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PLANNING OF PEDAGOGICAL WORK IN INSTRUMENTAL CLASSES OF CHILDREN'S MUSIC SCHOOLS

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Abstract

This article discusses the problems of planning of pedagogical work in instrumental musical classes of children's music educational institutions.

Since these classes are characteristic, the teacher will be required to have a comprehensive knowledge of his subject, professional skills of the instrument and teaching methodology. The author reviews the process of lesson planning itself in detail and gives some recommendations on this kind of activity.

Special attention is paid to the selection of the repertoire, making individual curriculums and keeping diaries. The statements of the remarkable teachers of the Russian piano school of the XX-XXI centuries are also provided.

While working on this article, we based on our own long-term experience of pedagogical work at a children's music school.

Keywords: Planning, children's music school (CMS), repertoire, personal curriculum, diary, instrumental musical class, creative approach, supplementary education..

As the long-term practice of work shows, one of the primary goals of supplementary education institutions, to which, first of all, definitely, applies music schools and children's schools of art, is to educate students as comprehensively developed musicians, even if their musical education is limited only to the framework of the CMS or CSA.

Therefore, the learning process should be planned in thereby in a way that the student, in addition to mastering purely instrumental skills, also cultivates his memory, musical ear, theoretical knowledge and, of course, creative undertaking.

The outstanding musician and educationalist G. G. Neuhaus, who encouraged the development of any instrumentalist as a musician, wrote: "a well-known professor - a piano teacher - sometimes spoke not without proud modesty, but obviously attaching the meaning of the statement to his words: "I don't teach music, I teach piano playing."

I recall this case for the second time, since such a facility is still occurs in the pedagogical environment. [3,166p].

Unfortunately, this "attitude" exists to this day, although, on the one hand, there are many subjects in a music school, but the basis of the teacher's activity in

the class of a special musical instrument should be not to isolate himself from the lessons of "students of special subject", but in every possible way to facilitate a deeper development of all the disciplines studied by his students.

From the aforesaid, we emphasize that individual lessons in the class of a special musical instrument require a real responsibility from the teachers, a comprehensive knowledge of the subject and assume a constant monitoring of the accomplishment of all recommendations and assignments, while providing timely assistance and support for their students.

G. M. Tsypin emphasizes that "The destination of a teacher who works in the system of mass music education is not to achieve some kind of sufficient effect in classes with a student, but to ensure that this result should be maximally high". [4,6 p.].

All of the above will be achievable only within an availability of a competent planning of teaching work in the classroom of a special musical instrument, since an personalized approach to the student will be impossible without a certain curriculum, without which all the work done will be rambling and inefficient.

So, for the teacher the lesson as an educational process begins long before his meeting with the student

in the classroom, and the musical content should be prepared in advance.

The teacher should choose new musical works for their subsequent applications, and also think through exercises that will help in mastering the musical works studied.

The deficiency of such training can "slow down" the required work rate and reduce the time of the already small period allowed for the lesson.

Let's make a reservation that we are not talking about a minute-by-minute lesson schedule as it is in a secondary school.

In our case, this is almost impossible, since it is very difficult to predict what will be turned out in the "musical beat".

Therefore, planning a lesson, as well as its direct carrying out, is in itself a deep creative process, but not without a share of improvisation, without which no lesson is so effective.

"This improvisation usually is not something that is completely contrary to the plan, but only the ability to implement it flexibly, applying it to specific working conditions" [1,49 p].

When preparing for the lesson, the teacher must determine beforehand which versions of compositions to employ (especially polyphonic ones!), which works from the repertoire of the student should be prepared for open presentations (exam, test, concert performance), and which works should be assigned sketchily, that is, in the so-called "work in class".

The remarkable music teacher N. A. Lyubomudrova, the author of numerous teaching aids on piano for children, wrote: "The repertoire has not only cognitive significance, not only expands the musical perspective, the piano skills of the student, but also has a very great educational exposure of a general aesthetic and ethical plan." [2.8 p].

Besides of selecting the program as such, it is necessary and important to present it to the student in an accessible form, and this case the teacher has to possess in full not only specific musical material, but also a knowledge about the historical epoch in which the composer lived and worked, and, of course, in an adapted version for a specific age of a student, tell him (her) about the genre and about certain features of the a piece of music being performed.

A.D. Alekseev has said: "It is important to study the entire repertoire of a student carefully, be able to play it well, look through various versions of compositions, think over the fingering and pedal in the right phases" [1, 49 p].

