

## Preschool Institutions Offer Music Education and Musical Games

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### **Abstract**

*This issue focuses on an essential aspect of children's lives, specifically the musical games played by preschool-aged youngsters. This study examines the musical games implemented in our preschools. Several genres of music exist in our country, but due to factors such as the influence of other musical traditions, a high level of dedication, and the complexity involved in their creation, we primarily focus on their songs. The level of professional development among educators in our country has significantly improved. However, there are still notable deficiencies, particularly in what we can refer to as "techniques.". This refers to the modernization of equipment and facilities in preschool institutions. Additionally, there is a pressing need to enhance the proficiency of educators, particularly in playing musical instruments, especially children's instruments. Specifically, there is a need for educators to improve their skills at playing the piano, considering its significance and various musical aspects. In order to achieve further professional progress, it is necessary for the educator to consistently participate in the seminar until they have fulfilled the minimum requirements. As a result, elementary school children who participate in music education develop a strong and comprehensive musical foundation.*

**Keywords:** Music Games, Piano, Music, Preschool, Musical Education

### **INTRODUCTION**

Music is an inherent and significant aspect of children's maturation and advancement. It also has a significant impact on their overall personality development, particularly in triggering emotions, sentiments, and intuition. Early exposure to music has a beneficial impact on the overall well-being of all children. Children's exposure to songs enhances their ability to establish connections with their peers through shared musical experiences. Children can establish an emotional connection when the song relates to a shared experience, and they can engage intellectually when the lyrics are philosophical or pertain to everyday life. Additionally, the movements associated with the music greatly influence the relationship between them.

Early exposure to music forms the basis for developing a deeper understanding and knowledge of music in the future. It is important to incorporate these experiences into children's play and daily activities. We have implemented this approach to enhance values, foster the joy of music creation, and facilitate its spread. Music education for children encompasses a curriculum that is tailored to their developmental stage and involves activities such as singing, listening, movement, creative expression, playing musical instruments, and interpreting visual and verbal representations of sound. The program would need to feature music from many cultures, specific to the time and location. It is important to allocate time during the day specifically for activities that prioritize music and require focused attention on its significance. Additionally, it can function as a tool for the educator to aid in the attainment of objectives that are not related to music.

We should analyze and organize music experiences according to various learning opportunities, including individual instruction, timing, incorporation into other parts of the curriculum, and group activities centered around music. We should supply optimal musical exemplars and exercises. Adults, such as parents, caregivers, early childhood teachers, or music professionals, are responsible for overseeing and directing these experiences. Music educators are committed to working together with these individuals to provide outstanding music experiences for young children.

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## **MATERIALS AND METHODS**

The primary objective of preschool education is to meet the requirements for the holistic development of children, encompassing their emotional, moral, social, intellectual, and physical growth, enabling them to achieve a more comprehensive and well-rounded development. Achieved favorable outcomes.

The objective of music education is to encourage young children to engage with and express themselves via the art of music, utilizing various musical expressions based on their individual capabilities. The objective is inherently intricate, as it involves the intricate process of transforming musical predispositions into measurable and qualitative foundations that are passed down through inheritance.

Music education includes a number of distinct educational objectives:

Initially, the musical activity should elicit feelings of excitement and a favorable mood, while also fostering positive emotions.

To stimulate children's interest in music by using educational-musical methods that are suitable for their age.

To promote and nurture children's natural and uninhibited musical expression, thereby fostering their creative potential.

We should work to improve our ability to perceive and understand music by developing our rhythmic, melodic, and musical memory.

Encourage the development of children's vocal skills and gradually improve their ability to sing individually and in groups.

For children of this age, achieving educational and musical goals should always rely on their ability to learn through experience and perception.

The user's text is incomplete. Understanding that musicality is not a fixed and enduring attribute, but rather influenced by its fluctuations and advancements, is crucial. The personality of an individual, their psychological growth, emotional experiences, and inclination towards music and musical activities all have a significant impact. A child's physiological structure and nerve system, present even before birth, form the foundation of musicality, a collection of musical skills. In order to foster the growth of one's artistic identity, it is crucial that this foundation be adaptable to external stimuli.

The child's developmental environment has a crucial role in shaping not just their overall personality development but also their musical aptitude.

