

THE ISSUE OF TRAINING YOUNG PROFESSIONALS FOR MUSICAL THEATRES***Muzaffar Pirmatov****Associate Professor of the Department
of Art Studies and Cultural Studies,
Uzbek State Institute of Arts and Culture.*

Annotation: This scientific article discusses the requirements and recommendations for musical theatre actors, as well as the achievements made in this field and the issues that need to be addressed in the future.

Keywords: Performance, music, melody, tradition, creativity, performance, tempo-rhythm, directing.

The art of musical theatre is one of the most beloved and admired forms of performance among our people. It is appropriate to mention the renowned artists who made significant contributions to the formation and development of this art form in the early 20th century. Among the devoted figures of the Uzbek nation who played a vital role in the growth and perfection of musical theatre are the great director, actor, and organizer Mannon Uygur, and the playwright G'ulom Zafariy.

Furthermore, prominent contributors such as the connoisseur of folk music and composer To'xtasin Jalilov, directors Muzaffar Muhamedov and Zuxur Qobulov, and notable representatives of art like Tamaraxonim, Xalima Nosirova, Muxiddin Qoriyoqubov, and Yusuf qiziq Shakarjonov, devoted their hearts and souls to this cause. Thanks to the invaluable contributions of these individuals, the Uzbek musical drama theatre developed its own unique path, methods, and traditions.

Today, young actors trained under the guidance of experienced and knowledgeable mentors in institute workshops and later joining professional theatres are expected to uphold and respect these traditions in their creative work. The creative activities, achievements, and shortcomings of young theatre actors are currently among the key issues both practically and theoretically, especially when it comes to the natural integration of the unique movements of a musical theatre actor with the musical-vocal performance. What aspects should a musical theatre actor pay attention to in order to master purposeful stage movement? In this article, we aim to share our perspective on this issue to the best of our ability.

The primary mission of musical theatres is to serve the public artistically and to contribute to the ideological and aesthetic education of the working masses. In its development, the Uzbek musical theatre has undertaken this highly responsible mission, passing through a challenging yet fruitful path. The distinguished representatives of our national musical theatre, relying on the finest traditions of our classical heritage and incorporating progressive ideas, created qualitatively new works. These works not only introduced fresh themes and characters but also demonstrated the vast creative potential of musical theatre.

The expansion of ideological and artistic possibilities in the country's theatres, along with the growing complexity of the creative tasks facing musical theatre, has increased the demand for professionally trained musical actors at the Uzbekistan State Institute of Arts. One of the most serious and modern requirements set by contemporary musical theatre for actor

training is not merely to prepare singers, but to cultivate singing actors — performers who can seamlessly combine vocal skills with compelling dramatic expression.

One of the main requirements placed upon a young actor in musical theatre is the ability to synthesize and interconnect vocal performance, musical-vocal skills, and purposeful stage movement. Creating a vivid artistic image on stage presents a young actor with a number of complex tasks. The successful fulfillment of these tasks each time depends largely on the level of professional training the actor received during their higher education. In analyzing the unique characteristics of musical theatre, the experience of Russian and Azerbaijani musical theatres—both of which have produced outstanding performers—plays an important role. Their experiences demonstrate that, despite the specific features of musical theatre acting, the fundamental principles of directing are universal across all types of stage arts. As K.S. Stanislavski famously said, “For all those engaged in theatre art, the laws of creativity are the same.”

What is the commonality in the nature of acting in drama and musical theatre? First and foremost, the art of acting is always an art of movement, and this is where they share common ground. In dramatic theatre, it is primarily a psycho-physical movement, while in musical theatre, it is further complemented by musical-vocal movement. The roots of both types of theatre lie in folk art. The requirement to artistically express reality on stage is the same for both. The creator who fulfills this demand is also the same — the actor. In both types of theatre, the actor's method of creating an image on stage is similar, as it is based on a unified psycho-physical movement directed towards a specific goal.

The way to reveal the processes occurring in a person's heart is also the same — that is, to express the person's character through actions. All of this allows us to state that the laws of acting are the same for all performing arts. These laws are outlined in Stanislavski's works dedicated to both drama and musical theatre. However, as noted above, in addition to the common laws, there are also aspects that require the specific training of musical theatre actors, highlighting the unique features of their craft.

