



SELECTION OF REPERTOIRE AND WORK ON MUSICAL WORKS IN SOLO PERFORMANCE

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Abstract

The repertoire is a mirror and criterion of the creative maturity of a solo artist, as well as the culture of student performance. The repertoire also plays an important role in improving the performing culture of students, ideological, spiritual and aesthetic education of the performer and listeners. A well-chosen repertoire has a positive effect on the educational process, as well as increases the musical and theoretical knowledge, performing skills and artistic taste of students. In this article we will talk about the right choice of repertoire and work on musical works performed by solo singing.

Keywords: Repertoire, musical composition, solo singing, performance, concert, stage culture, musical arrangement.

Introduction

It is necessary to pay special attention to the issues of observing stage culture when performing at creative and reporting concerts, as well as other events. In this regard, it is necessary to teach the performer, along with the audience, how to behave on stage during free time after each successful performance, and other issues in the lessons. When selecting a repertoire for a concert, it is necessary to adapt it taking into account the performance capabilities of the existing group and solo performers. The work selected for a solo performance should be acceptable to the audience, while improving the musical and theoretical knowledge and performance skills of the performers. Works in the concert repertoire can be intended for a solo singer and a team. The diversity of the repertoire not only improves the skills of the ensemble performers, but also leads to the expansion of their spiritual outlook. Because when each work is performed, the ensemble teacher orally explains the history of the work, its creation, and musical analysis of the work.

Performing a musical piece in a concert is the result of all the student's initial preparation and rehearsals with the musicians. In this role, he must use his performance tools to bring the listener into the realm of ideas and images of the piece. A concert is one of the most responsible events in the life of a performer. Because each performance at a concert is unique and inimitable. Understanding this, the listener





feels a great responsibility before the author, and also before art in general, because his performance always in some way decides the fate of this or that work, especially if the work is being performed for the first time or belongs to a young composer. Of course, the solemn atmosphere in the concert hall, the reaction of the audience to a certain extent influence and inspire the performers. In this case, one should try not to cross the line that separates true creative inspiration from pride, the desire to achieve success through self-show. It is always necessary to remember that the role of the conductors is important during a concert.

Main Part

Treating the singer and musicians as equal partners also helps to eliminate unexpected mistakes that may sometimes occur during the performance. In such complex tasks, it is important not to get angry, or even show signs of nervousness, because even then, embarrassed performers can completely lose themselves. Unexpected coincidences can occur even during the most successful performance.

The national costumes of the Uzbek people constitute a whole field of science and require scientific research by separate specialists. We should not forget that the national costumes of each region have their own differences, which are associated with local traditions. However, at present, there is a growing desire to harmonize Uzbek national costumes and create copies of single Uzbek national costumes from their elements that are popular with many.

In organized concerts, national costumes are required to reflect the traditions of our people and make reasonable and productive use of regional differences required by performance tasks. Each region will have its own national costumes. The main thing is that a single form (uniform) will ensure the successful performance of the concert participants.

Repertoire is a mirror and a criterion of the creative perfection of a soloist, as well as the performing culture of amateur singers. Repertoire also plays an important role in improving the performing culture of amateur singers, and in educating each other from an ideological, spiritual and aesthetic point of view of the performer and the audience.

When choosing a repertoire, a teacher should adhere to the following five basic conditions:

1. The originality and artistic excellence of the work.
2. The selected work corresponds to the student's performance skills and capabilities.
3. The repertoire is selected according to the progression from simple to complex.





4. Pay attention to the thematic diversity of the work.
5. Take into account the possibility of performing the selected work in a concert.

Only if each subject teacher understands these conditions, he or she can correctly guide student performers from a pedagogical point of view. A correctly selected repertoire has a positive effect on the educational process, while increasing the musical and theoretical knowledge, performing skills and artistic taste of amateur singers. An incorrectly selected repertoire, on the other hand, weakens the interest of singers. Therefore, it is advisable for the teacher to constantly work creatively on the repertoire and search for works that are high in artistic terms.

A concert is always a test for a student, because he submits his skill and creativity to the judgment of the audience. The audience does not know the path that the performers have traveled before the concert, which consists of difficulties, hesitations, and searches, and they probably did not even think about the huge preparation. In addition, a concert does not pass without mental and physical stress, therefore it requires thorough professional, emotional, and physical preparation from the participants. In this regard, the question arises of how to behave before the concert and on the day of the concert. On the day of the concert, a rehearsal is usually held. It is recommended not to tire the performers, to reduce work on details as much as possible, and to perform mainly the work from beginning to end or large parts. Then the preliminary preparation will be adequately completed.

Independent education of students in the subject of “Doston Performance” is a component of the process of studying this subject, in which students perform voice exercises based on the tonality of the work, achieve good pronunciation through expressive reading of the poetic text, perform dynamic tones, laments and exclamations, and other types of independent educational tasks in order to complete independent educational tasks in a timely and high-quality manner. In particular, students should familiarize themselves with methodological and notated literature on solo performance. Compiling a repertoire, creative use of the activities of artistic teams, collecting audio and video recordings of exemplary teams' performances, and working on reading from notes. In independent education, students are divided into small groups and interpret the unison performance of corresponding parts.