The environmental element influences the child's actions and subsequent development, determining the knowledge they will accept and the direction in which they will further develop that information. Various elements, including education, family background, living environment, educational system, motivation and activity levels, overall psychological development, and numerous other aspects, influence the development of musical skills in children.

Every individual possesses inherent musicality, yet its growth is contingent upon the environmental circumstances in which the child is raised. Only in cases of profound deafness in children can we definitively rule out the possibility of musicality. Otherwise, we must seek out and uncover every child's potential for musical skill.

The origins of talent development occur after a child is born. Therefore, we shall discuss several periods of preschool children's life development.

The initial year following birth Hearing sensitivity in children manifests at a very early stage. During the initial months, he solely perceives the voices; however, in the latter half of the first year, he also exhibits emotional responses to them.

The youngster exhibits responsiveness to many voices, particularly those of those known to him, as well as to a popular music program (evidenced by body movements and attempts at dancing). The youngster replicates the auditory characteristics of a musical instrument, a toy that produces music, or a preferred vocal tone from television.

"The goal is to empower children to engage in playful exploration of their voices and to instill in them the confidence to participate in dancing or dancing with others." Additionally, the aim is to inspire children to play games that involve imitating various voices and uncovering the origins of different sounds."

### **Infancy**

Hearing acuity is more sophisticated. The child is able to differentiate between high and low pitches. Furthermore, it differentiates and replicates both the high-volume and low-volume vocalizations, capturing their whole tonal range.

The child demonstrates a strong ability to identify and recall the music from a beloved children's program. They eagerly use the television to watch the show, frequently opening a music box to enjoy the delightful sound. The child exhibits a natural inclination to move their body in rhythm with the music and attempts to dance. Additionally, they enthusiastically sing along to familiar and preferred songs.

"Offer the child positive reinforcement and validate their understanding, but it is important to limit the amount of time the child spends watching television." Make sure there are music books with illustrations available in the child's vicinity, allowing them to engage with visually appealing musical literature. Additionally, establish a space where the children can listen to music."

### **Ages Three and Four**

Currently, the youngster has a tendency to develop their own unique identity, particularly when they are engaged in listening to music. His primary focus lies on the melody; however, when faced with challenges, he adapts it to his own rendition.

The child engages in a game where he distinguishes between singing and speaking. The child can identify songs that he has learned and actively participates by singing along with other children. Furthermore, the child demonstrates rhythmic coordination by synchronizing hand and foot movements with the beats while singing. Additionally, the child is capable of singing short songs that exhibit both rhythm and rhyme.

Allow the children to listen when someone else sings, with another person initiating the singing and instructing the child to join in; sing a familiar song and motivate the child to continue singing with you; provide opportunities for the child to sing in a choir or group; engage in play with various musical toys; create sounds by clapping hands and feet while singing; encourage the child to sing the songs they have learned; and accompany the singing with simple body movements.

### **Age Five**

At this stage of development, children possess the ability to differentiate between various musical instruments and identify their respective colors. Additionally, it responds to musical elements such as melodies that convey a sense of joy or melancholy. During this stage, youngsters exhibit a more consistent intonation and demonstrate the ability to identify and label the noises produced by various vehicles, such as trucks, motorcycles, and helicopters. They are already eager to broadcast your preferred music on radio, television, and compact disc. They actively listen and vocalize the familiar music they have learned. He sings while participating in a children's activity.

We recommend exposing the child to his preferred musical compositions to facilitate his engagement in activities and games involving the identification and replication of car movement sounds. Additionally, it is advisable to encourage the children to perform familiar songs proficiently. Creating an environment that fosters the desire to engage in popular music and singing can help them participate more. Furthermore, organizing activities and games centered around singing can be beneficial.

## **Ages Six and Seven**

At this stage, the youngster exhibits greater autonomy. All intellectually talented children possess the ability to faithfully replicate the melody. The children demonstrate the ability to synchronize their movements with the rhythm of the music, regardless of whether it is slow or fast. They also display the skill of recognizing and singing pre-written songs while engaging in other activities. Additionally, they show a personal interest in selecting the music they want to listen to. The children are capable of independently singing parts or even the entire song. They maintain a proper posture while singing and actively participate in various musical events. Furthermore, they try to play a variety of musical instruments, including unconventional and natural objects. The children also independently draw familiar objects and create different shapes, such as scarecrows and pieces of wood.

