

PLAY AS A LEARNING METHOD
ИГРА КАК МЕТОД ОБУЧЕНИЯ

Аннотация. В данной статье рассмотрен метод обучения через игру.

Ключевые слова: музыка, метод обучения, игра в обучении.

Annotation. This article describes the method of learning through the game.

Keywords: music, learning method, game in learning.

One of the types of music, fine arts, human life, and the spiritual world, in a variety of moods, colorful sounds and feelings using the methods described. Music, nature, people's life, their attitude to their own, servants and other emotions of a wide range of sounds through painting, through the artistic images of icons. Music is human a powerful feature to have an effect on the feeling of an important means. Music damaged during the endless time to play a certain part of the housing and at the same time because of the length of the inner world of feelings and thoughts expressed in the development of a person's emotional state of the most subtle changes in the show. Listen to music, he began to understand their feelings and thinking so that the musical content of the work will increasingly begin to understand. This is the man entered the world of the spiritual world, spirituality and enlightenment evidence.

A piece of music can have different effects on the listener. Listening to music, because one person saw the beginning of her imagination. That's why the perception of a musical composition, first of all, we think of imagination, skills, culture and spiritual world.

In addition to developing the child's performance skills, the teacher should pay special attention to the development of the child's spiritual world. In the early stages of music education, special attention should be paid to the development of the

student's mind and memory, the ability to listen to musical tones and methods. These are the factors that form the basis of the executive specialization.

From ancient times the piano has been played in two main ways. One of them is to press the key with force by tightening the arm veins, and the other is to press the key without tightening the arm veins using body weight. The way to perform with the help of body weight was observed in the great pianists Ferns List, Frederick Chopin, Anton Rubinstein, Sergei Rachmaninoff.

The deep meaningful performance of a piece of music depends on pressing the keys with the weight of the body with a finger by feeling it. The performer seems to connect the senses with his fingers, as if with a key, to express his inner state of mind, his philosophical thoughts.

In each lesson, it is appropriate to draw the student's attention to the main issues being studied, without giving too much advice. The awakening of the senses in a person can be based on sadness, sadness, being affected by something, spiritual enjoyment, indulgence in deep philosophical thoughts, sadness, enjoying the beauties of nature, playfulness, solemnity, mourning, joy, rejoicing, pleasure, imagination, and so on. sensing and hearing sound intervals is of great importance in becoming a skilled performer. This is because as the experience of sensing and hearing sound intervals increases, the student's performance skills increase. As an example, the most important thing when playing the piano is to be able to make a meaningful sound by pressing it with the help of body weight after feeling the key with your finger. If the student achieves this, it indicates that his or her performance potential is evolving. A meaningful sound can be likened to the moment a parachute cuts through the air. Before you start playing the piano by tying the sounds together, it is advisable to practice singing them by tying them together using a voice.

Once the student is able to sing by tying the sounds together, it will give a good result if he or she can start tying the sounds on the piano. If the performer tries to cover the distance from the end of the sentence to the end of the sentence, he will return much calmer from the end of the sentence to the end. A melody sentence is composed of several tones and has an incomplete meaning in form and

content. The melody period is composed of two or three sentences and has a relatively complete form and meaning. Before playing the piano, one must find the natural position of the fingers. If the ringing of the fingers is already in a flat or crooked position, it indicates that the veins of the hand are tense.

It is believed that the most correct way is for the fingers to be in a semi-arc shape, with the joints leaning against each other, in a moving position, and for the root of the finger to press only when the key is pressed. The teacher can slightly change the order of each lesson depending on the intended purpose. So, every teacher is recommended to improve their skills **on a regular** basis .

Instruments to teach the course for the practical application of the process of training and work opportunities . The process of the execution of one of these opportunities to teach individual lessons in the form of borishdadir. It creates a favorable environment for dialogue and exchange of ideas between the teacher and the student in different contexts . In addition , each student with individual lesson the teacher to the student duyonqarashini disciplines of great help to determine the right level of interaction .

