

FEATURES OF DEVELOPING CREATIVE ABILITIES IN CHILDREN THROUGH AN ARTISTIC SENSE OF MUSIC

Kurbanova Mokhigul Shoniyozovna
Karshi State University Faculty of Arts (UZBEKISTAN)
Email: sharopovr@bk.ru

ABSTRACT

This article is devoted to the peculiarities of the artistic sense of music in the development of creative abilities in children. It analyzes the views of leading Russian scientists in this area and draws appropriate conclusions, and it is scientifically based that they are important in the harmonious development of children.

Keywords: Improvisation, resonance, cybernetics, mode, heterophony, figuration, combination, psychophysiology, engram, transformation, recombination.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Many researchers have noted the existence of creative activities that are specific to children. For example, N. Ya. Bryusova noted that in children's art it is strong to improvise the song according to the notes and sounds. G. Rigina also says that improvisation in music lessons is the favourite activity of younger pupils. In educating children, it is important not to allow the loss of such creative activity, gifted to them by nature, which is the development of the child's psycho-emotional resonance with the events of life. This condition plays an important role in the moral and ethical formation of the child's personality. The upbringing and formed morality in the period of growth are valid throughout life.

The development of creative activity belongs to various fields of science (philosophy, cybernetics, pedagogy, musicology, etc.). Its methodological basis makes up the psychological theory of activity in the works by L.C. Vygotsky, A.N. Montev, and A.G. Lurin. The unity of psyche and activity, the generality of internal and external activity, and such kind of cases are also reflected in the practice of creative activity, including based on folklore.

Creative activity is evaluated by scientists in the form of various complex psychological and physiological processes. It includes psychophysiological states such as emotion, reason, memory, will, ability, along with thinking. (P.K. Anokhin, L.S. Vygotskiy, V. P. Zinchenko, B. M. Kedrov, V. A. Krutetskiy, O.K. Tikhomirov, P. M. Yakobson, M.G. Yaroshevskiy).

It is important to clearly understand and imagine its content in understanding the laws of creative activity. The most important thing for us is to pay attention to the fact that creative activities play an important role in education from different normatively managed forms. I.P. Kaloshina's study of normative creative activity contrasts it with empirical (experimental, practical) error and trial methods.

In performing tasks related to the creative activity (teaching and learning) I.P. Kaloshina pays special attention to the initial situation and the purpose of the normative indicators in this regard. In this, he relies on the gradual formation of mental action (aspiration) and argues that the optimal solution to the problem lies in the subject's unconscious processing of new concepts

(P. Ya. Galperin, N. F. Talizin). And the pupil relies on information that is known and unknown to him/her.

The teaching of musical folklore is also based on the above-mentioned processes. For example, the accuracy of artistic information is closely related to the accuracy of the goals set, and so on.

Interpretation of musical language should be carried out with enrichment and renewal of folk songs with new sound combinations while preserving their specific features (in the teaching process). This concept can be seen as a situation that applies to creative activity. B.V. Asafev points out that every creative innovation is a combination of previous (previously known) information. According to A.C. Vygotsky, "Creating a new one by comparing and combining old and new information is the basis of creativity."

The above-mentioned ideas have been confirmed in modern research. The product of any creative activity as a set of new elements is "a system of systems that is specific to existing systems of elements."

Researchers note that musical perceptions in creative activity occur involuntarily. At this point, different characters that are logically inconsistent and far from each other are often combined (linked). This mechanism was recognized by Stanislavsky as intuition. This mechanism is interpreted by psychologists as specific armed data. In the neurophysiological aspect, this condition, or creative intuition, is conceived as a primary connection of new temporal connections as a transformation or recombination of engrams in the subject's memory and is explained as a condition in which their compatibility and inconsistency become clear later (P.K. Anoxin). Failure to fully understand these processes is a previously accumulated experience.

The expression of understanding in a state of joy creates a high emotional condition. This is an important part of creative activity. According to P.V. Simyonov, the functions of creative activity in emotion are imagined in an illusory state. Creative activity is accompanied by a clear positive emotion. Moreover, the occurrence of this condition is an indication of a return to happiness in the learner himself. That kind of kindness comes from creative activity.

The works of V.L. Yavorsky and B.V. Asafev, who created methods and conditions that stimulate the creative activity of various musical forms are of particular importance for our research. In particular, V.L. Yavorsky considers associative figurative thinking to be an important role in the formation of a child's artistic worldview in the demonstration of his creative state. According to V.L. Yavorsky, the improvisation of different district situations plays an important role in demonstrating comprehensive development. This condition occurs in movement, artistic speech, and musical expression.

