

THE THEORETICAL AND METHODOLOGICAL SIGNIFICANCE OF THE KODÁLY, ORFF, AND KABALEVSKY SYSTEMS IN DEVELOPING MUSICAL LITERACY: POSSIBILITIES FOR APPLICATION IN THE 4TH GRADE

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Abstract: This article analyzes the theoretical and methodological significance of the pedagogical systems of Z. Kodály, K. Orff, and D.B. Kabalevsky in the development of musical literacy and provides a scientific rationale for their application in the 4th grade of general education schools. It offers a comparative overview of the Kodály system's music-reading methodology - based on relative solmization, hand signs, and rhythmic syllables - the Orff approach's potential for fostering creative improvisation through speech, movement, and percussion instruments, and the Kabalevsky program's concepts of linking music to life and focusing on listening and analysis.

Keywords: musical literacy, Kodály system, Orff approach, Kabalevsky program, 4th grade, solmization, improvisation, musical thinking, national musical heritage, primary education

One of the primary tasks facing today's education system is to cultivate students not merely as passive recipients of ready-made knowledge, but as individuals who actively acquire, analyze, and creatively apply knowledge. In Uzbekistan, the priorities outlined in the Law “On Education,” the “Development Strategy of New Uzbekistan,” and state educational standards necessitate updating the content of education based on a competency-based approach and placing greater emphasis on students' spiritual and aesthetic development. Music education plays a pivotal role in this process, as it enriches a child's emotional world, develops auditory attention and memory, shapes creative thinking, and fosters a sense of national identity.

A key outcome of music education is musical literacy. Musical literacy signifies a student's ability to comprehend the language of music - including pitch, rhythm, mode, musical notation, form, and expressive elements - and to perceive, perform, notate, and creatively apply these components. The level of literacy determines the quality of the student's engagement with music: a musically literate child does not simply listen to music but understands and analyzes it, while also performing and creating it. Consequently, the question of how to develop musical literacy has long been one of the most significant scientific and methodological issues in music pedagogy.

Twentieth-century music pedagogy produced several major systems to address this challenge. Prominent among them are the systems developed by the Hungarian composer and educator Zoltán Kodály (1882-1967), the German composer and educator Carl Orff (1895-1982), and the Soviet composer and educator Dmitry Borisovich Kabalevsky (1904-1987). Although these systems emerged in different countries, eras, and socio-cultural contexts, they are united by a common idea: music education should be intended for all children - not merely a select few - and should be grounded in a child's natural activities, voice, movement, play, and life experiences; furthermore, musical literacy should be cultivated through the process of musical engagement itself, rather than through the rote memorization of pre-established rules.

The Kodály system focuses on the formation of musical literacy primarily through voice and folk song. With the help of relative solmization, hand signs and rhythmic syllables, the child consciously learns notation, develops his inner musical imagination through hearing. The Orff system creates a rhythmic-movement and creative basis of literacy: through speech, movement and percussion instruments, the child feels music “inside” and learns to improvise. Kabalevsky's program enriches

musical literacy through listening, analysis and connection with life: the art of music is revealed to the child as an expression of life events, musical perception is systematically formed through the idea of “three whales” (song, dance, march).

The directions of these three systems complement each other. The Kodály system serves more to develop intonation and note literacy, the Orff system to rhythmic and creative literacy, and the Kabalevsky program to develop listening and analytical literacy. However, in practice, one of them is often used in isolation or their name is mentioned, and the theoretical and methodological foundations of the systems are not studied in depth. As a result, the teacher cannot combine the strengths of the systems, he has difficulty in how to adapt them to the conditions of the Uzbek school.

4th grade is a particularly convenient stage for studying this issue. As the final grade of primary education, it is a period of systematization of the musical experience gained in grades 1-3 and creation of a solid foundation for moving to higher grades. At this time, a 9-10-year-old child will be ready for conscious reading of sheet music, simple two-part performance, analysis of a musical piece, rhythmic and melodic improvisation. Theoretical generalizations are also possible as his logical thinking develops, but the child still needs demonstration and activity. These features are consistent with the ideas of Kodály, Orff and Kabalevsky systems.

The relevance of the topic is explained by several other factors:

First, the hours of music lessons in a modern school are limited. It is necessary for the teacher to make maximum use of every minute of the lesson in the conditions of one hour a week, to combine notation reading, rhythmic performance, listening and creative activities at the same time. In this case, the ready-made, tested methods of the systems are of great practical help.

Second, children are exposed to a variety of musical products through digital media in their daily lives. Education of “prepared listener” in the idea of Kabalevsky, that is, the ability to consciously perceive and evaluate music, remains even more important today.

Thirdly, introducing students to national musical heritage - including folk songs, lullabies, “lapar” and “yalla” genres, and traditional instruments - is emerging as a vital task in music education. Kodály’s principle of grounding instruction in folk song aligns perfectly with this objective and can be harmoniously integrated with Uzbek musical heritage.

Fourthly, the competency-based approach requires the holistic development of knowledge, skills, and attitudes. All three systems are valuable precisely because they integrate this wholeness: knowledge (notation and theory), skills (performance and improvisation), and attitudes (love for music and aesthetic taste).

The Kodály, Orff, and Kabalevsky systems have been extensively studied in global music pedagogy. Numerous monographs, scholarly articles, and methodological guides have been produced regarding them, and international associations, training centers, and certification programs operate around the world.

