



Section 1. Education system

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THEORETICAL FOUNDATIONS FOR IMPROVING THE METHODOLOGY OF DEVELOPING VOCAL PERFORMANCE SKILLS IN FUTURE MUSIC TEACHERS

Kavilova Dilyorakhan Abdujabbor Qizi ¹

¹ Doctor of Philosophy (PhD) on pedagogical sciences, Independent
Researcher at the National Pedagogical University of Uzbekistan

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Abstract

This article discusses the historical formation and improvement of methods for developing vocal performance skills. It analyzes sound production, singing techniques, pedagogical concepts, and the activities of prominent vocal pedagogues from ancient civilizations to the era of the Italian vocal school. The study also highlights the emergence of new genres and styles, as well as the significance of mixed breathing techniques in vocal art.

Keywords: *vocal performance, methodology, breathing technique, opera, pedagogy, music*

Introduction

In the global educational system, professional efforts are being directed toward improving the methodology of developing vocal performance skills in future music teachers, alongside integrating creative technologies for musical education into the teaching process. The Association European des Conservatoires (AEC – European Association of Conservatoires) has spearheaded international initiatives under the project title “Instrumental and Vocal Teacher Education” (the “INVITE” project). Furthermore, the INVITE network conducts comprehensive research on curriculum design tailored for future music teachers. This project strength-

ens institutional collaboration among educational facilities worldwide and serves to optimize the exchange of pedagogical and methodological resources.

Specifically, systematic work is being undertaken to implement and adapt world-renowned vocal methodologies into the educational workflow, such as the Bel Canto system in the Italian vocal school, the Estill Voice Training (EVT) method in England, and the Speech Level Singing (SLS) technique in the United States. Concurrently, the International Network for Vocal and Instrumental Teacher Education fosters international research, collaborative networks, and practical applications aimed at elevating the

professional competence, methodological proficiency, and overall quality of education among specialists in both domains.

Leading music academies, conservatories, and scientific research centers worldwide are actively conducting academic studies to establish unified approaches, common standards, and innovative frameworks for training vocal and instrumental instructors. Special scholarly attention is paid to developing the vocal performance art of future music teachers through creative reflection. This is achieved by anchoring instruction in prominent global paradigms, including the Physiological Vocal Theory in France, the Estill Voice Training theory in the United States, the Complete Vocal Technique (CVT) in Europe, the Functional Voice Training theory in Italy, and the Alexander Technique in Australia.

In recent years, the Republic of Uzbekistan has established robust regulatory frameworks and material-technical foundations to elevate the quality of personnel training, introduce essential curricula and textbooks aligned with international standards, and host prestigious republican-level competitions. These include the Republican Song Competition “Yangi O‘zbekistonda erkin va farovon yashaylik” (“Let us live freely and prosperously in New Uzbekistan”), the “Batyrlar Zakirov Contemporary Estrada” Singers Competition, the “Republican Young Maqom Performers” Competition, as well as the “Yoshlar ovozi” (“Voice of Youth”), “Yosh ijrochilar” (“Young Performers”), “San’at g‘unchalari” (“Buds of Art”), “Ovoz” (“The Voice”), and “Eng yaxshi qo‘shiq va musiqa asarlari” (“Best Song and Musical Works”) competitions. Further notable events comprise the “Juraxon Sultanov and Mamurjon Uzoqov Young Maqom Performers” Competition, the “Ijod bahori” (“Spring of Creativity”) festival, the creative contest “San’atim senga, obod yurtim!” (“My Art to You, My Prosperous Country!”), the “Young Vocal Performers” Competition, and the “Yoshlik bahori” (“Spring of Youth”) Republican Festival of Young Opera Singers.

Implementing targeted programs for social sector development and modernization, advancing education, culture, science, literature, art, and sports, and refining state youth policy have been designated as top strategic

priorities. Consequently, the younger generation’s interest in musical arts is expanding. Against the backdrop of rapid modern transformations, the opportunities to host both offline and online formats of prominent festivals and contests are continuously broadening. Notable examples include “Maestro”, “Improvisation”, “Musical Art”, “Modern Sound”, “Open Asia”, “Sharq Taronalari” (“Melodies of the East”), “Navro‘z Sadolari”, the “International Jazz Festival”, “Tashkent Spring”, “Boysun Bahori”, “Bahor Nafasi”, “Dunyo Sadolari”, “Nurli Navolar”, and the “International Festival of Bakhshi Art”.

Improving the methodology of developing vocal performance skills is intrinsically linked to its historical evolution. Festivities and competitions in Ancient Egypt, Asia, and Ancient Greece were structured and performed in the form of dithyrambs. In Ancient Greece, solo performers wrote their own poetry and composed their own melodies. During that period, male voices were classified into several distinct types:

Netoide – a vocal type for virtuosos, used to perform works of an arioso nature.

Mesoide – a vocal type designated for singing popular songs and choral works.

Iratoide – a vocal type employed specifically for performing tragic works. Due to the advancement of theoretical concepts in music history during the 16th and 17th centuries, treatises began to emerge that scientifically linked singing and its technical methods to the process of sound production. These works have survived to the present day and continue to prove effective in improving the methodology of developing vocal performance skills in future music teachers.