It is not the product of children's creative activity but the creative process itself that is important, for example, the expression of different musical expressions in a different way, the expression of verbal poetic and artistic texts in a musically rhythmic way, the rhythm of an object and human movement has a special place.

In a musical creation, A.V. Asafev pays great attention to the initial musical reserve in children. For example, he says that it is possible to immediately switch to improvisation as soon as children develop a certain amount of hearing-related experiences.

At the same time, he also clarified the duration of this activity. Presumably, this situation is different for children of different ages and may also depend on the mastery of the material. These important facts have been reflected in the studies conducted in recent years. For example, T.B. Dyablov explains the development of sensory perception in primary school learners by linking them to the emotional reactions and associations of different nature of the given artistic task. At the same time, in solving the tasks, he pays great attention to acquainting the students with the means of expression. In particular, it is important to imagine the expression of 3-stage major and minor intonations in different activities. L.G. Dmitrieva notes that for independent creativity it is important to choose works with similar structure and rhythmic state in terms of sound and their choice.

L.V.Goryunova suggests the use of appropriate criteria in the organization of musical activity using special artistic texts as follows. They should not be large, rhythmically clear, artistically bright. For example, such an approach is primarily based on the age-specific knowledge of the pupils. This principle is used in determining the forms of teaching. V.A. Molyako offers non-compulsory playful methods in practice. T. Zhdanova notes that playful forms of learning are manifested in children in the form of independent emotional and creative activities. Creative activity can be encouraged and stimulated in different ways. V. Asafev says that "the simplest and most basic aspiration for creative activity is to arouse interest in children's singing by choosing the appropriate tone and variant." H.N.Vasilkevich suggests the development of children's creative activity through sound recording. This method allows you to express your thoughts in musical activities, to generalize your musical experience, to imagine. In her research, L.G. Dmitrieva identified the influence of several necessary pedagogical complexes in the formation of creative activity. This complex includes the material that is the basis of creativity, its demonstration, finding children's interest in it through play, pedagogical improvisation, and finally the organic connection of various activities. According to G.S.Rutina, the success of the improvisation of pupils is related to the skills of the educator during teaching children or in solving problems with children, and finally, the organic connection of improvisation with other situations is important. The above-mentioned components of pedagogical influence are reflected in one form or another in the creative activity of folklore following the purpose. The organization of such teaching methods has been used in the past. For example, a skilled pedagogue, folklorist A.I. Maslov, who knew music theory perfectly, in 1913, suggested improvisation of previously known songs in the formation of 4-beat melodies based on the text and rhythm given individually or collectively to activate creative activity according to new experimental data in his book "Methods of singing in primary schools".

In the 1920s, V. Asafev suggested using "light figuration" rather than "creating" "parallel" sounds when converting a one-voice song into two voices. This brings the improvisation of singing together closer to the ancient Russian polyphonic heterophony. Such a basis for folk songs leads to the preservation of national musical speech.

B.V.Asafev proposed the most unique way to influence the creative activity of children. In this case, the leader shows the state of singing in 1,2,3 characters and encourages them to create. After that, the suggested options are performed many times by the children.

In modern methods of formation of creative activity, listening to music targets various means of approach: mode, rhythm, shape, etc. L.G. Dmitrieva emphasizes that children create different variations on Russian songs. According to L. Goryunova, short poetic texts (according to the given rhythmic formulas) or small songs with clear sounds are invented. Thus, musical

pedagogical creativity in children (through musical art) and their adaptation to musical folklore singing in children should be ensured. This situation will be formed and isolated during many years of practice of folk singing music in children (riddles, epics, lullaby, etc.) among the people. Summarizing the above points, the following conclusions can be drawn:

1. The formation of creative activity in children of pre-school age, the teaching of musical art stems from the general folk music.

