching, correlation can be achieved through two or more subjects if the teacher takes into account the “goals and tasks that are provided by the curriculum for each subject, the required prior knowledge of the students, individual learning

\*Corresponding author: [teodora.kragovic@art.pr.ac.rs](mailto:teodora.kragovic@art.pr.ac.rs)



styles, the possibility of working in smaller or larger groups, the existence of the necessary resources for the implementation of the topic, the possibility of implementing teaching outside the classroom" (Stanišić, 2015: 71). By applying this modern teaching model, the integrity of learning is ensured, and by studying different subjects at the same time, the students are encouraged to find new solutions (Minić & Jovanović, 2020).

The teaching of musical culture, due to its nature and specific contents and activities, "in cooperation with other subjects, offers the possibility of positive integrative connection within the subject area of classroom teaching" (Ratković, 2018: 57). For this reason, numerous methodologists have dealt with the issue of integrating musical culture with other subjects in classroom teaching. Jensen (2003) suggests connecting musical culture with history, geography and social sciences (Jensen, 1978 according to Rojko, 2012), as well as Lazar (2004) which indicates different ways of integrating music into non-musical subjects. Vidulin-Orbanić (2004) states that connections between musical culture and other subjects are only possible as comparative interpretations of real connections between certain phenomena and for explanations of various folklore and historical-stylistic themes. Rojko (2005) considers that the correlation of musical culture with other teaching subjects is possible only on an explicative level and that connecting the text of a song with some non-musical phenomenon can be motivating for students, but it is not important for music. The significance of introducing music into non-musical subjects Šulentić Begić and Spoljarić (2011) see in the fact that students do not think "objective" and view the world as whole. The authors also emphasize the importance of music for the development of musical abilities, as well as for the development of cognitive abilities. According to Dobrota (2012), the value of music teaching is reflected in the possibilities it provides in achieving both inter-subject and intra-subject correlation. Šulentić Begić and Begić (2013) indicate that the correlation of the content of teaching subjects is possible if it does not harm the teaching of musical culture, but also the subjects with which it is connected. The contents and activities that are realized within the framework of integrative teaching should be realized in the same quality way as it would be in the teaching of each individual subject that is part of such teaching.

The important role of the teacher in the chain of institutionalized education should be highlighted. The teacher should systematically build knowledge and, depending on his capabilities, correlate the contents of different teaching subjects in classroom teaching (Nađ Olajoš, 2016). The successful realization of both the curriculum and the correlation of the contents of different teaching subjects depends on the expertise, motivation and inventiveness of the teacher. It is necessary for the teacher to have equal knowledge of all teaching subjects in classroom teaching in order to successfully achieve the correlation of teaching contents. By good content planning, harmonizing learning goals and outcomes, he will achieve a "creative synthesis of material with different subjects, thereby enabling students to have a more obvious, understandable teaching in which they are important factors" (Cenić & Vidosavljević, 2022: 481). In addition, it will significantly improve the teaching process, more successfully implement tasks and planned activities, but also contribute to making the knowledge that students acquire permanent.

## 2. CORRELATION OF MUSIC CULTURE TEACHING WITH OTHER CURRICULUM SUBJECTS

The goal of teaching musical culture in classroom teaching is "to develop interest and love for music in students through individual and collective musical experience, which encourages the development of creativity, aesthetic sensibility and the spirit of community, as well as a responsible attitude towards the preservation of the musical heritage and culture of one's own and other peoples" (Rulebook, 2017, 2018, 2019, 2019a). In classroom teaching, the teaching of musical culture is realized through three program areas: performing music (singing, musical games and playing), listening to music and creating music. Taking into account the specificity of the Musical culture subject, constant permeation of all areas and program contents is necessary (Kragović, 2024).

Within classroom teaching, the correlation of musical culture teaching is foreseen with the serbian language, the world around us/nature and society, art culture, physical education, but also is possible with mathematics. Correlation between the teaching of musical culture and the mentioned subjects in classroom teaching is "possible only if the essence of each subject is well known separately" (Zdravković, 2017: 330). The curriculum of the Musical culture subject is aimed at "achieving outcomes, in which priority is given to experiential learning in which students develop a personal relationship to music, and the gradual rationalization of experience over time becomes a theoretical framework" (Rulebook, 2019: 47). The material in classroom teaching is not precisely differentiated, so connecting the content is suitable as a preparation for differentiated subject teaching (Zdravković, 2017). By connecting the teaching contents of musical culture with other subjects, it is possible to "perceive certain contents from different points of view and to determine and explore the connections between the contents of different teaching subjects"

(Kostović-Vranješ & Šolić, 2011: 209).

