

# CRITERIA FOR CHOOSING THE SONG REPERTOIRE IN THE PROCESS OF LEARNING POP SINGING

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**Abstract:** *the article deals with the fundamental issues of choice and mastering the song repertoire in the process of training pop singing, which is the main indicator of development of musical interests and motivation of students, the development of musical taste. The description of modern approaches in matters of work with the repertoire, requiring a certain classification of material, the degree of vocal and technical difficulties and psycho-physiological features.*

**Keywords:** *singing repertoire, variety singing, musical interests, and artistry.*

# КРИТЕРИИ ВЫБОРА ПЕСЕННОГО РЕПЕРТУАРА В ПРОЦЕССЕ ОБУЧЕНИЯ ЭСТРАДНОМУ ПЕНИЮ

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**Аннотация:** *в статье рассматриваются принципиальные вопросы выбора и освоения песенного репертуара в процессе обучения эстрадному пению, являющемуся основным показателем развития музыкальных интересов и мотивации учащихся, развитию музыкального вкуса. Дается описание современных подходов в вопросах работы с репертуаром, требующих определенной классификации материала, соответствия степени вокально-технической трудности и психофизиологических особенностей.*

**Ключевые слова:** *певческий репертуар, эстрадное пение, музыкальные интересы, артистизм.*

During the years of independence in Uzbekistan, pop vocal art has reached a special peak of development and has become an integral part of modern society. Uzbek pop singers became popular outside our homeland. This contributed to the opening of the Variety Department at the State Conservatory of Uzbekistan.

Various contests and festivals are held to develop young talents.

The creative path of each singer is directly related to the need for proper selection of repertoire. The repertoire determines the future professional demand, which is important both for beginners and for experienced singers.

Competent selection of the singing variety repertoire is the most important condition for the harmonious development of the voice and creative personality as a whole. The process of selection of the repertoire is very interesting and requires from the teacher a wide outlook in the field of modern pop music. Modern approaches to the problem of selecting repertoire requires a clear classification of repertoire material of the corresponding degree of vocal and technical difficulty, considering age and physiological characteristics of the student.

Among the main criteria of work with repertoire in the modern system of additional education, the authors name: figurative and semantic accessibility, musical and artistic value, didactic appropriateness, motivational and emotional developmental orientation.

Considering the fact that each trainee has individual vocal abilities, as well as the age category in terms of general physical and psychological development. There are generally accepted rules: repertoire should correspond to a given period of life and reflect the emotions and spiritual values of the novice singer, in which case the performance will be joyful and emotional, which in turn will give some confidence and reduce the emotional excitement.

The repertoire can be divided into *study, concert, and examination repertoires.*

*Study repertoire* must be chosen depending on the program requirements of the institution and the goals and objectives to be achieved during the training period. The teaching repertoire includes exercises aimed at the formation and development of professional singing skills. The works of talented and prominent composers, such as Habibullo Rakhimov, Nadim Narkhojaev, Dilorom Amanullaeva, Avaz Mansurov, Khurshida Khasanova and Oydin Abdullaeva are included in the educational process of music schools, colleges and lyceums of Uzbekistan. Works by Russian composers such as Alexander Zatsypin, Alexandra Pakhmutova, Igor Nikolaev, Igor Krutoy, Konstantin Meladze are also used. Repertoire of Western European singers: Michael Jackson, Madonna, Ella Fitzgerald, Elton John, Whitney Houston, Mariah Carey, Lara Fabian is used.

*Concert repertoire* is a set of certain tasks worked out in the process of training: artistry, expressiveness,

consideration of the audience and the theme of the concert. When performing, it is necessary to capture the attention of the audience, to convey to them the meaning and emotional mood of the work from beginning to end. The main contact with the audience occurs with the help of facial expressions, gestures, it is impossible to show the presence of any technical vocal errors, if they occur during the performance, which can negatively affect the performance as a whole and the impression of the song. An important aspect during the performance of the concert program is the contact with the audience, communication with the audience, the use of simple elements of dance and plastics. Do not forget the concert image; the costume must match the nature of the song.

*Examination repertoire* should combine the principles of specific professional criteria: on the one hand, be reasonably difficult, but accessible to work out, but on the other hand be interesting for the student in an artistic and emotional way. Show a high level of vocal abilities, professional growth of the student, correspond to the level and generally accepted requirements of the educational process.

When selecting a piece, the opinion of the student should be taken into account, the song should be liked and be interesting in artistic terms.

The basis of pedagogical work in the structure of music education is the process of learning in an individual class for a particular specialty, which determines the specifics of the organization of the pedagogical process, allowing the development of artistic thinking, motivational interest in learning, fostering an interest in creativity.

Repertoire in the process of learning pop singing should be selected based on the principles of feasibility, a gradual increase in complexity, the balance of exercises and artistic material, the individual approach to the student.

For beginners, it is better to prefer the repertoire in the native language, as it is easier than in a foreign language. In the future, when the person is already easier to sing - he learned to hold a position, correctly breathe more or less clean intonation - you can try to include in the repertoire of songs in a foreign language. If the student still has too much to think about vocal technique, it will be hard for him to sing in a foreign language. It is better to take the songs in the foreign language that the student has studied or is studying. If the language is unfamiliar to either the student or the teacher, it is better to refuse to perform songs in such a language, because in this case it will be difficult to put the correct pronunciation.

A common requirement in the selection of the repertoire is to pay attention to the lyrics of the song. To a lesser extent, this applies to the generally recognized samples of the Soviet variety, which reveal the themes of eternal values love for the motherland, family, kindness, friendship.

The basis of singing remains the foundation of the classical repertoire, at the same time with the development of which is constantly expanding and updating didactic repertoire. The main source of this updating is the creative heritage of modern domestic and foreign composers, created purposefully for performance, as well as the traditional set of arrangements of ethnic folk-song heritage and modern publications of Western European music.

Every teacher who carries out the process of creative formation of the student cares about expanding the pedagogical repertoire at all stages of musical development. It is important for teachers to refer to the musical heritage of different national vocal schools, to the works of the best examples of composers of the past and modern authors.

In the process of selecting the singing repertoire must be guided not only by its artistic value, but also by its accessibility for the student from the position of comprehension of the artistic and figurative content and compliance with the vocal and technical complexity. In the process of gradually increasing the complexity of the repertoire, the teacher must not depart from the mandatory principle of compliance with the content of the work of the age features of the student. It is important to seek compliance with the curriculum requirements of repertoire plan systematically: genre and style diversity, equal inclusion of works of folk art, national and foreign composers, the creative heritage of composers - classical and contemporary authors. The concept of accessibility is an important criterion in stimulating learning motivation.

Thus, the competent selection of the repertoire is the most important and fundamental factor of the successful educational process. An improperly chosen song can not only slow down the formation of the child's singing skills, but also cause a loss of interest in singing.

In conclusion, it can be said that the selection of repertoire is the basis for vocal training. Repertoire chosen correctly can significantly increase the effectiveness of lessons. Conversely, the wrong song for the student can discourage them to vocal lessons and even music in general. Therefore, the teacher should take the selection of repertoire with all seriousness.

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