The process of teaching instrumental performance is closely related to the work of aesthetic education of students . Rich content works of classic and contemporary authors of music works closely with the familiar aesthetic education establishments of great importance .

Training in the direct execution of actions based on aesthetics . For example, the execution of actions big and creaky but fine and beautiful . Then this character tune to achieve the set targets in accordance with the general mood of decline to positive results . This is the work of aesthetic education in the process of implementation of existing forms one of the more mature musicians, listening to the account in the performance of magnetic tape o'rganishidadir.

Music aesthetic attitude of the students in the minds of music are displayed, and the level of its connection with the music defines. If you have a high level of reader interest in music, music, beauty and elegance, it is exciting, it is an aesthetic education to address the basic function and the formation of a variety of musical skills. The task of teaching students instrumental performance skills is in all cases related to working on the performance of a particular piece of music.

O'rgatishishining educational and character development that can see in the following areas :

- training at the emotional spirit the importance of (music, always exciting, excite, delight us, to hear of interest);

- you want to play it chun h a rak'as comparative evaluation, and others;

- the execution of their control, listening to music (open nature of the work of repair, situations and so on);

- the independence of children playing in the development of work (an independent analysis of the dominant methods of execution, ijrochilikdagi independent **right** of copyright unknown factor, a tune heard, and then be able to play and others);

- show the creative research (following the development of the attributes of joy or sadness to know the unknown independent ability of interpretation and execution of the music, etc.).

If the execution of the instruments on the basis of clear guidelines for aesthetic response to music in the early stages of teaching the students, the formation of the next stage in front of an independent and creative skills requirements are carried out. The formation of the aesthetic attitude is another important condition of special artistic ability to develop regular people. This assessment of the work of music and the formation of the heritage of this area.

Development of aesthetic treatment following the development of musical abilities :

- tune to the direction, control and tonalite feel heard, to know;
- execution of expression, musician, appearance and movements of the nature of the music compatibility;
- creative approach to performance ;
- other musicians performed to evaluate the qualities and others;

The level of development of musical abilities and the growth of the student's taste is one of the main indicators of general education. The development of music education is inextricably linked with the development of the student's aesthetic attitude to music. It is known from the experience of teaching instrumental performance that methodologically correct lessons not only have a positive effect on the mind, intuition and will of the student, but also develop in them such qualities as discipline, diligence and self-discipline in achieving the desired goal.

The nature and basis of educational work in the process of teaching performance on the instrument is, first of all, the high level of ideological and theoretical content of teaching work, teaching materials and programs. In addition, the work of upbringing depends on the personality of the educator, his moral qualities as well as his knowledge. Students learn positive qualities from their teachers. That is why a teacher should be very demanding, disciplined and knowledgeable towards himself. Educational work in the process of teaching performance has a creative character . In influencing the psychology of students, the teacher must rely on the students themselves. If the students do not help the teacher in this work, then the educational work will be set in the right direction. Thus, in the process of teaching performance, not only skills are mastered, but also educational tasks, moral qualities, knowledge factor abilities are developed. So, the work of teaching performance has an educational character. Students are different in character, mindset, and ability. While some of them show their musical abilities from a young age, some of them can be noticed a little later. No matter how diverse the character of the students may be, the educational requirements will remain the same for everyone . This is why it

requires the teacher to be patient and to study the psychology of the students in depth.

List of used literature

1. Muhammadjonova Z. " Piano Room-Teaching Methods" Tashkent, 2006
2. Pedagogy (problems, debates, solutions) Tashkent 2003
3. Ochilov M. "Teacher's book" Tashkent 2002
4. Кенжабаев Ж.А. Применение информационно- коммуникационных средств и электронных образовательных ресурсов в обучении английскому языку // Актуальные проблемы гуманитарных и естественных наук. – Москва, 2016. - №5. – С. 42-44.