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FORMATION OF PRIMARY SCHOOL PUPILS' NATIONAL VALUES THROUGH THE INTEGRATION OF TRADITIONAL MUSIC

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Abstract. The purpose of this study is to examine the impact of integrating traditional Kazakh music into the primary school curriculum on the formation of students' national values. The research takes into account the State Program for the Development of Education of the Republic of Kazakhstan and the 2022 Model Music Curriculum, as well as analyzes relevant scholarly sources on the topic. A diagnostic methodology was developed to assess the level of national value formation among primary school students, along with a value-oriented music education program for grades 3–4 that incorporates Kazakh musical heritage into standard music lessons.

Methods: The study combines theoretical and empirical methods, including theoretical literature analysis, classification and modeling of types of national values and elements of traditional music, as well as the application of a diagnostic tool to assess the formation of national values among younger students. Fisher's angular transformation criterion was employed to analyze the effectiveness of the formative experiment. The empirical research was conducted in a Kazakhstani school-gymnasium among 100 students of grades 3–4, divided into two groups: experimental (n=51) and control (n=49).

Results: At the initial stage, the levels of national value development were comparable in both groups. After the intervention, the experimental group demonstrated a significant shift toward higher levels of value formation compared to the control group. The Fisher criterion revealed statistically significant differences at the 1% level ($\varphi_{emp} = 2.435 > \varphi_{0.01} = 2.31$).

Thus, the systematic integration of traditional Kazakh music into primary education contributes to the formation of national values through the interconnection of cognitive knowledge, emotional engagement, and culturally grounded behavior. The study supports the development of methodological materials and teacher training programs in ethnopedagogy for primary education, as well as the implementation of the developed value-oriented music education program.

Keywords: national values, traditional music, Kazakh national instruments, primary school children, pupils, music education, cultural identity, culture

Introduction

In the context of modernization and globalization of education in Kazakhstan, the preservation and transmission of national values to younger

generations remain a strategic priority. Due to the risk of losing ethnical identity and traditions of Kazakh people, our country has been actively promoting learning of Kazakh language and culture at different levels of education. Considering that, different subjects at school, including languages, music, technology and arts, should integrate Kazakhstani cultural components and topics.

Primary school is a crucial stage for the formation of moral and cultural foundations. Integrating traditional Kazakh music into the curriculum offers a powerful pedagogical tool to foster these values. Music, as a form of intangible cultural heritage, reflects the worldview, traditions, and emotional code of the nation. Therefore, its inclusion in primary education can significantly influence children's sense of identity and moral orientation, as well as arouse deep respect and interest in learning about history and culture of their people and home land.

The State Program for the Development of Education and Science of the Republic of Kazakhstan (2020–2025) and the Typical Curriculum for the subject “Music” (2022) emphasize the integration of Kazakh traditional music as a core component of value-based education [1], [2]. These policy documents highlight the role of national heritage in shaping pupils' moral and cultural identity, calling for inclusion of folk songs, kui, and traditional instruments such as the dombra and kobyz in school lessons. The aim is not only to develop artistic skills but also to nurture patriotism, cultural awareness, and respect for ancestral traditions.

Materials and methods

Researchers worldwide emphasize the significance of cultural integration in education. For instance, J.A. Banks emphasizes that effective education must reflect the cultural diversity of students and actively promote equity, inclusion, and social cohesion. His theory of multicultural education asserts that integrating national and ethnic cultural content into curricula strengthens learners' identity and mutual respect among different groups. Banks highlights that teaching through culturally relevant materials, such as traditional music, folklore, and art, helps students connect intellectual learning with their cultural experiences, fostering deeper understanding and engagement. He argues that when schools include indigenous and local cultural expressions, they cultivate a sense of belonging, moral awareness, and democratic values [3].

