

FORMATION OF CREATIVE ABILITIES OF PRESCHOOLERS USING ADVANCED FOREIGN EXPERIENCE WITH THE USE OF FOLK INSTRUMENTS

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Annotation. This article discusses the improvement of technologies for the formation of musical creativity of preschool children through Uzbek and Turkish folk instruments.

Keywords: Ability, music, creativity, authority, Art, musical education, spirituality, talent.

The development of intellectual and creative abilities by teaching children to play folk instruments from an early age in the conditions of the integration of World musical culture is noted as one of the modern approaches to improving the quality of preschool education. The rapid change in science and technology, the changing needs of the individual and society, innovations and developments in theories and approaches to learning and teaching also directly influenced the roles expected of individuals. And this, free from intellectual tension, defines as an urgent task the development of children's musical abilities in a socio-cultural environment, the introduction into practice of effective technologies for improving creative activity and initiative skills in them. In foreign countries, the formation of children's creative abilities through folk instruments, the development of tolerance qualities and their interest in musical art is of paramount importance.

In our country, large-scale reforms are being carried out to establish an innovative system of preschool education aimed at radically improving the system of preschool education, introducing effective forms and methods of education taking into account advanced foreign experience. In the concept of development of the preschool education system of the Republic of Uzbekistan until 2030, priority tasks such as "creating conditions for the comprehensive intellectual, moral, aesthetic and physical development of preschool children, introducing innovations, advanced pedagogical and information-communication technologies into the preschool education system" are defined. The implementation of these tasks indicates the need to develop programs for musical education and education of preschool children in accordance with state requirements and improve the technologies for the formation of musical creativity of educators on the basis of a competency approach.

Decree of the Cabinet of Ministers of the Republic of Uzbekistan dated May 8, 2019 No. 4312 "on approval of the concept of development of the preschool education system of the Republic of Uzbekistan until 2030", resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated May 13, 2019 No. 391 "on measures to further improve the activities of preschool educational organizations" and the implementation of Collective teaching of children to music in classes provides educators with a wide opportunity for the creative development of children's abilities. German musicologist and music pedagogue Karl Orf believes that the most important thing is the atmosphere of training: children's indulgence, their inner comfort, all that gives children the opportunity to talk about their desire to present themselves as voluntary active participants in collective music performance. Karl Orf believes that at the initial stage for children there should be their own separate works, specially designed for playing music. It is important that he is worthy of the child's psyche and understandable for Childhood Experiences. It is inextricably linked with speech and movement music: it is necessary to sing and dance at the same time, joke and play the instrument somehow. The system of musical education, created in Japan in the 20th century, is important in the work of the system of making a child to musical art from early childhood. Its author is Shinichi Suzuki, a Japanese musician, pedagogue and philosopher who proved that at the age of five a child can speak five languages, play a musical instrument, weave poetry and draw well. He created his own system based on such an approach to musical education as the teaching of oral speech. According to the Japanese educator, the child should be covered with music as soon as he is born, so it is necessary to provide him with music that produces an excellent sound. From the principle of "play – as speaking", Suzuki's important approach to education comes: the initial stage – methodology without notes. The first works, according to hearing, are memorized with the help of a pedagogue, and only then the notes are explained. In the first place in this is the sound quality and expressiveness of execution, which is being brought to the surface.

Who will be next to the child when he starts talking? Of course, usually her loving parents. So it should be when teaching music. Suzuki says that parents are obliged to attend classes with their children at school and memorize the works that children perform. Assignments given to memorization at home fall on the parents. Many schools take a course of folk instruments for the first two to three months for parents so that they can help their babies at home. They recommend teaching music according to the Suzuki method to start in America from the age of two, and in Europe from the age of three or four. Initially, this method was developed for violin. Today this system includes piano, Alt, cello, flute, guitar. Usually, children attend a general musical preparatory group in the first year, where they learn to sing music, which is memorized

later in classes in the specialty. In addition, babies master various "traditional" children's instruments—a circle, a fold, a xylophone, and then successfully play to switch to the main instrument. In the initial stages, a lesson in a specialty – collective, since a child at the age of two or four is not able to endure a forty-minute lesson on a musical instrument, intended for an adult. Children learn to watch others play, collect useful comments from the teacher. They perform their pieces in turn. As you get older, more time is devoted to individual training in parallel with working in the orchestra. For Suzuki schools, there is its own repertoire, which is included in a special set of instruments. Suzuki schools all over the world, thanks to the single repertoire of these schools, the little ones from different countries, who can only sing one work together, hold sluts, Concerts, summer camps. At the age of 12-14, after completing the 7-8 class, students take an exam before the 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 quality of love for children, work, orientation towards the spiritual development of the individual, the constant search for new approaches in education and upbringing. The Japanese pedagogue develops his methodology, does not choose children, after all, the goal that he sets is not the training of professional musicians, but the development of musicality, which is long – established in the nature of the child, but most graduates of the Suzuki school become professional musicians. The training programs that serve to educate individuals with quality textures in Turkey are prepared in a simple and understandable structure, which is aimed at acquiring values and skills, taking into account individual differences, and not just the structure that supplies information. To this end, on the one hand, with the spiral approach, repeated appropriations and explanations at different subject and class levels are included, on the other hand, educational results aimed at holistic and simultaneous acquisition. Achievements and explanations in both groups can be qualified, relevant, justified and related to life in the process of education and training. These achievements and their explanations that define their limits refer to a simple content with a point of view that provides integrity in terms of values, skills and competences at the level of classes and educational levels. Thus, a total of curricula that lead to the use of metacognitive skills, provide meaningful and continuous learning, are robust and related to previous learning, and are combined with other disciplines and everyday life around values, skills and competencies. Special objectives of the music lesson curriculum the purpose of the music lesson curriculum;

1. Develop their aesthetic aspect through music,

2. Allowing one to express one's feelings, thoughts and experiences through music,

3. Develop their creativity and talent through music,

4. To recognize local, regional, national and international music genres and to allow the perception of elements of music.

By the 20th century, such ideas were thrown into the middle, they organized an acquaintance with various methods and practices, constantly looking for answers to emerging questions about teaching preschoolers to play folk instruments.

One of these is the system developed in the 20s of the XX century on the basis of the ideas of the children's orchestra Nikolai Metlov. The system organized the teaching of preschoolers to play percussion instruments: circles, triangles, bells, castanets. Metlov gave a certain paint to the instruments. He created and improved flatterring instruments with which it would be possible for children to play any music and independently increase their musical activity. The first instruments for children became xylophone and metallophone. Note notes were used to teach children to play these instruments. A repertoire was chosen, which included folk songs and other works, convenient for children to play musical instruments, some rules for playing them were developed. In his publishing work, Metlov developed detailed methodological recommendations on the sequence of tuning, using musical instruments, teaching children to play musical instruments, in each of which he created a statement of playing methods, a method of playing for a children's orchestra.

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musical activity, as in training. Preschool educational institutions play national musical instruments in the children they are raising, while music teachers work tirelessly on their own, I believe that Another recommendation for music teachers in this regard is to use textbooks and teaching aids based on advanced foreign experience and methods of preparation for musical activities in the direction of improving the technologies for the formation of children's creativity through Uzbek folk instruments

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