



Journal Website:  
<https://theusajournals.com/index.php/ijp>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

## FORMATION OF CHILDREN'S INTEREST IN MUSICAL INSTRUMENTS

**Submission Date:** October 12, 2024, **Accepted Date:** October 17, 2024,

**Published Date:** October 22, 2024

**Crossref doi:** <https://doi.org/10.37547/ijp/Volume04Issue10-29>

**N.Madaminov**

Acting Associate Professor of the Department of Musical Education, KSPI, Uzbekistan

### ABSTRACT

The role of musical instruments is important in the moral and aesthetic development of children. Through the history of the creation of musical instruments, the main goal is to regulate children's moral behavior in the future. Ways to interest students in national musical instruments are shown.

### KEYWORDS

Music, musical education, morals, moral feelings, music as a means of emotional influence, tanbur, gijjak, performer-creating composer.

### INTRODUCTION

Music is close to the emotional nature of the child. The child's empathy with the feelings expressed in music is the way to the formation of his morality. Being addressed to the feelings of the child, music sometimes has a stronger effect on him than persuasion or instructions. Introducing a child to music develops in him a sense of beauty and harmony. Children are very sensitive to beauty and are drawn to it. The perception of works of musical art provides unlimited opportunities for this. With systematic lessons, children acquire the ability to listen to music, remember and recognize it, enjoy it; they are imbued

with the content of the work, the beauty of its form and images. Children develop an interest in music, and later a love for it. Through musical images, a child learns the beauty in the surrounding reality. Musical education of children as a pedagogical process covers the course of internal processes and external influences in their unity, since the musical development of the individual, proceeding according to the internal laws of his life, is subject to external influences.

Music is an excellent tool for the development of a child. Humanity arose many thousands of years ago. History knows enough moments of its development,

but it cannot answer the question of when the first musical instruments were invented. Initially, it was believed that these were devices that help create a rhythmic pattern of dance, with the help of which you can perform and feel songs more expressively. All children's musical instruments can be conditionally divided into several groups - percussion, wind, keyboard, string. Such musical instruments develop not only the auditory apparatus, but also the vestibular, help in the development of a sense of rhythm. Various rattles with a comfortable handle for gripping are suitable as the first musical instruments for a child up to one year old. Such musical exercises will not only amuse the child, but also help strengthen the immunity of the upper respiratory organs, train the vocal cords, such skills and abilities have a beneficial effect on the development and formation of the child's speech. All instruments develop fine motor skills of the hands, teach how to work with fingers in a coordinated manner. String instruments also perfectly develop hand function and fine motor skills. The sound is produced by the vibrations of the string, which the baby touches with his fingers and pulls with varying force and intensity. String instruments include rubab, rubab prima, and other instruments. The recommended age for such musical instruments is from 3 to 5 years.

Such toys and instruments are very popular with kids, because they are very easy to use, the sound is produced with simple movements, and the pleasant melody and cheerful music bring the child into complete delight. Kids have a lot of energy, so the task of parents is to direct it in the right direction so that the child not only has a fun and interesting time, but also benefits from such activities. It is simply impossible to imagine the full development of a child without toys,

entertainment and educational aids. Playing for a child is not only entertainment, but also a way of learning about the world around them. During the game process, creative abilities, imagination, memory, attention, certain skills, as well as the ability to correctly express their emotions and feelings are formed and developed. A variety of musical instruments play a huge role in the development of a child, which help in the development of hearing, motor skills, creative and logical thinking. Playing a musical instrument, a child begins to understand cause-and-effect relationships: in order to hear a particular sound, you need to press a special button or hit a key, blow into a tube, etc. During the game, musical ear develops, it is quite possible that an unconscious passion for musical instruments will develop into a hobby, and then into a professional occupation for life. Now, most musical instruments for children are made of plastic. This material is available to any category of buyers, does not require special care, is lightweight and safe. Musical instruments made of natural wood are a little more expensive, but are of higher quality, hypoallergenic and durable in use. Rubab (from the Arabic rabab) is a stringed bowed instrument of Arabic origin. The rubab has a wooden convex body (round or oval), a leather deck, 4-6 gut, silk or metal strings, usually tuned in fourths, and resonating strings. The most common rubabs are 800-1000 mm long. The sound is usually produced with a plectrum. The Uzbek orchestra of folk instruments includes 3 types of reconstructed rubabs: prima, alto, tenor.

Musicians play the rubab with a bow, holding the instrument itself on their knees. The rubab is used to perform solo melodies and also to accompany singing. Rubab varieties under different names are found among various peoples of the East. According to the

place of distribution and some features of the device, there are Afghan, Dulan, Kashgar, Pamir and other rubabs. The most popular are the Tajik (Afghan) and Kashgar rubabs.

Rubab is a common musical instrument of the peoples of Central Asia. It is also known that the rubab is played in North Africa and, surprisingly, in the southern provinces of Spain.

Rubab was borrowed to Europe in the 12th century under the name rebek. In Turkey, there is a three-stringed rubab. The Persians have an instrument similar to the rubab called "rabet barbitus". Daira - undoubtedly, the most favorite percussion instrument among the Uzbeks is the doira. One side of the wooden rim, up to fifty centimeters in diameter, is covered with a hard leather membrane, and sixty metal rings are fixed to the other side. With the fingers of both hands, the musician beats out a drum roll on the tightly stretched leather, and at the same time he shakes the doira in such a way that the rhythmic beats are accompanied by a melodic ringing of the rings. In the hands of a virtuoso performing usul - a rhythmic accompaniment to dancing and singing, the doira can produce gentle sounds reminiscent of the rustle of the wind, or a loud drumbeat, like spring thunder. At parties, due to the absence of a doira, girls accompany their dances with improvised musical instruments: a metal lyagan or tray, which helps them produce a rhythm similar to the rhythm of the doira. Surnay is an Uzbek national wind instrument in the form of a pipe, wide at the base. Its length is approximately 450-550 mm. In the narrow upper part of the instrument, a small wooden tube is inserted, which leads a thin metal tube inside. This small metal tube is made of bamboo plates surrounded by a metal ring. Along the metal tube, under the string, there is a small plate called

satat. The musicians press their lips firmly against this small plate.