2. The combined situations studied in each learner (children) should be based on the norms of traditional folk singing.

3. Methods of stimulating creativity in children should be based on specific forms of folk singing, which are used in the practice of psychophysiology and modern music pedagogy. We consider it important to pay attention to the following factors in the formation of issues of creative activity:

1. The foundation of musical improvisation is model stereotypes based on previous experiences.

2. Such activities may be traces of associations whose names have not been used before, which are not used in practice.

The formation and stimulation of musical activity during the development of children and adolescents should be based on 2 dialectical devices: one of them is the mastery of musical forms, variants, and norms of creative activity; the second is to create the conditions for the loss of inertia and backwardness. This situation can be understood as a universal situation applied in modern music culture for older preschoolers in our article. L.A. Borenboyem notes that creative activity is necessary for mastering musical forms and variants. He also thought about the criteria and types of this activity. The above-mentioned ideas of L.A. Borenboyem for creative activity helps not only in organizing such a situation but also in achieving appropriate success in it. Thus, there are 3 aspects in the characterization of musical creativity:

1. The element system that shapes musical activity.

2. Ways of their interaction.

3. Conditions of interaction.

Vocalization, on the other hand, requires attention to hear. According to physicians and physiologists, the vocal apparatus, vocal muscles, and their functions of preschool children begin to form by the age of 7. That is why their sound ranges and their melody are weakened. In the works of children of preschool and primary school age, there is a visible desire to independently solve the problems posed by musical staged speech. Children of older kindergarten age actively develop the ability to create art, the desire of children to weave poems, sing songs, create play compositions. They also develop the ability to evaluate the above forms of creation. In the researches by T.S. Komarova, N.P. Sakulina, E.A. Flerina, by the end of the senior school age the features of creativity in children's activity are formed. They begin to develop a sense of general activity, independence, initiative (concerning the news). They begin to find their ways of solving tasks. They begin to express their emotional state using verbal techniques. It also uses expressiveness and other materials that are unique to these works. In practical activities such as singing, playing, and various dramatic behaviors, children begin to try to draw independent conclusions through comparison, repetition (in everyday life, according to their creative initiative). In the emergence of such situations and the development of creativity, the acquired knowledge in the field of artistic perception, performance experience, interpretation of music, and other genres in the field of art plays an important role. One of the characteristic features of primary-school-age children is that they do not exclude themselves from the state of the artistic image. Their work will be "syncretic". For him, the diversity of art would not yet be demarcated. The child dances repeating the game tune on his or her own. He begins to dramatize what he means by drawing. The child's emotional attitude to the

environment forms the basis of non-standard combinations, fantasies, analogies. The singing characteristics of 6-7-year-olds are more limited and humble in performance. The pre-initiated process of creating a song melody reduces their sense of comprehension, inhibiting creative influence. The reason for this can be assessed by the creative activity combined with plot games in children. Children still have weak singing skills, but they are more likely to have these musical talents. After all, this indicates that the form of musical creativity in them is beginning to emerge. Singing as a team does not create its private music in the same way as singing and creating improvisations. Musical rhythmic movements only help him/her to understand the nature and meaning of music. The formation of play improvisations occurs based on the various games that previously existed in children. In this process, the child's creative approach and his initiative, thoughts, various states of uplift are formed. Different main phases of the creative process (independence, organization of games on the topic, etc.).

Playing music on musical instruments develops and encourages children's innate ability to play music. Children aged 6,7 can master the following different directions. They can repeat and master different rhythms and movements, can distinguish the timbres of music as well. The use of melodic words allows them to perform purely musical functions. For example, singing in unison, harmonizing words, singing different intonation sounds, improvising, and even creating your melodies. N.A. Vetlugin emphasizes that the accumulation of musical intuition, the usage of different instruments depending on the situation in which the differentiation of various sounds occurs, leads to the formation of an atmosphere of musical development in children. But special musical ability alone is not enough in a successful musical creation. In many cases, this ability stems from the general characteristics of the individual. It includes speed, adequacy of the task, quick adaptation to new situations, as well as the ability to apply the acquired experience in new situations. According to such scientists as L.S. Vygodsky, A.L. Leontev, D. Elkonin, V.M. Tyoploye, the following can be included in the psychological worldview of preschool children in the learning process:

1. Non-traditional, unorganized, scattered musical experience.
2. Means of density movements (motor tightness) - inability to move freely in motion, to be shy.
3. Lack of vocal coordination (sometimes a state of auditory movement).
4. The need to change emotional states.
5. The tendency to associate with others, with musical characters, in an emotional and identifiable state.
6. Changing the activity of non-verbal images depending on the situation, curiosity about appearance, change of appearance, etc.
7. Dominance of personal preference for sound, sight, and movement.

In conclusion, the resulting creative activities can occur as a rhythmic material composed of a combination of elements distant from each other. Modern music pedagogy involves not only musical thinking but also interaction with various other structures in improvised creative activity. At the same time, creative activity should include both useful and evolving artistic concepts. It should be noted that folk art should be based on a combination of elements that are popular in modern music and folklore. It is also worthwhile to include in it a traditional individual character, an understanding of the world, an understanding of the language of poetic folk music.

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