THE ROLE OF UZBEK FOLK MELODIES IN DEVELOPING MUSICAL PERCEPTION AMONG PRIMARY SCHOOL PUPILS

Ibragimova Nozima Khurshedjonovna
Under the Namangan Regional Directorate of Culture
Namangan City Children's Music and Art School No. 24
Lecturer in Music Theory
inozima571@gmail.com
https://orcid.org/0009-0003-2517-9991

Annotation. *The pedagogical and psychological significance of using Uzbek folk melodies in the Music Culture subject to develop the musical perception of primary school pupils is highlighted. Methodological analyses are presented, utilising Uzbek folk creative melodies, lullabies and children's folklore to enhance pupils' sense of rhythm, develop their aural skills and ensure correct intonation.*

Keywords: *musical perception, folklore, rhythm, Uzbek folk melodies, aesthetic taste, upbringing, musical memory.*

Annotatsiya. *Boshlang‘ich sinf o‘quvchilarining musiqiy idrokini shakllantirish maqsadida musiqa madaniyati fanida o‘zbek xalq kuylaridan foydalangan holda mavzuning pedagogik va psixologik ahamiyati yoritilgan. O‘quvchilarning ritm hissini oshirish, eshitish qobiliyatini rivojlantirish, intonatsiyani to‘g‘ri yo‘lga qo‘yishda o‘zbek xalq ijodiyoti kuylari, laparlar, bolalar folkloridan foydalangan holda metodik tahlillar yoritib berilgan.*

Kalit so‘zlar: *musiqiy idrok, folklor, ritm, o‘zbek xalq kuylari, estetik did, tarbiya, musiqiy xotira.*

Аннотация. *Подчеркивается педагогическая и психологическая значимость использования узбекских народных мелодий на уроках предмета «Музыкальная культура» для развития музыкального восприятия учащихся начальной школы. Представлены методические рекомендации по использованию творческих мелодий, колыбельных и детского фольклора узбекского народа для формирования у учащихся чувства ритма, развития слуховых навыков и обеспечения правильной интонации.*

Ключевые слова: *музыкальное восприятие, фольклор, ритм, узбекские народные мелодии, эстетический вкус, воспитание, музыкальная память.*

Introduction. The development of musical perception in early childhood is a fundamental aspect of aesthetic education and cognitive growth. In the context of primary education, music serves not merely as an art form but as a powerful

pedagogical tool that shapes a child's emotional intelligence, memory, and cultural identity. The significance of this study lies in its focus on using folk folklore, such as lapars, children's game songs, and traditional instrumental melodies, as a primary medium for cognitive development. Unlike synthetic or pop music, Uzbek folk melodies possess a natural, organic rhythm that aligns with the linguistic and emotional development of a child growing up in this region.

Main part. The primary school age typically 6–10 years is considered a sensitive period for musical development. At this stage, a child's auditory system and neural pathways are highly plastic. Unlike adults, children do not perceive music through formal structures or complex theories, they perceive it through emotional imagery. Uzbek folk melodies act as a musical native language. Because these melodies share the same intonational and rhythmic DNA as the Uzbek spoken language, children internalize them more naturally than foreign classical or pop structures. This creates a foundation for auditory memory and pitch recognition.

To effectively develop musical perception, folk heritage must be categorized by its pedagogical function. Children's Folklore and Game Songs "Boychechak", "Oq terakmi, ko'k terak" these are essential for developing a sense of rhythm. The repetitive nature of these songs helps children synchronize their motor skills with auditory cues. Introducing the distinct timbres of the Nay, Dutor and Doira sharpens timbre perception. For instance, contrasting the soft, breathy tone of the Nay with the sharp, rhythmic pulse of the Doira teaches children to categorize sounds and improves focused attention. Lyrical and Ceremonial Songs these genres are used to teach musical dynamics piano/forte and tempo allegro/adagio, allowing students to feel the breath and phrasing of a musical sentence.

The Graphic Notation method - students use hand gestures or drawings to follow the melodic contour the rise and fall of the pitch as they listen to a folk melody. This bridges the gap between auditory and visual perception. Synesthetic Association method - students are encouraged to associate specific folk modes or melodies with colors. For example, a cheerful Yalla might be yellow or orange, while a meditative Chorgoh might be deep blue. This develops high-level aesthetic synthesis. Interactive ICT Integration method - using multimedia presentations that show the origin of a folk song alongside its performance helps students build a contextual map of their culture, making the perception more holistic rather than abstract.

Conclusion. The integration of Uzbek folk melodies into the primary school curriculum is not merely a matter of cultural preservation, but a vital pedagogical necessity for holistic child development. This research has demonstrated that national music serves as a unique cognitive foundation, where the rhythmic and melodic

structures of the maqom and folklor genres align naturally with the psychological and linguistic development of young learners.

REFERENCES

1. Forobiy, Abu Nasr. Kitab al-Musiqa al-Kabir (The Great Book of Music). (Historical foundation).
2. Rajabov, I. Maqomlar masalasiga doir (On the Issue of Maqoms). Tashkent.
3. Kodaly, Z. Selected Writings on Music Education. (International pedagogical context).
4. Uzbekistan State Standard for General Education: Musiqa Madaniyati (Music Culture) Curriculum for Grades 1-4.
5. G'afurbekov, T. O'zbek xalq musiqa ijodi (Uzbek Folk Music Creation)