## **2.1. CORRELATION OF THE SUBJECTS MUSICAL CULTURE AND SERBIAN LANGUAGE**

The teaching of the serbian language provides students in classroom teaching with an artistic experience of various teaching contents, so its possibilities of correlation with the teaching of musical culture are big. In classroom teaching, "literature has a cognitive and emotional function, so the processing of literary works is more comprehensible and complete if it is complemented with music" (Glišović & Petrić, 2021: 80). The contents of the subjects Musical culture and Serbian language can be connected through different musical activities - when processing songs about friendship, family, the world that surrounds the students, folk songs, songs of our famous children's poets, performing and listening to different folk and artistic compositions. Through reading and singing songs, "students get to know a small work of art, and all this leads to a successful understanding of the content of the song and has a positive effect on rhythmic and tonal education" (Stojadinović & Zdravković, 2013 according to Stojadinović, 2017: 46).

By analyzing the contents of the subjects Musical culture and Serbian language in all four grades, the possibility of correlation can be observed. In the lessons of the Musical culture subject, when processing songs about friendship, family, the world that surrounds the students, as well as during musical dramatizations with the analysis of literary and artistic text, a correlation with the Serbian language subject is realized. The contents in the first grade proposed by the curriculum for both subjects are numerous and a correlation can be made between almost all of them. For example, considering that the songs of Ljubivoje Ršumović, Oh that the school is beautiful and Children are the decoration of the world are present in the contents of both subjects, the teacher can first process the text of these songs in the serbian language classes, after which he can process them by ear in the music culture classes. In the second grade, although the same contents does not appear within the mentioned teaching subjects, when processing folk songs and children's songs, the correlation of the subjects Musical culture and Serbian language is achieved. For example, a correlation can be made between Stanko Korunović's Spring poem, which is covered in musical culture classes, and Jovan Jovanović Zmaj's Spring day. After the students have processed the Spring poem in musical culture classes, the teacher can in the serbian language classes, after processing the text of the song Spring day, play Stanko Korunović's Spring poem to the students in the final part of the lesson. Although even in the third grade, the same contents do not appear in the curricula of these two subjects, the correlation is also achievable. For example, there is a possible correlation between Branko Milićević's Lullaby, which is covered in musical culture classes, and Branislav Crnčević's Angry bear, which students learn in serbian language classes. In the fourth grade, for example, Nikola Gregović's poem My grandmother can be connected with Branko Ćopić's poem The Moon and his grandmother, which is taught in serbian language classes.

By connecting these teaching contents, the outcomes of both teaching subjects are partially achieved - students present their impressions of the work and understand the contents and messages of the literary and artistic works; they sing by ear/from the sheet music songs of different character and mood and associate the songs with situations close to them; apply the correct way of singing and the agreed rules of behavior in group singing; speak shorter texts aloud; recognize songs and talk about their experiences orally; participate in the stage performance of the text, etc.

## **2.2. CORRELATION OF THE SUBJECT MUSICAL CULTURE AND THE WORLD AROUND US/ NATURE AND SOCIETY**

The subject The world around us/Nature and society aims for students to get to know themselves, the world that surrounds them and train them for a responsible life in that world (Rulebook, 2017). Considering the objective of the subject The world around us/Nature and society, it is noticeable that the possibilities of correlation with the subject Musical culture are big. There is almost no counter, song or musical game that is not literary or programmatically related to some natural or social phenomenon. Correlative connections are "reflected in connecting the character of the music with the determinants of a certain concept that is adopted" (Zdravković, 2017: 331).

