

THE ROLE OF PEDAGOGICAL COMPETENCIES IN TRAINING FUTURE MAQOM SINGERS

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Annotation: This article discusses the problems that arise in the process of adapting future specialists in the field of traditional singing to pedagogical skills, as well as effective solutions to these issues. The ideas presented are highlighted based on conclusions formed as a result of the conducted training sessions.

Keywords: traditional singing, experience, qualification, skill, musical heritage, musical education.

Uzbek national musical performance has very ancient and rich traditions, encompassing various categories of vocal styles and diverse stylistic features of singing. Highlighting these unique aspects, developing their theoretical and practical foundations, and broadly integrating them into the modern process of professional music education are tasks of great current importance. The traditions of national classical singing have developed as the basis of Uzbek traditional vocal art.

When studying any field, conducting research within it, engaging in scholarly activity, and—most importantly—assuming the responsibility of teaching and training students as mentors, we must first possess precise and reliable knowledge about the essence of this field, its origins, its historical development, and its present-day condition. As we know, maqom art forms the foundation of traditional Uzbek singing. So, what is maqom? When and where did it emerge, and what were its stages of development? We study this information step by step. Today, in teaching the subject of maqom singing, we rely on the existing body of knowledge and traditions.

In the educational process of traditional singing, especially in learning and teaching maqoms, it is considered one of today's urgent issues to combine the "master-disciple" system inherited from the ustoz (master) tradition with modern technologies. Relying on national values while effectively using innovative technologies and applying contemporary teaching methods within the ustoz-shogird system can play an important role in training young specialists and future maqom performers.

In the practice of Uzbek traditional singing, many types of vocal timbres are found. Specialists have named these vocal types based on their characteristics and qualities. A singer's voice is characterized not only by how it sounds, but also by vocal range, melodiousness, clarity of pronunciation, and pleasantness.

In studying the performing arts of traditional singing, it would be incorrect to claim that only one style of singing stands at the foundation of the performing traditions of Uzbek classical vocalists. This is because the performance processes of our orally-transmitted musical heritage are closely connected with unique conditions, environment, and settings. At the same time, representatives of musical art have served as promoters of various genres. For performers trained in the ustoz

tradition to achieve the proper harmony of power, enthusiasm, charm, rich timbre, improvisation, and finesse, they need to know two or three singing styles and be able to use them appropriately and effectively.

Another important goal of traditional singing education is to prepare specialist personnel for artistic ensembles of our Republic. In addition to teaching students about Uzbek folk songs and “Shashmaqom,” they are provided with information about the history of their creation, vocal range, voice usage, dynamic signs, performance posture, meters and rhythmic patterns in the pieces, the structural form of melodies, performance techniques, and details about the authors of the works being studied, along with necessary guidance.

Uzbek national musical heritage plays an important role in developing the creative thinking of young people. Therefore, it is advisable that today’s youth gain deep knowledge of national music and broaden their creative innovations. Teaching in the traditional singing field is much more complex and requires a longer period of time compared to many other fields

This field requires not only the master–disciple tradition but also imitation of performance practices that have continued for centuries. In general, the process of teaching has never been easy. In today’s modern approach, the concept of competence has become widespread, and each field has its own specific competencies.

Let us take a look at the professional competencies listed in the qualification requirements for the field of vocal art, specifically Traditional Singing:

- ✓ conducting scientific and theoretical research for the development of Uzbek maqom art; creating professional educational manuals, methodological guides, and textbooks; and widely promoting Uzbek maqom art to many countries through mass media and the internet;
- ✓ effectively and efficiently applying all the knowledge and skills acquired during the educational process while working in maqom ensembles or other groups;
- ✓ using the broad possibilities of maqom art to shape individuals’ aesthetic taste and thinking;
- ✓ studying and performing maqoms and classical songs both as a soloist and in harmony and ensemble with other singers;
- ✓ possessing deep knowledge of the foundations of maqom, its history, and its performers, as well as conducting scientific–theoretical research; analyzing aruz meter and the poetics of classical literature, which are frequently encountered in maqoms; learning the Persian language not only for communication but also for interpreting Persian words and terms in maqoms;
- ✓ having the skills to search for, analyze, and use normative–legal documents in their professional activities;
- ✓ acquiring the knowledge, skills, and competencies necessary for professional activity in maqom singing, and being able to apply them at a high level in practice.
- ✓ being able to perform a piece flawlessly, based on the knowledge, skills, and abilities learned from their masters during their performance practice; and so on.
- ✓ Based on the integration of such professional competencies and pedagogical competencies, it is advisable to develop national-level competencies for the field of Traditional Singing. In this field, within the process of pedagogical competence, it is essential to emphasize the ustoz–shogird (master–disciple) tradition and give special importance to this concept.

