

**SHAPING TRADITIONAL VOCAL PERFORMANCE SKILLS IN FUTURE MUSIC  
EDUCATION TEACHERS**

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**Abstract**

This article thoroughly examines the theoretical and practical foundations for teaching future music education teachers the skills of traditional vocal performance, as well as the specific features of national vocal art. The discussion includes strategies for developing students’ vocal abilities, expanding their creative thinking, and increasing their interest in national musical heritage. The article also highlights the importance of practical classes in the process of teaching traditional vocal performance.

**Keywords**

traditional vocal performance, future music education teachers, national music, music education, practical classes

The historical development, lifestyle, aspirations, and spiritual world of a people are reflected in their oral creativity and musical heritage. In this context, the traditional vocal art of the Uzbek people, particularly maqom and classical songs, serves as an important tool for the aesthetic and spiritual education of youth. Traditional vocal performance holds a significant place in the Uzbek musical heritage. Works in this genre embody universal values such as love for the homeland, human virtues, honesty, diligence, justice, and peace. Therefore, studying these artistic expressions serves as an effective means of comprehensive moral and aesthetic development of the younger generation.

The effectiveness of teaching traditional vocal performance largely depends on the proper organization of classes. Developing students’ vocal technique, breathing, sound production, pure intonation, diction, and articulation skills is crucial. Moreover, listening to, analyzing, and distinguishing various performance styles helps students develop artistic taste.

Currently, the development of traditional vocal art has reached the level of state policy, supported by significant legislative measures. In particular, the Resolution on the Development of Maqom Art, adopted on November 17, 2017, plays a key role in preserving and advancing national musical heritage [1].

The development of traditional vocal skills in students occurs gradually and systematically. Initially, students are introduced to the theoretical foundations of national musical heritage, maqom, and classical songs [5]. During this stage, musical hearing, pitch recognition, and rhythm and stylistic perception are developed. In the next stage, practical classes focus on vocal techniques, including proper breathing, sound production, range expansion, pure intonation, diction, and articulation [2].

Listening and analysis play a crucial role in mastering traditional vocal performance. Students learn by observing the performances of master vocalists, studying their techniques, use of voice, melodic richness, and expressive means. This process fosters independent creative approaches, artistic thinking, and aesthetic judgment. Moreover, deeply understanding the poetic text and conveying its meaning enhances students’ performance skills.

Overall, traditional vocal performance in students is formed through the integration of theoretical knowledge, practical skills, and creative thinking. When this process is organized

systematically and purposefully, it prepares specialists with high artistic taste and professional competence, capable of continuing national musical traditions.

Developing traditional vocal skills in students requires a long-term, continuous, and structured educational and creative process. The teacher must possess a range of skills and competencies to effectively implement this process [2], including:

- the ability to correctly tune and understand various types of vocal sounds;
- a deep understanding of the essence of traditional vocal art;
- the ability to demonstrate and analyze songs using examples and notational materials;
- providing methodological guidance on performance techniques.

Implementing these recommendations ensures that future music teachers gain comprehensive knowledge and skills in traditional vocal performance.

Examining the history of traditional vocal performance in Uzbekistan, one can observe the emergence of prominent performers between 1850 and 1900, including Ota Jalol Nosirov, Ota G'iyos Abdug'aniyev, Hoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Boboxonov, Sodirxon Hofiz, Mulla To'ychi Toshmuhammedov, Madali Hofiz, and Matyoqub Harratov. After the 1930s, a third generation of performers appeared, including Matpano ota Xudoyberganov, Hojixon Boltayev, Mixail Tolmasov, Yunus Rajabiy, Boboxon and Akmalxon So'fixonov, Shorahim Shoumarov, Erka Qori Karimov, Mamatbobo Sattorov, Berkinboy Fayziyev, Jo'raxon Sultonov, Ma'murjon Uzoqov, and Ortiqxo'ja Imomxo'jayev. They developed their unique performance styles and enriched the oral professional music traditions of Uzbekistan [2].

In conclusion, shaping traditional vocal skills in students plays a crucial role not only in their professional development but also in their spiritual and aesthetic growth. Deep study of national musical heritage fosters love for the homeland, respect for national values, and aesthetic judgment among the youth. Therefore, in higher education, it is essential to emphasize practical classes and make full use of the rich musical heritage to prepare competent future music teachers and continue the national art tradition.

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