## **RESULTS**

These games have educational value and are not just for fun. Our goal with these games is to achieve three significant teaching objectives:

Education focuses on social development.

Education that fosters creativity.

Music education.

Several of the games include these three objectives; however, the focus may differ depending on the category. The primary emphasis on listening, concentrating, dancing, and moving lies in the social aspect, with the musical and creative elements taking a secondary role. The primary emphasis of this endeavor lies in the domains of artistic and imaginative elements, encompassing the realms of self-expression, auditory experiences, and rhythmic patterns, as well as the development of interactive gaming projects, including both card and board games. We emphasize the non-social aspect here.

However, a single category may distribute its focus across various regions. The educator or leader has the ability to impact the educational value of a game by placing greater focus on either the process and social education or the outcome, which increases with repeated gameplay (such as in musical education).

Generally, the majority of games foster social, artistic, and musical talents to different extents. This blend's inclusion was a determining factor in the game selection process.

The additional criteria included explicit guidelines, amusement, difficulty, unexpected elements, and collaboration rather than rivalry. The games' purpose is not to instruct in musical methods or to execute pre-existing songs, musical compositions, or dances. Therefore, the musical or melodic abilities of the participants, as well as their proficiency in playing an instrument, have no impact. However, by engaging in these games, they do acquire certain musical skills, such as improvisational singing, gaining knowledge about various instruments, enhancing their cognitive abilities, and becoming familiar with different rhythms and musical structures.

## **The Importance of Musical Games**

Musical activities are critical to children's musical education in preschool and primary school. They acquire the skill to both sing a song and play the game concurrently by integrating the music with other components. The constituent components of a musical game encompass melodic lines, textual content, dramatization, or role play, all of which are accompanied by emotional expressions. A musical game, similar to songs or a piece of music, encompasses rhythm, noises, and character.

Preschool education can include several types of musical games, which vary depending on the specific form of the game.

We categorize music games into multiple genres. Every category commences with a concise description of the distinguishing features of the games within that particular group. The categories do not organize the games in

any specific sequence. There is no specific methodology for choosing games; hence, leaders can solely depend on their personal preferences.

These games are suitable for many types of groups, including preschools and special schools. Additionally, these might be utilized for creative therapy purposes as well as for fundamental music education. The games were primarily aimed at preschool-aged children.

While these games are not designed to serve as a substitute for any curriculum, they can enhance it and introduce some variation to it. Games may have ambient music, provided that it is consistently utilized.

We can strategically utilize games to enhance their educational efficacy. This can be accomplished by playing the game three times consecutively: initially following the educator's instructions, then under the student's guidance, and finally including the agreed-upon variation suggested by the youngsters.

These games do not necessitate any exceptional musical abilities on the part of the educator. The majority of these activities revolve around basic musical instruments and sound installation, although it is worth noting that most educational institutions already possess these resources. There is no justification for not engaging in music.

### Special Features in Music Games

The most basic games revolve around identifying or reproducing noises and sounds.

The most challenging games require the ability to identify and understand musical aspects, such as rhythm, note value, sound color, and tempo.

These games are interactive listening exercises that necessitate a reaction or replication of something. Participants must learn to listen attentively in order to ensure the game's success.



Two blindfolded players and two musical instruments are required for this game. Arrange the children in a circular formation. Both players are positioned in the center, each holding a musical instrument, such as the tambourine or the triangle. Each person creates their own unique melody. Subsequently, they shut their eyes. The wolf has the largest instrument, whereas the lamb is the other player. The wolf must apprehend the lamb by chasing it.

They must rely on auditory perception because they cannot see one another.

The wolf begins to sing, and the lamb must follow suit.

The wolf and the lamb persist in advancing with little strides.

If the youngsters accidentally collide with others in the circle, individuals within the circle should provide guidance and gently redirect them back to the center. As the wolf pursues the lamb, the two children transform into a wolf and a lamb. If the lamb takes an excessive amount of time to catch, you have the option to limit the wolf's playtime to only five instances. If the wolf fails to catch the lamb, the lamb emerges as the victor.



