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Artistic Taste is a Personal Feature, Its Uniqueness

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Abstract

Classical music as an example of a perfect highly artistic world art is the basic basis of the concert repertoire of any creative group. In terms of pedagogy, work on classical pieces of music is the highest school of team training, which allows you to educate the participants in musical and artistic taste.

Keywords: Music, artistic taste, musical character, aesthetic education, repertoire, culture.

One of the important, fundamental factors that contributes to the formation of the artistic taste of participants in an amateur musical group is the repertoire, which includes a wide range of musical and stylistic trends of various eras, genres, and musical forms. Through music, the group members get acquainted with the best examples of folk music, sacred music, learn to understand and perform the works of classical composers and our contemporaries.

Cultivating artistic taste is the process of introducing an individual to the musical culture of society, the field of aesthetic education. The aesthetic development of the individual is manifested, first of all, in artistic taste, which determines the nature of the relationship of the aesthetic subject with the socio-cultural environment and contributes to the self-realization of the individual in artistic activity. Researchers emphasize the relative independence, “autonomy” of the individual and the interdependence of the processes of becoming a comprehensively developed personality and the formation of individual artistic taste. [1,40-48].

Artistic taste as an essential characteristic of a person is manifested in relationships regarding artistic interests and artistic activity. Artistic taste is an aesthetic attitude that is formed in the aesthetic experience of a person. Good artistic taste is the ability to receive pleasure from the truly beautiful and emotionally reject the ugly, as well as the need to perceive, experience and create beauty in work, in everyday life, in art. [2, 35-48].

The characteristic of taste is the degree of its development or underdevelopment, breadth or narrowness. The development of artistic taste is determined by the depth of comprehension of aesthetic values. The breadth or narrowness of artistic taste largely depends on how vast the area of aesthetic values is accessible to taste, the extent to which a person is able to emotionally evaluate the aesthetic values of different eras and national cultures created in art. Artistic taste is a personality trait, its uniqueness. Certain taste preferences depend on a person’s upbringing, habits, character, life experience, and communication. [3, 19-20].

One of the components of this process is the development of perception and reproduction of the work through awareness of the nature of the music.

Consistent work on different samples of plays makes it possible to discover the typical features of the genre of each work, and the usual idea of their diversity is enriched by comparing two works of contrasting nature.

The question of what to play and include in the repertoire is the main and determining one in the activities of any creative group. The formation of the worldview of performers and the expansion of their life experience occur through understanding the repertoire, therefore the high artistry and spirituality of a particular work intended for collective performance is the first and fundamental principle in choosing the repertoire. [4, 83-88].

The ideological orientation and artistic merits of the repertoire determine how effective the pedagogical management of the processes of formation of artistic taste in the creative team will be.

By the repertoire of a musical group we mean an organized set of musical works that form the basis of the artistic activity of the group, contribute to the education of artistic taste, and the development of creative activity of participants.

The repertoire is the basis of the artistic activity of the group. It performs ideological, artistic and educational functions, which are inextricably linked. On its basis, musical theoretical knowledge is formed, performing skills are improved, and the direction of the artistic and performing activities of the musical group is developed. Through the repertoire, an educational impact on the participants is possible. When selecting a repertoire for a creative team, it is necessary to adhere to well-known principles: artistry, ideology, nationality, truthfulness.

The repertoire cultivates the artistic taste of musicians and expands their general educational and cultural range. Only a correctly selected repertoire, both artistically and technically, contributes to the creative growth of the group and the improvement of its performing skills. The repertoire must be ideologically meaningful and artistically valuable, varied in its content. The repertoire accumulates and improves simultaneously depending on the development of all members of the creative team. [5, 40-48].

Repertoire policy should be based on the methodological position that musical works intended for learning in an amateur musical group should have a positive impact on the emotional projection of the participants' personality, forming them as an independent, spiritual and highly moral person. A thoughtfully selected repertoire is the key to pedagogical success.