Unlike other fields, the Traditional Singing direction is nurtured on the basis of national customs, traditions, ethical values, and the living pearls of our national cultural heritage. First of all, representatives of this field acquire pedagogical skills by hearing, understanding, and practically analyzing both the practical and theoretical aspects of our musical heritage from their masters.

In any art field, we first determine its universal characteristics and instill them in the student. A singer must understand the inner world of each piece, enter its character in a prepared manner, and reproduce this image as conceived by the creator—this is crucial in vocal interpretation.

At the same time, in demonstrating the voice's capabilities and quality, the singer must first listen to their own performance and correctly interpret it within the limits of their knowledge. This process includes a number of unique features that are among the most important factors in musical performance—especially in instrumental and vocal performance—and are directly connected to the act of performing. These features are considered necessary elements in entering the spirit and character of a piece and in demonstrating the performer's abilities.

- the completion of textual phrases in performance;
- the structural fluency of melodic constructions;
- word divisions;
- musical phrase segments;
- breathing processes and pauses;
- breathing points and their stylistic features;
- methods of extending sustained tones within the melody;
- clarifying metrical–rhythmic structures;
- repeating certain melodic segments consecutively at different pitch levels;
- punctuation in the spoken text;
- cadential cycles of the piece;
- and the repetition of metrical–rhythmic structures within the melody with variations.

If the performer considers and adheres to the above-mentioned qualities as noted by the author, the singing process will be fully expressed in its essence from every aspect. It is well known that the interpretation of a musical work, independent of words or text, follows its own internal laws. These laws are characterized through the tone series, stylistic patterns, stable tones, and the structural forms of the melody.

Today, in both musicology and pedagogy, significant attention is being given to the issue of developing and educating students, as well as improving their performance skills. At present, music pedagogy is achieving notable progress in studying the development of students' vocal skills and musical hearing abilities. Although learning the subtleties of singing may seem simple and easy at first glance, it actually requires great effort and perseverance. This is because music is perceived not through the eyes, but through the ears. For example, when a teacher demonstrates musical literacy to a student by playing or singing a melody, both the melody and the text are perceived mainly through listening. In music listening and work analysis, the melody is demonstrated as an auditory model—that is, it is part of the practical process. In lessons, teaching principles are based on comprehensively developing and strengthening the student's performance skills.

One of the primary tasks in exercises that shape performance ability is enabling the student to acquire solid knowledge, skills, and techniques that can be applied at any time in practice. This means that the principle of reinforcement is essential: students must be equipped with knowledge and skills that they can remember quickly and accurately, retain for a long time, and use masterfully in performance. During lessons, it is not enough to simply deliver programmed knowledge; the teacher must also ensure that future performers master the foundations of singing at a high level. Teachers must not only be proficient in systematic methods and tools that ensure reinforcement, but also be able to teach them effectively. Forming the ability to perceive performance styles, artistically interpreting a song, ensuring the durability of learned musical literacy, and developing students' musical awareness are achieved through current repetition or initial reinforcement—recalling and repeating the music they have just heard.

The effectiveness of lessons aimed at developing singing skills primarily depends on the teacher's creative and positive qualities, experience, professional knowledge, and pedagogical mastery. Artistic-pedagogical material must be carefully selected by the teacher. The ability to analyze material from musical, vocal, technical, and performance perspectives is a vital quality for an instructor. Possessing a broad range of pedagogical musical material and knowing how to use it are among the essential conditions for successful pedagogical activity.

High-quality performance of a piece depends on how well its learning and vocal techniques are mastered. A student who learns from a knowledgeable and skilled teacher will develop solid performance mastery and will be capable of absorbing a wide and diverse musical repertoire, both theoretically and practically. In conclusion, it should be emphasized that within the creative interaction between student and teacher, it is advisable to approach the teaching process not only pedagogically but also psychologically, since artists tend to be emotionally sensitive and highly expressive by nature. For this very reason, when teaching the subtleties of art and vocal literacy to such delicate individuals, an artistic approach that integrates theoretical and practical knowledge becomes the key to achieving the intended goal.

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