G. Gay (2020) argues that education becomes most effective when it acknowledges, respects, and integrates the cultural backgrounds of students into the learning process. She emphasizes that music, folklore, and traditions are not supplementary, but essential pedagogical tools for connecting knowledge with students' lived experiences [4]. Applying this to Kazakh schools we can say that incorporating traditional Kazakh music and instruments into the music lessons, helps pupils see their cultural-national identity reflected in the curriculum, strengthening engagement and motivation for study.

J.O. Jefferson, A.Z. Beatriz, etc, in their article summarized Vygotsky's contributions for the teaching and learning of the arts. The authors acknowledge the fact that art is represented not only by paintings, but also music, films, and other audio-visual materials. Considering art as a historical-cultural product,

they note that when teaching the arts at school or in other settings, educators also teach about culture and history [5]. For example, children get acquainted with outstanding composers of the country and national songs. Thus, music education at elementary school is closely related to the development of cultural and historical awareness.

The article by O. Lisevych, N. Bilokonna, and O. Pavlyk explores how integrating music with other school subjects can enhance the learning process in the New Ukrainian School framework. The authors analyze theoretical foundations and pedagogical approaches to integrated education, emphasizing Carl Orff's pedagogical system, which combines music, movement, and creativity. They describe practical examples of integrating music with visual arts, literature, nature studies, and design lessons to promote creativity, emotional engagement, and holistic understanding among young learners. The study infers that such interdisciplinary integration fosters students' motivation, cognitive development, teamwork, and creative expression, making learning more dynamic and student-centered [6].

In Kazakhstan, studies by Aitbekova, Saparova, and Tulebaeva highlight traditional art as a medium for moral upbringing. Traditional Kazakh music, including kui, folk songs, and epic chants, embodies collective wisdom and values such as respect, bravery, and harmony with nature.

In her monograph, Aitbekova (2018) develops an ethno-pedagogical framework for moral education in primary school, emphasizing that national culture and traditions are the primary sources of value formation. She argues that children's moral development must be grounded in Kazakh folk heritage - songs, proverbs, rituals, and music - as they transmit the ethical norms and collective wisdom of the nation. According to Aitbekova, the use of traditional music, especially kui and folk songs, nurtures pupils' emotional sensitivity, patriotism, and respect for elders. She highlights that musical heritage functions as an educational medium that harmoniously connects cognition, emotion, and morality, thereby shaping a child's inner world and identity. To sum up, the author calls for the systematic integration of ethno-cultural materials into school curricula [7].

Saparova (2020) explores the pedagogical role of traditional Kazakh art forms, particularly music, oral folklore, and decorative crafts, as effective tools for moral and spiritual education in modern schools. She argues that traditional art embodies the ethical ideals, aesthetic norms, and worldview of the Kazakh people, serving as a living medium through which national values are transmitted to younger generations. In her analysis, music occupies a special place because it connects emotional expression with moral reflection; through folk songs, kui, and collective performance, pupils internalize universal and national values. Saparova emphasizes that the inclusion of national artistic heritage in the curriculum humanizes education, counterbalances excessive technocratic approaches, and strengthens students' cultural identity. She concludes that teachers must use traditional music and art as a pedagogical strategy for fostering moral consciousness and civic responsibility [8].

In her article “The Subject Music: Modern Requirements to the Content of School Music Education”, Sh.B. Kulmanova examines how the structure and content of music education in Kazakhstan should evolve to meet contemporary social and cultural needs. The research emphasizes the importance of music in fostering students’ personal and creative development, grounding the curriculum in traditional Kazakh music as a cultural foundation before expanding to world classics and global music traditions. Kulmanova argues that music lessons must nurture moral, aesthetic, and patriotic qualities, combining national heritage with universal human values. The study highlights that effective music education promotes emotional, intellectual, and social growth through integrative activities like singing, listening, performance, and creativity, forming a holistic worldview in students [9].

In this research qualitative methods were applied to examine the pedagogical impact of traditional music on pupils’ value formation.

