



“CONCERTMASTER SKILLS’ (REQUIREMENTS FOR THE LESSON)

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The lesson as a form of educational organization, which provides active and systematic educational and cognitive activity of students of a certain age and level of training, aimed at solving the educational tasks, has firmly found its place in modern musical pedagogy as the main organizational form of education.

The art of conducting a lesson depends on the teacher’s understanding and fulfillment of the social and pedagogical requirements that the lesson must satisfy. The general requirements for the lesson can be conditionally divided into three groups: didactic (methodical), educational and organizational.

The methodical requirements include:

- a clear definition of the tasks of the lesson as a whole and its constituent elements;
- determination of the optimal content of the lesson in accordance with the objectives of the curriculum, the objectives of the lesson, the level of students training;
- selection of the most rational methods, techniques and means of training, stimulation and control;
- implementation of the principles and conditions of successful learning in the classroom, in the particulars of intersubject relations.

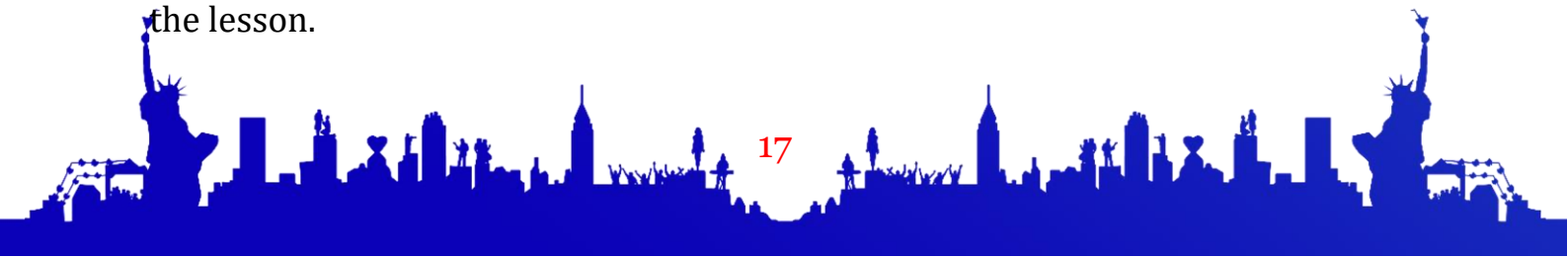
Educational requirements for the lesson:

- setting the educational tasks of the lesson;
- formation and development of cognitive interests, creative initiatives and activities;
- comprehensive study and consideration of the level of development and psychological features of students (type of thinking, memory, attention, presence emotions, imagination, etc.);
- observance of the teacher’s pedagogical tact.

And finally, the organizational requirements for the lesson;

- the presence of a well-thought-out lesson plan;
- organizational clarity of the lesson (timeliness of the beginning, the aximum use of every minute of it, the optimal pace learning, logical harmony and completeness, etc.).

The fulfillment of these requirements is a prerequisite for the effectiveness of the lesson.





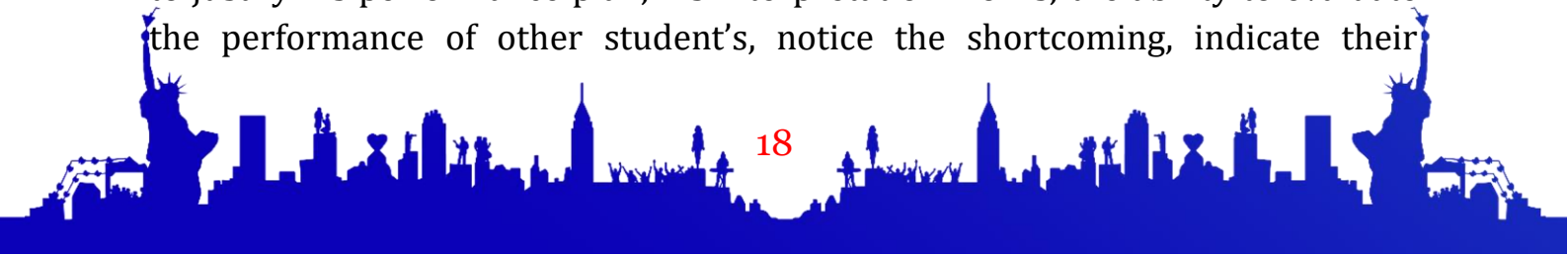
The qualitative originality of the lesson as a form of training organization is determined by its goals and content, the methodology of conducting, the peculiarities of a special school, its teachers and students.

