

POSSIBILITIES OF USING MUSIC IN THE DEVELOPMENT OF CREATIVITY OF PRESCHOOL CHILDREN

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ANNOTATION

Music has always been an important and influential means of socio-economic and spiritual-ideological life of every era. The article describes the possibilities of using Uzbek national musical instruments in the development of spirituality and creativity of preschool children.

Keywords: creativity, spirituality, music, children, musical instruments, nationality, culture, ethics.

INTRODUCTION

After gaining independence, Uzbekistan, as in all socio-spiritual spheres, began the process of preserving and developing our national traditions and heritage in the field of music. This has created an opportunity to develop the achievements of the past, the accumulated artistic values in terms of nationality and humanity, based on the priority of universal values.

Our national music culture, drawing strength from its ancient sources, has begun to serve the formation of the national spirit, spiritual maturity, enriched with modern genres, inspiring our people to build a new society.

Music is such a tool that it plays an important role in the upbringing of a new generation, has a direct impact on the human spiritual world, shapes the listener's worldview. At the same time, it satisfies the spiritual needs of man, enriches his emotions.

It is impossible to talk about a spiritually mature person without developing a sense of human beauty.

Music is one of the powerful tools for shaping and nurturing these delicate feelings.

Explaining the role and importance of music culture in the development of the individual means, firstly, the question of man and his essence, secondly, the scope of enlightenment, and thirdly, the possibilities of music in spiritual maturity.

Oriental thinkers wrote separate pamphlets on music. They provided wonderful insights into Eastern music culture and its unique artistic-aesthetic and educational significance.

When it comes to the impact of music on human spirituality, it is impossible not to mention the great Eastern thinker Farobi. In his book The Great Book of Music, Farobi divides music into three types. According to him, the same kind of music gives pleasure to a person, while the second kind arouses passions and excites, and finally, there is a third kind of music that fills the mind, forces to think, to think. Thus, Farobi predicted the stages of development of music, its influence on the human soul in one way or another, nourishing it and inspiring it to good

deeds, accompanying man in joy and sorrow, and finally, music can motivate man to strive for great things. [1].

Speaking about the types of Pharaoh melodies and their effect on the human psyche, he divides them into three types: one that gives pleasure and enjoyment to the soul; the other is a combination of first-round melodies that enrich the mind with imagination. In the process, the images of things are embodied in the imaginary novelty of the mind; the third type of melody consists of content about the infiolot and condition associated with the animal's taste or suffering.

It involves the enjoyment or suffering of melodies found in the nature of man and sound-producing animals.

Abu Ali Ibn Sina, in deep study of the ancient Greek philosophers as well as Farobi's teachings on music, also pays great attention to aspects of music related to human spirituality. According to the scientist, "music develops vital, noble moral qualities, it serves man, shapes his intellectual and moral image."

In general, the extent to which music has changed human nature, and the extent to which human interactions and relationships are related to man, are described in the music section of Ibn Sina's *Kitab al-Shifa* [2].

So, from the views of Eastern scholars on music and human spirituality, it is clear that musical works have incomparable opportunities in educating people aesthetically and morally.

The works of music not only meet the spiritual needs of the people, but also reflect people's views on the current social system, society, the negative events of life.

When it comes to the importance of music in the formation of a spiritually mature person, it should be noted that musical works have features that evoke emotions such as beauty, glory, upliftment, depression, sadness, sadness, and sadness, and through these aspects affect human spirituality [3]. In addition, music strengthens and refines a person's aesthetic attitude to life in general, in particular, helps young people to realize their talents, to be morally cleansed, to adapt to life, to become socially active as a professional. Even the appearance, behavior, and culture of a person who is genuinely familiar with music will change.

The professional formation of a music teacher begins, first of all, with the integration of the features listed above.

However, it should be noted that the music profession requires special skills and talents. He is not only a teacher but he is also an artist. Combining these two fronts requires a great deal of talent and hard work.

It is important that music educators not only teach students the basics of their subject, but also prepare them for their future profession - music teaching.

Requirements for a music teacher should be based on the set of all subjects taught in the university. The professional requirements for a future music teacher require the formation of the following skills:

- Be able to sing in a pleasant and bright voice, use academic singing and traditional folk singing techniques;
- Be able to master one of the Uzbek folk instruments, which is convenient for students to sing and play music alone;

- Have a thorough knowledge of music theory, professionally conduct the traditions of "Master-Apprentice" on the basis of music;
- Be able to manage the performance of their students through the elements of conducting;
- Be aware of the elements of solfeggio, have the ability to sing and play the note;
- Be aware of choir and ensemble skills and be able to manage them;
- Have a thorough knowledge and skills in teaching methods;
- Have the skills to engage in research work;
- Have pedagogical sensitivity;
- Be able to establish pedagogical communication;
- Have organizational training.

It should be noted that the scientific potential of a music teacher should be wide and thorough, given that it is only two or three times more accurate than the level of knowledge of students of general secondary education or secondary vocational colleges.

This requires individual lessons in these subjects so that instrumental performance (playing the piano or folk instruments) teaches vocal skills and ways of folk singing and provides in-depth knowledge of the conducting element, which is important for all musicians.

It should not be forgotten that a music teacher should not only be knowledgeable in his profession in the workplace, but also a mature cadre who can work in the general public, as well as a competitive cadre who can compete with foreign specialties.

LITERATURE

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