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Paper

PAPER

METHODS FOR IMPROVING THE MUSICAL LITERACY OF PRIMARY SCHOOL STUDENTS

M. Djumaboyeva[1,*] and Nasimova Khamidakhon[1]

[1]Associate Professor of Kokand Davat University
[2]KSU, Student of Music Education

*djumaboyeva@gmail.com

Abstract

This article discusses methods for improving the musical literacy of primary school students, the main methodological requirement for learning musical literacy at school - the ability to apply the musical-theoretical knowledge acquired during lessons in other activities - singing, listening to music, and rhythmic accompaniment to music.

Key words: Musical literacy activity, methodological requirements, lesson process, musical notation, arrangement of notes, name of notes, length, musical literacy, ”high”or ”low”sounds, singing by notes

As in all spheres of our society, there is a growing need for restructuring and renewal in the sphere of education and upbringing. Today, the quality and effectiveness of music education are entirely dependent on the teacher, their inquisitiveness, dedication, sense of responsibility, and musical literacy. A music teacher must ensure that the students of the class they teach acquire knowledge, skills, and abilities at the level required by the criteria for knowledge, skills, and abilities in subjects at the end of the academic year.

Musical literacy begins at school. Musical literacy is an important process in the system of music education. Therefore, the teacher should provide children with the necessary musical-theoretical knowledge and information. The work carried out on musical literacy mainly consists not only of developing children’s musical literacy and learning musical notation, but also constitutes a complex of general knowledge and concepts (performance, folk and compositional music, their differences, local styles of national music, classical music) that form the general level of students’ musical knowledge. Musical literacy cultivates a conscious attitude towards music and its expressive means in students, helps them understand the true meaning of music, forms the skills of singing and singing by notes, and creates the foundation for the development of

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harmonic abilities. At the same time, it facilitates clear pronunciation of voices and improves the quality and effectiveness of group singing.

Musical literacy cultivates a conscious attitude towards music, its means of expression, helps to understand the content of music, and most importantly, facilitates the teaching of songs in the classroom by developing the skills of singing and singing by notes, influencing the development of harmonic hearing, facilitating the accurate pronunciation of choral voices and improving the quality of choral performance. In music lessons, very little time is allocated to music literacy - 5-10 minutes. Therefore, each time during the process of learning songs and listening to musical works, it is necessary to strengthen and deepen the skills of application and listening, as well as musical knowledge. The main method of learning musical literacy in school is the direct practical application of the acquired musical knowledge and the close integration of literacy instruction with singing. The goal of learning musical literacy is achieved only when students can sing independently and learn unfamiliar melodies from notes. The study of musical literacy should be based on the development of children's sense of hearing musical sounds. Before recalling a sound with a voice, the student must clearly imagine and hear how it sounds, that is, they must go from what is visible to what is heard, saying "I see, I hear, I sing."Both in group singing and in the process of teaching musical literacy, listening ability and sense of meter-rhythm develop.

The main methodological requirement for learning musical literacy at school is the ability to apply the musical-theoretical knowledge acquired during lessons in other activities - singing, listening to music, and rhythmic accompaniment. When engaging in each activity, students should at least partially determine by whom the works they are singing, accompanying, or listening to are created, in which mode they are written, the tempo, meter, rhythm, form, dynamic features, tonality, etc. In this process, musical literacy is an invaluable helper. Although musical-theoretical knowledge is quite shallow and not systematized, it is advisable for the teacher to conduct lessons using visual aids and modern technical teaching aids whenever possible. In music literacy, there is an understanding of musical terms, traditions, tempos (tempo), intervals, alteration signs, dynamic signs, expressive means of music, simple musical forms and genres, major and minor modes. However, if these concepts are taught from simple to complex, following the systematic approach as much as possible, the intended goal will be achieved.

Music literacy provides basic knowledge in primary grades. Before entering music literacy, we need to rely on children's prior knowledge. Only after students have an understanding of music can they be introduced to the expressive means of music.