As an empirical base school called “Zhana Ghasyr” (New Century) school-gymnasium #175 in Almaty was chosen, and 100 primary school children were invited to take part in the study. To be more precise, students of the 3-4th grades (ages 8–10) were divided into two groups: control (49) and experimental (51).

Key methods used during research include:

- 1) Theoretical analysis of literature;
- 2) Classifying and modeling the types of national values;
- 3) A diagnostic methodology for assessing the level of formation of national values of primary school pupils;
- 4) Designing a value-oriented curriculum on the subject “Music’ for 3-4th grades with the integration of traditional music;
- 5) Methods of processing empirical data: Fisher’s angular transformation criterion.

Procedure: Teachers integrated traditional music activities — singing folk songs, listening to kui, and using traditional instruments — into weekly lessons. Pupils’ responses were analyzed through observation and surveys.

Results and Discussion

Theoretical study. First of all, let us review the term “national values”. By national values we can understand stable spiritual, cultural, moral, and social orientations that are formed historically and reflect the identity, worldview, and way of life of a nation.

In pedagogical and psychological research, especially in primary education, national values are usually classified into several interrelated groups, namely:

1. *Spiritual and Moral Values:*

These values reflect the moral norms and ethical ideals of a nation. For example, respect for elders, respect for parents and family, honesty and justice,

kindness and compassion, responsibility and diligence, modesty, mutual assistance [10]. We also can add love for learning and striving to the versatile personal development.

2. Cultural Values:

Such values are related to the preservation and transmission of cultural heritage. They include native language, traditional music and instrumental compositions, folk songs and dances, national musical instruments, folklore, national clothing and ornaments, along with the customs and traditions of people.

3. Historical and Patriotic Values:

These kinds of values form a sense of belonging to one's people and country, in our case Kazakhstan. They involve such significant features as respect for national history, knowledge of national heroes and outstanding personalities from Kazakhstan, pride to be a representative of a certain nationality and a citizen of the country, love for homeland, respect for state symbols, etc.

4. Social Values:

Values of this type determine models of social behavior and are represented by respect for people, animals, and nature, collectivism, unity and harmony, tolerance, hospitality, respect for own and other cultures, peaceful coexistence, as well as friendliness and respectful communication, following rules and norms of the society.

5. Family Values:

Family values are especially important for primary school pupils. It is important to teach children to value strong family ties, care for family members, and support of relatives. Children also should get acquainted with family traditions, their origin and bloodline, taught to live in harmony, mutual respect and understanding.

6. Aesthetic Values:

The given values develop a sense of beauty and aesthetic taste. For instance, appreciation of the beauty of traditional music and instruments, artistic expressiveness of folklore, aesthetics of national art, harmony between humans and nature, self-expression through art, including music.

7. Civic Values:

These values should be formed gradually, in an age-appropriate way. They are similar to patriotic values, encompassing patriotism, respect for one's country, and love for the native land and hometown. Nevertheless, they also include a sense of responsibility for the common good, abidance of social rules and state laws, maintaining cleanliness and order both at home and outside.

The listed national values are represented in the schematic format, in Figure 1.

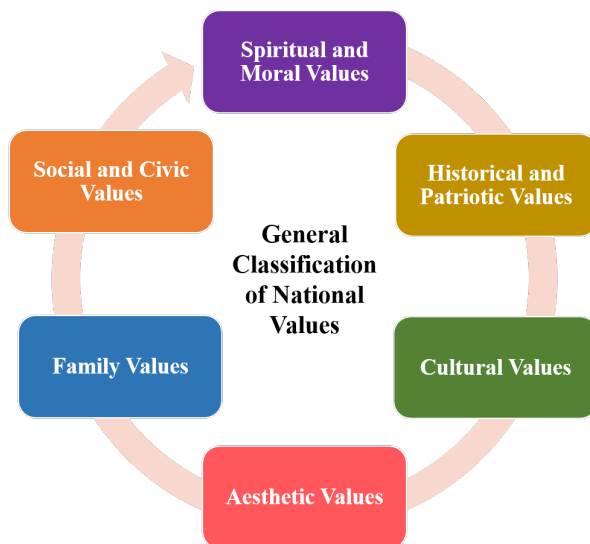


Figure 1 - General Classification of National Values

National values of different categories ought to be cultivated in the personality since childhood. Family and school both should participate in the spiritual and moral development of children.

