

PAPER

METHODS OF SINGING BY NOTE IN IMPROVING STUDENTS' MUSICAL LITERACY

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Abstract

This article discusses how to improve students' musical literacy by practicing musical notation, practicing musical notation, performing unfamiliar melodies, selecting examples for solfeggio, and how solfeggio education is systematically and consistently linked to the study of musical literature and the acquisition of vocal and choral skills.

Key words: Music education at school, musical literacy, musical notation skills, musical notation, solfeggio, examples for solfeggio, solfeggio skills.

The basis of music education and upbringing in school is singing in a choir. For correct singing, correct pronunciation of sounds, and accelerated learning of songs, mastering the skills of solfeggio, that is, reciting unfamiliar pieces by note, is of great importance.

Mastering the skill of performing unfamiliar pieces by note is a very complex and time-consuming process. It requires a music culture teacher to work with their students very attentively and systematically. If in primary grades students gradually and consistently master the skills of singing by notes, then in higher grades, when learning songs, singing by notes does not cause difficulties.

Singing by note requires students to have a certain level of musical knowledge. Therefore, before mastering the skill of singing by notes, much work must be done to develop musical education, learn musical literacy, and acquire singing skills.

The school curriculum provides for singing by notes from the very beginning, when first-graders do not yet possess the necessary knowledge of musical literacy. Therefore, teaching singing based on musical notation begins simultaneously with teaching musical literacy and mastering singing skills, and is conducted in parallel.

Thus, all types of education (singing, musical literacy, solfeggio) should be connected with a single singing process and conducted on the basis of choral

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singing.

A simple type of singing based on musical notation is knowing how to follow the movement of the melody of a song that children have learned by listening to. The purpose of teaching solfeggio skills to children from the 1st grade, before introducing them to musical literacy, is to identify the connection between visual and auditory impressions and develop the ability to visualize pronunciation differences in the brain. Although this type of musical notation is typical for grades 1-2, it can also be used in higher grades.

This type of singing by note is practically conducted as follows.

After learning a song with the children, the teacher writes its melody on the board or brings a pre-written exhibition of the song to the class. The teacher explains that these are songs learned in previous lessons and recorded on musical notation. The teacher says that each note represents a part of it or a whole word and demonstrates this with relevant examples. Then, the teacher, together with the students, through a question-and-answer session, determines the structure of the melody, whether its development occurs step by step or through leaps.

After this, the teacher tells the children to listen carefully to the song they sing and observe their movements. The teacher sings a song and simultaneously brings several students to the board with a stick, pointing from the board.

Practical work in the classroom on mastering this type of singing based on musical notation is conducted similarly to the types of singing learning mentioned above. First, the structure of the melody is analyzed. If the children know the musical duration, then it is necessary to determine which musical durations are found in the song. In the first grade, all children must describe the duration of notes in turn, determining their length and shortness (without using the terms "quarter, quarter"). Then the teacher indicates the notes in the musical notation with a pointer, and then the students recite them in chorus. The teacher can bring one student to the board, he shows the notes and names them, and the whole class watches his answer attentively. After this, it is very useful to read the notes in chorus in the rhythm of the song (solmization), and then recite the melody with the names of the notes. After becoming familiar to many

children, intonational difficulties in this type of singing by note are not encountered. All difficulties are considered the first step towards mastering the skills of rhythmic and intonationally precise pronunciation of notes. This type of singing by note is also the main activity conducted with children in grades 1-2.

Another type of singing based on notes is solfeggio. Mastering solfeggio skills plays a significant role in developing teachers' musical skills and in their practical work. To read an unfamiliar melody by note, one must have developed comprehensive singing skills, that is, be able to mentally imagine the written melody. Therefore, developing a music student and possessing a sufficient level of musical education requires long and consistent work. This is achieved through studying musical literacy, familiarizing oneself with musical literature, and mastering vocal choral skills. Gradually, children begin to understand and comprehend the metrorhythmic properties of musical speech along with its pitch and mode, observation, reading, and singing sensations. This creates a certain intonational impression.

Mastering solfeggio skills requires a lot of time, and although it begins in the 1st grade, it can only achieve its main goal - learning songs by note - in the upper grades (7-8 grades).

Only a melody that children can imagine with "the ability to sing in their minds" can be performed without preparation, looking at the notes. Therefore, when mastering the skill of performing an unfamiliar melody by note, it is necessary to choose material that is understandable to children and corresponds to their learning and overall musical level. Usually, specially selected exercises or excerpts from songs serve as such materials. These are special intonational expressions collected by students during the process of working on sounds familiar to children in exercises and passages.

In order for the skill of performing unfamiliar melodies on the sheet music not to become the only goal, it can arouse in children an interest in performing unfamiliar melodies, which should show what great significance these lessons will have in future practical work. Therefore, to perform an unfamiliar melody by note, you can use some excerpts from the songs being studied in class.

In music lessons, the following steps are taken to

perform an unfamiliar melody based on notes.

