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PEDAGOGICAL FEATURES OF TEACHING STUDENTS IN TRADITIONAL SINGING

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Abstract

This article discusses the issues of identifying and developing students' vocal abilities in traditional singing. The importance of vocal range, timbre, breathing, and sound production techniques in singing performance is analyzed. The main requirements for traditional performance, pedagogical approaches, and attention to organizing classes taking into account the individual vocal characteristics of students are highlighted.

Keywords

Traditional singing, breathing technique, voice training, pedagogical approach, performance skills, teacher-student traditions, student's vocal capabilities, performance requirements, vocal range, tempo.

Traditional singing is an important component of the Uzbek musical heritage, formed over the centuries, embodying rich performing experience and unique pedagogical traditions. In this art form, the singer's vocal capabilities, performing skills, and correct understanding of the national style are of great importance. Therefore, in the process of teaching traditional singing, the issues of identifying the vocal characteristics of students, their correct orientation and development are relevant.

Today, in the music education system, there is a need to ensure the harmony of national performance requirements along with modern pedagogical approaches in the process of teaching traditional singing. If the students' vocal range, timbre, breathing culture and sound production technique are not formed in accordance with the requirements of traditional performance, the quality of performance and artistic expressiveness will not be sufficiently manifested. Therefore, organizing the educational process taking into account the individual vocal capabilities of each student is considered an important pedagogical task.

The issue of developing students' vocal capabilities and forming performance requirements in traditional singing has been studied scientifically and theoretically by many musicologists, teachers and performers. In scientific sources dedicated to Uzbek traditional singing, in particular, in the analysis of maqom performance and folk songs, it is noted that the singer's vocal capabilities are closely related to his individual physiological characteristics. Some scientists have shown that the process of properly forming the vocal apparatus in students should be based on the principle of gradualness, starting from an early age. At the same time, in traditional singing, unlike academic vocal schools, natural, free and performance based on inner feelings is considered a priority, rather than artificial sound production.

M.Solikhova's textbook "Traditional Singing Ensemble" [3] places great importance on ensemble performance in improving the performance skills of young singers. M.Ermatov's textbook "Traditional Singing" [4] covers the content of singing art and the pedagogical features of studying traditional singing performance.

The textbook "Methodology of Traditional Song Performance" [1] by R. Tursunov and S. Mannopov extensively covers the development of traditional song performance.

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In pedagogical literature, the importance of the teacher-student tradition in teaching traditional singing is emphasized. It has been scientifically proven that the teacher's personal performance experience and the teaching method through voice samples are effective in developing students' hearing skills and learning skills through imitation. Also, the issues of compliance with performance requirements, namely the harmony of text and melody, the preservation of national style, and stage culture are widely covered in research.

In traditional singing, attention is paid to a number of important aspects in the process of assessing and developing students' vocal capabilities. First of all, the timbre of the student's voice, that is, its unique color and resonance, is of great importance. The natural charm and expressiveness of the sound increase the emotional impact of the performance and serve to establish artistic communication with the listener. At the same time, the students' vocal range should be gradually expanded based on the requirements of traditional singing. Especially in the maqom and big song genres, free and stable performance in high registers is an important performance requirement.

Proper breath control is essential for fully expressing your voice. Diaphragmatic breathing is an important factor in maintaining voice stability, playing long musical phrases, and controlling dynamic changes. Also, a balanced use of chest and head resonances is required for a full and resonant voice. A well-developed musical ear is crucial for intonation accuracy, feeling the direction of the melody, and adapting to the melody.

In traditional singing, the requirements for performance are not limited to technical skills, but also include the singer's artistic thinking and aesthetic outlook. Voice tuning exercises, clear articulation, and clear diction form the technical basis of performance skills. In the process of artistic interpretation, it is important to deeply understand the content and spirit of the work, to convey the artistic idea to the listener by ensuring the harmony of text and melody. The performance style expresses the singer's inner experiences and attitude to art.

At the same time, traditional singing requires strict adherence to national performance norms, in particular, the traditions of maqom art. In this process, the teacher-student tradition plays a central role and serves as an important pedagogical factor in mastering the knowledge, experience, and secrets of performance passed down from generation to generation. During the performance process, students also develop such personal qualities as stage culture, self-confidence, inner freedom, and emotional thinking. These aspects are important in educating a mature performer in traditional singing.

Students' performing skills are developed not only through technical skills, but also through artistic interpretation. Classes focused on the harmony of text and melody increase the meaningful and emotional impact of the performance. The educational process, based on the teacher-student tradition, has a positive impact on students' deeper mastery of national performing styles and the formation of stage culture.

In traditional singing, the harmonious development of students' vocal capabilities and performance requirements is of great pedagogical and creative importance. The correct formation of the timbre and range of the voice, breath control and rational use of resonance are one of the main factors in increasing the performance potential of students. Also, in teaching traditional singing, along with technical exercises, it is important to develop artistic thinking, adhere to national stylistic norms and rely on the teacher-student tradition. This process forms in students not only professional performance skills, but also stage culture, emotional sensitivity and a responsible attitude to art.

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