

PROBLEMS OF REPERTORY SELECTION IN DEVELOPING LYRIC PERFORMANCE SKILLS IN ART STUDENTS

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Abstract

This article analyzes the problems of repertoire selection in the process of forming and developing lyrical performance skills in art students from a scientific and pedagogical perspective. The study covers the theoretical foundations of the concept of lyrical performance, the pedagogical significance of repertoire selection, and the negative impact of incorrectly selected repertoire on student performance. Also, the main criteria for repertoire selection in the development of lyrical performance skills are identified and practical recommendations are developed.

Key words

lyrical performance, vocal education, repertoire selection, art students, music pedagogy, performance culture.

In the context of today's globalization and cultural integration processes, one of the important tasks facing the art education system is to form in students not only technically perfect performance, but also a high artistic thinking, aesthetic taste and a culture of emotional expression. In particular, the direction of lyrical performance in vocal education plays an important role in developing the student's inner spiritual world, musical perception and personal aesthetic views [1, 312-p].

Lyrical performance is a type of performance aimed at a deep understanding of the content and spiritual layers of a musical work, rather than its external technical aspects, and at conveying the poetic text and musical image on the basis of a holistic artistic interpretation. Therefore, lyrical performance is considered one of the main tools for forming a student's performance culture in vocal education [2, 256-p].

Practical observations and pedagogical experiences show that, although the majority of students of the art direction currently have technical singing skills, their inner emotional depth, sense of the text content, and the skills of creating an artistic image in performing lyrical works are not sufficiently formed. This, in turn,

indicates the lack of a systematic and scientifically based approach to lyrical performance in the process of vocal education [3, 148-p].

One of the main factors in the emergence of this problem is the lack of sufficient attention to the issue of repertoire selection. Often, the repertoire is selected based on the student's vocal range or technical capabilities, without taking into account his age, psychological state, aesthetic preparation, and emotional sensitivity necessary for lyrical performance. As a result, the selected work does not serve the student's performance development, but rather leads to a decrease in interest in lyrical performance [4, 220-p].

In addition, the predominance of pop works in the practice of vocal education, the limited use of national lyrical songs and traditional vocal samples, further deepen the problem. However, the national lyrical heritage has unparalleled pedagogical potential in developing emotional sensitivity, artistic thinking and aesthetic perception in students [5, 180-p]. At the same time, an analysis of scientific literature shows that the issue of lyrical performance is covered more from the point of view of musicology and performance, and the problem of repertoire selection in the development of lyrical performance skills in students has not been studied systematically enough from a pedagogical point of view. This situation further increases the scientific relevance of this topic [6, 134-p]. On this basis, the purpose of this article is to scientifically and pedagogically analyze the problems of repertoire selection in the process of developing lyrical performance skills in art students and develop methodological recommendations aimed at improving this process.

The main problems of repertoire selection in the development of lyrical performance skills in students. The issue of repertoire selection in the process of vocal education is an important pedagogical factor that directly affects the development of a student's performance. In particular, in the formation of lyrical performance, the repertoire acts not only as educational material, but also as a tool for developing the student's artistic thinking, aesthetic taste and emotional sensitivity. However, in practice, there are a number of systemic problems in the process of repertoire selection, which lead to insufficient development of lyrical performance skills [7, 204-p].

According to practical observations, in vocal training, the repertoire is often selected based on the student's technical capabilities - vocal range, level of mastering high notes or ability to sing complex passages. Such an approach can develop technical skills, but relegates to the second level such skills as inner emotionality, creation of artistic images and deep understanding of the content of the text, which are necessary for lyrical performance [8, 160-p].

As a result, students are forced to perform complex, but not familiar works, and lyrical expression acquires an artificial and external character. This situation contradicts the essence of lyrical performance and leads to the emergence of an emotional gap in the performance process. Lyrical performance is directly related to the student's mental state, life experience, and emotional sensitivity. Therefore, the student's age, psychological preparation, and aesthetic perception are of great importance when choosing a repertoire. However, in practice, these factors are often not taken into account sufficiently [3, 59-b]. For example, giving young students lyrical works with complex philosophical or deeply dramatic content leads to their incomplete understanding of the content. As a result, the performance becomes mechanical, and lyrical expression is not sufficiently formed. This situation reduces the student's confidence in lyrical performance and also negatively affects the motivation for performance. In the practice of modern vocal education, the predominance of pop-oriented works is observed. Of course, pop repertoire can develop a student's stage freedom and public performance skills, but it cannot always provide the emotional depth and artistic interpretation capabilities necessary for lyrical performance [4, 101-b]. At the same time, the limited use of national lyrical songs, folk and traditional vocal samples negatively affects the formation of students' national musical thinking and aesthetic taste. However, the national lyrical heritage is an important pedagogical resource for developing students' emotional sensitivity, perception of poetic text, and skills in creating an artistic image [5, 92-b]. In the vocal education system, repertoire selection is often based on the teacher's personal experience or subjective views. Clear methodological criteria aimed at developing lyrical performance, a system of step-by-step repertoire selection have not been sufficiently developed [6, 118-b].

This situation leads to the assignment of works of different complexity to students of the same level, and a violation of consistency in the learning process. As a result, the systematic development of lyrical performance skills is not ensured.

As a result of the above-mentioned problems, lyrical performance in students is manifested by the following negative phenomena:

- emotional sluggishness and artificiality in performance;
- difficulty in conveying the content of the text;
- lack of skills in creating an artistic image;
- decreased interest in lyrical performance [7, 66-b].

