

METHODOLOGY AND PERSPECTIVES OF NATIONAL MUSICAL DRAMA ACTOR TRAINING

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Abstract: *this article deals with important aspects of the effective use in the training of musical drama actors, such as, increase the number of specialized subjects, learning traditional art, improving musical literacy, training the voice, focusing on the harmony status of maqom (national performance of big song) and dramatic performance, and benefiting from the tradition of master-disciple.*

Keywords: *performance, director, orchestra, falsetto, solfeggio, musical, actor, vocal, voice, technique.*

МЕТОДИКА И ПЕРСПЕКТИВЫ ПОДГОТОВКИ АКТЕРА НАЦИОНАЛЬНОЙ МУЗЫКАЛЬНОЙ ДРАМЫ

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Аннотация: *в данной статье рассматриваются важные аспекты эффективного использования в обучении актеров музыкальной драмы, такие как увеличение количества специализированных предметов, изучение традиционного искусства, повышение музыкальной грамотности, воспитание голоса, сосредоточение внимания на гармоническом статусе макома (национальное исполнение большой песни) и драматического исполнения, а также извлечение пользы из традиции наставника и ученика.*

Ключевые слова: *спектакль, режиссёр, оркестр, фальцет, сольфеджио, мюзикл, актер, вокал, голос, техника.*

The professional education of Uzbek musical drama actor is directly related to the name of Razzaq Khamroyev. From the early years, one of the important traditions of musical drama was establishing strong cooperation between the theater and the institute. As noted in the literature of theater studies, this tradition played an important role in the formation of the main troupe of the Mukimi Theater. We are referring to the fact that in 1958, the course led by Razzaq Khamroyev was brought to the theater in its entirety from the first year, and then the young people who studied at this school rose to the level of master artists of the field. Among them there were creators such as Surat Polatov, Naima Polatova, Bakhtiyor Ikhtiyorov, Maryam Ikhtiyorova, Fayzulla Akhmedov. Later, they served to develop the art of musical drama. Later, they served to develop the art of musical drama. In M. Kadirov's conversation with B. Ikhtiyorov, we read the following comments. B. Ikhtiyorov says: “Our master R. Khamroyev brought us to this theater from the first year and “made us work”: we participated in the choir and public scenes. Soon, we entered the creative environment and became the “own man” of the theater. For this reason, when we graduated from the institute in 1963 and joined the theater with our course, we did not feel like strangers.” [1]

In preparing a musical theater actor using the school of K.S. Stanislavsky, today new creative methods are used, tested in the world school of acting. At the same time, in the tradition of the Musical Drama Acting Department, important aspects such as the study of traditional art, attention to the harmony of status and dramatic performance have been the leading parts of the mentor-student tradition.

Sufficient experience has also been accumulated in the “Musical Drama Acting” department, which was established in 1958. In 2012, this department joined the “Dramatic, film acting” department. As a result, this direction has been called the “Musical and Dramatic Acting” department. Currently, the department functions separately, where young teachers work alongside experienced pedagogues. It is taken into account that the formation of future musical drama actors in the department is more difficult, complicated and responsible than the training of dramatic theater actors.

This department is the only institution that supplies highly educated personnel for musical drama theaters of the republic. Today, activity at the institute is more responsible than before. After all, the need for creative personnel in musical drama theaters in our country is increasing more and more. In most of the regional theaters, young people without any vocal school, without special training, without knowing singing technique, with untrained voices, perform like amateurs.

The department of the Institute of Arts and Culture of Uzbekistan, specializing in the training of musical drama actors, has its own specifics. Since the beginning of the musical drama course, the admission of applicants has been carried out in stages. Initially, the entrance exams consisted of 3 stages, and the first step consisted of a vocal exam. In that step, the applicant's singing ability, vocal abilities, and the ability to play a song were also tested. If the

applicant successfully passed the vocal test, he would pass the acting test at the second stage. And finally, at the next stage, he was tested on his range of knowledge, thinking ability, musical knowledge, fantasy, level, and worldview. At the same time, at this stage, there was a conversation about playwrights, composers, and plays that created in the direction of musical drama. This directly prepared the applicant for studying musical drama and its environment. This process directly prepared the applicant for studying musical drama and its environment.

