



METHODOLOGY OF TEACHING MUSIC TO STUDENTS IN PRIMARY GRADES OF GENERAL EDUCATION SCHOOLS

Khayrullayeva Gulruh Zavkiddin kizi

Independent researcher

<https://doi.org/10.5281/zenodo.17421523>

ARTICLE INFO

Received: 19th October 2025

Accepted: 20th October 2025

Online: 21st October 2025

KEYWORDS

music education, pedagogical methodology, aesthetic formation, interactive learning, creativity, primary education, national identity, cultural values.

ABSTRACT

The article explores the theoretical and methodological foundations of teaching music in the primary grades of general education schools, emphasizing the role of music education in shaping students' aesthetic consciousness, emotional intelligence, and creative potential. It provides a comprehensive analysis of pedagogical principles, psychological characteristics of younger learners, and the teacher's professional competence required for effective music instruction. The study argues that music teaching at the primary level should not be limited to vocal or instrumental training but must serve as an integrated process fostering cultural identity, moral development, and national values through artistic experience.

Furthermore, the article highlights the importance of applying innovative and interactive teaching methods—such as game-based learning, multimedia integration, and performance-based assessment—to enhance students' engagement and retention of musical knowledge. By utilizing digital technologies, national folk songs, and creative tasks, teachers can cultivate both musical literacy and emotional responsiveness in young learners. The findings suggest that the efficiency of music education largely depends on the teacher's ability to combine traditional pedagogical approaches with modern methodologies aimed at holistic personality development.

Introduction

Music is a crucial factor in shaping students' artistic and aesthetic taste, enriching their spiritual world, and developing their creative abilities. Particularly in primary grades, properly organizing the process of musical education serves to form the aesthetic perception and national identity of future generations. The Law of the Republic of Uzbekistan "On Education" and the "National Program for Personnel Training" emphasize the necessity of developing students' creative abilities and enhancing their aesthetic culture in the educational process.

Music lessons are distinguished by specific types of activities: listening to and analyzing musical works, singing songs, performing movements to music, and engaging in musical

creativity. During the lesson, these activities cannot be separated from one another, as they are interconnected and sometimes intertwined. While listening to music, students acquire a certain amount of musical-theoretical knowledge, gain experience in music appreciation, and simultaneously develop analytical skills. In group singing, all components of the singing voice and music listening ability (pitch, rhythm, harmony of sounds, timbre) are developed. Choral singing, playing children's musical instruments, moving to music, and improvisation (free creation) develop performance skills that transform students into active, engaged, and emotionally involved participants in the learning process.

The primary education stage is the most crucial period for awakening a child's interest in music, developing rhythmic hearing, and instilling national values through folk songs. Therefore, music teachers are required to utilize modern methodologies and innovative approaches in their lessons.

Main part

1. Goals and objectives of music education in primary grades:

The main goal of teaching music in primary grades is to develop students' musical hearing, aesthetic appreciation, creative activity, and artistic taste. The following tasks play an important role in this process:

- developing musical hearing and memory;
- teaching proper breathing and vocal culture through singing;
- enhancing rhythmic sensibility;
- fostering patriotic feelings through the study of national musical heritage;
- cultivating stage presence in students.

In carrying out these tasks, the teacher should combine lessons with both theoretical and practical exercises.

2. Content and organization of music lessons

Music lessons in primary grades are conducted in the following main areas:

Singing - teaching national and children's songs, taking into account the vocal abilities of students.

Listening to music - introducing students to musical works of various genres and discussing them.

Rhythmic movements - developing the ability to feel rhythm through movements corresponding to music, dance elements, and games.

Instrumental performance - teaching musical accompaniment using simple rhythmic instruments.

Through these approaches, students come to understand various aspects of music - melody, rhythm, mood, and means of expression.

3. Teaching methods and innovative approaches

In music lessons, the teacher effectively uses the following methods:

Visual method: stimulating students' imagination through music videos, musical instruments, and pictures.

Practical method: reinforcing knowledge through singing, musical games, and exercises.

Discussion method: exchanging ideas about the content and mood of musical works, expanding students' aesthetic thinking.

Interactive methods: Ensuring active participation of students through game-based methods such as "Continue the Melody," "Find the Rhythm," and "Song Chain."

Today, the use of information technology also plays an important role in music education. Multimedia tools, musical works, video clips, and interactive tasks make lessons more engaging.

4. Approach tailored to students' age characteristics

Since primary school students are inclined to learn through play activities, it is necessary to emphasize elements of play, movement, and creativity during lessons. The duration, tempo, and tone of the lesson should serve to maintain students' attention. The teacher encourages each child, taking into account their individual abilities.

5. The role of a music teacher

A music teacher is not only an educator but also a person who instills a love for music in students and enriches their spiritual world. They create a positive psychological atmosphere in the lesson, develop students' aesthetic taste, and support creative activity. The teacher's artistic taste, vocal abilities, and pedagogical skills are the main factors determining the effectiveness of the lesson.