Now let us consider formation of national values in the context of traditional music integrated into music lessons at elementary school. Through traditional music, pupils develop 7 main national values:

- 1) respect for historical and cultural heritage;
- 2) national and cultural identity;
- 3) emotional connection with the history of the nation (in our case, Kazakhstani nation);
- 4) pride in national culture, famous people of the country, traditional music;
- 5) motivation to preserve and transmit traditions of own people (Kazakh or another);
- 6) curiosity, open-mindedness, and active participation in the educational process;
- 7) appropriate social behavior and constructive communication skills.

It should be noted that traditional Kazakh music does not encompass all songs in the Kazakh language. Traditional Kazakh music is a historically formed musical culture of our people, closely connected with everyday life, worldview, rituals, and upbringing. It includes specific genres, forms, and instruments, not just any modern repertoire in the Kazakh language.

As such, modern songs (pop, rap, stage music), author-composed songs without roots in folk tradition, and translations of foreign songs do not belong to traditional music.

Traditional Kazakh music is characterized by the following aspects:

1. Vocal tradition:

- Folk songs (khalyk anderi): Lyric, ritual, and historical songs, as well as songs reflecting labor and daily life;
- Epic songs and zhyrs: (e.g., *Koblandy Batyr*, *Alpamys Batyr*);
- Terme and tolghau, related to didactic and philosophical genres;
- Lullabies (besik zhyry) carry an educational function from early childhood;
- Ritual songs are represented by wedding (zhar-zhar, betashar), funeral, and other special day songs.

2. *Instrumental music:*

Kui (küy) — the core form of traditional Kazakh music. It is performed on such instruments as dombra, kobyz, and sybyzgy [11]. Kuis express history, character, way of life of Kazakh people nature, and moral values.

3. *Traditional musical instruments:*

Main Kazakh national instruments are dombra, kobyz, sybyzgy, zhetygen, and shankobyz. There are also dangyra, dauylpaz, sazsyrnai, sherter, and tuyak tas. They all can be grouped into string, wind, and percussion instruments.

The features of traditional Kazakh music are demonstrated in Figure 2.