Z. Kodály’s pedagogical views are articulated in his own articles and speeches, as well as in the works of his students and followers (such as Jenő Ádám, Erzsébet Szőnyi, and László Ki Sándor). His ideas spread widely across Hungarian schools and subsequently throughout Europe, North America, Japan, and other countries. Researchers highlight the core principles of the Kodály system: music education for all; The voice is the most accessible and natural instrument; folk songs form the foundation of musical literacy; musical notation is taught only after the development of auditory experience; and high-quality musical material serves as the best educational tool for the child. The system’s tools for teaching notation - namely relative solmization, hand signs, and rhythmic syllables - trace their origins to the systems of the English educator John Curwen and the Frenchman Émile-

Joseph Chev . Kod ly adapted them based on Hungarian folk songs, particularly those utilizing pentatonic modes.

K. Orff’s system is outlined in his multi-volume collection “Orff-Schulwerk” (“Musik f r Kinder”), as well as in his collaborative work with Gunild Keetman. An experiment initiated in the 1920s alongside Dorothee G nther at the G nther School in Munich subsequently evolved into a system of music education for children. Orff’s concept of “elementary music” is grounded in the organic unity of music, speech, and movement, allowing the child to experience music not merely as a passive listener but as an active participant. Specially designed percussion instruments (xylophones, metallophones, glockenspiels, and various drums) are technically accessible to children, facilitating both ensemble performance and improvisation. Many studies on the Orff approach focus on its creative developmental impact, its connection to the development of rhythm and speech, and its potential in inclusive education.

D.B. Kabalevsky’s system was expressed in the “Music” program created for Soviet secondary schools in the 1970s. Its main idea is to build a music lesson around the “music – life” relationship, introduce the student to the roles of composer, performer and listener, develop musical thinking in the process of listening and analyzing the work. The concept of “three whales” (song, dance, march) explains to the child the basics of the elementary genres of music: any musical work is related to one of these three genres or their interaction. The program defines a single theme for each quarter and year and has a spiral structure. B.V. Asafyev’s theory of intonation and Kabalevsky’s ideas were later used by many researchers in the Russian and post-Soviet space, including E.B. Abdullin, L.V. Shkolyar, N.A. Developed by Vetlugina.

The issues of music pedagogy and musical education in Uzbekistan are covered in a number of studies. Relying on national heritage, folk art, possibilities of status art, manuals on the methodology of music education in primary classes have been created. At the same time, the following shortcomings are often observed in work in this direction:

Koday, Orff and Kabalevsky systems are considered separately, often in the form of a general introduction; their theoretical-methodological foundations and mutual relations are not comparatively analyzed;

The role of systems in the formation of music literacy, that is, which component of literacy they influence more, is not clearly indicated;

It is precisely the possibilities of adapting to the age and musical development characteristics of 4th grade students that are not sufficiently developed;

The issue of harmonizing the systems with the national musical heritage remains largely at the level of general recommendations.

The analysis of existing literature shows that it is necessary to apply the systems in accordance with national conditions and age characteristics, understanding their essence, rather than mechanical transfer. This creates the need for a deep analysis of the theoretical and methodological foundations of the systems, their comparison from the point of view of the components of music literacy, and the determination of specific ways of application for the 4th grade. This is the scientific problem of this study.

The purpose of the study is to use Z. Koday, K. Orff and D.B. in the formation of musical literacy. It is to scientifically substantiate the theoretical and methodological importance of Kabalevsky’s pedagogical systems and to determine the possibilities of their application in the 4th grade of a general education school.

To achieve the objective, the following tasks were defined:

1. To analyze the origins, philosophical-psychological foundations, and core principles of the Kodály, Orff, and Kabalevsky systems;
2. To identify the specific potential of each system in developing musical literacy, considering its constituent components (cognitive, practical, emotional-evaluative, and creative);
3. To conduct a comparative analysis of the similarities and differences between the systems and demonstrate their potential to complement one another;
4. To determine methods for implementing elements of these systems in lessons, taking into account the age-related and musical development characteristics of 4th-grade students;
5. To harmonize these systems with the national musical heritage and substantiate an integrative methodological approach;
6. To outline methods for assessing students' musical literacy based on the integrative approach.

The object of the study is the music education process in the primary grades of general education schools.

The subject of the study is the theoretical-methodological foundations of the Kodály, Orff, and Kabalevsky systems regarding the development of musical literacy, and the possibilities for their application in the 4th grade. Research hypothesis: If the Kodály, Orff, and Kabalevsky systems are interpreted not as isolated methodologies but as a complementary, holistic system serving various components of musical literacy - and if their elements are adapted to the developmental characteristics of 4th-grade students and applied in lessons using material from the national musical heritage - then the quality of the students' musical literacy, their interest in music, and their creative engagement may increase.

The methodological basis of the research comprises several approaches.

The systems approach enables the study of each pedagogical system not as an isolated phenomenon, but as an interconnected whole consisting of goals, principles, content, methods, and tools. This approach provides the logical basis for comparing the systems and harmonizing their elements.

The person-centered approach places the student at the center of the educational process. Since all three systems are rooted in the child's voice, movement, interests, and experience, this approach aligns with their fundamental nature.

The activity-based approach (L.S. Vygotsky, A.N. Leontyev) establishes the premise that knowledge is formed through activity. Kodály's singing methods, Orff's rhythmic-movement exercises, and Kabalevsky's listening and analysis activities represent this approach within music pedagogy.

The competency-based approach prioritizes the ability to apply knowledge and skills in real-life situations. In this study, the elements of these systems are viewed as tools for developing competencies.

The cultural-historical approach requires linking the content of music education with both national and universal culture. This aligns with Kodály's reliance on folk songs and Kabalevsky's concept of "music and life," while also substantiating the need to harmonize these systems with Uzbek national music.

