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THE INTEGRATION OF PRACTICAL AND THEORETICAL KNOWLEDGE
IN THE DEVELOPMENT OF A SINGER'S MASTERY

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Annotation: The article discusses the formation of a singer's performance skills, highlighting the harmony between practical and theoretical knowledge in lessons and practical exercises. It also addresses emerging challenges and proposes effective solutions based on the outcomes of these practical activities.

Key words: *Vocal art, performer, pedagogue, practical and theoretical knowledge, scientific analysis, performance skills, skill, ability, creator,*

The process of developing a singer's performance skills greatly depends on the integration of practical and theoretical knowledge. The art of performance is not only based on natural talent and creative intuition but also requires solid knowledge and experience. Therefore, the following aspects are crucial for improving vocal mastery. The development of a singer's performance skills relies on the harmonious integration of practical and theoretical knowledge. A singer's mastery is not only based on natural talent and creative intuition but also requires strong knowledge and experience. Therefore, the balance between theoretical learning and practical training plays a crucial role in improving vocal skills.

The combination of theoretical knowledge and practical training plays a significant role in shaping a singer's performance skills. Theoretical knowledge provides an understanding of vocal techniques, musical structure, and performance styles, while practical exercises help apply and develop these skills in practice. When these two processes are carried out together, the singer's technical expertise, artistic taste, and stage performance improve significantly. From the very beginning, students should be trained to observe their singing, vocal memory, resonance, muscle control, and various physical and intellectual sensations. A student must learn to evaluate their own singing, identify shortcomings, and correct them. Among the various aspects of vocal production, the attack of the sound is particularly distinguished. The ability to control the voice through listening, resonance, breath control, and other sensory



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mechanisms is essential. However, working on separate elements should not become an end in itself.

The process of learning to sing begins with explanations: breathing techniques, sound attack, tone production, and more. This way, the student gains a clear understanding or vision of what needs to be done. These elements are crucial in shaping the sound image. At this stage, since students' self-monitoring skills are not yet sufficiently developed, the teacher's vocal demonstrations become particularly important. The art of singing is formed through the harmonious assimilation of both theoretical and practical knowledge. The integration of these two processes enhances not only the technical but also the artistic level of the performer. Therefore, singers must consistently work on themselves, deepen their theoretical knowledge, and dedicate time to practical training. In vocal art, the starting point of sound production holds great significance in developing performance skills. From the very first lessons, students should be trained to focus on the beginning of the sound, particularly on the breathing process, breath retention, breath control, and proper breath distribution. Each subsequent stage should be more challenging than the previous one and build upon it. Every task should be either more complex or a new version of what the student already knows how to do. The initial stage of vocal development is the most difficult for students, requiring time and effort.

Students acquire theoretical knowledge through lectures, scientific literature, and their teachers' explanations. However, this is not enough—they must practice these processes daily, step by step, to develop their performance instincts physically. Such processes must be supervised by teachers because if a student makes a mistake once during practice, they are likely to repeat the same mistake repeatedly. In later lessons, special attention should be given to preserving the acquired vocal and musical listening skills. Throughout this process, constant guidance from the teacher is essential to achieving high-quality sound production and mastering the necessary techniques.

Thus, the issue of developing and refining auditory perception in vocal performance has always been a priority for vocal instructors. The continuous improvement of teaching methods and theoretical approaches remains an ongoing challenge. These aspects are constantly at the center of attention for both practicing pedagogues and researchers. The importance of solving these issues at the current stage has been broadly acknowledged. The process of developing performance skills is



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complex and time-consuming. One of the main tasks for vocal instructors is to cultivate performance skills in students, as their professional mastery, creative growth, and future success depend on acquiring such skills.

In vocal lessons, the pedagogical interaction between the teacher and the student, the creative environment in their activities, and the role of education must be analyzed. Various pedagogical situations arise, especially during the formation of initial vocal skills. The interaction between the student and teacher does not always result in a creative connection. The ability to understand and explain concepts plays a key role in this. Due to the varying levels of students' learning abilities, each lesson should be conducted using different teaching approaches to foster a creative atmosphere. For those specializing in vocal arts, this practice is common. However, for students without a foundational musical background, situations often arise where they struggle to understand their vocal and technical tasks or fail to see the ultimate goal of their education. Consequently, students may develop the misconception that mastering vocal performance is an unattainably complex process. At this stage, the teacher's efforts are crucial in providing proper pedagogical guidance from the very beginning.

A teacher must meticulously prepare artistic and pedagogical materials while maintaining professionalism. Analyzing resources based on musical, vocal-technical, and performance challenges is an essential quality of a teacher. Mastering a wide range of musical pedagogical resources and effectively applying them is one of the key requirements for success in teaching. In addressing complex technical challenges, both teachers and students must discover new methods of communicative interaction. Developing performance skills in vocal art largely depends on the student's independent practice. Complex methodological phrases should be rehearsed in class at a slow tempo with piano accompaniment. The singing process involves conveying the poetic text of a song through voice. Considering this, the main focus of training should be on developing students' performance culture.

Today, society increasingly demands highly qualified specialists who are independent thinkers, creative seekers, and possess advanced professional skills, intellectual capacity, and scientific potential. In general, discussions on professional competence vary among educators worldwide—some advocate integrating global pedagogical experiences, while others suggest deriving competence criteria from traditional Uzbek pedagogical norms. Many issues in this field remain unresolved. In



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the field of pedagogical competence, the traditional **ustoz-shogird** (teacher-student) approach holds particular significance. Unlike other fields, vocal arts and traditional singing are deeply rooted in national customs, traditions, values, and cultural heritage. Professionals in this field acquire their knowledge and skills through listening to, understanding, and analyzing the practical and theoretical aspects of musical heritage under the guidance of their teachers. Regardless of the artistic discipline, students must first be introduced to the fundamental principles before internalizing them.

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