

FORMING CREATIVITY IN CHILDREN THROUGH FOLK INSTRUMENTS

Fazilov Q.

Kokan State Pedagogical Institute,
Senior Teacher of the Department of Music Education.

ABSTRACT

This article talks about improving the technologies of forming children's musical creativity with the help of Uzbek folk instruments.

Keywords: Music, creativity, spirituality, spirit, art, ability, musical education, talent.

INTRODUCTION

The development of intellectual and creative abilities of children by teaching them to play folk instruments from an early age in the context of the integration of world music culture is noted as one of the modern approaches to improving the quality of preschool education. This defines the practical implementation of effective technologies for developing children's musical abilities, improving their creative activity and initiative skills in a socio-cultural environment without intellectual stress.

According to the German musicologist and music pedagogue Karl Orff, the most important thing is the training environment: everything that gives the opportunity to talk about children's indulgences, their inner comfort, children's desire to show themselves as voluntary active participants in collective music performance. Carl Orff believes that children should have their own individual pieces, specially designed for playing music at the initial stage. He is a child

It should be appropriate for the psyche and understandable for childhood experiences. This is music that is inseparably connected with speech and movement: you need to sing and dance at the same time, joke and play an instrument with something. The system of musical education created in Japan in the 20th century is important in the system of introducing the child to musical art from early childhood. Its author, Suzuki, a Japanese musician, pedagogue and philosopher, who proved that a child can learn five languages, play a musical instrument, write poetry and draw well at the age of five, created his own system based on the approach to musical education, like teaching oral speech. According to the Japanese pedagogue, a child should be surrounded by music from the moment he is born, so it is necessary to provide him with full sounding music. From the principle of "playing as speaking" comes Sudzuki's important approach to teaching: the beginning stage - the methodology without notes. Early works are memorized by ear, with the help of a pedagogue, and only then are the notes explained. The first place is the sound quality and the expressiveness of the performance.

Children learn to play a variety of "traditional" children's instruments - the circle, the drum, the xylophone, and then successfully progress to the main instrument. At the initial stages, the specialty lesson is collective, because at the age of two or four, the child cannot endure a forty-minute lesson on a musical instrument intended for adults. Children learn to observe the playing of others, to collect useful comments from the teacher. They perform their parts in turn. With age, more time is devoted to individual training in parallel with work in the

orchestra. Suzuki schools have their own repertoire included in a special collection of musical instruments. Specific objectives of the music curriculum The purpose of the music curriculum;

1. Developing their aesthetic aspect through music,
2. To express one's feelings, thoughts and experiences through music,
3. To develop their creativity and talent through music,
4. To recognize local, regional, national and international music genres and to allow them to perceive the elements of music.

By the 20th century, such ideas emerged that they were constantly looking for answers to the questions that arise about teaching preschoolers to play folk instruments, and organized familiarization with various methods and practices. The first musical instruments for children were the xylophone and the metallophone. Sheet music was used to teach children how to play these instruments. A repertoire, which includes folk songs and other works, suitable for playing on children's musical instruments, was selected, and some rules for playing them were developed.

The successful solution of educational and educational tasks depends on the content of musical lessons, first of all, the used repertoire, teaching methods and ways, forms of organization of musical activity. Development of all the best aspects that nature has given to the child: taking into account the inclination to a certain type of musical activity based on various natural talents. It is important to form a special musical ability, to contribute to the general development. Playing Uzbek national musical instruments is one of the most important types of children's creative activity that attracts preschoolers. When a child hears the sounds of different musical instruments and compares them, his thinking and analytical skills develop. It trains the fine motor skills of the hands while playing musical instruments. The quality of their singing improves, they sing fluently, musical-rhythmic movements improve, children bring out the rhythm more clearly. In the process of playing musical instruments, the child's aesthetic perception, aesthetic feelings, and spirituality are perfected. Playing a musical instrument helps in the formation and development of willpower qualities in a child, such as endurance, persistence, goal-orientedness, tolerance, memory and the ability to focus on the main thing. Playing musical instruments is also valuable because it can be used in many different situations - in training as well as in independent musical activities. When the music directors of preschool educational institutions work tirelessly on their own, the children they raise are willing to play national musical instruments and look at our national values with respect. I believe that the feeling of love for the motherland will be formed. Another important recommendation for music leaders in this regard is to use textbooks and training manuals based on advanced foreign experiences and methods of preparation for musical activities in the direction of improving the technologies of formation of children's creativity with the help of Uzbek folk musical instruments.

REFERENCES

1. Abdullaeva M.A. Formation of aesthetic ideas in children of preschool age in the family. Ped. science. name ...dis. - T.: Scientific and practical center "Family", 2009. -160 p.
2. Azimov K. Methodology of working with amateur orchestra of Uzbek folk instruments. - T., 2002. -B. 106.

3. E. KABILOVA. Forming a sense of internationality in students through the traditional music of Azerbaijan. International bulletin of applied science and technology. IBAST volume issue 10. October 2023.
4. E. KABILOVA. FORMATION OF CREATIVITY IN CHILDREN THROUGH MUSIC LESSONS. Galaxy International Interdisciplinary Research Journal (GIIRJ)
5. E. KABILOVA. Theoretical And Methodological Basis Of Overcoming Contradictions In Modern Musical And Educational Practice. Eurasian Journal of Learning and Academic Teaching. ISSN (E): 2795-7365 Journal Impact Factor: 8.225. View Journal. Current Issue
6. E. QABILOVA MUSIC AND HARMONY OF MOVEMENT IN THE ACTIVITIES OF MUSICAL AND RHYTHMIC MOVEMENTS. Galaxy International Interdisciplinary Research Journal (GIIRJ) 3 (12), 212-215.