

TAKING INTO ACCOUNT PSYCHOLOGICAL AND PEDAGOGICAL ASPECTS WHEN DOING HOMEWORK IN SOLFEGGIO LESSONS IS A FUNDAMENTAL REQUIREMENT OF MODERN MUSIC PEDAGOGY

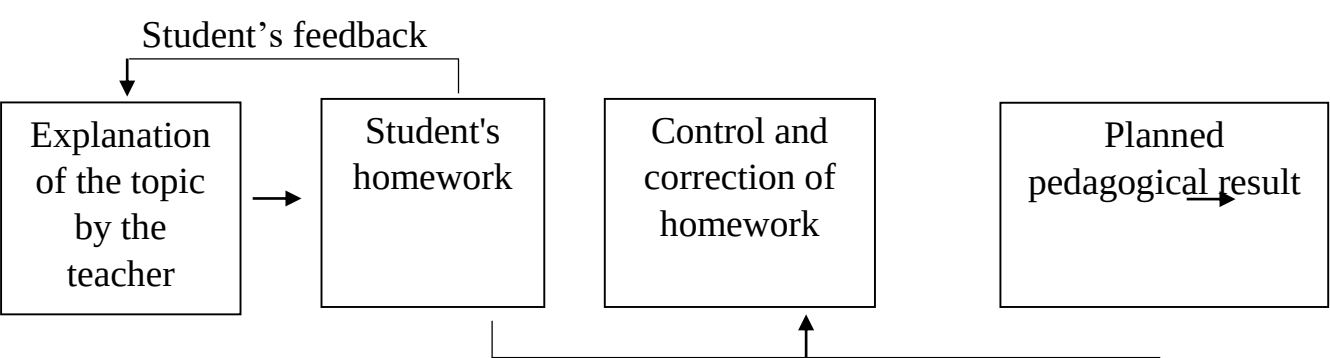
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«Solfeggio» is the most complex musical discipline in which all the knowledge and skills acquired in the process of studying the complex of musical and theoretical foundations are put into practical use.

In teaching «Solfeggio», there are techniques that are based on doing homework or not doing it (at certain stages).

This article discusses the methodology with mandatory homework as the most effective and meeting the modern requirements of music pedagogy. Long-term practice confirms that it is homework that allows the teacher to provide feedback to the student, monitor and adjust the process of learning knowledge to fulfill pedagogical goals and objectives.



In modern music pedagogy in the discipline «Solfeggio», the entire range of practical skills of a student implies two forms of homework — written and oral, which are aimed at developing theoretical, practical, intonation, metro-rhythmic and auditory skills.

Solfeggio is taught in small groups (no more than 7-8 people), which should be tailored to their specialization (pianists, string players, brass players, pop singers), which is reflected in writing the "Program" for the Solfeggio course with all the requirements specific to this document.

After determining the composition of the group, the teacher proceeds to the «diagnosis». It turns out the level of musical preparedness, the environment in which the student was brought up, his worldview and musical horizons and,



of course, his psychotype and temperament. Without taking into account these important aspects of personality, it is difficult for a teacher to effectively manage the learning process and fulfill the set pedagogical tasks. In this regard, it is recommended to determine the characteristics of the musicians' temperament by testing them, the level of psychological readiness for training, which will reveal individual characteristics, as well as determine various parameters of the mood of the group as a whole. This is especially important for middle and high school students due to their transition age. The task of the teacher at this stage of training is to understand the individual characteristics of everyone, promote their self — realization in the profession, become like-minded and correctly lead their ward to master the topic through homework.

Each task should have a specific psychological and pedagogical orientation, formed tasks that are easily explained, illustrated and fixed in the lesson using various musical examples by both the teacher and the students themselves. The task is offered (in the first couple) of a small volume — this is especially important for younger students, then the scale of work can increase at the discretion of the teacher and as it is mastered by the students, while it is desirable to psychologically adapt the musicians to the simplicity of the exercise.

In each homework, a specific type and method of its execution is determined (intonation, construction of a chord or intervals with recording or playing the piano), the teacher then gives a psychological setting for the successful completion of the intended work at home. Creative solutions to tasks are also welcome, but they must necessarily correspond to the topic of the lesson and always be reasoned.

In the process of doing a homework exercise, the student may have ambiguities. Such a moment should be stipulated by the teacher in advance, psychologically prepare and convince the student that various kinds of errors can occur repeatedly and explain very kindly how they should be avoided and learn to overcome difficulties, since learning without making mistakes is a very rare phenomenon. In this way, the psychological barrier of insecurity, fear of making a mistake is removed, and the student will do his homework more purposefully and successfully.

Control and correction of homework is carried out by the teacher overtime with an explanation of errors, and after studying the topic entirely in the form of a control work in the classroom. Control tasks may include solfegging of numbers I, II of the voice, singing cadences (a chain of chords), testing theoretical material or part of it, written exercises, auditory analysis (intervals,



chords, frets, cadences), reading from a sheet, harmonic dictation, musical dictation one- and two-voice, game tasks, creative exercises.

Each homework check is aimed at identifying undeveloped material and correcting mistakes that can be performed under the guidance of a teacher and independently by students. Of great interest to students (especially high school students) is such a form of control as «Role-playing», in which they exchange homework with each other in the classroom and independently identify mistakes, correct them, and then the teacher checks how the work is done and whether mistakes are correctly identified by other students. You can also offer a «team» form of control, dividing the group into two teams so that they can exchange homework, identify mistakes, and then choose the most correct solution from two team options, leaving one, the most professionally executed and reasoned, confirming your team choice.

Teamwork or «Business game» allows you to maximize the progress of the lesson, making it more dynamic, creative and modern. But there are also disadvantages to collective verification — personal assessment and responsibility disappear when checking work. Students who are unsure of their knowledge give way to more active ones, as a result, they can realize themselves more fully and clearly identify their mistakes. Therefore, pedagogical control should be carried out proportionately, combining classical teaching methods with modern ones.

The proposed forms of homework in the discipline «Solfeggio» with various types of pedagogical control and the application of academic and modern teaching methods in practice are widely used in the pedagogical activities of E. E. Veziryan, a teacher at the V. Uspensky Republican Specialized Music School, which helps optimize the educational process in a single complex of musical and theoretical disciplines and meet the requirements of modern music pedagogy.