The following methods were employed in the study: theoretical analysis and synthesis of scientific-methodological literature; comparative-historical analysis; conceptual clarification (conceptual analysis); examination of regulatory documents and curricula; modeling; and pedagogical observation and the generalization of experience.

The scientific novelty of the study is demonstrated by the following:

The Kodály, Orff, and Kabalevsky systems were comparatively analyzed in terms of the components of musical literacy (cognitive, practical, emotional-evaluative, and creative), identifying the primary areas of impact for each system;

A rationale was established for interpreting these systems as a unified, complementary methodological complex;

The compatibility between the elements of these systems and the developmental characteristics of 4th-grade students was revealed;

The pedagogical potential for integrating these systems with Uzbekistan’s national musical heritage (folk songs, lullabies, national percussion instruments) was demonstrated;

A theoretical basis was proposed for an integrative lesson model and an assessment approach. The theoretical significance of the research lies in the fact that its results enrich the historical and theoretical foundations of music pedagogy, enable a scholarly re-evaluation of foreign pedagogical systems within the context of the national education system, and clarify the content of the concept of “musical literacy” through a comparative analysis of these systems.

Practical significance: music teachers can utilize the research findings when designing lessons and activities, selecting educational tools, and assessing student knowledge. The materials may also be applied in the training of future music teachers at pedagogical higher education institutions, in professional development courses, and in the creation of educational-methodological manuals.

The article consists of an introduction, a main (core) section, a concluding section, a summary, and a list of references. The introduction outlines the relevance of the topic, the extent to which the problem has been studied, the objectives, tasks, methodology, and scientific novelty. The main section analyzes the theoretical-methodological foundations and principles of the Kodály, Orff, and Kabalevsky systems, as well as their roles in developing musical literacy. The concluding section addresses the possibilities of implementing these systems in the fourth grade, an integrative lesson model, adaptation to national heritage, and assessment methods. The conclusion summarizes the study’s main findings and offers practical recommendations.

To properly evaluate the pedagogical system, it is essential to consider the historical and cultural context in which it emerged. All three systems originated in the first half of the 20th century as a reformist movement against traditional music education methods - which were rigid, based on technical exercises, and detached from the child’s emotional world.

Zoltán Kodály developed his ideas in early 20th-century Hungary while collecting and systematizing folk songs alongside Béla Bartók. Dissatisfied with the state of music education in schools, he criticized the fact that children were mechanically memorizing musical notation without knowing folk songs. According to Kodály’s well-known concept, musical literacy should not be the privilege of a select few but the property of the entire nation. His system is inextricably linked to the mission of preserving national culture and passing it on to the younger generation.

Carl Orff’s creative path, however, was different: drawing on his experience as a composer and in theater, as well as the arts of dance and movement, he advanced the concept of “elementary music.” Elementary music is music that is inseparable from speech, movement, and play; it is accessible to everyone and free from technical complexity. His system relies on a child’s natural need for expression, playfulness, and creative freedom.

Dmitry Kabalevsky’s system was developed within the context of the Soviet school system as a unified curriculum for all students in general education schools. Its primary objective was to structure music education as a subject intended for the entire class - one that enriches the child’s inner world - and to elevate students to the level of attentive, conscious listeners. Kabalevsky viewed the

music lesson not as a means of training professional musicians, but as a way to engage every child in musical culture.

Thus, although these three systems originated from different starting points, they share the following common methodological foundations:

Humanistic orientation: the child, as an individual, stands at the center of education, and music is for everyone;

Active engagement: music education takes place through the child's activities - performing, moving, listening, and creating;

From experience to symbol: hearing, feeling, and performing come first, followed by naming and notation; Educational goal: music is viewed as a means of shaping aesthetic taste, moral values, and cultural identity;

Quality of material: reliance on artistically valuable examples of folk and classical music.

The Kodály method is based on several key principles. First, the voice is considered the most accessible, natural instrument available to every child; therefore, music instruction begins with singing, requiring no external instruments. Second, folk song serves as the child's “mother tongue”: through the songs of their own people, the child masters the native language of music. Third, musical notation follows auditory experience: “first listen and sing, then read and write.” Fourth, the system relies on consistency and a gradual progression: materials move from the simplest intonations (e.g., the minor third: “sol-mi”) to more complex ones, and from pentatonic to diatonic scales. Fifth, only music of high artistic quality should be used in a child's education.

The primary methodological tools of the Kodály method for developing musical literacy are as follows:

Relative solmization. In this system, notes are named not by absolute pitch, but in relation to the tonic of the scale (“do-re-mi-fa-sol-la-ti”). The child masters the relationships between sounds - specifically, the internal structure of the musical mode - enabling them to read a melody regardless of the key. Relative solmization develops inner hearing (audiation) and a sense of mode, which corresponds to a core component of musical aptitude identified by B.M. Teplov.

Hand signs (chironomy). Each scale degree corresponds to a specific hand position, representing pitch spatially at a particular level relative to the body. These signs provide a physical sense of “high” and “low” pitches and convey the feeling of attraction between sounds (such as the tendency of the unstable “ti” to resolve to the stable “do”). They serve as a bridge between musical notation and the child's imagination.

Rhythmic syllables. Note durations are represented by specific syllables: a quarter note as “ta,” two eighth notes as “ti-ti,” a half note as “ta-a,” and so on. These syllables allow rhythm to be grasped through speech; the child first vocalizes and claps the rhythm before connecting it to written symbols.

