

**TRADITIONAL SINGING DIRECTION: TECHNOLOGIES FOR DEVELOPING
NATIONAL COMPETENCIES IN FUTURE SPECIALISTS**

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Abstract: This article analyzes technologies for developing national competencies in future specialists in Uzbek traditional singing and vocal arts. The study examines the master–apprentice tradition, maqom art, integration of theory and practice, modern pedagogical approaches, and international pedagogical experiences. Furthermore, it considers the formation of pedagogical competencies, the integration of scientific and practical research, and the teaching of traditional vocal arts. The research is aimed at theoretically and practically substantiating methods for preparing specialists in traditional singing, emphasizing both professional skills and cultural heritage.

Keywords: Traditional singing, Vocal art, Maqom, Master-apprentice tradition, Pedagogical competence, Scientific-practical integration, Solo performance, Ensemble performance, Competency, Educational technologies, Musical heritage, Theory-practice integration, Student activity, Aesthetic education, Voice technique

Introduction: In the 21st century, educational processes worldwide have undergone fundamental changes, increasing demands on the content, form, and methodology of pedagogical activities. Today, a teacher is not only a knowledge provider but also a guide shaping personality, transmitting socio-cultural experience, and fostering innovative thinking. These changes in education highlight the priority of a competency-based approach.

Historically, connecting education with life has been a central pedagogical idea. John Dewey (American educator and psychologist) emphasized learning through experience, active participation, and problem-solving situations, asserting that knowledge is actively assimilated by the individual rather than delivered ready-made. This principle forms the theoretical foundation of modern competency-based education. Similarly, Lev Vygotsky’s socio-cultural development theory emphasizes that knowledge is constructed through social interaction and collaboration, fully aligning with the traditional master–apprentice system. In Uzbekistan, aligning national values, historical heritage, and modern pedagogical technologies is a state-level priority. This issue is particularly relevant in the arts and vocal training, as arts education develops not only professional skills but also the aesthetic taste, national identity, and moral worldview of students. Traditional singing, encompassing maqom art, classical and folk songs, and master–apprentice practices, represents the priceless musical heritage of the Uzbek people. Teaching in this field is distinguished by its complexity, duration, and profound moral content. Therefore, developing national competencies in future specialists in “Vocal Art. Traditional Singing” requires in-depth scientific-pedagogical research.

The purpose of this article is to scientifically substantiate technologies for forming and developing national competencies in future specialists in traditional singing, comparing pedagogical practices with international educational concepts.

Methodology: A comprehensive methodological approach was applied:

- **Historical-methodological analysis** – to trace the development of maqom art and traditional singing education;
- **Pedagogical observation** – to study students’ learning and performance activities in vocal arts;
- **Comparative analysis** – to compare the traditional master–apprentice model with modern competency-based approaches;
- **Scientific literature review** – to analyze national and international pedagogical perspectives;
- **Systematic approach** – to define the structure of national competencies and develop technologies for their formation.

The study relied on masters’ experiences in traditional singing, maqom performance practices, university classes, and existing literature.

Literature Review: Research on Uzbek traditional singing and maqom art spans historical sources to modern pedagogical approaches. Classical texts by Bukhara and Khorezm musicians, and treatises from the 17th–19th centuries, such as Najmiddin Kavkabiy and Darvishali Changiy, detail the “Twelve Maqoms” system and its use in Central Asia during the 17th century. These sources provide critical insights into the history, development, and performance techniques of traditional singing. In contemporary teaching, the master–apprentice tradition remains central. Research has focused on two areas:

- 1) studying historical and theoretical aspects of national vocal art, and*
- 2) scientifically substantiating technologies for forming pedagogical competencies.*

For instance, Jakbarova Oyazimxon Mutalipovna (2023) analyzed the effectiveness of combining the traditional master–apprentice system with modern competency-based approaches in teaching traditional singing. International pedagogical theories also inform Uzbek vocal education. John Dewey’s experiential learning aligns with the master–apprentice model, emphasizing the formation of knowledge through practice. Lev Vygotsky’s socio-cultural theory underlines collaborative and interactive learning processes, evident in ensemble and group performance exercises. Benjamin Bloom and Robert M. Gagné’s competency frameworks support structured development of knowledge, skills, and attitudes, applicable to solo and ensemble training in traditional singing. Historical examples, such as the works of Ota Jalol Nosirov, Ota G’iyos Abdulg’ani, and Xoji Abdulaziz Abdurasulov, illustrate the practical success of the master–apprentice tradition, which continues to transmit performance techniques, vocal range, stage culture, and ensemble skills to modern students.

Modern pedagogical theories, including Howard Gardner’s multiple intelligences and Maria Montessori’s active learning approaches, highlight individualized instruction and experiential learning, essential for developing students’ vocal and creative capacities in traditional singing.

Results: The study shows that teaching traditional singing follows a unique pedagogical model centered on the master–apprentice tradition. Knowledge is transmitted not only theoretically but through live performance, listening, repetition, and analysis.

Students progress through stages:

- *Developing musical hearing and memory;*
- *Learning maqom and classical song structures;*

- *Understanding poetic texts and prosody;*
- *Expressing artistic interpretation of performance;*
- *Adapting to stage culture and ensemble performance.*

These stages cultivate professional, moral, aesthetic, and national competencies.

National Competencies Developed:

1. *Cultural-national competency – understanding maqom art, classical singing, and folk music;*
2. *Moral-aesthetic competency – approaching art responsibly with aesthetic discernment;*
3. *Social-communicative competency – working in ensembles and groups;*
4. *Professional-pedagogical competency – conveying knowledge and skills to others;*
5. *Innovative competency – applying modern methods and technologies.*

Effective Pedagogical Technologies:

- *Individual master–apprentice-based teaching;*
- *Integration of theory and practice;*
- *Use of historical audio and video recordings;*
- *Comparative listening and analysis exercises;*
- *Reflective and interactive methods.*

Discussion: Analysis shows that forming pedagogical competencies in traditional singing requires deep study of national heritage, adherence to the master–apprentice system, integration of theory and practice, and the application of international pedagogical approaches. Aligning modern competency-based methods with traditional models enhances the effectiveness of vocal training. Teachers’ professional mastery, personal example, and dedication to national culture are crucial.

Conclusion: Developing national competencies in future specialists in traditional singing is a strategic task for modern education. This process, based on the master–apprentice tradition, maqom art, national musical heritage, and innovative pedagogical technologies, ensures students become professional performers, cultural transmitters, educators, and morally mature individuals. Competency-based pedagogical technologies improve the quality and effectiveness of education in traditional singing.

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