Bakhadir Nazarov, director and long-time experienced pedagogue, said that now all exams are held at the institute in one stage, and the applicant passes all the requirements in one day. Of course, this process may be due to the purpose of speeding up time and attracting more young people. In our opinion, it can be more effective for future students to take exams for all test types in separate groups (vocal, drama, creative knowledge and potential). It is necessary to allocate more time to open the applicant's opportunity. It is extremely important that the members of the jury in each group must be qualified specialists who have gained a lot of experience in the field. After all, passing the test in the current operational groups leads to the entry of young people into the field even without special training.

Today, the training of musical drama actors relies on specialized classes such as *acting skills, vocals, stage speech, stage movement, and dance*, which are considered the main training. These taught subjects are aimed at developing the scope of knowledge and creative abilities of students. These six requirements must be met in order for the quality of education in the musical drama genre to be good. These are the subjects that teach: solfeggio, piano playing, traditional singing, maqom history, choirmaster, and conducting skills. As, these are the lessons taught to students of musical drama actors from the first year. Unfortunately, due to the increase in the number of general social subjects, vocal and traditional singing lessons have also been reduced. For example, it is necessary to devote more hours to subjects such as directing, acting skills, vocals, stage speech, stage movement, dance, music theory and attract specialists. As it is a very important task to improve students' musical literacy and voice training. Performing this responsible work is primarily the responsibility of teachers of vocal and acting skills. The introduction of solfeggio into the curriculum in the initial processes of working with students, that is, from the first year, would have opened the way to the establishment of musical literacy and selection from the first years. The science of solfeggio develops the student's feelings of self-control, hearing, concentration, that is, the ability to focus and self-analysis, while singing the melody clearly, clearly expressing the rhythm. This allows the student to get acquainted with conducting, piano and sheet music at the same time. Today, students studying musical drama have problems such as hearing themselves, avoiding tone, and not feeling the rhythm. The science of solfeggio is the main tool in solving this problem.

Also, in the training of musical drama actors, the subjects "Traditional singing" and "The history of maqom" should be properly implemented. After all, if a student learns the analysis of maqom directly in the subject of "The history of maqom", he will directly sing it in "Traditional Singing". These subjects serve to thoroughly teach the basics of national performance. This is especially important in musical drama, because status is at the heart of musical dramatic works. The royal works of Uzbek musical dramas such as "Takhir and Zuhra", "Leyli and Majnun", "Farkhod and Shirin", "Nurkhan" are full of these melodies. For example, there are more than 40 musical numbers in "Takhir and Zuhra", almost 90% of them are based on traditional tunes and songs. Tukhtasin Jalilov polished these works and adapted them to a musical drama. Such is the viability of these musical dramas. It is difficult to create in this direction without knowing them. In one of the interviews, Bakhadir Nazarov states: "Nowadays, it is very difficult for students who take a strong position who graduate from musical drama and go to the theater to enter the industry and take a strong position. More classical arias and duets are required in the theater performances. It is extremely important to be able to perform classic arias and duets exactly in the tonality written by the composer. Most of our young people who have graduated from the institute are not capable of performing like this" [2]. As a result, it takes another 3-4 years for an actor to fall into the direction of the theater and learn its traditions. Unfortunately, "Traditional singing" is taught to students in the fourth year in an ensemble style. However, these lessons should be given to students as early as their first year, because most of the musical drama works are rooted in traditional art, and it is about training a potential actor. From the first years of the formation of this direction, the subject "Traditional singing" was taught separately, and at the end of the educational process, it was accepted in the form of a big exam. In it, the students performed and passed the test in samples of maqom and composition. In recent years, the teaching of this subject in an ensemble style is a great obstacle to the education of individual performers and the emergence of unique abilities.

Voice is important for musical drama actors. It can be developed by working on the voice and training it for a long time. This shows that it is necessary to constantly train the vocal organs and teach to endure difficulties. The place of "Vocal" science is extremely important in teaching students studying musical drama acting. The main task of this discipline is to adapt the voice to singing and gradually introduce the voice apparatus to the creative process from the first training. It is necessary to strengthen the responsibility in the teaching of "Vocal" subject. It should be taught by pedagogues who have been educated in the theater, who are familiar with the art of musical drama, and who are directly involved in this art. It is important to pay special attention to the dynamics of the step-by-step process in this science, while the leading specialists will conduct it. It should cover a huge process, starting from knowing how to use the voice correctly, to polishing it, enriching it with national laments and chants.