The analysis of the curriculum shows that the performance of musical games, songs and counters about plants, animals, holidays and society creates a correlation between these two subjects. In the first grade, for example, in music culture classes, students cover a song performed by the children's choir "Magic" Slow down by the school where, when analyzing the text of the song, they become familiar with safe traffic behavior on the way from home to school (moving along the street with and without sidewalks, crossing the street, a safe place to play), which is precisely one of the contents covered in the world around us classes. In the second grade, with the cover of Stanko Korunović's song Autumn, the students are also introduced to the changes in nature and the activities of people depending on the

seasons, which they cover in the classes of the world around us. By listening to Camus Saint-Saëns's composition *Carnival of Animals* (Swan, Antelopes, Fossils, Turtles) in the third grade, students can learn about the importance and protection of land/water and terrestrial/aquatic life communities by discussing the composition, impressions and analyzing it - content that is covered in nature and society classes. Through the learning of the poem *My hometown* by an unknown author, in the fourth grade, during the analysis and learning of the text, the students also discuss and get to know the natural characteristics of Serbia - relief, water and forests, which they cover in the classes of nature and society.

By connecting the mentioned contents to a certain extent, outcomes such as - students connect musical works in relation to situations close to them; sing by ear/from the sheet music songs in different moods; explain in their own words the experience of their own performance and of others; behave in such a way that they respect the differences of their peers and other people; protect their own, school and debt property; recognize the forms of appearance of water in the immediate environment: streams, ponds, lakes; recognize the appearance of the land in the immediate environment: plain, hill, mountain; identify plants and animals from the immediate environment based on external appearance; nurture and with their behavior do not endanger the plants and animals in their environment, etc.

### **2.3. CORRELATION OF THE SUBJECTS MUSICAL CULTURE AND ART CULTURE**

The Art culture subject "aspires to learning and creative expression, free research and familiarization with challenges based on shaped thinking, artistic expression with visual effects, symbols of one's ideas and feelings, less teaching strategy. In integration with musical elements and perception, with the use of audio-visual modern means, clear ideas about what should be acquired by hearing are acquired" (Zdravković, 2017: 333). Due to "the natural connection of related teaching contents from two different artistic fields, which interpenetrate and complement each other, the possibilities for establishing a correlation are diverse and numerous, and acceptable and stimulating for students" (Cicović Sarajlić, Milentijević, Trakilović, 2024: 185). When listening to different compositions, students can transfer their feelings, experiences and observations to paper and show them with different techniques, materials and colors. Artistic expressions under the impression of music are very valuable and help to better convey the experience when listening to instrumental pieces of program music.

Analyzing the curriculum, it can be seen that there are numerous teaching contents suitable for the correlation of these two subjects. In the first grade, for example, students are introduced to the programmatic composition *Flight of the Bumblebee* by Nikolai Rimsky Korsakov during music culture classes. After recognizing the instruments and performers, as well as the essence of the composition itself, i.e., that the composer wanted the clarinet and violin to evoke the flight of a bumblebee, and the orchestra the sound of an approach - students can illustrate their experience of the composition and create their original work of art. By listening to and analyzing Robert Schumann's composition *The Wild Rider*, in the second grade, i.e. noting that the composer evoked the hoofing of a horse with the piano, then that the dynamics is forte for that reason, and the tempo is fast - students can transfer and illustrate their observations on paper using different painting techniques. Then, for example, in the third grade, after analyzing Antonio Vivaldi's composition *Spring* (first movement), getting to know the composer's idea to evoke spring, then analyzing the instrumental composition and getting to know the baroque orchestra (violin, viola, cello, double bass, flute, oboe, trombone and harpsichord), students can use different selected materials and colors to evoke the beauty of the melody and the season. In the fourth grade, after analyzing the composition of Sergei Rachmaninov's *Italian polka*, recognizing the tempo and the piano as an instrument that performs the composition, they can use different techniques such as graphite pencils or tempera to evoke the melodiousness of this polka.

Some of the outcomes that can be realized by the correlation of the teaching contents of these two subjects are: students respect the agreed rules when listening to music; describe their feelings about the music they listen to; distinguish instruments by sound color and expressive possibilities; connect the character of the work with the choice of instruments and elements of musical expressiveness; recognize a musical theme or a characteristic motif that is repeated in the piece listened to; express ideas, interests, feelings, emotions and imagination with traditional art techniques, etc.

### **2.4. CORRELATION OF THE SUBJECTS MUSICAL CULTURE AND MATHEMATICS**

The goal of the Mathematics subject is that "by mastering mathematical concepts, knowledge and skills, the students develop the basics of abstract and critical thinking, positive attitudes towards mathematics, the ability to communicate in mathematical language and writing, and apply the acquired knowledge and skills in further education and solving problems from everyday life, as well as to form the basis for the further development of mathematical concepts" (Rulebook, 2018: 3). Musical contents

implemented in the contents of the teaching subject Mathematics “create conditions in which students come to an essential understanding of concepts that are mutually equivalent, which supports the construction of concepts in both subjects and thus enriches the contents” (Savić, 2018: 130-131). The teaching contents of the mentioned subjects that can be connected are not numerous, however, it is possible to achieve a correlation.