Rhythmic symbols (stems). Initially, rhythm is notated using only stems, without noteheads. This method provides a visual representation of the rhythmic structure before transitioning to the complex system of standard musical notation. Preparation for polyphony. The system envisages a quick transition to two-part singing (canons, ostinato, two-part folk songs). In Kodály's view, a sense of polyphony should be developed from childhood.

Inner hearing. One of the system's key objectives is the development of “inner hearing” - the ability to “hear” a sound mentally by looking at the musical notation, without actually producing the sound aloud. This ability is considered a benchmark of true musical literacy.

The Kodály system exerts the strongest influence on two of the four components of musical literacy: the cognitive and the practical. Concepts such as musical notation, mode, intervals, and rhythm are mastered within this system in a precise, experience-based sequence. From a practical

standpoint, the child acquires skills in singing with accurate intonation, sight-reading, and two-part performance. While the reliance on folk songs enriches the emotional-value component, the creative component is developed to a relatively more limited extent within this system.

Alongside its strengths, the Kodály system has aspects that require consideration. The system was developed primarily using Hungarian pentatonic folk songs; therefore, when adapted to a different cultural context, the repertoire must be replaced with local folk music. Additionally, the “movable Do” principle of relative solmization requires further explanation when reconciled with the absolute pitch systems of the piano and many other instruments. Finally, the system’s consistent, structured nature may leave relatively little room for creative improvisation. The central concept of the Orff system is “elementary music.” This music is inextricably linked to speech, movement, and play; while technically simple, it is artistically rich, allowing anyone to both perform and create it. The system is based on the following principles: the unity of music, words, and movement; the primacy of creative improvisation; ensemble (group) performance; the avoidance of technical complexity in favor of musical substance; and the principle of “learning by doing.”

Orff views the child not merely as a “listener,” but as a creative participant. The core idea is that the child grasps music through the very process of creating it. A child’s natural forms of expression - such as shouts, rhyming words, and playful movements - serve as the initial source of musical expression.

Speech exercises (rhythmic declamation) are employed. Children’s names, proverbs, counting-out rhymes, and verses are recited rhythmically. For instance, a child’s name or the names of fruits might be used as a rhythmic motif, performed with handclaps or percussion instruments. Speech rhythm acts as a natural bridge to musical rhythm. In the Uzbek language, proverbs, tongue twisters, counting-out rhymes, and elements of “askiya” (traditional witty repartee) provide a wealth of material for this purpose.

Body percussion. Four layers of sound - clapping, slapping (thighs), stomping, and finger snapping - transform the child’s body into a rhythmic instrument. This is the most accessible and effortless type of rhythmic exercise.

Orff instrument set. Specially designed xylophones, metallophones, and glockenspiels (across various registers), as well as drums, tambourines, triangles, bells, and other percussion instruments. The sound bars of xylophones and metallophones are removable (for instance, removing the notes F and B creates a pentatonic scale), allowing the child to improvise without making mistakes.

Bordun and ostinato. Bordun (a sustained accompaniment of one or two notes) and ostinato (a repeating rhythmic or melodic pattern) are forms of accompaniment easily performed by children, serving as a foundation upon which melodies or improvisations can be built. This provides an initial experience with multi-layered performance (elements of polyphony and harmony).

Improvisation. The Orff system makes extensive use of call-and-response, rhythmic “echoing,” motif development, and free melodic creation within a given mode. Improvisation takes place in an environment where “mistakes are impossible,” which boosts the child’s confidence.

Movement and dance. Music harmonizes with movement: tempo and meter are expressed through steps, and musical form is grasped through dance patterns. This represents a continuation of the Dalcroze method of eurhythmics.

Musical forms include the rondo and others. Ensemble performances utilize rondos, variations, and short musical forms, thereby fostering an understanding of musical structure in children through practical activity.

The Orff system has a profound impact on the practical (rhythmic) and creative components of musical literacy. Rhythmic precision, ensemble playing, improvisation, and a sense of meter and

tempo develop naturally within this system. The emotional-affective component is also significant: the joy of play and creativity sustains the child's interest in music. Conversely, the cognitive component (musical notation, theoretical concepts) is of secondary importance in this system; therefore, complementing it with the Kodály method is advisable.

Criticism of the Orff system often focuses on its relative lack of strict structure and sequential progression: there is less emphasis on a clearly defined curriculum for the step-by-step teaching of musical notation. Furthermore, the system's effective implementation relies on a specific set of instruments, which is not easily achievable for all schools. However, this limitation can be overcome: substituting with body percussion, traditional percussion instruments (doira, qairoq, childirma), and simple handmade instruments proves effective.

Kabalevsky's program rests on several key ideas. The first is the connection between music and life: music is an expression of life events, human emotions, and ideas; thus, the music lesson brings the child closer to life. The second is the concept of the “three pillars”: song, dance, and march serve as the three fundamental musical genres, providing the child with the key to understanding all musical works. The third is the development of musical thinking: the child compares and analyzes various musical phenomena and expresses their own opinions. The fourth is the holistic structure of the music lesson: a unified theme for each term that is explored through all types of activities (singing, listening, movement, and creative work). The fifth is the integration of the roles of composer, performer, and listener for the child.

For Kabalevsky, the goal was not to turn every child into a musician, but to cultivate a “listener who loves and understands music and listens attentively.” As he famously stated, a music teacher should primarily serve as a guide to the world of music.

Genre analysis. Each musical work is examined in terms of its affinity with a song (cantilena, melodiousness), a dance (rhythmic movement), or a march (precise step, ceremonial character). This enables the child to understand the musical work by relating it to familiar experiences.