Currently, most of the future musical drama actors are studying with academic vocal specialists of this direction. The negative effect of this can later damage the performance of the musical drama. Academic vocal singing and musical drama acting have their own specifics and are very different from each other. Academic singing is free from

national stereotypes, and the technique of singing in a closed and correct voice is a priority. At the national vocal school, the beauty of the voice is important. Therefore, this subject should serve to teach students the technique of showing all national decorations through voice during the performance. After all, it is the responsibility of the subject "Vocal" to fully inculcate the tools of Uzbek national music, such as *vibrato*, *figurative*, *moan*. For this, Uzbek national traditional style performance should be introduced in primary courses. It is important to choose arias and duets that can shape the student's voice based on the student's ability, to coordinate how they will be performed. In this regard, of course, the live performance of a professional teacher in a model style is of great importance. At the same time, musical drama acting teachers should have knowledge of musical literacy and the Uzbek national vocal school. After all, every pedagogue should choose part in a play based on the student's voice ability, timbre, performance skills. For example, a part performed by an actor with a tenor or, if not, a baritone voice, should not be performed by actors with a bass voice or lower voice. Otherwise, there will be a lot of force on the throat membranes. For example, direct performance of arias and duets written for the main characters in "Takhir and Zuhra", "Nurkhan", "Leyli and Majnun" with high climactic curtains by a student can damage his voice. Moreover, the student should have another ton of reserves. Therefore, it is appropriate to sing works with such climaxes based on the actor's voice, adapting them to the student's voice by transposing them. Otherwise, the complications of this may not end well. After all, to stand firmly on the high curtains while singing arias, and at the same time not to lose the actor's posture, is the most difficult and important tasking for musical drama actors. It will not be easy to get into position and sing the climax of the aria at a high level. This requires great skill and responsibility from the student. As Farogat Rakhmatova remembers: "Before any performance, if there was a distribution of roles before a play was staged, Tukhtasin Jalilov would listen to the voices of all the singers one by one, and then made a conclusion about which role was suitable for them. Accordingly, after that he would advise the director about who and how they could be used" [3]. This way is characteristic of many directors. Therefore, the use of each voice in its place in a musical performance is a factor in ensuring the success of the performance.

At the same time, a sense of rhythm is important in a musical drama actor. This includes rhythms such as vocal and dramatic performance, using the possibilities of voice, communication skills with the orchestra. A sense of rhythm prevents performers from going out of style during performance. And the instrument *doira* (national musical instrument) is of great importance in forming the opportunity to feel the rhythm in the future musical drama actor.

In the past, in the course of direct teaching, starting from the first year, musicians, i.e., accompanier, playing national tunes in four or five traditional instruments, directly participated in the classes of the pedagogue of acting skills. Especially this process took place in continuous cooperation with the musician playing *doira*. The musical instrument *doira* helps the student to feel the method while performing the tasks given by the teacher, and to sing the aria at the same time. It is now important to involve instrumental accompaniers. This will also give the student to show the possibilities of the voice and allow him to perform more freely on the stage. In addition, it is important to include piano science in the curriculum, which helps the student learn to act his part through play the piano. Musical drama actors must also know to play some musical instrument. After all, mastering the skill of playing musical instrument, first of all develops the student's musical ability, and also it develops the qualities of concentration, sense of rhythm, and more pure singing of arias and duets. As long as voice training, work, and voice technique are not based on the national direction, it is difficult to achieve a fully national musical drama. Of course, national musical instrument will help more for this. If musical drama acting students sing more accompanying national musical instruments, such as *tanbur*, *dutor*, and *tor*, this allows the voice to reach national melodies, laments, and songs.

The existing traditions of modern musical theater acting has been continued in recent years. In turn, new principles and methodological changes appeared that enriched the traditions. These issues have put a number of tasks in the education of a musical drama actor on the agenda regarding the creative processes of the following years, the succession of traditions in the changes. In recent years, the actor's training school has moved away from the traditions, so the various experiments that have entered the new era, based on new methodologies in education, are now extremely important.

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