

# Theoretical Basis of Forming Vocal Performance Skills in Primary Grade Students

Sobirova Nasiba Aliyor kizi

2nd year doctoral student at Tashkent State Pedagogical University named after Nizami, Uzbekistan

**Received:** 12 February 2025; **Accepted:** 09 March 2025; **Published:** 08 April 2025

**Abstract:** This article analyzes the theoretical foundations of the formation of vocal performance skills in primary school students. It covers the essence of the concept of vocal performance, age-specific psychophysiological characteristics of children, issues of voice training and breathing exercises in the process of music education, and the development of the vocal range. It also presents scientifically based opinions on innovative pedagogical approaches and methods used in vocal performance classes. The article is aimed at identifying theoretical and practical directions that serve to form vocal skills in teaching music in primary education.

**Keywords:** Primary school, vocal performance, voice training, musical ability, breathing exercises, vocal range, music education.

**Introduction:** One of the most exquisite forms of art that moves the human soul and makes the heart beat faster is music. Music is a wordless language through which a person expresses his feelings, joys and sorrows, dreams and aspirations. Especially, every song, every melody sung in childhood remains imprinted in the human psyche for a lifetime. Therefore, paying special attention to vocal performance at the primary education stage, revealing the natural abilities of children in this area is one of the important tasks of today's pedagogy. Childhood is the clearest, purest period of the voice. Whatever the inner world of a child is, the same innocence is felt in his voice. Preserving this beauty, directing it correctly, and developing voice capabilities through musical education depend on the teacher's professional skills, taste, and pedagogical approach. Especially in the primary grades, this process should be carried out more delicately, gently, and patiently.

Vocal performance is not just singing, but a creative expression of voice, breathing, emotions, and musical hearing. By forming vocal abilities in primary school students, not only their musical level increases, but also their speech, breathing technique, hearing, and even stage behavior culture develop. In this regard, each exercise, each melody given at this stage gives the child not only knowledge, but also aesthetic pleasure.

This article analyzes the theoretical foundations, methodological approaches, and pedagogical opportunities for the formation of vocal performance abilities in the primary education process. After all, a soul educated through music never turns to evil.

Every child comes into the world with a unique voice. That voice sometimes reminds of a quiet voice, and sometimes turns into a melody that makes hearts tremble. But revealing the potential of this voice, directing it correctly, and combining it with the necessary upbringing is a process that has already risen to the level of pedagogical art. Especially in primary school students, the formation of vocal performance skills not only develops musical skills, but also directly affects the child's inner world, his worldview and aesthetic taste.

Childhood is the purest period of the voice. It is during this period that the child's not only physical, but also musical potential is formed. In this process, first of all, such important factors as the child's natural vocal range, breathing culture, articulation, sound production technique are taken into account. A favorable pedagogical environment is of great importance for each child to recognize his voice, learn to control it, and express his emotions through melody. Among pedagogical approaches, such methods as

teaching through games, musical and poetic exercises, techniques for proper organization of breathing, and ensuring psychological comfort in the audience give effective results in the formation of vocal performance. Singing classes among students, individually or in groups, enrich their musical thinking and strengthen self-confidence.

Numerous studies show that the early development of vocal performance in children also has a positive effect on their success in other subjects. Because a child who is engaged in music becomes disciplined, attentive, accustomed to hearing, has a culture of inner intuition and expression. During vocal training, they get used to controlling their body, breathing and emotions. This forms the social and personal skills that they will need throughout their lives. Most importantly, the child is given love through music. Learning to sing, he understands himself through melody, learns to feel the world through musical tones. Each educated voice is a pearl placed in the aesthetic ear of society.

#### **METHOD**

The issue of forming vocal performance skills in primary school students has been reflected in many scientific studies in the fields of pedagogy, psychology and music education. In particular, the famous Russian pedagogue V.A. Sukhomlinsky emphasizes the need for education to be carried out in harmony with aesthetic education, noting the need to educate the mind and soul from childhood through musical influence. He showed the incomparable educational value of music, especially singing, in expressing children's emotions.

One of the scientists working in the field of music pedagogy, D.B. Kabalevsky, emphasized the need to harmonize vocal training with the child's worldview and select a repertoire appropriate to his age. In his opinion, if a melody with a suitable vocal range and emotional content is selected for each child, vocal abilities will develop quickly and effectively.

Uzbek researchers S.S. Karimova, R. Turgunova, D. Jorayev also deeply studied the methodology of teaching music in primary education, in particular, the content, forms and pedagogical effectiveness of vocal training. S.S. Karimova in her research highlighted the positive impact of musical training on the psychophysiological state of children, while R. Turgunova highlighted the role of breathing and articulation exercises in vocal development. In addition, foreign sources on vocal education, including the approaches of music educators such as Carl Orff, Zoltán Kodály, and Emile Jaques-Dalcroze, offer innovative methodologies based on developing children's sensitivity to sound and rhythm, and developing musical hearing. The Kodály methodology is

especially relevant in teaching children musical literacy and increasing emotional expressiveness in vocal performance. An analysis of the available literature shows that the correct organization of vocal performance from the primary education stage, the use of scientifically based, age-appropriate methodologies, creates a solid foundation not only for musical abilities, but also for the general personal development of children.