The problem of educating students' musical perception is one of the main urgent tasks today. When analyzing musical works, we need to find out in advance how well students have formed their ability to perceive music. Playing the piano along with national musical instruments is also a key task for conducting solo singing lessons. In addition, singing, performing musical rhythmic movements, musical literacy, listening to music, students' accompaniment on musical instruments are the main





activities of solo singing lessons. To focus the student's attention on sound images, develop the ability to imagine musical material by hearing it, and to help the student develop the sound image. In order to develop students' musical perception, it is important to first listen to melodies and play them on the piano. To play melodies on the piano, students must remember the timbre of the sound and be able to distinguish between high and low sounds. To do this, students must be familiar with the keyboard, know the names of the notes and the distances (intervals) between them clearly and thoroughly. To develop the student's inner hearing and strengthen auditory connections, the teacher should play or sing a previously learned melody and show the students the notes of familiar melodies, so that the students can find the melody being played. Singing a previously learned melody silently without making a sound also helps develop inner hearing.

At the teacher's signal, singing silently alternates with singing out loud. The teacher should focus on performing based on the text of the score, not on performing from memory on their own. Forcing active listening - paying great attention to the auditory-creative side, develops students' imagination and imagination.

The first use of the auditory method in playing forte and piano is an attempt to link students' theoretical performance and readiness to engage in music as a team. It is advisable to pay great attention to the development of hearing when working with students on works. The creative process is based on auditory imagination, imagination is an incentive to perform this or that movement on an instrument. The development of hearing in those learning to play on the piano or rubab is analyzed in connection with the general problem of musical education.

It is necessary to approach those with and without musical education separately. When working with students without musical education, it is very important to pay more attention to the development of hearing and general musical abilities in them than to the skills specific to performers. Hearing can be developed, and special work should be done for this. Particular importance is given to the development of the performer's hearing. Students with less ability are limited to even smaller works.

As a means of activating the auditory sphere of students, it develops the skills of transferring sounds to another pitch. It is recommended to start with gradually complicating the tasks. The process of reworking the visual perception of the musical text into a conscious musical-figurative imagination can be accelerated only with constant exercises of students in this regard. The mastery of the musical text through visual-movement, characteristic of the early stages of education, should gradually be replaced by the formation of visual-auditory-movement connections. Performance, creative elements are the methods that most actively affect the musical-auditory





development of students. In the performance method, great importance is attached to direct sensory perception, understanding the structure of the melody and performing it with orderly movements. Excerpts from folk songs, due to the simplicity of the structure, rhythmic image and tonal basis of the melody, as well as the depth of musical meaning, will be an excellent material for initial work on the development of hearing. The performance should begin with bright, short (2-4 tactful) melodies in the third-quarter range with decreasing movement.

Before performing, it is necessary to directly perceive the melody and understand its structure: the first sound, rhythmic image, range, repeating sounds, direction of the melody. If students do not need to analyze the melody or song, they should start performing it. When the student-performer begins to confidently perform the melody he has chosen after hearing it, his attention will be directed to organizing his actions, to the purpose.

First of all, it is necessary to cultivate in students the need to focus all their attention on the sound image. This need arises from the activity of musical-auditory imagination. The ability to imagine musical material by hearing is one of the main components of musical hearing. Since musical hearing is a leading musical ability, distinguishing musical talent from any other talents, auditory imagination occupies one of the main places among musical abilities. During musical development, a student goes through several stages of the formation of musical imagination: the level of recognition. the level of restoration, the level of free, voluntary work with existing imaginations. the level of division of the stored image, the separation of individual components and their combination into new combinations, the level of the emergence of new images on their basis. Despite the variability of these levels, it can be confirmed that a student can engage in creative activity only after reaching a level of relatively comfortable working with musical auditory imagination, that is, a preparatory period must pass before the student can begin his creativity, and in it, in the overall complex development of all musical abilities, musical imagination must be formed first.

The stage of preparation for creativity is characterized by the maximum musical enrichment of the student. The teacher invites students to repeat the melody with their own voice, consciously imagine it, play the piano, perform or sing according to the notes, and involves them in creative research activities to actively engage in music. After the game, musical-auditory imagination (singing) is at a much higher level. In order to cultivate a love of music, students should also be given serious performance tasks based on appropriate materials. In order to consolidate the results achieved in the classroom, daily tasks should be given to memorize as many previously studied works as possible.





Conclusion. It should be noted that it is much easier to understand a song than a melody. This is because a song contains both artistic and musical text. A melody contains only musical text, which a student can feel and imagine, even understand, and perceive in the midst of this feeling. However, not everyone is lucky enough to express these concepts and ideas in words. The poetic text set to the melodies in a song helps the student to some extent in understanding it. Therefore, most students quickly understand the meaning and essence of the song and can express it in words. Perhaps this is the main reason why many young people want to study singing rather than music. It should be noted with regret that today there are not many of our young people whose voice, talent, and ability can fully meet the requirements of traditional singing.

In addition to being taught orally, information on achieving harmony in a general performance is also tested during practical performance. In this case, the teacher requires each performer in the ensemble to perform the aspects that are relevant to him, and then perform them together as an ensemble, thereby achieving a practical analysis of the difference between solo performance and ensemble performance. During the performance, each room must subordinate its performance to the general performance, while at the same time following the instructions of the lead singer of the ensemble.

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