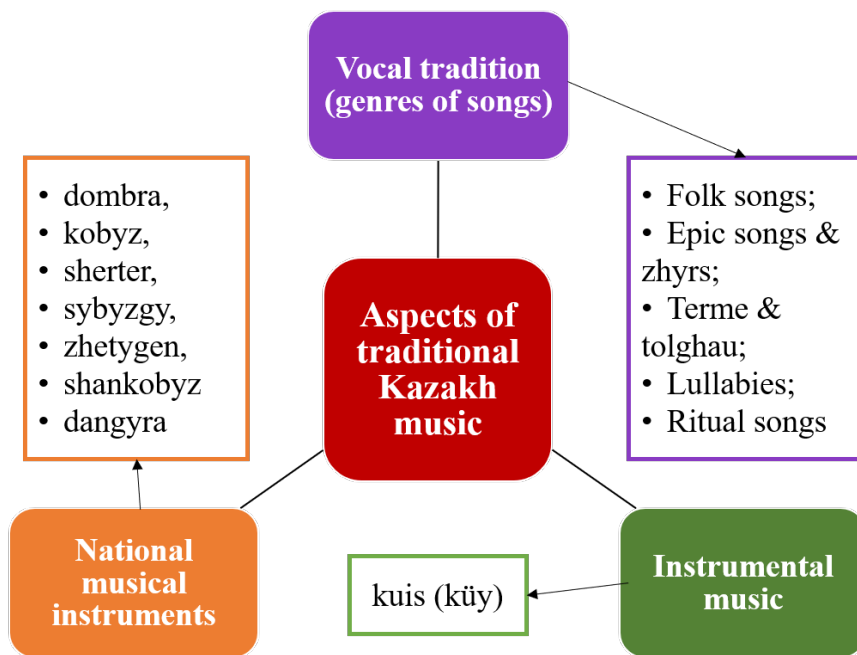


Figure 2 - Aspects of traditional Kazakh music

Vygotsky’s viewpoints on learning and developed theories highlight the role of social interaction and culture integration in education. According to Vygotsky’s cultural-historical theory, learning is mediated by cultural tools, such as language, signs and music. The integration of national music aligns with constructivist pedagogy, promoting experiential learning and development socio-

emotional intelligence. When the music teacher encourages learners to sing along, understand the music notes, or play national instruments, he or she helps them approach the Zone of Proximal Development [12].

Empirical study. At first, the diagnostic experiment had to be done. For this, the diagnostic methodology for assessing the formation of national values in primary school pupils through traditional music was developed.

The purpose of this diagnostic methodology is to assess the level of formation of national values in primary school pupils aged 8–10 years through their knowledge, emotional attitude, and behavioral manifestations related to traditional music and Kazakh culture.

The given methodology is based on:

1. Value-oriented education theory;
2. Ethno-pedagogical approach;
3. Cultural-historical theory (L. Vygotsky);
4. National identity and value formation concepts.

National values are considered as an integrated personal formation that includes:

- a. Cognitive awareness;
- b. Emotional-value attitude;
- c. Behavioral readiness.

Structure of the diagnostic test for assessing formation of national values of pupils is explained in Table 1.

Table 1. Components of the diagnostic methodology for assessing national values formation of pupils

Component	Aspect assessed
Cognitive	Knowledge and understanding of national culture and traditional music
Emotional-value	Feelings, attitudes, and personal significance of traditional music
Behavioral	Practical behavior and participation related to national values

As for the scoring system on these three parameters, it looks like this:

For the *cognitive component* max score one can get is 10;

For the *emotional-value component* maximum score is 15;

For the *behavioral one* the highest score is 20.

In total, study participants can get up to 45 points.

It should be noted that each parameter is assessed differently. For instance, the first category of questions is represented by 10 multiple-choice questions with one correct answer. For the second parameter, 5 Likert-scale statements are suggested, while for the third component 10 situational or behavioral-choice items (with illustrations) are given.

Interpretation of the results of the given diagnostic methodology according to levels is given in Table 2.

Table 2 . Levels of national values formation and their characteristics

Level	Score Range	Characteristics
High	34–45	Strong knowledge of national culture, positive emotional attitude, active participation in traditional music activities
Medium	20–33	Basic understanding of national values, situational interest, occasional participation
Low	0–19	Limited knowledge, weak emotional response, lack of involvement

Next, the pedagogical formative experiment was conducted by us to increase the degree of formation of national values in elementary schoolchildren by means of the systematic integration of traditional music into music education lessons.

For this purpose, a new value-oriented curriculum with the integrated elements of traditional music on the subject “Music” for the 3-4th grades was developed. It was realized in the experimental group, whereas, the control group studied under standard curriculum on Music for Kazakhstani primary schools and gymnasiums. The contents of relevant textbooks and calendar-thematical plans for two grades, as well as the presence of the traditional musical instruments were taken into account.

Duration of the formative experiment: 2 months (8 weeks).

Frequency: 1 lesson (academic hour) per week.

Total number of lessons: 8 music lessons.

Research hypothesis: If traditional music is purposefully integrated into the content, methods, and activities of elementary music lessons, then the level of formation of national values (cognitive, emotional-value, and behavioral components) in pupils will significantly increase.

