

METHODOLOGY OF TEACHING PROPER BREATHING IN TRADITIONAL SINGING

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Abstract: This thesis explores the theoretical and practical foundations of teaching proper breathing in traditional singing. It analyzes the anatomical and physiological characteristics of the vocal apparatus, the role of breathing in vocal performance, and methods for developing correct breathing skills among students. Effective teaching approaches based on pedagogical methods, exercises, and individualized instruction are also discussed.

Keywords: traditional singing, breathing technique, vocal methodology, vocal apparatus, diaphragm, pedagogy, articulation, exercise system

Traditional singing is an inseparable part of the rich musical heritage of the Uzbek people, embodying a synthesis of performance schools, aesthetic views, and vocal techniques that have developed over centuries. In this art form, not only melody and tune, but also the performer's skill in working with the voice - especially the correct breathing technique - holds a central place. Breath is the singer's primary "instrument," and its proper management determines the quality of performance, the stability of the voice, and its expressiveness. As noted in scholarly sources, breathing technique in vocal performance is considered an integral part of the process of sound production, and this process is based on anatomical and physiological principles.

In traditional singing, the matter of breathing is regarded not only as a physiological process, but also as a means of artistic expression. This is because in performing maqam, katta ashula, or folk songs, phrasing, the duration of melody, and the conveyance of meaning are largely dependent on the correct distribution of breath. For this reason, the methodology of teaching breathing in singing requires a separate scientific and practical approach.

The breathing process in the human body is a complex mechanism connected with the activity of the diaphragm, lungs, ribs, and respiratory muscles. There is an important difference between ordinary everyday breathing and breathing in singing. While ordinary breathing occurs automatically, in singing it is consciously controlled. In particular, diaphragmatic breathing is considered the most important technique for

singing. In this technique, the abdomen extends forward when inhaling and is gradually pulled inward when exhaling. This ensures stable sound production.

From a pedagogical standpoint, teaching a student correct breathing should be carried out step by step. In the first stage, the student is given a theoretical understanding of the structure and operating principles of the respiratory apparatus. This process helps the student perform exercises consciously. In the second stage, breath control is taught through simple practical exercises. For example, exercises are performed by taking a deep breath through the nose and slowly exhaling through the mouth. Such exercises form the habit of controlling the breath.

In subsequent stages, coordinating breath with the voice takes on great importance. In this process, students are taught to sustain a long, steady tone using vowel sounds. For example, by prolonging sounds such as "a," "o," and "u" in an even manner, the skill of conserving and properly distributing breath is developed. Alongside this, articulation exercises are also conducted in connection with breathing.

The master-apprentice tradition holds an important place in teaching traditional singing. Within this system, breathing technique is largely acquired through practical observation and imitation. The master demonstrates correct breathing through his own performance, and the apprentice repeats it. Throughout this process, an individual approach is of great importance, since each student's vocal apparatus and breathing capacity differs.

In modern pedagogical approaches, alongside traditional methods, innovative technologies are also being applied. For example, a student's performance is analyzed through audio and video recordings, errors are identified and corrected. This method develops skills in self-monitoring and reflection. Scientific research has also specifically emphasized the effectiveness of modern methods and pedagogical approaches in teaching singing.

Moreover, in traditional singing, breathing technique is also closely linked to national performance styles. Each regional school has its own distinctive aspects of breath use. For instance, in maqam performance, long phrases and complex melodies require deep and steady breath control. This demands special preparation and regular practice.

Regularity and consistency are important factors in developing correct breathing skills in students. The system of exercises should be structured from simple to complex. Initially, static exercises are used, and later dynamic exercises are introduced. At the same time, the duration of sessions and the workload are also gradually increased.

Teaching correct breathing in traditional singing is a complex, multi-stage, and systematic process that requires a combination of theoretical knowledge, practical

exercises, and pedagogical approaches. Correct breathing technique is one of the key factors in improving a singer's performance skills, enhancing voice quality, and developing stage culture. Therefore, a deep study and refinement of this matter is one of the pressing tasks of modern music education.

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