

## STYLES OF TEACHING VOCAL ART TO MUSICAL THEATER ACTORS

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**Annotation:** In this article, several points were made about the need for students of vocal science to improve their literacy in vocal science, to our students of musical theater acting. We tried to study a number of views in our article about the task of educators and the necessity of students in the process of mastering vocal science.

**Keyword:** vocal, pedagogue, theatre, actor, art, music, breath, diaphragm, stocatto, legato, ensemble, classics, aria, ariosa, opera, romance.

Today, in the Uzbek state academic musical theater named after Muqimi, there is a significant need for young actors and actresses with a wide range of voice acting roles. Therefore, in the field of musical theater, among other areas, today the need for young, talented personnel has become a more pressing issue than ever before.

The great theater theorist K., who devoted his whole life, knowledge and experience to creating a system of the art of aquariums. S. Stanislavski was a singing actor and in his research on the art of musical theatre he tried to theoretically justify the issue of making an actor for musical theatre. What should a musical theater actor pay attention to in order to master the skill of being able to sing to him in harmony, acting purposefully on stage? To what extent does the Institute master the technique of vocal art in combination with the acting skills of students specializing in the educational direction "musical theater acting"? Can a large saxophone break through the sound of a symphony orchestra and reach the last row of the performance hall? Can Holda, holding the dramatic mood given by the author in the play, perform Arias and duets? As we all know, this institution is considered an educational institution with legal authority in the issue of supplying specialist personnel to all theaters operating in our republic, in particular to the Uzbek state academic musical theater named after Muqimi. If we think about the extent to which practical work is being carried out at the Institute on this issue today?

We all know that students studying in the direction of "musical theater acting" are taught special vocal studies so that from the first year they can master vocal techniques. Many experienced professors and teachers work in the vocal department. Among them are professors who know, artists who have won the love of the people from art figures to experienced teachers who have devoted their lives to field pedagogy, and promising young teachers who have recently graduated precisely in the direction of musical theater acting.

Each professor will have a style of conducting lessons based on his professional experience, knowledge and skills. Depending on the nature of the field, pedagogues do individual work with each student. In addition to cultivating the student's voice opportunities, musical theatre actors are also sought after in the issue of developing the required singing skills. The professors and teachers of the department set for themselves such tasks as educating the aesthetic and artistic taste of students through the means of vocal art, continuously demanding work in the development of their performing abilities, introducing them to the works of Uzbek composers, vocal works of fraternal peoples, as well as rare works created by foreign composers, forming singing skills in a professional style. In the course of the lesson, tasks such as providing

education and training to students, training them as deeply educated, highly qualified specialists who meet world standards, developing students artistically, teaching them vocal techniques, its secrets, at the same time forming vocal skills, introducing them to a number of didactic aspects of vocal pedagogy, from systematic, consistency, simplicity to complexity, individual approach. What should be valid so that students of musical theater acting perfectly possess the secrets of vocal mystery.

- The breathing process is carried out completely in the abdomen, and the distribution of breathing is very important.
- Be aware of the resonant and volatility of the generated sound.
- Pronunciation of words burro, stretching vowel sounds, smooth sound form.
- Being able to generate sound dynamics in singing, skillfully in escalating curtains use it.
- Singing in Legato and staccato.
- Being able to use the recitative style, based on the word and character of the work.
- In the direction of a musical instrument, as well as unison or multi-voice ensembles to be able to sing as a solo singer in the courtship.
- Being able to sing works of different character impressively.

In order for the student to master the qualities listed above, it is required to be sought after by reading without punctuation in the course of four years of study. Only a student with the mentioned qualifications-skills-will be able to become a competent specialist for musical theater. On the stage of the theater, works are chosen for him. It is achieved that musical works are sung on curtains that will appeal to the audience. But this result cannot be easily achieved. Under the diligence of the student and the exactingness of the pedogger, one has to go through a very large creative learning process.

When a young man accepts girls as students, vocalizations are resorted to based on his voice potential and talent. In the process of performing vocalizations, the degree to which the student sings on the clean note in the performance increases. Students of the 1st year are cooked in small Arias, mullets, ariozas performed in musicals during the first semester of the vocal lesson. As the student kuri rises, the dramatic state of the ARIAs he performs also grows. Classical plays Toxir and Arias in performances full of our national ladisics such as Zuhra, Layli and Majnun, Farkhad and Shirin are taught to students.

The role of a musical theatre actor is not just to be able to sing professionally. At first glance, it is known that teaching a student only vocal art is a special direction, a Jabha that requires that the Educator be sought with all his lifelong attention. But when it comes to raising a musical theater actor, there is little of it. Students studying in this direction are required to carry the requirements of acting skills at the same time as vocals. That is why our teachers emphasize that teachers who teach vocal art to actors of musical theater should definitely be selected from young people qualified for pedagogy who have graduated in this direction. It is then that the meaning in each sentence of the work sung by the student is able to correctly understand the content, its dramatic load, mood. Because he is able to comprehensively describe to the student what musical drama the work being sung comes from, what happened on stage, what the student says in the aria or duet being sung, and the vocal teacher in this direction is required by this process.

We tell the student about the condition of the torso when the vocal teacher comes to shay to sing all his body during the performance, when the voice is smooth, resonant;

- The posture of the person speaking or singing on stage should be comfortable and natural. It opens in a shoulder position on both legs, keeping the right leg in the back so as to provide stability.
- It is necessary to adjust the posture and keep the shoulders wide. This allows the lungs to fully breathe and use the chest resonator.
- The head should not be lowered and thrown back. It is necessary to stand straight forward, keep the head free, not squeeze the neck. This ensures the natural state of freedom of larynx and hoarseness.
- The speaker is necessary either as an expression of joy, pleasure from the work of the singer smiling in the process of training. Just as a feeling of joy leads to a smile and a flash of eyes, a smile leads the reader to feel the joy of exuberance, creativity. Laughter pacing improves articulation, making the timbre jarring.
- The fact that the hands are laid loose, without strain, are not compressed at the waist either in the chest, but lowered to the side makes it possible to make the desired gesture at any time.

In the education of actors of musical theater, it is always necessary to keep in mind that the pedagogical science of vocals directly serves the science of acting. Because in this direction the solo singer is not prepared. Theater arts is a collective profession. It is at this point that this feature is not forgotten, it is advisable for vocal teachers with teachers of acting skills to work in creative harmony. But today in the institute this creative like-minded anchayin has lost its importance. Teachers of acting skills are distinguished in their own way, teachers of vocal studies are observed a lot of cases of conducting their own work.

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