The teacher writes examples of musical notation on the board. Then, based on the students' answers to the teacher's questions, the melody is analyzed. The level of analysis is carried out depending on the age of the students and their preparation for musical literacy. In the process of analysis, the teacher explains what the students did not understand, draws attention to the main thing.

In the process of analyzing the state, the following issues should be identified:

Lad (curtain) and ton. At what stage does the example begin?

Measure.

Characteristics of the intonational structure of the melody (direction of movement, names of notes, jumps, their size).

Characteristics of the rhythmic structure of the melody (what lengths are found in the example, are there pauses, from which beat of the measure the example begins, etc.).

Identify the musical phrase and breathing in the example.

Performing the example, that is, reading notes in the rhythm of the song.

After this, you can proceed to solfège. For the correct performance of the melody, it is very important for students to correctly adjust their voice tone. The melody is used in classes as an example of C major.

If examples are selected from excerpts or words in a song for performing an unfamiliar melody by note, then the words are written under the notes only after the melody has been clearly and reliably studied. Only then is the name of the song from which the example is taken written. Song textbooks can be a great help in mastering the skill of solfeggio. In this case, various examples of songs were systematically and consistently selected in the textbooks, depending on the unfamiliar note.

When playing an unfamiliar melody, the children themselves must conduct (show the measure) so that the song is performed rhythmically and rhythmically. Since all examples given in lower grades are in 2-4 measures, conducting does not present much difficulty for children. The student explains the necessity of conducting notes in 3-4 meters in higher grades, and later in 4-4 meters.

In high school (7-8th grades), when students

are fully learning a song based on notes, the teacher should utilize a series of specially selected intonation-based exercises to prepare for and facilitate listening to unfamiliar melodies.

The use of a tuning fork in work on the solfège surface yields good results. In this case, finding the right tempo is of great importance. It is most convenient to recite the example at a moderate tempo, as this allows students to hear the example being solfeggious better and pronounce the sounds in it more clearly. To play a song on a note or to sing an example at a fast tempo, you can start slowly before suddenly accelerating the tempo, and as you master the intonation, bring the tempo to the required point. Suddenly accelerated tempo leads to errors when singing, and the melody is broken. When choosing an example for Solfeggio, considering the strength of children's voices is one of the most important points. Therefore, examples should be in a comfortable tessitura that does not require strain on the vocal apparatus. For this, examples taken to create bright sounds in grades 1-2 should mainly consist of descending example sounds.

In the given examples, it is necessary to indicate where it should breathe. The accuracy of pronunciation largely depends on the correct sound production. It depends on reading unfamiliar melodies by note. When singing unfamiliar melodies by note, they cannot hear their loud voice well from students and cannot properly control how they are singing the song.

All examples should be pronounced in a moderate tone with a slight smile. When singing, it is very important for students to clearly and distinctly pronounce the names of the notes, to pronounce these letters in full, and to master the skill of solfeggio, it is necessary to work systematically and consistently in every lesson, every year. Singing by notes begins in the second half of 1st grade.

For all examples taken for solfège, a melody with a major scale of 2/4 should be taken, varying in pitch, advancing mainly in the prima zone. In the 2nd grade, it is necessary to review some of the examples covered in the 1st grade and begin studying new material. In the 2nd grade, the progressive movement of the melody prevails in the examples given for solfeggio. In addition, based on the pronunciation of tonic triads, examples are given

that include intervals of thirds, fifths, and octaves. In the 3rd and 4th grades, in addition to the progressive melody, work on stable stages, i.e., tonic triads, is continued. In addition, examples of these single-character keys (f-major and g-m major) and minor keys (f-g, g-m and d-m) are introduced.

In the 5th and 6th grades, the range of exercises is expanded, and quart and sixth intervals are introduced. Work continues on mastering the skills of singing minor songs. The rhythmic structure of the melody becomes more complex: dotted notes, sixteen-part pauses, pre-bar pauses, etc. are encountered. In the 3rd and 8th grades, longer examples of songs that students can manage are given. The tonality range expands. Examples from the 2nd sign tonalities (re major, C-flat major, D minor) are studied. Septime (7) intervals are introduced. Performing excerpts from various classical works, namely symphonies with themes and melodies, concertos, sonata operas, romances, and songs borrowed from the works of Russian and foreign composers, with their musical notation, is highly beneficial.

Summarizing all of the above, the following conclusions can be drawn.

Mastering the skill of solfeggio is of great importance in teaching children to sing. Such an environment that develops children's musical level in music lessons cannot be underestimated.

The study of solfeggio should be systematically and consistently linked with the study of musical literature and the acquisition of vocal and choral skills. They should dedicate 5-7 minutes to this in each lesson.

There are many types of singing by note.

a) reciting a melody in words and simultaneously indicating its direction in musical notation.

b) Singing a previously heard melody by naming it.

c) solfège

Singing by notes begins in the 1st grade and continues until graduation from school.

The music teacher must carry out extensive work to improve students' singing skills based on musical notation and continuously improve their methodology.

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