The subject “Concertmaster skills” aims to prepare students of piano departments for independent work as accompanists. During their studies in this class, students get acquainted with the best examples of Uzbek folk art, Uzbek, foreign vocal and instrumental music; gain skills and abilities that allow:

- to accompany soloists (vocalists and instrumentalists);
- to learn with the vocalist his solo repertoire, parts in choirs and ensembles (have an idea of the volume, tessitura of each voice, the ranges and specifics of the instruments of the symphonic orchestra);
- to accompany simple works from the sheet and in transport;

Conducting a lesson must meet the basic organizational requirements, which, taking into account the specifics of the subject, can be expressed as follows:

- the presence of a well-thought-out lesson plan in accordance with individual students programs for half a year; awareness of the tasks and goals of each lesson as a link in the overall process of implementing these programs;
- determination of the optimal content of the lesson in accordance with the level preparation of students (in my opinion, the most acceptable is work on 1 aria and 2 romances during the lesson);
- selection of the most rational teaching methods: verbal (explanation), visual (demonstration), practical (performance of the student with the teacher’s comments), their synthesis;
- selection of methods of stimulation and control (listening, control lessons, participation in concerts of the school and beyond);
- the use of interdisciplinary connections (with courses of the history and theory of music, chamber ensemble, literature, art history, etc.);
- taking into consideration individual, age, psychological characteristics of students (selection of repertoire, choice of means and methods of teaching);
- using the principle of accessibility and feasibility in training;
- observance of pedagogical tact, respect for the personality of the student;
- the ability to change the structure of the lesson depending on objective conditions (student fatigue, decreased attention, “overload” with new material, etc.);
- the use of problematic (developing) principle in teaching (the student’s ability to justify his performance plan, his interpretation works; the ability to evaluate the performance of other student’s, notice the shortcoming, indicate their





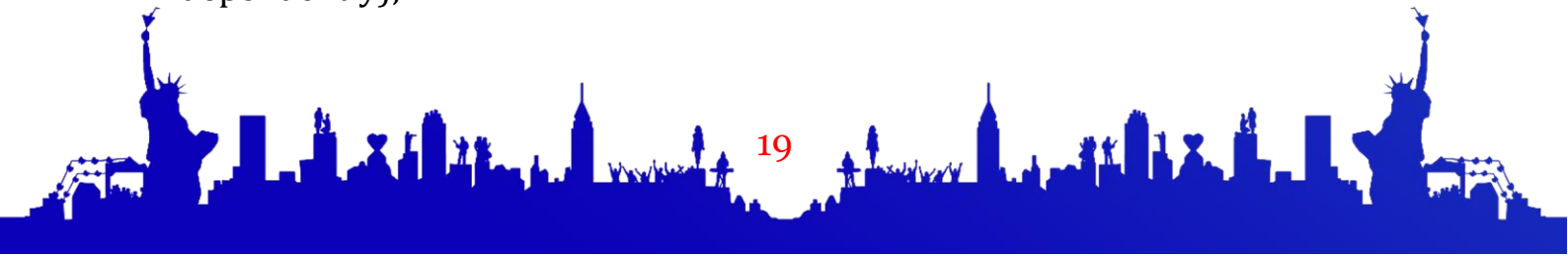
because and possible ways of elimination; it is useful to listen two recording of the same works performed by various performers, and then analysis individuality of their creative interpretations, etc.).

Now it is necessary to say a few words about the structure of the lesson, including a number of the following points:

- organizational moment;
- checking the set at home (with teacher comments);
- explanation of the new material (it is necessary to have a logic of explanations, emotionality of the presentation of the material; using music recordings);
- consolidation of the material in the lesson (assimilation by students of the basic issues);
- homework (taking into account the principles of feasibility and accessibility, as well as taking into account the individual characteristics of each student);
- summing up the lesson (analysis of what was done during the lesson, recommendations on the use of additional literature).

Accordingly, taking into account the specifics of the course “Concertmaster skills”, the following elements can be roughly distinguished in the structure of the lesson:

- organizational moment (including marks of various kinds in the journal, preparation of musical literature for reading from a sheet and transposition selection of the necessary music records, etc.);
- reading from a sheet and transposing one or two simple romances (starting the lesson from this position helps students prepare psychologically, sharpens attention, performs the function preparation of the apparatus for the performance of more complex works);
- checking homework (work on individual parts of the text to eliminate shortcomings, secondary performance in its entirety with vocalist);
- work on a new work;
- the teacher’s story about the author, the opera or the vocal cycle;
- the performance of the pieces by the teacher in its entirety, focusing on particularly difficult in performance places; sometimes it is possible listening to a music recording followed by an explanation teacher;
- and finale: the student’s own attempt to perform separate sections or the piece as a whole;
- homework (approximately: one aria, disassembled in class, two romances-independently);





Considering these basic elements of the lesson structure, a number of lesson types can be distinguished:

- combined lesson (including all these elements);
- lesson – explanation of new material;
- lesson – fixing new material (work on grinding individual parts of the new work);
- lesson – assessment of knowledge ;
- lesson – survey (such as test or listening, with the involvement of others teachers, etc.);

The variety of combinations of the main elements allows the teacher to choose for himself the best option of the lesson, taking into account the age and psychological characteristics of the student, the objectives of the training at this stage, the goals of the educational process; to show his creative individuality in the education of highly qualified musicians who show professional skills in performing and pedagogical activities.