Intonational-expressive analysis. Drawing on B.V.Asafyev's theory of intonation, the child learns to identify the expressive character of musical phrases (such as a question, answer, anxiety, or joy). This type of analysis represents a deep level of musical literacy: grasping the meaning behind the musical symbols.

Comparison and contrast. The meaning of expressive devices is revealed by comparing different works or different sections of the same work (e.g., fast vs. slow, bright vs. somber).

Listening culture. Listening to, observing, and analyzing works by renowned composers is an integral part of the lesson. During the listening process, the child learns to articulate their thoughts and express the character of the piece through words or drawings.

Spiral structure. A single topic is revisited across different grade levels, becoming increasingly broad and profound. This aligns with Jerome Bruner's concept of the “spiral curriculum” and ensures the continuity of knowledge.

The connection between music and other art forms. Music is linked to literature, visual arts, nature, and life itself; this forms the basis of the integrative approach.

The Kabalevsky program makes the most significant contribution to the emotional-evaluative and cognitive (analytical) components of musical literacy. It is effective in fostering music listening, grasping musical content, understanding expressive elements, and cultivating an aesthetic appreciation. The creative component - such as creative responses to questions, drawing, and movement - is also developed to some extent. However, regarding the systematic development of practical literacy skills - such as sight-singing and rhythmic precision - the program offers less specific tools compared to the Kodály method.

The main observations regarding the Kabalevsky curriculum are as follows: while the curriculum is rich in content, it often allocates insufficient time to theory and the development of practical skills; the “music and life” concept demands a high level of pedagogical expertise from the teacher; and since the curriculum was created during the Soviet era, its content (repertoire, certain thematic areas) requires adaptation to the modern national context. Nevertheless, its principles - such as the connection between music and life, the fundamentals of musical genres, and the culture of listening - remain relevant.

A comparative analysis leads to the following conclusions:

Similarities. All three systems are child-centered, move from experience to notation, emphasize active engagement, and are grounded in the humanistic idea that music is for everyone. All three rely on high-quality folk and classical music and link musical education with general education.

Differences. The Kodály system places the greatest emphasis on intonation and music literacy; Orff focuses on rhythmic and creative activities; and Kabalevsky prioritizes listening and content analysis. The Kodály system is systematic and structured; Orff is free-flowing and play-based; and Kabalevsky is thematic and conceptual in nature.

Complementarity. As the table illustrates, the weaknesses of one system are offset by the strengths of another. For instance, the limited scope for creativity in the Kodály system is balanced by Orff’s improvisation; the lack of systematic music literacy training in the Orff approach is addressed by Kodály’s solmization; and the limited focus on listening and analysis in both is enriched by the Kabalevsky approach. Thus, collectively, the three systems comprehensively cover the four components of musical literacy.

When scientifically evaluating these systems, their alignment with psychological theories is crucial. According to Piaget’s theory, a child of primary school age is in the concrete operational stage and requires visual and practical support. All three systems create precisely this kind of foundation (through hand signs, body percussion, movement, and imagery). Vygotsky’s concept of the “zone of proximal development” is evident in the progressive increase in complexity within the Kodály system and in the ensemble performances of the Orff approach (where a proficient student “pulls” the others along). Bruner’s concept of the “spiral curriculum” is directly implemented in the structure of the Kabalevsky program. The components of musical ability defined by Teplov - sense of tonality, auditory imagery, and musical-rhythmic sense - are systematically cultivated in the Kodály (sense of tonality and inner hearing) and Orff (musical-rhythmic sense) systems, respectively.

Furthermore, all three systems prioritize the child’s emotional security; conditions such as the absence of punishment for errors, the creation of opportunities for success, and the reduction of individual anxiety through group performance help sustain the child’s intrinsic motivation.

Summarizing the contributions of the three systems regarding the four components of musical literacy, the following analysis can be made:

Cognitive component: The Kodály system leads in the consistent mastery of concepts such as musical notation, tonality, meter, intervals, and form; the Kabalevsky program excels in concepts regarding form, genre, and means of musical expression. **Practical component:** The Kodály method leads in precise intonation and sight-singing, while the Orff approach excels in rhythmic performance and ensemble work.

Affective-value component: Mindful listening, aesthetic taste, and a sense of national heritage are central to the ideas of Kabalevsky and Kodály, whereas the joy of play and creativity is a strong feature of the Orff system.

Creative component: The Orff method leads in improvisation and creative tasks; the Kabalevsky program contributes through imagery and expression, while the Kodály method does so through creative exercises involving singing and musical variation.

This analysis demonstrates that no single system can fully address all components of musical literacy on its own; a synthesis (harmonious integration) of them is essential.

The main findings are as follows:

While sharing a common humanistic and activity-based foundation, the Kodály, Orff, and Kabalevsky systems prioritize the development of different components of musical literacy;

The Kodály system strongly fosters note-based intonation and cognitive literacy; the Orff system emphasizes rhythmic and creative literacy; and the Kabalevsky system focuses on listening-analytical and affective-value literacy;

Each system has specific limitations that can be addressed by incorporating elements from the other systems;

The systems align with the psychological characteristics of primary school-aged children (drawing on the ideas of Piaget, Vygotsky, Bruner, and Teplov); The synthesis of the three systems is a scientifically grounded approach to the holistic development of musical literacy.