In primary grades, students are partially introduced to musical notation, the arrangement of notes, the names of notes, and their length. Music, like other art forms, is a tool that helps people communicate with each other. Therefore, to better understand the language of music, it is important to know the important expressive means of music. It is advisable to provide students with an understanding of the most important tools - modes - major and minor modes.

In the second half of the 1st grade, it is possible to directly begin musical notation. First of all, students should be given basic concepts about why there are five lines for writing notes, the importance of musical notation, and how notes are arranged on them.

The teacher should write on the board and demonstrate that the line for notation is counted from bottom to top. It is necessary to explain the concept of a fiddle key or sol key. Students are explained with examples that a key symbol must be placed before writing notes, and that it is impossible to write notes without a key. For example, the teacher asks: "Children, when you come home from school, do you enter directly through the door, or do you open it with a key first and then enter?"Children: Let's open with a key. Teacher: So, you can't enter a house without a key? Children: Yes. Teacher: To write music, we first open the musical path with a key, meaning we must put the key symbol, otherwise we cannot enter the world of musical sounds. This is how musical notation is taught.

Before writing, students must memorize the arrangement of notes. For example,

DO is located on the auxiliary line.

RE is located below the first line.

MI is located on the first line.

FA is located between the first line and the second line.

SOL is located on the second line.

LYA is located between the second line and the third line.

SI is located on the third line.

After this, the students themselves begin to find which notes are located on which of the five lines.

In some cases, the teacher can find and demonstrate the arrangement of notes manually, even without using musical notation, to make the lesson more understandable and engaging for the students. For this, the teacher holds their hand horizontally and assumes each finger as a staff note. Students, holding their right hand in the same way, together with the teacher, point to the notes with the index finger of their left hand and find and show the notes that the teacher says. Thus, musical literacy activity is one of the most important and leading activities in schools, which allows students to literatively master the studied works.

In the 1st grade, the foundation for the entire musical education of students is laid, therefore, in this grade, the teacher must be especially well-versed in teaching methodology, deeply understanding the age and individual characteristics of young school-age children, their musical and vocal vocal capabilities.

In primary grades, education is conditionally divided into two stages, the main goal of which is the development of children's musical abilities. This stage usually occupies the entire first half of the academic year. During this time, children should learn to distinguish the specific characteristics of musical sounds, such as pitch and pitch, and prepare for learning musical notation.

In the next stage, musical literacy, that is, the graphical representation of musical sounds, begins with the direct study of musical notation. The study of the concept of pitch begins with identifying the existing perceptions of children. These assumptions are often wrong. Initially, children confuse terms, mistaking loud sounds for low sounds and, conversely, associating their perception of height with something significant (a tall man, a loud sound, etc.). They also often call loud sounds "thin sounds"and low sounds "thick sounds."Therefore, it is necessary to simultaneously teach children to use correct terms, to distinguish high and low sounds by ear, and to accurately name them. This long, painstaking work begins - the study of not sounds of different pitches, but a group of sounds united by the concept of register. It is possible not to inform children about this term, but it is important that they form a clear understanding of the concept of register, learn to distinguish sounds in lower, middle, and upper registers.

The effect of performing a familiar song on children is strong: therefore, at first, they are asked to imagine how a bear or elephant would sing it if they knew how to sing, or how birds could sing.

When explaining the concept of "high"or "low"sounds, to form corresponding associations, one can talk about the chirping of a bird in the sky, characteristic of children's life, everyday life, about the lightness and clarity of its pleasant, resonant voice, as if striving upwards - to the sky, about the highness of these sounds, and conversely, about the sounds of a bear, elephant, lion, about the coarseness of these sounds, as if they cannot rise from the ground, just like the animals themselves. Imagery helps children create vivid and clear musical impressions.