By covering songs that talk about numbers and encourage students to count, such as: Minja Subota Seven, Zorislava M. Vasiljević The horse has four legs, Eci peci pec and En ten tini in the first grade, it is possible to achieve correlation between the subjects of Musical culture and Mathematics. With these songs, students will develop mental representations of the concept of number (Savić, 2018) and create the basis for “creating a realistic context for gatherings” (Savić, 2018: 125). In the second, third and fourth grades, given the different nature of the subjects Musical culture and Mathematics, the possibilities for correlation of the mentioned subjects are small. However, the correlation of the contents of the subject can be achieved by connecting the duration of tones and fractions, which will contribute to the easier acquisition of knowledge about the duration of tones, i.e. that, for example, a half note lasts twice as long as a quarter note, an eighth note twice as short as a quarter note, and so on.

Some of the outcomes that can be achieved by correlating the content of these two subjects are: students say the numbers in rhythm with the movement; sing songs by ear/from sheet music with different contents and mood; explain in their own words the experience of their own performance and of others; use ordinal numbers; distinguish even and odd numbers; orally add and subtract numbers; observe the parts of the whole and write the fractions; compare fractions etc.

## **2.5. CORRELATION OF THE SUBJECTS MUSICAL CULTURE AND PHYSICAL EDUCATION**

The application of movements within the teaching of musical culture offers the possibility of correlation with the contents of the Physical education subject. Dance connects both subjects and through it, students get to know traditional folk dances and develop musical and physical abilities. In these games, the movements are coordinated with the music depending on the tempo, rhythm, melody and dynamics. During these games, the teacher should lead the students to listen and express the music with movement. The performance of folk dances in “physical education classes is conditioned by the previous processing of the text and melody of the song in the music culture classes, and the knowledge acquired by the students in the music culture classes is used for the realization of dance structures (folk dance steps) in physical education classes” (Đorđević, 1971 according to Stojadinović, 2017: 91).

Analyzing the curriculum, it can be seen that there are numerous opportunities to connect the teaching contents of the mentioned subjects. In the first grade, the folk dances I sowed flax and Quince ranks appear within the contents of both subjects. Then, in the physical education classes, one folk dance is covered by choice. Given the possibility of choosing, it can be I pick grapes, Vasa's folk dance, Folk dance, Song in folk dance or Kolariću paniću, which are already covered in music lessons. In the second grade, the same teaching contents does not appear in the curricula of both subjects, however, in the physical education classes, one folk dance is also covered, which can be Quince ranks, Banat folk dance, Divna, Divna, Moravac folk dance, Walk or Kolariću paniću – folk dances that are covered in music culture classes. In the third and fourth grade, although the teaching contents differ, the correlation is realized through the implementation of dance steps in music culture classes.

By correlating the mentioned teaching contents, the results of both teaching subjects are partially achieved, namely: students recognize folk music; become familiar with the folklore traditions of Serbian and other nations; create movements with the music they perform; maintain balance in various movements; perform movements, exercises and compositions with musical accompaniment; perform children's and folk dances and recognize the beauty of movement.

## **3. CONCLUSION**

By applying correlation as a modern model of teaching, it is possible to connect individual segments of different teaching subjects into meaningful units. The boundaries between subjects are erased, and students learn to look at problems from different angles, ask questions and look for answers. Correlation of teaching subjects in classroom teaching is extremely important for the overall development of students and permanent acquisition of knowledge. The contents of the activities within the musical culture classes offer the possibility of correlation with almost all subjects in classroom teaching. The teaching contents of musical culture are interwoven with the teaching contents of the serbian language through the activities of listening to music and processing different songs about friendship, family, nature; with the teaching contents of the world around us/nature and society during the processing of various songs and counters

that talk about the world and nature; with the teaching contents of art culture through artistic expression under the influence of music; with the teaching contents of mathematics when processing numbers and computer operations. The possibilities of applying this model of modern teaching are numerous, and it is the teacher's responsibility to connect the contents of the mentioned teaching subjects into meaningful units and realize them within the teaching in order to improve the teaching process.

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