Music lessons stand out from other school subjects due to their artistry, interest, and ability to evoke imaginative experiences. Music positively influences children's intellectual and moral education. Artistic education is its logical content. The internal structure of a music lesson comprises various components related to music history, theory, and performance - vocal and choral exercises, music literacy, listening to music, music analysis and literature, playing children's musical instruments, and performing rhythmic movements. Therefore, it falls under the mixed lesson type.

Music also differs from other art forms in its means of expression, that is, its "language." Music is expressed through melodies created by musical sounds and is perceived only through listening. Music is an art form associated with precise time measurement. If one does not tune into the tempo of the music being performed and does not comprehend and listen to each of its elements, the work will not be fully perceived. Thus, when listening to musical works repeatedly, new artistic facets are revealed.

Music lessons are structured based on the didactic theory and principles of pedagogy. These principles define the main requirements and directions for the lesson's content, methods, and structure. The fundamental regularities of the educational process are clearly expressed in didactic principles. The principles of teaching should be understood as the basic laws underlying the learning process and determining the selection of content, methods, and forms for organizing the entire process of its implementation.

There is an inextricable link between principles. Disruption of one automatically leads to the disruption of another. Teaching rules are derived from these principles. Rules determine the nature of individual teaching methods and lead to the implementation of principles. Rules are developed not only by didactics but also by specific methodologies related to the learning situation.

The principle of scientificity implies that the volume and difficulty level of the studied materials should correspond to the age, individual characteristics, and level of preparedness of the learners. In implementing this principle, the teacher determines the time required to

study a musical work, types of activities, and questions. They define new concepts understandable to students, the volume of musical phrases, the depth of coverage for the types of activities being studied, the complexity of practical performance, and teaching methods.

The historical development of scientific knowledge progresses from a lesser understanding of the laws of the surrounding world to a deeper comprehension. Scientific knowledge, without losing its scientific nature, can explain the world of music to varying degrees. Therefore, the musical works studied in the curriculum can be interpreted with greater or lesser depth, depending on the students' age and level of development. For example, the National Anthem is studied in all grades. The scientific explanation of this work deepens with each passing year. In the first stage of teaching the anthem, superficiality should be avoided.

In music lessons, the teacher's hand movements while playing, facial expressions while singing, conducting, a song poster hanging on the board, graphic lines expressing the pitch of sounds, handouts, and exercise notations are also visual aids, but they are auxiliary, secondary tools to the clarity of musical sound itself. This can be demonstrated by the fact that even a blind person can perceive music, but they cannot perceive visual arts or see the beauty of nature. They can imagine these through musical tones.

During lessons, using color pictures corresponding to the content of the works helps students clearly imagine and perceive the artistic content of the piece. Playing musical sounds on the keyboard is especially important in forming initial perception skills. The comprehensive use of the principle of visualization in teaching requires guidance and management of all aspects of students' emotional cognition.

As visual aids, musical notation, graphic lines used to determine the rhythm or tempo of a musical piece, movements accompanying the music, colored pictures or objects corresponding to the content of the piece can be demonstrated in music lessons. Currently, demonstration using various technical means in the educational process is becoming widespread: film and other projection equipment, sound recording devices, and others. Visual aids serve different purposes. In one case, they are only displayed. In another case, they facilitate the process of forming abstractions. Relying on concrete emotional images created with the help of visual aids facilitates the process of mastering abstract rules and increases the comprehensibility of knowledge. For example, when introducing an initial understanding of musical notation, note stems, appliqués, drawn cardboard, and other similar tools are used.

Conclusion

The methodology of teaching music in primary grades of general education schools is a fundamental factor in shaping students' artistic and aesthetic education. The judicious use of interactive methods, national musical heritage, and modern technologies in music lessons enhances the effectiveness of instruction. Furthermore, a music teacher's creative approach, pedagogical mastery, and personal examples strengthen students' love for music.

References:

1. Nurmuhamedov, M. U., & Karimov, O. T. (2020). *Interfaol ta'lim texnologiyalarining musiqa o'qitishdagi o'rni*. Toshkent: Fan va Texnologiya.

2. Rasulov, A. A. (2019). Milliy cholg'u asboblari va ularning ijrochilik xususiyatlari. Toshkent: Akademnashr.
3. Karimov, O. (2021). Raqamli texnologiyalar yordamida musiqa darslarini tashkil etish. Ilmiy-amaliy konferensiya materiallari. Toshkent.
4. Qodirov, A. S. (2018). Musiqiy tarbiya nazariyasi va metodikasi. Toshkent: O'zbekiston Milliy Ensiklopediyasi.
5. Vygotsky, L. S. (1978). Mind in Society: The Development of Higher Psychological Processes. Cambridge, MA: Harvard University Press.
6. Худойбергенов, М. М. (2013). Шашмаком санъатининг ижтимоий-тарихий аҳамияти. Тошкент: Маърифат.