The original curriculum is based on the structured pedagogical model, which includes content, methods, forms, and conditions.

Each music lesson follows a value-oriented structure:

- ✓ *Motivational introduction:* (emotional engagement through music or story)
- ✓ *Cognitive focus:* (learning about cultural meaning, instruments, songs)
- ✓ *Musical activity:* (listening, singing, rhythm, movement)
- ✓ *Value reflection:* (discussion, feelings, personal meaning)
- ✓ *Behavioral reinforcement:* (participation, respect, care for cultural heritage).

At the final stage, after conducting the pedagogical formative experiment, the designed diagnostic test was offered to the study participants.

The comparative analysis of the pre- and post-test results was done and presented in both table and graphical forms (see Table 3 and Figure 3).

Table 3 . Comparative analysis of the pre-test and post-test results of control and experimental groups

Group	Stage	High level	Average level	Low level
Control (n=49)	Pre-test	16.3% (8)	44.9% (22)	38.8% (19)
Experimental (n=51)		17.6% (9)	47.1% (24)	35.3% (18)
Control (n=49)	Post-test	16.3% (8)	46.9% (23)	36.7% (18)
Experimental (n=51)		27.5% (14)	56.8% (29)	15.7% (8)

The comparative analysis of pre-test and post-test results in Table 3 demonstrates positive dynamics in both groups, with more pronounced changes in the experimental group, which confirms the effectiveness of the formative pedagogical intervention based on the integration of traditional music in enhancing the formation of national values among elementary schoolchildren.

At the pre-test stage, both the control and experimental groups demonstrated a similar distribution of pupils across the three levels of national values formation, indicating comparable initial conditions. In each group, the dominant share of participants was concentrated at the average level, accounting for nearly half of the sample, while a smaller proportion of pupils remained at the low level. Only a limited number of children in both groups showed a high degree of national values formation. This close correspondence in percentages and numbers confirms the equivalence of the groups before the formative experiment and suggests that no statistically or pedagogically meaningful differences existed in parallel grades.

The post-test findings reveal divergent dynamics between the two groups. In the control group, the changes were relatively modest: the proportion of pupils at the high level remained almost unchanged, the average level showed a slight increase, and the low-level category decreased only marginally. These shifts reflect minor positive development. In contrast, the experimental group exhibited pronounced improvements following the formative intervention. The share of pupils at the high level increased substantially, more than half of the participants achieved the average level, and the proportion of pupils with a low level of national values declined sharply. This redistribution toward higher levels clearly demonstrates the effectiveness of the realized curriculum and pedagogical model.

Proceeding to the next step, it is crucial to determine the effectiveness of the implemented pedagogical model and curriculum. It was decided to calculate Fisher criterion (φ) and get statistical data for analyzing the significance of changes in the indicators among control and experimental groups in national values formation. The results of automatic calculation of Fisher criterion are presented in Table 4.

Table 4 . Results of calculation of Fisher criterion to determine the effectiveness

Groups	“There is an effect”: high and average levels	“There is no effect”: lower level	Total
Control	31 (63.3%)	18 (36.7%)	49 (100%)
Experimental	43 (84.3%)	8 (15.7%)	51 (100%)

The obtained axis of significance is shown in Figure 4.

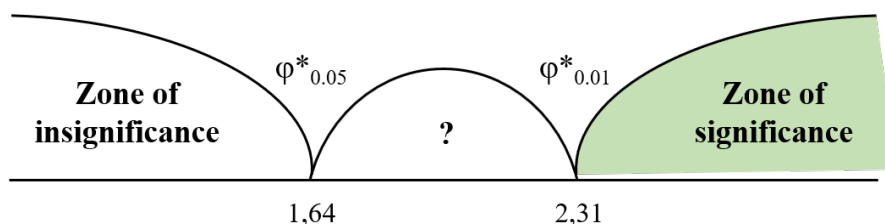


Figure 4 – Axis of significance according to Fisher's criterion

Answer: $\varphi^*_{emp} = 2.435$

The results of calculation of Fisher's angular transformation criterion demonstrate that the empirical value $\varphi^*_{emp} = 2.435$ exceeds the critical value $\varphi^*_{0.01} = 2.31$ ($\varphi^*_{emp} > \varphi^*_{0.01}$) and lies within the zone of statistical significance. This indicates statistically significant differences between the control and experimental groups at the 1% significance level. Consequently, the null hypothesis is rejected.