To consolidate and check the assimilation of the concept of registers, it is useful to conduct the following game-exercise. The teacher plays the song in different registers, and the children should demonstrate them with hand movements. If the song is played in the upper register, they raise their hands up, lower them when playing in the lower register, and extend their hands forward when playing in the middle register. It's better to play this game standing. In this case, in addition to the main goal, at the same time, it seems that physical ease is achieved, and a high spirit appears in the lesson. When determining the pitch of sounds is limited to the first octave, it is necessary to demand not only hearing these sounds but also singing them. At this time, along with the formation of auditory representations, children develop singing sensations, since the highest notes require more effort in singing than medium and low notes. Along with this work, in the process of learning songs, students are first asked to sing one sound in the form of a joke, and then two exercises intended for a specific melodic example (circle). In this case, children's attention should be drawn to the fact that in the first case they repeat the same sound, and in

the second case they sing two different sounds.

After students have accumulated enough examples of singing by sheet music, the following riddle-game can be played: a familiar song is depicted graphically and asked to guess what kind of song it is, and then to sing it. Then the song is found from the musical notation and sung. If the majority of students successfully complete this task, a more complex one can be assigned. When selecting songs for exercises, the teacher should strive to ensure they are within a suitable range for singing, as such selection creates the necessary conditions for precise pronunciation.

In the process of understanding the pitch of sounds, the concept of their duration is introduced gradually. Attention is drawn to the fact that sounds in musical works have not only a certain pitch but also a certain duration, and that there are short and long sounds. Long voices need to be pronounced in a drawn-out manner. In this case, a graphic image of the song is used; the sounds are indicated on this graphic image with short or long lines depending on the duration.

In the second half of the academic year (second stage), they can begin practicing musical notation. The teacher explains that just as we can write our speech and every word with letters, music can also be written, but for this, it is necessary to know the letters specific to music - symbols called notes - and emphasizes that a person who knows notes well can sing any song. Notes are written on the staff. In this case, the teacher explains the importance of the musical notation; the musical notation is the place where notes are written. When drawing a musical notation on the board, he should begin by drawing the lower line so that the children can easily remember that the starting point of the notation is the lower line - the first line. Then he explains that notes should be written on lines, between lines, above and below lines, and when the main lines are missing, notes should be written on additional, short lines. After this, the teacher says that they cannot name any of the written notes until there is a special symbol at the beginning of the staff - the key of the violin, which reveals the names of the notes. While explaining why this key is called a violin key, he also introduces students to the Col key, which is the second name for the key. Having learned the location of the col note, the reader can find other notes as well. Children quickly understand how to find the place of notes; this turns into an interesting game; during the game, children remember where and what notes are written.

The following exercises can be recommended so that children can easily understand musical notation and better understand the position of each note within the first octave.

a) The teacher dictates the names of the notes or writes them on the board.

Students should write them down in musical notation;

b) The teacher writes the melody on the board and asks the students to copy it into a notebook and then write down the names of the notes.

All students perform these exercises independently, then one of them writes them on the board, and the others compare them with their own work.

Similar exercises can be assigned as homework.

When explaining the position of sounds, we write them in whole notes, but as we sing melodic passages and melodies of songs, it becomes necessary to show the children the shape of long and short sounds, i.e., quarters and halves. In elementary school, it is not necessary to explain that duration ratios are called semitones, and short sounds are called quarters. This work is carried out with older students. For now, it is sufficient to connect visual perceptions of quarter and half notes with auditory perceptions, to be able to distinguish these perceptions in songs, to write them on the sheet music, and to memorize their names.

For better assimilation of this material, it is recommended to suggest that the children write down the song in musical notation, which they had previously sketched.

After this, students can first identify the names of the sounds and be asked to write this song down in musical notation. This should be a very simple song, designed for 2-3 voices.

Thus, summarizing the content of the work on the study of musical literacy in primary grades, it is necessary to emphasize the following:

1) By the end of the school year, children should know the notes of the first octave well;

2) They must be able to distinguish and write quarter and half notes by ear;

3) Children should be able to use familiar melodies

and exercises within the first octave while listening to them and naming the notes, observing them from the notation;

4) They should be able to recite the song learned by listening to them using musical notation;

5) They should be able to solfeggio more simple melodic passages designed for 2-3 notes.

Adabiyotlar

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