Literature Review

The great Roman theorist and teacher Giuseffo Zarlino (1517–1590), in his treatise *Le Istituzioni Harmoniche*, noted that “the throat, tongue, palate, and lungs provided by nature produce sound, and from this sound, words and songs are born. Speech requires that vowels remain stable during pronunciation; through this, students must be taught meaningful declamation, ensuring that vowels do not become overly simplistic” (Zarlino G., 1558).

Another prominent Italian vocal pedagogue, Lodovico Zacconi (1555–1627), in

his monumental and enduring work *Prattica de Musica*, wrote: “In performing solo polyphonic works, a singer can execute the piece properly only if they know how to blend their voice with the harmony of the other parts”. Zacconi recommended that in order to master the use of ornaments (melismas) within a piece, students should listen to and learn from the performance styles of accomplished vocalists. In his view, chest tones were considered natural because they possess a distinct musicality and resonance; at the same time, this technique required a firm and powerful articulation of consonants. He emphasized that vocalises should be sung on vowels, and that pharyngeal agility depended on continuous practice and the study of triole (triplets) and passages. Mastering these techniques systematically and gradually allowed the singer to execute works at a rapid tempo (Lodovico Zacconi. 1592).

Results

In the 16th century, the great tenor, composer, and reformer Giulio Caccini (1545–1618) established a circle in Florence consisting of composers and poets. Composers such as Caccini, Peri, and Cavalieri, alongside poets like Corsi, Bardi, and Rinuccini, possessed exceptional musical talents, which led to the successful implementation of this artistic reform. This circle was later transformed into the Florentine Camerata (Bardi’s Academy). This musical reform served as the foundation for the emergence of the opera, oratorio, and cantata genres. In 1601, Caccini published a collection of madrigals titled *Le Nuove Musiche* (“The New Music”). This work contains profound insights into vocal methodology and remains a vital source for the development of vocal performance. One of Giulio Caccini’s greatest contributions to vocal pedagogy was his methodology of voice development through the “exclamation” (*esclamazione*) style, which enriched the expressive content of the performance (Caccini G., 1602).

Discussion

By the late 17th century, the dramatic narrative and textual content of opera became secondary, while greater emphasis was placed on the growth of virtuosic vocal performance. The dramatic achievements previ-

ously reached in 18th century Italian opera music began to give way to an unprecedented rise in technical vocal competitions among singers. During this period, castrati singers elevated the art of vocal performance to its absolute peak. Representatives of the castrati school, such as Tosi, Ferri, Caffarelli, Farinelli, Bernacchi, Uberti-Porporino, Marchesi, and others, dedicated themselves to the advancement of vocal technique. These singers were capable of executing two-octave scales in a single breath. Among the students of the great pedagogue Nicola Porpora, the most famous castrati singers – Caffarelli, Farinelli, Bernacchi, Uberti-Porporino, Apianni – as well as female singers like Mingotti, Gabrielli, and others, made significant contributions to the development of vocal art. Porpora taught his students to perform works at a virtuosic level while deeply feeling their expressive and profound meaning. Although his scientific treatises detailing his mentorship methods have not survived, his compiled vocal exercises and the famous “single-sheet” exercises used to train Caffarelli for five years occupy a crucial place in the heritage of vocal performance (Nadine Winston. 2025).

Gioachino Rossini (1792–1868) made a profound contribution to the evolution of the Italian vocal school. The virtuosic parts in his operas successfully revealed the heroic character within the melodic lines. His most exceptional works played a vital role in the social life of Italy. As a representative of Classicism, the great Rossini also laid the foundation for a new artistic movement in Italy: Romanticism (Richard Osborne. 2007).

Conclusion

This era coincided with the intensification of revolutionary liberation movements in Italy. It was precisely during this time that the creative paths of the major composers Vincenzo Bellini and Gaetano Donizetti flourished. Although Bellini lived for only 34 years, he left behind monumental masterpieces such as *Norma*, *Il Pirata*, and *La Sonnambula*. These operas continue to be performed on global stages to this day. Working alongside Bellini, the longer-lived G. Donizetti created a vast number of operatic works, the most famous of which are *Lucia di Lammermoor* and *L’elisir d’amore*. Both

composers created within the framework of Romanticism, focusing primarily on the fioritura (vocal ornamentation) style and successfully developing bel canto (beautiful singing) techniques. During that period, singers predominantly utilized the thoracic (chest) breathing technique. Giuseppe Verdi, the great and powerful 19th century composer, was celebrated as a national pride of his time. He possessed a heroic status in Italy's

influential political landscape and was a genius composer who introduced musical drama to the development of vocal pedagogy. His 26 tragic operas demanded that singers utilize the costo-abdominal breathing technique. This mixed breathing technique led to the emergence of voices with immense volume and power. Consequently, a highly significant and unprecedented direction was established within the Italian vocal school.

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Contact: dilyorakavalova1994@gmail.com