

# The Role and Significance of Educating Primary School Students Through Folk Songs

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**Abstract:** This article emphasizes the effective use of didactic requirements, criteria, and principles in the moral and cultural education of primary school students through folk songs. It also highlights how folk-based music instruction contributes significantly to fostering a sense of respect for national values among young learners.

**Keywords:** Folklore, song, values, national, tradition, attitude, respect, musical instruments, education, upbringing, culture, knowledge, skills, competence.

**Introduction:** The lyrics of folk songs are usually rich in ideas of kindness and sincerity, and students are influenced by these ideas during the singing process. In this way, national music not only gives students aesthetic pleasure but also has a positive impact on their moral education. In primary school “Musical Culture” classes, demonstrating national musical instruments and applying them in practice also plays a significant role. Uzbek folk instruments—doira, nogora, rubab, dutor, qoshnay, chang, and others—fascinate children with their unique timbre and appeal.

Unfortunately, in many schools, Uzbek national musical instruments such as the doira, nogora, gijjak, tanbur, and nai are rarely used in music classes. However, active use of national instruments during lessons increases students' interest in the subject and makes the development of singing skills more effective. Research shows that the positive formation of singing ability is significantly supported by the direct accompaniment of national musical instruments. Instruments like the doira and nogora provide a rhythmic foundation, helping children to sing in correct meter. Instruments like the rubab and dutor help with accurate pitch perception, improving students' intonation.

The use of national music should not be limited to music classes only; it should also be integrated into other aspects of education. Performing national songs and melodies during school celebrations and stage events has become a tradition—helping the younger

generation become more closely acquainted with national culture. According to pedagogical specialists, using folk musical heritage during lessons enriches the spiritual world of students and serves to nurture them into well-rounded individuals. Therefore, the sanogenic musical education concept also pays special attention to the inclusion of national musical materials.

**The Place of National Music and Instruments.** Teaching students national musical heritage is an important means of instilling respect for national values. Folk songs and traditional melodies serve as a cultural bridge between generations and are significant for their unique educational and pedagogical potential. Through folk music, students develop love for their homeland, interest in the customs of their people, and a sense of national pride. For example, through singing lullabies like “Alla” or traditional songs like “Yor-Yor” in class, students not only cultivate musical taste but also enrich their spiritual development.

In improving the technology of sanogenic musical education for primary school students, it is essential to frequently alternate lesson activities and maintain their interest in music, as this ensures lesson effectiveness. Due to the delicacy, fragility, and underdevelopment of the vocal cords, children's voices tend to sound in the falsetto register. Their vocal range typically reaches from Do to Re<sup>2</sup>. The knowledge and skills acquired in Grade I are deepened, refined, and concretized in Grade II. For example, in Grade I, students distinguish march music by its brisk, firm, and ceremonial nature

and step in rhythm with it; in Grade II, they learn more specific knowledge about the genre of such music and its types (sports, celebratory, military). Likewise, they study the song and dance genres.

In the second grade, vocal-choral activities aim to reinforce the knowledge, skills, and competencies acquired in Grade I and correct deficiencies in singing. The understanding of choral singing developed in Grade I should be further shaped in Grade II. With physiological growth, students' vocal power, range, and timbre change, and if trained carefully and systematically, these developments help form the ability to sing in two-part harmony.

In two-part singing, students should sing in a soft voice; otherwise, the second voice may not be heard. During the teaching process, the teacher must have a clear understanding of the specific characteristics of students' voices when teaching songs. It is important to consistently train students in arm movements and prepare them for singing using conductor gestures such as "Attention," "Auf," "Start performance," and "End performance." In Grade II, it is also necessary to expand the repertoire of melodies and songs that students enjoy.

When selecting musical works, one should consider students' life experiences and the knowledge they acquired in Grade I. Through listening and singing, students should be introduced to samples of classical and folk Uzbek music, as well as traditional national instruments. This helps foster historical awareness, interdisciplinary connections, patriotism, and a close relationship with national values and customs.

In Grade II, greater emphasis is placed on vocal and choral activities. Students perform musical-rhythmic movements while singing or accompanied by instruments. Examples of suitable songs include:

- "Paxtaoy" (poem by F. Nazarov, T. Ilhom),
- "Kichkintoymiz – Gijjintoymiz" (poem by R. Mumin, music by K. Kenjaev),
- "Yangi Yilim" (poem by R. Mumin, music by D. Zakirov),
- "G'ildiragim" (music by Sh. Yormatov, poem by T. Bahromov),
- and the folk song "Chamanda Gul."

