

Musical instruments used in our national culture can be conditionally divided into 2 groups - those used in professional performance and types of folk instruments, depending on the places of use.

Koshnay is a musical instrument that is perfected by a simple folk instrument known as the sibizgah and played by adding 2 pieces together. The reeds from which the koshnay is prepared will be a little thicker and longer. In both Reed pieces, tongues open, just like in sibizga, and it is required that the length and pathicity of each piece be the same. [3. p; 76.]

Dust is an ancient musical instrument, but there is information that it entered our territory in its present form at the beginning of the 20th century. Dusty instruments were originally influenced by the development of arphasic instruments, that is, by the fact that they appeared in the style of pulling strings over them, installing harracks on green objects with different shapes (trapezoidal, straight quadrangles), and their species such as "Nuzha", "law", "Rudd", "Shohrud. [1. p; 20-21.]

Types of musical impressions based on the performance of creative tasks. The activity of musical creativity is also important as it develops the skills of musical thinking, research and creativity in children. This activity is carried out with such creative practices as accompanying the teacher's performance by tapping the circle, "conducting" the class performance, finding movements (in particular, dance) that match the melody, "composing" a melody to a piece of poetry. Wide use of game methods is recommended in the implementation of musical activities, playing instruments and creative activities. Indeed, these activities are more related to game features.

DTS has created more than enough works for listening and singing. This gives the teacher the opportunity to selectively teach in accordance with the possibilities of the class and the important dates of the school year. At the same time, the program gives the teacher the right to use new works that are not included in the program, but are important from an artistic and educational point of view and are suitable for students' perception and practice.

Creative activity helps the growth of students' thinking, development of memory, conscious perception of music. In this case, it is necessary to choose a repertoire suitable for the age and capabilities of students, to increase their creative activity. The repertoire should be rich in content, colorful, suitable for students' perception and have educational value. [2. p; 44.]

Effectiveness of music lessons directly depends on increasing the creative activity of students in the classroom. To increase the creative activity of students, it is necessary for the teacher to have the art of speech and communication. The teacher draws children's attention to the content of the work and musical images with an interesting story and conversation. By presenting excerpts from interesting events and films related to the creative biography of composers, by telling the history of the creation of a work, it increases the knowledge of students, enriches the scope of knowledge about music with new information.

In order to increase the creative activity of students, in the course of the lesson, we organize debates on topics such as "My favorite tunes and songs", "My favorite composer", give interesting homework to students, invent riddles, rebuses, It is also important to motivate students.

Taking into account the age and personal characteristics of students, the use of game elements performed with different actions in music lessons will help the lesson to be effective.

To increase the creative activity of students, the teacher is required to be productive, very inquisitive, creative, resourceful, that is, to have the ability to arouse creative pleasure in children.

There are three interrelated directions in preparing students for creative activities.

The first direction enriches children's life and musical imagination. For example, knowledge of fairy tales, poetry, folk traditions, book characters, and one or another musical games are the basis. [4. p; 78.]

The second direction introduces students to the means of creative actions. For this purpose, they are invited to compare simple tunes and songs. Examples of musical creativity are given. For example, the lesson is assigned to create a step (rhythmic) introduction to the music.

The third direction refers to mastering the methods of creative actions. First, the pedagogue himself will show them, and after analyzing the song or tune together, he will prove that his performance plan will come out as desired by performing this or that creative task. [6. p; 32.]

Development of creativity activities in students the asset tool is to give them creative tasks. Their successful conduct in most cases involves the teacher, his depends on personality, curiosity, participation in the process of creativity.

The teacher creates certain situations and makes them creative encourages action. Creative in small school-age children to activate initiatives, he is creative in the form of a game offers tasks.

The correct execution of tasks is explained by him the rule of the game and the content of the plot will help a lot. Games in the lesson while emotionality forms the presentability, the free environment. And this it is very important that creative opportunities in children are such full - fledged realization in conditions.

Gradual complication of the condition and content of games, students are rich in musical experiences, creative opportunities helps to go.

Independence of students in the process of creative activity will expand. If at first the game was taken by a teacher, then later shoot it. [8. p; 15-16.]

All creative tasks are performed in a certain consistency. For example, to find expressive movements, children first listen to a piece of music, identify its character and musical means of expression. Then they determine the

possible options of this or that action. What is thought and envisioned is discussed as a team or individually. The result of the creative solution is an expressive performance of the work.

LIST OF USED LITERATURE:

1. Akbarov I. Dictionary of music. – T.: Teacher, 1997. - 384.
2. Asafev B. V. "Modern Russian musicology and its historical tasks". De Music, – L., 1926, - 132.
3. Асафьев Б.В. Musical form as a process. – L.: Music products., 1973., - 211.
4. Karimova D. Basics of pedagogical skills. "Musiq", – T.: 2008. - 168.
5. Sharipova G. Music teaching methodology. – T.: Musik, 2000. -233.
6. Shimanovskiy K. Selected Articles and Letters. – L., 1963, - 120.
7. Umarov E. Aesthetics. – T.: "Uzbekistan", 1995., - 210.
8. <https://uzsmart.uz/library/6301>.