

Methodology of Organizing Individual Lesson Lessons

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Annotation: *The place of musical performance in the art of music is incomparable. Along with the increase in the demand for musical performance training, the demand for proper organization of educational processes and increasing efficiency is also increasing. This article highlights the possibility of pedagogical technologies in the organization of individual classes.*

Key words: *pedagogical technologies, methodology, one-to-one lessons, skills, creativity.*

Introduction

Today's teachers are constantly working on themselves, looking for more understandable, interesting and effective learning processes. In particular, a number of scientific and professional experimental works were carried out in order to organize circle class classes at the required level, to coordinate the results obtained in the classes so that it meets world requirements.

In the educational process, if a student coming to an individual lesson for the first time gives an idea of the order of the lesson, the expected results, the sequence of homework, this will certainly have an impact on the subsequent processes of the lesson.

This article shows effective ways to use several pedagogical methods. The order of individual lessons begins first of all with the organizational process (organizational moment). This checks whether the student's musical instrument is tuned to the class instrument or not. During the adaptation process, it is also useful to talk a little about the student's level of preparation for the lesson, mental state and mood. The reason is that it is difficult to effectively teach a lesson to a depressed student.

METHODOLOGY

At the end of the organizing process, you need to exercise your brain a little by conducting a short question and answer session on the tool and the topic of the lesson. For this purpose, the "brainstorming" training method is useful. In this case, the teacher asks questions at short intervals and the student is given 3-5 seconds to think. This process helps keep the lesson moving and keeps the student's attention in one place.

The next process is a practical process aimed at improving performance skills. At the same time, the student demonstrates musical abilities. The piece being studied will be performed. It is appropriate for the teacher to first talk about the results and positive aspects of the student. After this, working on mistakes and shortcomings will be much easier. The reason is that when a student hears about his good qualities from the teacher, his self-confidence increases, he receives positive energy, and when his shortcomings are mentioned, he becomes willing to accept them positively and eliminate them.

RESULTS

At the stage of working on errors and shortcomings, we move on to the "analysis" method, that is, in-depth analysis. In this case, it is necessary to give the student the opportunity to find his own mistakes.



Where does false performance come from when playing an instrument? Of course, this comes from not listening properly while playing and not noticing the mistake. Until the student playing incorrectly notices the error in his performance, this incorrect structure will certainly be remembered by him. This leads to a number of difficulties. In the analysis method, the teacher plays the “dissimilar” part of the melody to the student in the correct position and together tries to find out what exactly the defect is. This method is similar to the methods of traditional master-apprentice performance. Only in this case is it necessary to repeat a fragment of the melody prepared by the teacher; in the analysis method, the student must complete it independently, correctly analyzing the symbols and terms written in the text of the note. The teacher plays and shows only difficult games. The reason is that the violin is played according to tempered notation, as in the European classical style. In this case, it is considered incorrect to perform by ear.

Sheet music texts are presented with specific symbols defined by the composers and cannot be changed. The parts of the melody that seem complicated to the student should be played in several parts. In this case, the "separation" method, that is, the method of studying in parts, comes in handy. As an example, if we look at Antonio Vivaldi's "Storm" piece from the "Seasons" series, this tune is technically more difficult for violinists. Parts with a complex rhythmic structure are effective if they are worked with separate measures.



It is advisable to play each measure first at a slow tempo and then repeatedly at intermediate tempos until the required tempo is reached. Using this method, we conducted a wonderful experiment with my 5-year-old student and achieved the expected result. Using these methods in learning the Korean folk tune "Arirang", we brought the student to the level where he can confidently play it in 1 month. Then we decided to learn the "shtrum" tune in the same way.

It is important to choose specific methods when studying these and similar works. It is desirable that every recommendation given and spoken by the pedagogue in the formation of skillful performance of the instrument should be correctly selected and effectively used.

CONCLUSION

The lesson structures presented in this article can be used differently in each session. The use of the same methods in organizing the practical part of each lesson will reduce the student's interest in learning. For this reason, it is necessary for the teacher to be in constant search and to use methods that are suitable for the needs of the times and are aimed at forming virtuoso performers who can compete in world arenas.

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