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ANNOTATION: This article talks about improving the technologies of forming the musical creativity of preschool children by means of Uzbek folk musical instruments.

KEY WORDS: music, creativity, spirituality, spirit, art, ability, musical education, talent.

Nowadays, in the context of integration of world music culture, the development of intellectual and creative abilities of children by teaching them to play folk instruments from an early age 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. In foreign countries, the formation of children's creative abilities, the qualities of tolerance, and the development of their interest in the art of music are of great importance with the help of folk instruments.

In our country, large-scale reforms are being carried out on the organization of an innovative system of preschool education aimed at the fundamental improvement of the preschool education system, the introduction of effective forms and methods of education and upbringing, taking into account advanced foreign experiences. In the concept of development of the preschool education system of the Republic of Uzbekistan until 2030, priorities such as "creating conditions for intellectual, moral, aesthetic and physical development of preschool children in all aspects, introducing innovations, advanced pedagogical and information and communication technologies into the preschool education system" are defined. Implementation of these tasks shows the need to develop programs of musical upbringing and education of preschool children in accordance with state requirements, and to improve the technologies of forming the musical creativity of students based on a competent approach.

Resolution No. PQ-4312 dated May 8, 2019 "On approval of the concept of development of the preschool education system of the Republic of Uzbekistan until 2030", Resolution No. 391 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 13, 2019 "On measures to further improve the activities of preschool education organizations" and this research work serves to a certain extent in the implementation of tasks defined in other regulatory legal documents related to this field. Collective training of children in music in classes provides pedagogues-educators with a wide opportunity for creative development of children's abilities. 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. It should be appropriate for the child's psyche and understandable for childhood experiences. This is music that is inseparably connected with speech and movement: it is necessary 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 work of the system of introducing the child to musical art from early childhood. Its author is Shinichi 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. He created his own system based on the same approach to music education as 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 Suzuki's important approach to teaching: the beginning stage - a method 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. Who will be there when the child starts talking? Of course, it's usually his parents who love him. It should be the same in music teaching. Suzuki says that parents should attend classes with their children at school and memorize the pieces that children will perform. Homework assignments are the responsibility of parents. Many schools give parents a folk instrument course for the first two to three months so that they can help their baby at home. They recommend teaching music

according to the Suzuki method from the age of two in America, and from the age of three to four in Europe. Initially, this method was developed for the violin. Today, this system includes piano, alto, cello, flute, and guitar. Usually, children attend a general musical preparation group, where they learn to sing music in the first year, and later memorize it in specialized classes. In addition, babies learn to play a variety of "traditional" children's instruments - the circle, barbo, xylophone, and then successfully move on to the main instrument. In the initial stages, the specialty lesson is collective, because at the age of two to 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 has its own repertoire included in a special collection of musical instruments for schools. Suzuki schools all over the world, which is possible only thanks to the uniform repertoire of these schools, hold concerts, summer camps, where children from different countries sing the same piece together. At the age of 12-14, after completing the 7th-8th grade, students take an exam before an international commission, after which they are awarded a Suzuki diploma.

The musical leader of preschool educational institutions working according to the Suzuki system should have the qualities of love for children, work, orientation to spiritual development of the individual, and the quality of constantly searching for new approaches in education and upbringing. The Japanese pedagogue develops his own methodology, does not select children, after all, his goal is not to train professional musicians, but to develop musicality, which is inherent in the child's nature, but most graduates of the Suzuki school become professional musicians.

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. One of them is the system developed in the 20s of the 20th century based on the ideas of the children's orchestra Nikolai Metlov. The system was organized to teach preschoolers to play percussion instruments: circle, triangle, bells, castanets. Metlov gave musical instruments a certain color. He created and improved musical instruments that allow children to play any kind of music and increase their musical activity independently. 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 children to play on musical instruments, was selected, and some rules for playing them were developed. In his publications, Metlov developed detailed methodological recommendations on the tuning and use of musical instruments, the sequence of teaching children to play musical instruments, in each of them he created a description of playing methods, a playing method for a children's orchestra.

In terms of teaching musical instruments in preschool educational institutions, we recommend the following as the main tasks of musical education:

1. Development of musical and creative abilities (by means of various types of musical activities, taking into account the possibilities of each and, first of all, musical possibilities).
2. Forming the foundations of musical and general spiritual culture.

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 activities. Development of all the best aspects that nature gave to the child: taking into account the inclination to a certain type of musical activity on the basis of various natural talents it is important to form a special musical ability, to contribute to the general development. The main form of musical activity in pre-school educational institutions is not limited to listening to musical works that are easy for children to understand, teaching them to sing, musical rhythmic movements in games and dances, but also to teach children to play musical instruments. teaching to play Uzbek national musical instruments is used. Playing Uzbek national musical instruments is one of the important types of children's creative activities that attract 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, they 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 instruments.

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22	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 02 in February-2023 https://www.gejournal.net/index.php/IJSSIR
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