Particular responsibility lies with the leader of an amateur group for developing artistic taste in images of music - works of Russian and modern music. The value of the repertoire of an amateur group lies in its artistry. As rightly noted, "artistry is the implementation in art of a faithful, truthful assimilation of life in an artistic image". [6, c. 23].

The leader, when choosing a musical program for a creative team, must take into account not only the relevance and musical significance of the works as a necessity for the artistic and technical growth of the team members, but also their musical experience, level of knowledge in the field of musical art, performing skills and skills acquired in the process of studying and performances of previous musical works. Accessibility is also ensured by musical educational work and the improvement of performing skills.

Artisticity and accessibility are the distinctive qualities of musical works for the initial stage of classes in a creative group. The repertoire, selected in a certain sequence, meets the objectives of developing artistic taste. Therefore, it matters what kind of music the members of the group should be introduced to and what feelings are fostered.

Of particular importance is the complication of musical images and the variety of means of their expression. The repertoire includes works of classical, modern and folk music. They are distinguished by the originality of

the musical language, as well as genre characteristics and the individual handwriting of the composers. The participant perceives the music directly, actively responding to the artistic image, which is why a realistic, truthful reflection of reality is so important.

At the initial stage of a musician's training in a creative group, it is important to keep in mind the level of development of artistic taste, not only as a result of this training, but also as its initial, starting point. Correct assessment of a person's artistic taste when starting music lessons, taking into account its development in the process of mastering the performing game is one of the conditions for successful artistic education of a person.

The choice of repertoire is an indicator of the attitudes and orientations of the members of an amateur musical group and at the same time a means of improving not only their skills, but also their worldview. In the sphere of artistic and amateur creativity, it is at this stage that a person's interest, artistic taste, the direction of his activity, and motives are especially clearly manifested. The leader uses the repertoire in his organized and planned work on moral and artistic education.

The leader must constantly maintain interest in the works being performed, setting new artistic and cognitive tasks for the members of the creative team. Working on the repertoire requires knowledge of the style and creative manner of the composer. As is known, style is a community of repeating features characteristic of a certain thinking of the composer; style finds its expression in the means of musical expressiveness.

It should be noted that in creative groups one should pay attention to the balance of the repertoire. Work on the repertoire consists of several stages: selection of the repertoire; interpretation of repertoire works; direct execution.

Works in the repertoire must differ in stylistic and genre orientation. The list of pieces performed must include works from different eras and schools of composition. These can be works by ancient masters, Viennese classics, romantic composers, representatives of modern foreign composition schools, and Russian classical composers. The inclusion of modern authors in the repertoire of musical works will allow students to master the style of performing modern music. Arrangements of folk songs may be included on a separate page of the repertoire list. [6, 23].

The repertoire of an amateur musical group is a direction of activity, its educational impact is achieved through systematic educational and pedagogical work, the essence of which lies precisely in the comprehensive disclosure of the ideological, moral, aesthetic, and artistic aspects of a particular work. Each work taken into the repertoire must satisfy a number of artistic and pedagogical requirements. However, in the process of its development, attention is focused on certain specific points, the development of the team, the characteristics of individual participants, as well as the objective conditions of the team's activities are taken into account.

Working on the repertoire makes it possible to penetrate into the essence of the content and comprehend all the problems embodied in the works. The complexity of the issue of selecting a repertoire lies in the fact that the members of a musical group are not only the object of education, but also at the same time its subject, since the concert form of communication with listeners turns the group of participants into educators. The repertoire is the core of ideological, artistic and pedagogical work; it has a great educational impact on the participants and shapes their artistic tastes.

The development of musical talent and the cultivation of good taste is influenced not only by targeted rehearsal work on the repertoire, but also by conversations, listening to recordings of the same work in different performances, and analysis of the music listened to. Members of the creative team take an active part in the analysis. The leader summarizes their statements and gives a generalized idea of what they heard.

The selection of a repertoire by an amateur musical group requires the leader to have a clear long-term vision of the pedagogical process as a whole as a system for the formation of artistic tastes. The process of selecting musical material in the pedagogical aspect should not be isolated from the artistic and content qualities of the performed works.

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