Thus, the conducted pedagogical formative experiment, namely a value-oriented curriculum with integrated traditional music, has proven to be highly effective in forming national values of primary school pupils.

Conclusion

Integrating traditional music into primary education is an effective approach for cultivating national values among young learners. It connects cognitive learning with emotional experience, ensuring that cultural heritage becomes a living part of pupils' identity. The findings suggest the need for developing specialized teaching materials and training programs for educators to incorporate traditional art forms systematically. Future research could expand the study to other regions and age groups to evaluate long-term impacts on students' value systems.

Here are two concise conclusion paragraphs based on the theoretical and empirical results described in the article. They are written to align with academic bulletin norms and can be used as a closing section or adapted as needed.

Theoretically, integrating traditional Kazakh music into elementary education offers a robust framework for forming national values by linking cognitive knowledge with emotional engagement and culturally grounded behavior. The study clarifies how ethno-pedagogical approach - embedding kuis, epic tunes, and traditional instruments within a standard music curriculum - can scaffold value development of primary schoolchildren. This approach aligns with national policy objectives and provides a coherent model for curriculum designers seeking culture-integrated, value-centered music education in primary schools.

Empirically, the formative experiment demonstrates that an eight-week, value-oriented music intervention program led to measurable gains in national-

values formation compared with standard instruction. The experimental group showed a statistically significant shift toward higher-value levels, especially in high-level attainment. The findings support the effectiveness of integrating traditional musical heritage into primary education as a practical means to strengthen cultural identity and national values among children, informing policy, teacher training, and resource development for ethno-pedagogical education in Kazakhstan.

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БАСТАУЫШ СЫНЫП ОҚУШЫЛАРЫНЫҢ ҰЛТТЫҚ ҚҰНДЫЛЫҚТАРЫН ДӘСТҮРЛІ ҚАЗАҚ МУЗЫКАСЫН ИНТЕГРАЦИЯЛАУ АРҚЫЛЫ ҚАЛЫПТАСТЫРУ

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Аңдатпа. Бұл зерттеудің мақсаты – дәстүрлі қазақ музыкасын бастауыш мектептің оқу бағдарламасына енгізудің оқушылардың ұлттық құндылықтарын қалыптастыруға әсерін қарастыру. Жұмыста Қазақстан Республикасының білім беруді дамытудың мемлекеттік бағдарламасы мен 2022 жылғы Музыка пәні бойынша үлгілік оқу бағдарламасы ескеріліп, зерттеу тақырыбы бойынша өзекті ғылыми дереккөздер талданды. Бастауыш сынып оқушыларының ұлттық құндылықтарының қалыптасу деңгейін диагностикалауға арналған әдістеме және қазақ музыкалық мұрасын стандартты музыка сабақтарына енгізетін 3–4 сыныптарға арналған құндылыққа бағытталған музыка пәні бағдарламасы әзірленді.

Әдістері: Зерттеу теориялық және эмпирикалық әдістерді біріктіреді: әдебиеттің теориялық талдауы, ұлттық құндылықтар мен дәстүрлі музыканың элементтерін жіктеу және модельдеу, сондай-ақ бастауыш сынып оқушыларының ұлттық құндылықтарының қалыптасуын бағалауға арналған диагностикалық құралды қолдану. Қалыптастырушы эксперименттің тиімділігін талдау үшін Фишердің бұрыштық түрлендіру критерийі пайдаланылды. Эмпирикалық зерттеу Қазақстандағы мектеп-гимназияда 3–4 сыныптың 100 оқушысы арасында жүргізілді, олар екі топқа бөлінді: эксперименттік (n=51) және бақылау тобы (n=49).