The main means of musical perception is musical speech. Expressive musical elements—melody, mode, rhythm, register, timbre, and dynamic signs—are all components of musical literacy. Without sensing these elements, it is difficult to fully comprehend musical works as artistic and meaningful. Students must gain knowledge of meter, measures, bar lines, note placement, rests, strong and weak beats, and musical

genres, and acquire the following skills in practice:

1. Singing rhythmic patterns of melodies using syllables such as Iya, du, da, mo, mi;
2. Identifying strong and weak beats and expressing them while singing;
3. Clapping or using instruments to accompany songs rhythmically;
4. Expressing the character of marches and dances;
5. Reinforcing knowledge about musical modes (lad) [1; p. 24–57].

Listening to music is the leading activity in Musical Culture lessons, as nearly all materials used in class are based on listening. In Grade II, this knowledge is deepened and refined. For students to be nourished by music, they must be able to perceive, feel, and imagine musical images. Therefore, during the listening process, the teacher should use visual aids, technical tools, test cards, didactic games, and non-traditional lesson formats.

Developing a sense of musical mode (lad) is particularly important when expressing the mood and character of a piece. Suitable examples include:

- "Alla",
- "Yallama-Yorim",
- Uzbek folk tunes,
- "Andijon Polka",
- "Gulxan" (arranged by D. Zakirov),
- and "Spring Waltz" (by M. Mirzaev).

Each lesson should encourage students to independently analyze the character, content, and expressive means of the piece being studied. Songs that are listened to and sung should be taught through simple analytical methods during the lesson. To reinforce them, assignments such as drawing related pictures or preparing visual materials for homework should be given so that the songs are not forgotten.

Musical Culture lessons are built upon five key types of activities, and lesson topics are interconnected through the principles of continuity, scientific coherence, and systematicity.

The Main Objective of Music Lessons in Sanogenic Education

In enhancing the technology of sanogenic musical education for primary school students, the main objective of music lessons is to nurture students in the spirit of loyalty to their homeland and people, to cultivate high moral and aesthetic sensitivity, and to develop a love and aptitude for art. Music lessons are, in a broader sense, lessons in art. Musical education

plays a major role in developing each student's musical abilities and in supporting their comprehensive personal development.

Music lessons taught in primary school form the foundation of musical education. The content of these lessons consists of interconnected activities such as choral singing, music listening, movement with music, music literacy, and musical creativity. In addition, elements like accompanying songs using musical instruments or clapping can also be included. One of the core tasks in improving the technology of sanogenic musical education for primary school students is to nurture a genuine interest in music, to foster a love for music, and to form the ability to engage with music emotionally and aesthetically, appreciating its connection to real life.

When we listen to a musical piece, we do not perceive its melody, rhythm, timbre, and harmony separately. Rather, we understand and experience music as an integrated, emotionally rich whole. In musicology, musical perception is described as a complex activity in which the music resonates with the listener's feelings and is understood personally, based on the listener's musical and life experiences, knowledge, emotions, and their ability to appreciate the artistic value of the work.

In the psychology of music, it is important to consider the perception of elements such as rhythm, timbre, mode, melody, harmony, polyphony, form, and genre. The completeness of musical perception is directly related to the level of a student's musical abilities (knowledge, skills, and competencies) as well as to the conditions in which the student lives and is educated.

Sanogenic musical education is an effective pedagogical approach that promotes the holistic development of primary school students. Scientific studies have confirmed that music can help create a psychologically healthy learning environment, enrich students' emotional intelligence, and develop self-regulation skills. Implementing this approach in practice requires the improvement of teaching methodology, especially through the use of interactive and game-based methods, as well as the integration of national musical materials.

A teacher who succeeds in making music lessons an enjoyable activity for students in the primary grades lays the foundation for their future creative and moral development. Research into the development of sanogenic musical education must continue, incorporating the latest achievements in psychology and pedagogy. This will contribute significantly to the upbringing of a new generation of musically cultured, emotionally healthy, and aesthetically refined

individuals.

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