This negatively affects the overall effectiveness of vocal education and leads to insufficient formation of a lyrical performance culture in the student's future professional activity. Effective development of lyrical performance skills in students requires, first of all, the organization of the repertoire selection process on

a scientific and pedagogical basis. Repertoire should not be considered a random selection, but rather a systematic pedagogical tool aimed at the student's performance potential, spiritual development and aesthetic preparation [9, 142-p].

Based on scientific and pedagogical analyses, the repertoire serving the development of lyrical performance should meet the following main criteria:

Firstly, the repertoire should be appropriate to the student's vocal capabilities. In the performance of a lyrical work, the natural timbre of the voice, free breath control, and melodiousness are of primary importance. Overly loud or complex works focus the student's attention on technical problems, relegating lyrical expression to the second level [2, 84-b].

Secondly, the repertoire should be selected in accordance with the student's age and psychological characteristics. Since lyrical performance requires emotional maturity, it is important that the content of the work be close to the student's life experience and mental state. This ensures sincerity and naturalness in the performance [3, 61-b].

Thirdly, the repertoire should have artistic value in poetic and musical terms. Works that are shallow in content and emotionally one-sided will not give the expected result in the development of lyrical performance skills. On the contrary, artistically perfect lyrical songs enrich the student's aesthetic thinking [10, 119-p].

Fourth, the repertoire should be based on the principle of gradualism. That is, a consistent development should be ensured from simple lyrical works to samples requiring complex artistic interpretation. This approach strengthens the student's confidence in lyrical performance [5, 73-b].

The use of national musical heritage in the development of lyrical performance skills in students is of particular pedagogical importance. Uzbek folk songs and traditional lyrical works embody the coherence of melody and text, the naturalness of emotional expression, and the clarity of artistic images [6, 92-b].

National lyrical repertoire:

- develops emotional sensitivity in students;
- forms the skills of perceiving and interpreting poetic text;
- strengthens national aesthetic taste and musical thinking in performance.

Therefore, national lyrical works should be systematically used as an important component of the repertoire in vocal education.

The role of the teacher is crucial in the process of developing lyrical performance. The selection of repertoire should be based not only on the curriculum, but also on a deep analysis of the individual characteristics of the student [11, 198-p].

Teacher:

- observes the emotional state of the student during the performance process;
- determines which work reveals lyrical expression;
- taking into account the student's personal artistic interests

, the selection of repertoire should be organized on the basis of a scientific and individual approach. Based on the results of the study, the following staged repertoire model is proposed for the development of lyrical performance in students:

1. Initial stage - simple, emotionally clear lyrical songs;
2. Middle stage - works with deep poetic content, requiring artistic interpretation;
3. Final stage - lyrical works with complex imagery, requiring independent interpretation.

This model ensures the consistent and stable development of lyrical performance skills in students [5, 81-b]. The results of this study confirm that the issue of repertoire selection is of important pedagogical and methodological importance in the process of developing lyrical performance skills in art students. Studies have shown that the formation of lyrical performance is not limited only to mastering vocal technique, but also requires a comprehensive approach aimed at developing the student's inner state of mind, aesthetic thinking and musical perception [1, 12-b]. The study revealed that in the practice of vocal education, the selection of repertoire is often based on technical criteria, without taking into account the age, psychological characteristics and emotional readiness of the student. This situation leads to emotional superficiality in lyrical performance, insufficient disclosure of the artistic image and the emergence of artificiality in the performance process [2, 83-b]. Also, the predominance of pop repertoire and limited use of national lyrical heritage were identified as one of the important factors hindering the full-fledged formation of lyrical performance culture in students [5, 92-b]. Based on the pedagogical analysis developed in the article, the main criteria for selecting repertoire in the development of lyrical performance are scientifically substantiated - compliance with voice capabilities, taking into account age and psychological characteristics, artistic value and the principles of gradualness. Based on these criteria, the proposed step-by-step repertoire model allows for the consistent, stable and effective development of lyrical performance skills in students [5, 81-b].

The results of the study show that national lyrical songs and traditional vocal works are an important pedagogical resource in the formation of emotional sensitivity, poetic text perception and artistic interpretation skills in students. Therefore, the systematic and purposeful use of the national lyrical heritage in the

process of vocal education should be considered an important condition for the development of lyrical performance culture [12, 120-p].

In conclusion, the introduction of a scientific and pedagogical approach to the issue of selecting repertoire in the development of lyrical performance skills in students increases the effectiveness of vocal education, enriches the aesthetic taste of students and serves the mature formation of lyrical expression in their future professional performing activities. The results of this study are of scientific and practical importance in organizing vocal training in art education institutions, developing methodological manuals, and improving curricula [7, 66-b]. In the future, it is advisable to conduct empirical research in this area, further improve repertoire selection models based on experience and testing, and study the issues of developing lyrical performance through digital educational resources. In conclusion, the introduction of a scientific and pedagogical approach to the issue of selecting repertoire in the development of lyrical performance skills in students increases the effectiveness of vocal education, enriches the aesthetic taste of students and serves the mature formation of lyrical expression in their future professional performing activities.

The results of this study are of scientific and practical importance in organizing vocal training in art education institutions, developing methodological manuals, and improving curricula [7, 66-b]. In the future, it is advisable to conduct empirical research in this area, further improve repertoire selection models based on experience and testing, and study the issues of developing lyrical performance through digital educational resources.

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