**Figure 1.** The game of telephone.

In this game, a message is transmitted by a "telephone wire," which consists of a lengthy line or a wide circle of youngsters standing in close proximity to one another. The initial child conceives a concise rhythmic sequence and communicates it in a hushed manner; the subsequent child echoes it, and this process continues until the conclusion of the line. Before the event, the teacher instructs a young child to deliberately disrupt the flow by silently uttering a distinct beat while repeatedly moving along the line. The child at the back of the queue verifies that the rhythm he is humming is consistent with the original rhythm. If it meets the criteria, it attains the top position and initiates another cycle at a rapid pace. To generate disruption, the leader selects a different child. If the rhythm fails to reach the conclusion of the line accurately, it must restart from the beginning with the same beat.



**Figure 2.** Folk instruments.

**Note:** This variant of the game is utilized when the song is initially acquired during the musical activity. The educator presents it as a "drama" and assigns the children roles based on the music. The children then use bodily motions to express or interpret the song's events.

They acquire knowledge of how to pronounce the text in the activities focused on their native language, while they develop their physical coordination and motions in the physical education activity. Musical dramatization may involve synchronizing motions with a certain piece of music, depending on children's imaginative ideas. As part of the preparations for this type of activity, the educator organizes the surroundings, allocates the suitable materials, and selects the space where the musical performance will take place.

After the musical dramatization concludes, the teacher and students conduct an evaluation to identify and assign the roles that each individual needs to prepare for. Given the demanding and challenging nature of this type of job, it appeals to both youngsters and adults.

Within the context of musical activities in preschool settings, these activities are also implemented in a designated area known as the "musical corner." These activities are a form of experiential learning where children, under the guidance of a teacher, engage in numerous events and express themselves through spontaneous bodily motions. In these games, the children assume the responsibilities of the teacher, with one child singing, another child reciting, and a group playing in the orchestra, which is positioned in a corner of the room, among other activities. Children have the ability to engage in musical activities by playing various instruments such as the "stick," "triangle," "maracas," "flute," and more. Within these musical segments, we can categorize children into two distinct groups, each of which undergoes separate and gradual practice before ultimately merging into a unified whole.

The primary goals of musical plays are to reinforce taught songs, showcase beautiful singing, express emotions through intonation, develop coordinated movements in sync with melody and rhythm, refine movements while singing, and include pantomime activities. Typically, the educator selects a "fairy tale" as the theme for the event. The educator initially narrates the story, and then the children themselves, while listening to the music, discuss the events of the story.

Musical dramatization is typically created for performances in the presence of parents or on ceremonial occasions, such as the song Bee.

## **DISCUSSION**

To carry out these musical games, I visited two preschool institutions, namely the "Musa Zajmi" elementary school in Gjilan and the "G.J.K. Skënderbeu" elementary school in Mitrovica.

The music curriculum in both kindergartens was nearly identical. These institutions' educators lacked sufficient expertise in music instruction. Additionally, the city of Mitrovica did not possess any musical instruments, but the city of Gjilan had a variety of instruments available for children, including metallophones, triangles, glockenspiels, raketajkas, recorders, fifes, and more. However, these instruments are completely unused. In these kindergartens, the musical activities I conducted primarily consisted of song-based games, with only one game involving instrument accompaniment.

In my view, it is imperative that every kindergarten has a competent music educator to ensure that children receive comprehensive and high-quality instruction in this subject.

## **CONCLUSIONS**

The topic of musical activities for children is a distinct issue that demands significant commitment. Unfortunately, most of our primary and pre-primary schools place minimal emphasis on musical education, despite our awareness of the busy lives of today's children. In unrelated domains, previous studies have firmly proven that musical art holds significant spiritual relevance for children from several perspectives.

Suggestions for enhancing the teaching process: Every educational institution should have ample resources to provide children with musical instruments. Additionally, it is essential for educators to possess expertise in playing the piano, even if their proficiency is limited, in order to effectively guide children during singing and other recreational activities. Allocate additional funds to schools to maximize the availability of musical activities, providing youngsters with many opportunities to express their desires and showcase their talents.

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