It is compulsory immediately to inform the student about the occurrence of certain difficulties and about ways to overcome them, as well as immediately identify the correct phrasing within the composition.

It should be noted that when planning, you should always remember that the time allotted for delivering a lesson, unfortunately, is very limited and therefore you need to objectively assess your competence and the capabilities of the student when you are preparing for the next meeting with him.

We must always remember that there should be time for checking the homework, time for solving of

technical problems and, surely, time for musical compositions themselves.

At the end of the lesson, the results should be summed up and the current homework task should be specified.

According to A. P. Shchapov you have to avoid "unfinished" lessons, when a teacher is involuntary forced to interrupt his work with a student in the middle, suddenly discovering that the time is over. [5, 62 p].

If when delivering a lesson the teacher understood that there is still not enough time for the intended plan, please do not speed up the pace of the lesson, in hope to cover the "significant material" in a shorter period of time.

In this case, it makes sense to pay more attention to the composition that was being worked on at the moment, then tactfully finish the lesson, and transfer the rest from lack of time to the next meeting with the student.

A very important part of planning turns out the alternation of different types of teaching activities, which helps the lesson to be more colorful and miscellaneous.

This will, in our opinion, contribute to the comprehensive progressing of the student and, also stimulate his attention and activity during the lesson.

We should highlight here that there are two types of *planning*: current and prospective planning.

Accordingly, the current planning is intended for the nearest period of future and serves for solving of "immediate" tasks, and the prospective one covers a longer period of time of the future.

There is also such an aspect and important factor as the student's creative involvement in the educational process, which will definitely contribute to the productivity of the lesson.

For better control of the teaching process, it is necessary to apply a *personal curriculum*, which a teacher has to get ready for each student.

It should include compositions that are different by content and by style, which would meet the tastes and requirements of a student, but are to be accessible to him by expressiveness, by musical language.

A personal curriculum is to be drawn up on the basis of a program for special musical instrument, which a teacher has to know well and able to present..

We recommend that the student's curriculum has to include compositions that to certain extent revealed his strong features and, along with at this, works that help to overcome some disadvantages.

It is necessary within a plan to list the repertoire studied at the moment, indicate all the activities in which a student took part, among them tests and exams, grades made out on them, also comments of a teacher and reviews of a commission.

Here it is also necessary to prepare in write general characteristics of a student, where certainly to specify data on his physical conditions and comment on his natural musical skills.

Besides to the above, a *repertoire list* should be compiled for the entire academic year, with dividing it into half-years.

We will make a reservation that some compositions can be replaced. Sufficiency of replacements already means that the teacher incorrectly qualified the professional capability of the student.

Therefore, overstatement of the plan as a whole is unacceptable, but for gifted students it is possible and acceptable to include individual works that exceed the average level in difficulty, with a perspective for the future.

Speaking about the *repertoire*, let's note that it is necessary not only to employ classical works in the program and besides surely to study a modern repertoire, which should include works by Russian and foreign authors that reflect contemporary day and are close to the inner world of the younger generation.

Therefore, it is necessary day by day to expand the perspective of students and particularly actively assist them to study "new" musical directions and to do it regularly and very meaningfully.

If we talk specifically about a special piano, when making a personal curriculum for classes II-VI, it is necessary to comprise in it 2-3 of polyphonic works, 5-6 of etudes, 2-3 of cyclical large forms, and also a participation in several ensembles and accompaniments (in senior classes).

In addition to the above, it is very desirable to work on scales, arpeggios, exercises, as well as read sheet music.

An equally important document in a learning process is a student's diary, where a teacher writes his recommendations for homework and which want be helpful to those close relatives of a student who can really assist their child to fulfill the teacher's instructions..

We recommend making the notes in a diary concise so as not to disperse the student's attention to minor items.

It is necessary, periodically, to make out grades as for the work in class and as for a specific individual task

performed and to explain to a student in detail a reason why this grade is set.

We intentionally have not elaborate our recommendations on the types of activities and have not indicated an order and a duration of studying musical works in the specialization lessons at music schools and schools of art, since we believe that much of it will depend on the specific feature of the curriculum, and also on the personality of a student and on the qualification of a teacher.

Once again, we have to emphasize that the main task of the teaching process is to keep an interest in music, as well as the practice of skills of playing a musical instrument and, of course, the basics of music (and not only music!) erudition..

And how to approach to the carrying out of these tasks – this is up to a teacher himself.

Nevertheless, a planning task in our work is one of the most important moment, considering that we work with the children's contingent, and without competent planning, systematic and productive activities will be ineffective.

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