The double reed of this instrument produces sounds only if the musician applies a lot of effort. The location of the holes not only expands the sound range of the instrument, but also produces clearer sounds. Surnay, due to its rare and strong sound, has become one of the main musical instruments. Surnay is widely used in the ensemble in various national celebrations, for example, a wedding ceremony, the birth of a child in the family. The wide repertoire of this instrument can be explained by the wide variety of its uses. Some events from the lives of great musicians are suitable for the purpose of interesting children in playing the instrument. Yunus Rajabi is a Soviet Uzbek composer, academician, People's Artist of the Uzbek SSR, singer, instrumentalist-performer, folklorist scientist, organizer and leader of musical groups, teacher, public figure. One day, Yunus's older brother gave him a dutar. His father also encouraged his son's passion for music. Little Yunus performed for the first time at the Ilkhom teahouse. The boy had perfect pitch and phenomenal musical memory, little Yunus began to learn to play the dutar from him. At that time, his peers spent their time playing outside, and he spent hours practicing, improving his performing skills. Music, like any creativity, invariably expresses the composer's worldview and can be a powerful weapon for both good and evil. Being one of the most inspired forms of art, it is capable of conveying an endless range of feelings and moods with its rhythm, melody, harmony, dynamics, variety of sound combinations and nuances. The power of music lies in the fact that, bypassing the mind, it directly penetrates the soul, the subconscious and creates a person's mood. According to its content, it can evoke the most sublime and noble feelings or, on

the contrary, the darkest desires. Through musical instruments, you can give children a love for music and art. Everyone likes melodies performed on musical instruments. If a teacher is dedicated to his profession, every child will learn to play musical instruments during lessons or in music clubs and his interest in music will increase.

## REFERENCES

1. Раджаби, Юнус // Большая русская биографическая энциклопедия (электронное издание). - Версия 3.0. — М.: Бизнессофт, ИДДК, 2007.
2. Н.А.Ветлугина. Методика музыкального воспитания в детском саду.1989.
3. О. П. Радынова. Настроения чувств в музыке.2014г
4. А.Н.Зимица. Основы музыкального воспитания и развития детей младшего возраста. М. 2000.
5. Д. Б. Кабалевский .Воспитание ума и сердца. М.: Просвещение, 1984
6. Кобилова.Э. Методика преподавания музыки и школьный репертуар. Т-2023
7. The role of a music teacher in the process of educating Children`s moral feelings. (International Journal of Early Childhood Special Education) INTJECSE)DOI:10.9756/INTJECSE/V14I6.240 ISSN: 1308-5581 Vol 14, Issue 06 2022
8. Classical music and youth education (Asian Journal of Research in Social Sciences and Humanities ISSN: 2249-7315 Vol. 12, Issue 09, September 2022 SJIF 2022 = 8.625 A peer reviewed journal)
9. DJUMABOEVA, M. "FORECASTING IN THE FIELD OF MUSIC EDUCATION: GOALS, OBJECTIVES, FUNCTIONS," TECHNOLOGICAL" APPROACHES." ЭКОНОМИКА: 190-193.
10. Djumaboyeva, M. "Methods of children's voice development in music culture lessons." INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429 12.02 (2023): 23-26.
11. Djumaboyeva, M. "PEDAGOGICAL SKILLS OF MUSIC TEACHERS." American Journal Of Social Sciences And Humanity Research 4.01 (2024): 150-154.
12. Djumaboyeva, M. "Activities Specific To Music Lessons And Requirements For The Teacher In Using Them As A Means Of Education." Journal of Positive School Psychology (2023): 877-880.
13. MUXAMMASI, D. A. A. N. Academic research in educational sciences. 2023. NoConference Proceedings, 1.
14. Asqarov, D. (2024). MUXHAMMAS IN THE LYRICS OF THE RULING POETS. American Journal of Philological Sciences, 4(02), 46-52.
15. Asqarov, D. (2024). AMIRIY MUXAMMASLARIDA QOFIYA. THE THEORY OF RECENT SCIENTIFIC RESEARCH IN THE FIELD OF PEDAGOGY, 2(18), 39-42.
16. Asqarov, D. (2022). IN PARTICULAR OF AMIRY'S COMPOSITION OF NAVAI'S GHAZAL.
17. Asqarov, D. (2024). MUXAMMASLARDA BADIY SAN'ATLAR. Инновационные исследования в современном мире: теория и практика, 3(2), 137-139.
18. Asqarov, D. (2023). AMIRIYNING NAVOIYGA MUXAMMASI. Academic research in educational sciences, 4(Conference Proceedings 1), 101-105.
19. Asqarov, D. (2024). ISTIQLOL DAVRI QO 'QON ADABIY MUHITIDA MUXAMMAS. SCIENTIFIC APPROACH TO THE MODERN EDUCATION SYSTEM, 3(26), 196-201.

20. Askarov, D. (2024, September). DIRECT GENRES OF LITERATURE AND LITERARY CRITICISM. In INTERDISCIPLINE INNOVATION AND SCIENTIFIC RESEARCH CONFERENCE (Vol. 2, No. 23, pp. 83-85).



OSCAR  
PUBLISHING SERVICES