Uch tizimni 4-sinfda qo'llashda ularni to'liq ko'chirish emas, balki o'quvchilarning yosh xususiyatlari, oldingi tajribasi va dastur talablariga mos elementlarni tanlash maqsadga muvofiq. 9-10 yoshli bola ko'rgazmali-obrazli tafakkurdan so'z-mantiqiy tafakkurga o'tayotgani, diqqat barqarorligi 10-15 daqiqa atrofida ekani, ovoz diapazoni kengayib, ikki ovozli ijroga tayyorlik paydo bo'lishi bilan tavsiflanadi. Shu asosda tanlov quyidagi mezonlarga tayanadi:

Age-appropriateness: the element must align with the child's need for visual aids and the necessity of alternating between different types of activities;

Contribution to literacy: the element must foster the development of a specific component - whether cognitive, practical, emotional-evaluative, or creative;

Continuity: it must build upon knowledge acquired in grades 1-3 and lay the groundwork for the 5th-grade curriculum;

Practical feasibility: it must be implementable within the school's material and technical constraints (regarding instruments, time, and class size);

National content: it must harmonize with material from the Uzbek musical heritage.

3.2. Application of Kodály system elements in the 4th grade

The most effective ways to utilize the Kodály system in the 4th grade are as follows:

Relative solmization and hand signs. At this stage, students can confidently demonstrate the main scale degrees (do-re-mi-fa-sol-la-ti-do) using hand signs. The task now becomes more complex: sensing the tendency of unstable degrees to resolve to stable ones, identifying the tonic, and distinguishing between major and minor modes by ear (viewing A minor as a system rooted in the tonic “la”). Using hand signs, the teacher or a student “draws” the melody in the air, and the class sings it. This fosters the development of inner hearing.

Rhythmic syllables and notation. In the 4th grade, the scope of rhythmic syllables expands to include dotted quarter notes, eighth notes, sixteenth notes, 3/4 and 4/4 time signatures, and rests. For example, a rhythm consisting of a dotted quarter note and an eighth note is vocalized using the syllables “ta-a-ti.” An initial introduction to syncopation is also possible. The rhythm is first vocalized, clapped, and “written” using sticks, before being transcribed into standard musical notation.

Sight-singing (solfège) and inner hearing. The teacher presents a simple 4-8 bar melody on the board; students first “sing” it internally and then perform it aloud. If an error is found, they identify the cause (rhythm or intonation) themselves.

Two-part singing. Canons, ostinato, and two-part folk songs are key objectives for the 4th grade. The progression moves from simple canons (e.g., singing a short, familiar melody with a one-bar delay) to accompaniment with a pedal tone, and finally to two-part singing in thirds. At this stage, the teacher should divide the class into groups while fostering an atmosphere of cooperation rather than competition.

Creative tasks based on small scales and pentatonic patterns. Kodály’s “sol-mi-la” pentatonic sequence is well-suited for call-and-response improvisation: the teacher sings a two-bar “question,” and the child responds using the same scale degrees. In this way, the Kodály system also supports the creative aspect of learning.

Expected outcomes: the student can sight-read a simple melody, distinguish between major and minor modes by ear, and maintain their own vocal part during two-part performance.

3.3. Applying elements of the Orff system in the 4th grade

Speech-rhythm exercises. The rhythmic structure of a student’s name, a proverb, a tongue twister, or a counting-out rhyme is determined and mapped out. In the fourth grade, the task becomes more complex: arranging the speech rhythm into a multi-layered score (for example, one group recites the proverb, a second performs its rhythm by clapping, and a third plays it on the “doira”).

Body percussion score. Children can also create four-layer rhythmic compositions (involving stomping, knee-slapping, clapping, and finger-snapping). The teacher provides a four-bar pattern, which the groups then modify and perform in their own versions. This reinforces rhythmic literacy (note durations, rests, and syncopation) in practice.

Instrumental ensemble. An ensemble is formed using instruments such as the metallophone, xylophone, “doira”, “qairoq”, “childirma”, and tambourine. Bars tuned to a pentatonic scale allow for error-free improvisation. The class is divided into several groups: a melodic group, a bordun (drone) group, and a rhythmic ostinato group. The groups rotate roles so that every child gains experience in different functions (carrying the melody, providing accompaniment, or maintaining the rhythm).

Song accompaniment with a bordun and ostinato. Students accompany the song they are learning with a two-note bordun (e.g., C-G) or a rhythmic ostinato. This provides experience in multi-layered performance and serves as preparation for two-part singing.

Improvisation and musical form. Performance in rondo form: the class performs the refrain, while individual students or groups take turns introducing an improvisation (an “episode”). This is an effective way to gain a practical understanding of the form (refrain-episode).

Expected outcome: the student accurately performs and writes down rhythmic phrases, coordinates their part with others in an ensemble, and is able to create a short improvisation in a given mode.

3.4. Applying elements of the Kabalevsky curriculum in the 4th grade

Deepening the concept of the “Three Whales.” In the 4th grade, the child not only distinguishes between the genres of song, dance, and march but also begins to understand their interaction - such as hybrid genres like “song-march” or “dance-song” - and the transition from these genre foundations to larger forms (opera, ballet, symphony). Using familiar melodies, the teacher poses the question: “Which genre is this piece closest to, and why?” Listening and analysis framework. When listening to a piece, students reflect based on the following questions: What is the character of the work? Which elements (tempo, dynamics, timbre, mode) create this character? What real-life scene does the music

depict? How do the sections differ from one another? This framework connects the child’s emotional perception with verbal-logical analysis.

Comparison tasks. Two interpretations of a single theme (e.g., an Uzbek folk melody and a composed piece of similar character), two excerpts written in major and minor keys, or two dances with contrasting tempos (fast vs. slow) are compared. Comparison develops the child’s logical thinking and reveals the significance of expressive musical elements.

Intonational-imagery analysis. Musical phrases are interpreted through concepts such as “question and answer,” “pleading,” “joy,” or “anxiety.” The child expresses their imagination through drawing, movement, or a short story. This represents a practical application of Asafyev’s theory adapted for children.