Нәтижелер: Бастапқы кезеңде екі топтағы ұлттық құндылықтардың даму деңгейлері шамалас болды. Араласудан кейін эксперименттік топ бақылау тобына қарағанда жоғары деңгейдегі құндылықтардың айқын

өсуін көрсетті. Фишер критерийі 1% деңгейінде статистикалық мәнді айырмашылықты анықтады ($F_{\text{emp}} = 2.435 > F_{0.01} = 2.31$).

Осылайша, дәстүрлі қазақ музыкасын бастауыш білімге жүйелі түрде енгізу когнитивтік білім, эмоциялық қатысу және мәдени негізделген мінез-құлықтың байланысы арқылы ұлттық құндылықтарды қалыптастыруға ықпал етеді. Зерттеу бастауыш білім беруде этнопедагогика бағытындағы әдістемелік материалдар мен мұғалімдерді даярлау бағдарламаларын әзірлеуді, сондай-ақ құндылыққа бағытталған музыка пәні бағдарламасын енгізуді қолдайды.

Тірек сөздер: ұлттық құндылықтар, дәстүрлі музыка, қазақтың ұлттық аспаптары, бастауыш сынып оқушылары, оқушылар, музыка білімі, мәдени сәйкестік, мәдениет

ФОРМИРОВАНИЕ НАЦИОНАЛЬНЫХ ЦЕННОСТЕЙ УЧАЩИХСЯ НАЧАЛЬНОЙ ШКОЛЫ ЧЕРЕЗ ИНТЕГРАЦИЮ ТРАДИЦИОННОЙ КАЗАХСКОЙ МУЗЫКИ

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Аннотация: Цель данного исследования — рассмотреть влияние интеграции традиционной казахской музыки в программу обучения начальной школы на формирование национальных ценностей учащихся. В работе учитываются государственная программа развития образования Республики Казахстан и Типовая учебная программа по музыке 2022 года, а также анализируются актуальные научные источники по теме исследования. Разработаны методика для диагностики уровня формирования национальных ценностей учащихся младшей школы и ценностно-ориентированная музыкальная учебная программа по музыке для 3–4 классов, внедряющая казахское музыкальное наследие в стандартные уроки музыки.

Методы: Исследование комбинирует теоретические и эмпирические методы, такие как теоретический анализ литературы, классификация и моделирование видов национальных ценностей и элементов традиционной музыки, а также применение диагностического инструмента для оценки формирования национальных ценностей младших школьников и критерия углового преобразования Фишера для анализа эффективности формирующего эксперимента. Эмпирическое исследование было проведено в казахстанской школе-гимназии среди 100 учащихся 3–4-х классов, которые были разделены на две группы: экспериментальная ($n=51$) и контрольная ($n=49$).

Результаты: На старте показатели развития национальных ценностей у обеих были сопоставимыми. После вмешательства экспериментальная группа продемонстрировала выраженный сдвиг к более высоким уровням ценностей, по сравнению с результатами контрольной группы. Критерий

Фишера показал статистически значимые различия на уровне 1% ($\varphi_{emp} = 2.435 > \varphi_{0.01} = 2.31$).

Таким образом, систематическая интеграция традиционной казахской музыки в образование начальной школы способствует формированию национальных ценностей через связывание когнитивных знаний, эмоционального вовлечения и культурно обоснованного поведения. Исследование поддерживает разработку методических материалов и программ подготовки учителей в области этно-педагогике для начального образования, а также применение разработанной ценностно-ориентированной программы обучения музыке.

Ключевые слова: национальные ценности, традиционная музыка, казахские народные инструменты, дети начальной школы, учащиеся, музыкальное образование, культурная идентичность, культура

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