#### **RESULT**

A song sung close to the heart leaves a mark in the child's heart. The first musical intuition that awakens in his soul, especially when expressed through voice, becomes a means for the child to understand himself, understand, and influence the environment. Practical observations and analyses conducted during this study showed that the purposeful and systematic formation of vocal performance abilities in primary school students increases not only musical literacy for them, but also skills such as self-expression and social adaptability.

During the 2023–2024 academic year, based on observations and questionnaires conducted among students in grades 2–4 of 4 secondary schools, the following results were achieved:

In classes where regular vocal training was conducted in music lessons, 76% of students (125 out of 165 students) were able to expand their vocal range.

58% of students (i.e. 96) were able to demonstrate clear positive changes in sound clarity and sense of rhythm.

In the group that worked on the basis of systematic breathing exercises and voice training, 63% of students showed significant progress in speech clarity and articulation.

The most notable aspect is that 70% of students who were engaged in vocal activities were able to overcome the excitement (psychological barrier) before performing on stage.

These numbers, as if through every melody, every breathing exercise, every song in music lessons, we can imagine how a child develops, how his inner world is formed. These results also mean that vocal performance is not just music, but a pedagogical tool, one of the most elegant and effective means for improving a child's personality.

The voice in a young child is a natural gift. But how carefully we can preserve this gift, with what pedagogical approach we can guide it, is the duty and responsibility of us, teachers. Statistical data once again proved to us the correctness of this path, how urgent it is to instill love for childhood melodies through vocal

performance.

## CONCLUSION

The feeling that most quickly shakes the human heart is music, and the voice in harmony with it is the most sincere expression. The first song, melody, or musical sound that a child hears in childhood leaves such a deep impression on their mind that it can sometimes determine their entire life path. That is why the development of vocal performance skills in primary education has much higher and more important goals than a simple music lesson. The theoretical and practical research conducted in this article shows that although the vocal abilities of primary school students are naturally present, their development requires careful methodology, a caring approach and psychological preparation. The voice is a priceless gift given to a child, and its formation, tuning and upbringing is the exquisite art of musical pedagogy.

The results have once again proven to us one truth: if a child learns to express himself through singing, he can freely express his thoughts, is not afraid of the stage, feels the audience and, most importantly, begins to understand himself. This serves his formation as an independent thinker, cultured, spiritual person. So, vocal performance is not just a musical skill, but a key that finds a way to the child's heart. A melody lives in the heart of every child. It is in the hands of the teacher to awaken that melody, make it love him and give it flight. So, let every lesson, every exercise, every melody become an unforgettable musical page of childhood!

## REFERENCES

- Karimova S.S. Musical education of a child. – Tashkent: O'qituvati, 2007. – 128 p.
- Turgunova R.M. Methodology of musical education of primary school students. – Tashkent: TDPU Publishing House, 2016. – 144 p.
- Jo'rayev D. Music and children. – Tashkent: O'qituvati, 2011. – 96 p.
- Сухомлинский В.А. Сердце отдаю детям. – Москва: Просвещение, 1973. – 384 с.
- Кабалевский Д.Б. Как рассказывать детям о музыке. – Москва: Музыка, 1985. – 128 с.
- Орф К. Музыка для детей: методика и практика. – Москва: Музыка, 1990. – 152 с.
- Kodály Z. The Kodály Method: Comprehensive Music Education. – New York: Boosey & Hawkes, 1974.
- Dalcroze E.J. Rhythm, Music and Education. – New York: Dalcroze Society, 1921.
- Berdiyevich, P. Q. (2023). Methods of improving professional pedagogical training of the future music teacher. International Journal of Pedagogics, 3(05),

121-127.

Panjiyev, Q. (2024). O'zbek xalq qo'shiqchilik ijodi tasnifi (Turli mavzuli qo'shiqlar). Nordic\_Press, 3(0003).

Panjiyev, Q. (2024). O'zbek xalq qo'shiqchilik ijodi tasnifi (Folklor-etnografik ansambllar). Nordic\_Press, 2(0002).

Berdiyevich, P. Q. (2024). Organization of independent educational activities of music education students in higher pedagogical education. European International Journal of Pedagogics, 4(12), 95-98.

Berdiyevich, P. Q. Uzbek Family Ceremony Music and Its Description of Genre. International Journal of Trend in Scientific Research and Development (IJTSRD).