Connections between music and other art forms. Music is linked to poetry, visual art, and natural landscapes. For instance, an Uzbek folk song, a classical composition, and a children’s poem centered on the theme of spring might be examined together. This implements an integrative approach.

Quarter theme. Kabalevsky’s concept of a “single theme per quarter” can be adapted for the 4th grade as follows: 1st Quarter - “Music and the Homeland,” 2nd Quarter - “Music and Nature,” 3rd Quarter - “Music and Human Emotions,” and 4th Quarter - “Music and Folk Traditions.” The theme unifies all types of activities (singing, listening, rhythm, and creative work).

Expected outcome: The student identifies and substantiates the genre and character of a musical piece, names the means of musical expression, articulates their own views, and observes the rules of listening etiquette.

3.5. Integrative lesson model

A 45-minute integrative lesson model is proposed to combine the strengths of the three systems. In this model, each stage relies on a specific component of musical literacy and a specific element of the system.

Sample lesson segment. Topic: “Dotted Rhythm and Folk Melody” (third term, “Music and Folk Traditions” module).

1. Greeting: students chant their names rhythmically, and the class repeats the pattern by clapping.

2. Solmization: the sequence “sol-mi-la-do” is sung using hand signs.

3. New topic: the teacher performs a familiar Uzbek folk melody; students physically express the “long-short” rhythmic pattern through steps. Then, the pattern is chanted using the syllables “ta-a-ti” and identified as a dotted quarter note.

4. Song: the melody is read from the score; half the class performs the melody, while the other half performs a rhythmic ostinato using the “doira” (frame drum).

5. Listening: a segment featuring a dotted rhythm from a composed work is played; students identify its character (e.g., ceremonial, dance-like) and compare it with the folk melody.

6. Creative activity: working in pairs, students incorporate the dotted rhythm into their own rhythmic phrases to create a two-bar “call-and-response” pattern.

7. Conclusion: students answer the question “What did I learn today?” and hold up a “traffic light” card. The model’s primary advantage is that all four components of musical literacy are addressed within a single lesson, with activities shifting every 5-9 minutes - a pace that aligns well with the attention span of fourth-grade students. This model is not a rigid template; teachers can adjust the duration of stages or combine them based on the class’s level of preparation and the specific lesson objectives.

Since Kodály based his system on national folk songs, the concept translates logically to the context of Uzbek schools: the methodology remains international, while the material can be national. The Orff and Kabalevsky systems are similarly adaptable to incorporating national content. The approaches to adaptation are as follows:

Repertoire. Uzbek children’s songs, folk melodies, lullabies, counting-out rhymes, and examples of *lapar* and *yalla* genres are used for teaching musical notation. Many of these feature a narrow pitch range and simple rhythmic structures, aligning well with Kodály’s pentatonic-based stages. For instance, narrow-range children’s songs are well-suited for teaching solmization and hand signs, while dance-oriented *yalla* melodies are effective for rhythmic exercises.

Instruments. The Orff instrument set is enriched with Uzbek national percussion instruments, such as the *doira*, *qairoq*, *childirma*, and others. The presence of such instruments in the school also alleviates challenges regarding the material resources required for the Orff approach. National instruments (such as the *dutar*, *nay*, and *rubob*) are utilized during lessons focused on timbre recognition and listening.

***Usul* rhythms.** The rhythmic system of *usul* found in classical Uzbek music (for instance, simple and straightforward *usul* patterns) can be taught to children in the form of rhythmic ostinatos. This approach harmonizes the Orff ostinato with national *usul* patterns and links rhythmic literacy to national culture. (Precise definitions and terminology regarding *usul* concepts should be verified against musicological sources.)

Speech exercises. Uzbek proverbs, tongue twisters, riddles, and counting-out rhymes provide a wealth of material for rhythmic recitation. This practice integrates linguistic culture with musical rhythm.

Listening materials. The listening curriculum - based on Kabalevsky’s approach - is enriched with works by Uzbek composers, performances by folk instrument orchestras, and examples of *Maqom* (specifically, short excerpts suitable for children). Linking these materials to the "three whales" genre analysis (examples of songs, dances, and marches) ensures an educational experience that harmonizes national traditions with universal musical values.

National holidays and traditions. Preparing classroom ensembles, choirs, and rhythmic compositions for events such as Navruz, Independence Day, and Mother Tongue Day engages students with national values.

Two errors must be avoided during adaptation: first, importing a foreign system unchanged without considering Uzbek material; second, using national material merely as repertoire while divorcing it from the system’s underlying logic. The goal is to utilize national material within the system’s pedagogical framework: national melodies should serve solmization, national rhythmic patterns (*usul*) should serve ostinato exercises, and national compositions should fit into the analysis scheme.

3.7. Assessment based on an integrative approach

The harmonization of the three systems necessitates a comprehensive approach to assessment. Evaluating only musical notation knowledge or vocal beauty is incompatible with this approach. Assessment relies on four components of musical literacy:

Forms of assessment. Formative assessment takes priority during the lesson: pedagogical observation, quick oral questions, the "musical traffic light" method, and peer assessment. At the end of the term, small practical projects (such as a short rhythmic composition for a class ensemble or creating an *ostinato* for a learned song) are evaluated. Such assessment also takes into account the child’s participation, collaboration, and creative initiative.

Level descriptions. Student proficiency levels can be categorized into three stages:

High: sight-reads melodies with almost no errors, independently maintains their part during two-voice performances, analyzes musical pieces independently, and shows initiative in improvisation.

Intermediate: understands basic concepts and skills but relies on assistance from the teacher or classmates; identifies the general character during analysis and completes creative tasks based on a model.

Basic: understanding and skills are fragmented, with inaccuracies in rhythm and intonation; tasks are completed only with guidance. Such students benefit from game-based, simplified tasks involving body percussion and movement (Orff-based elements are particularly suitable for these children). An important principle of assessment: the student compares themselves not with others, but with their own previous results. This preserves the intrinsic motivation of even a child considered to have low musical aptitude and aligns with the Kodály concept ("music belongs to everyone").

1. Time constraints. It is impossible to fully implement three systems simultaneously within a one-hour weekly schedule. Solution: designate one priority area for each term (e.g., note-intonation literacy in Term I, rhythm and ensemble in Term II, listening and analysis in Term III) while incorporating the others as supplementary elements; make flexible use of an integrative lesson model.

2. Lack of instruments. Solution: body percussion, national percussion instruments, and simple handmade instruments; simplified versions of Orff mallet instruments.

3. Insufficient teacher training in these systems. Solution: professional development courses, methodological seminars, experience sharing, and concise methodological guides for teachers.

4. Large class size. Solution: working in groups, the "young mentor" method, and rotating roles during ensemble performances.

5. Varying levels of student preparation. Solution: differentiated tasks, involving students who attend music schools as assistants (mentors), and pair work.

6. Risk of mechanically mixing systems. Randomly combining methods without understanding the logic of each system can lead to a disorganized lesson. Solution: defining a clear pedagogical objective for each activity and selecting methods aligned with that objective.

Future research could proceed in the following directions: verifying the effectiveness of the integrative lesson model through pedagogical experiments (using control and experimental classes, as well as initial and final assessments); developing unified methodological guidelines that distribute elements of the three systems across grades 1-4; creating a model collection based on the Kodály and Orff approaches using Uzbek folk songs and rhythms; exploring the integration of digital tools (virtual pianos, rhythm apps) with these systems; and investigating the potential of Orff elements within inclusive education settings. The following results were obtained in the final section:

It is advisable to employ elements selected from the Kodály, Orff, and Kabalevsky systems in the 4th grade, taking into account age-specific characteristics, curriculum requirements, and practical possibilities;

Kodály elements are pivotal for developing musical literacy (notation and intonation) and two-part singing; Orff elements for rhythmic literacy, ensemble playing, and improvisation; and Kabalevsky elements for listening, analysis, and establishing the connection between music and life;

A seven-stage integrative lesson model combining these three systems was proposed;

Adapting these systems to national heritage is achieved through the selection of repertoire, instruments, traditional rhythmic patterns (*usul*), speech exercises, and listening materials;

Integrative assessment should be formative and developmental in nature, grounded in the four components of musical literacy;

Key implementation challenges (time constraints, instrumentation, and teacher preparation) can be overcome through rational planning and a flexible approach.

Based on the theoretical analysis conducted, the theoretical-methodological significance of the Kodály, Orff, and Kabalevsky systems in fostering musical literacy was scientifically substantiated, and the possibilities for their application in the 4th grade of general education schools were identified. The following main conclusions were reached:

1. General methodological basis. All three systems rely on a humanistic, activity-based approach that moves "from experience to symbol." They center on the child - their voice, movement, and play - and are grounded in the idea that music is for everyone.

2. Priority areas of each system. The Kodály system excels in developing musical literacy (notation and intonation), inner hearing, and two-part singing; the Orff system focuses on rhythmic literacy, ensemble performance, and improvisation; and the Kabalevsky program leads in fostering a culture of listening, as well as genre and intonational-thematic analysis.

3. Complementarity. The limitations of one system are offset by the strengths of another: the limited scope for creativity in the Kodály method is balanced by Orff-style improvisation; the lack of systematic notation training in the Orff approach is remedied by Kodály's solmization; and the deficit in listening and analysis found in both is enriched by the Kabalevsky approach. Their synthesis comprehensively addresses the four components of musical literacy: cognitive, practical, emotional-evaluative, and creative.

4. Age-appropriateness. The thinking processes - specifically the stage of concrete operations - attention span, and developing musical abilities of fourth-grade students create a favorable environment for applying elements of these systems (such as hand signs, body percussion, and analytical frameworks).

1. Integrative lesson model. The proposed 7-stage model harmonizes elements of the three systems within a single lesson and aligns with students' attention spans by alternating activity types every 5-9 minutes.

2. National adaptation. While the method may be of foreign origin, the material can be national in character; elements such as Uzbek folk songs, lullabies, counting-out rhymes, proverbs, percussion instruments (like the *doira* and *qairoq*), and traditional rhythmic patterns (*usul*) should be utilized within the pedagogical logic of the systems.

3. Assessment. Assessment should be based on the four components of literacy and be formative, multi-criteria-based, and grounded in comparisons with the student's previous performance.

Practical recommendations:

music teachers should designate one priority area per term while incorporating other system elements in a supporting role;

teachers should apply the systems by defining specific literacy objectives for each activity, rather than mechanically mixing them;

shortages of musical instruments in schools should be compensated for through the use of body percussion and national percussion instruments;

a dedicated module covering the theoretical-methodological foundations and application techniques of the three systems should be included in professional development courses;

it is advisable to create a collection of solmization and rhythmic exercises for children based on Uzbek folk melodies. Future prospects: Tasks for upcoming research include verifying the effectiveness of the proposed integrative model through pedagogical experimentation, developing

step-by-step methodological recommendations for grades 1-4, and exploring the potential of digital tools and inclusive education settings.

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