The purposeful movement of an actor in a musical performance is the art of musical-vocal-theatrical execution. Most importantly, in a musical performance, the most emotional and significant moments of the actor's creative work are pre-determined by music. "Musicians, singers, and dancers are happy people, for the issue of tempo-rhythm is already resolved for them. Music expresses our emotions, but the actor and actresses must be able to translate these emotions into actions. Music reveals the logic of emotions, and with its help, the logic of movement is discovered. As we perform these movements, we return to the emotions that the music has given us," said K.S. Stanislavski. He emphasized the ability to listen to music and transform the emotions embedded in it into stage movements as one of the key specific features of a musical theatre actor's craft.

The second important specific feature in the creative work of a musical theatre actor is the fact that the movements are subordinated to the time and tempo-rhythm laws determined by the music. In contrast, an actor in a dramatic theatre, not connected with music, can use various expressive means to perform specific tasks during the play, and can execute different movements logically, consistently, and purposefully without being constrained by the measure of time.

To perform this task, a dramatic actor is required only to have a sense of measure. In selecting these movements and performing them within the measure of time, there are no strict limitations. In contrast, the musical theatre actor, while performing the same task, is required

not only to execute movements but also to listen to and internalize the music. For a musical theatre actor, the primary task is to carry out the movements and actions within the time frame specified by the composer, but also to integrate the processes of evaluation and reception of the music.

Secondly, any evaluation must be based on the musical dramaturgy's narrative. The requirement of musical theatre is defined by the actor's ability to subordinate their actions to the musical style and, most importantly, by their ability to find new movements for each musical idea. Often, music, with its precise timing measured in minutes and seconds, seems to allow the actor to perform a specific number of actions and place them exactly in tune with the tempo-rhythm of the music. However, the meaning of the music, which consists of emotional content, allows the actor to perform only a limited number of actions. This compels the musical theatre actor to carefully select the necessary movements and, especially, adjustments throughout the performance, leaving only the most essential actions.

This partially explains why vocal characters in musical theatre tend to be more concise and generalized compared to dramatic theatre characters, who are less afraid of detailing their stage movements. The primary specific feature of musical-vocal actions lies in this distinction.

In a musical drama performance, dance fulfills various roles in terms of expressiveness and interprets the nature of actions in different ways. One important function of dance is to express human emotions, experiences, and moods through movement. In a musical drama, however, the role of dance is primarily to reveal the psychological conflict embedded in the music through actions that justify this conflict. Dance in a performance should not merely be a concert number or a display of movement. It must convey the idea of the piece through movement, expressing its internal meaning. Dance and music that do not express the emotional and psychological state of a character are unable to communicate the essence of the performance's concept. Dance and music must be based on inner emotions and should express feelings grounded in life.

Young actors aspiring to work in musical theatre carry an even greater sense of responsibility. A musical theatre actor is required to pay close attention to their voice, to be able to sing arias in the right manner, and to deliver a high level of acting performance. Naturally, a young artist who can balance and harmonize these two aspects—both vocal and acting—will be able to achieve creative success.

The true power of musical theatre should inspire and amaze the audience, stirring their hearts and helping them discover their own sense of self. Indeed, it has a direct ideological and educational impact on the audience, shaping their thoughts and emotions.

Stage creators enrich the audience intellectually, purify their spirit, uplift their hearts, and instill hope for the future. As the saying goes, "The educator must be educated," the future representatives of musical theatre must also feel this responsibility. They are required to engage in continuous self-improvement and approach their craft with a deep understanding of the mysteries of musical theatre. This is the demand of our time. Indeed, when the audience witnesses the actor's performance on stage, they should recognize them as a true artist. People who come to the theatre should laugh, cry, dream, and indulge in elegance and beauty.

**References:**

1. Abduvohidov, F. New trends in the staging of historical works (On the example of Surkhandarya regional musical drama theater). Journal of Pedagogical Inventions and Practices, 3, 79-82.
2. Abduvohidov, F. THE ISSUE OF CREATING A REPERTOIRE IN THE THEATERS OF UZBEKISTAN (ON THE EXAMPLE OF SURKHANDARYA REGIONAL MUSICAL DRAMA THEATER). Galaxy International Interdisciplinary Research Journal, 9(12), 572-575.
3. Qodirov, M.H. History of Uzbek Theatre. Tashkent: Ijod Dunyosi, 2003.
4. Ibrohimov, O. Uzbek Folk Music, Volume 1. Tashkent: Ibn Sino Publishing, 1994.
5. Ibrohim Rahimovich Abdurahmonov. Concept of muthologi represented in fine arts of Uzbekistan -//Azian Journal of multidimensional Research (AJMR) Impact Factor: Sjif 2020=6.882. Voll 9, Issue 10, October, 2020. P.143-147.
6. Meliyev, S. Music and Spirituality. In "Uzbeknavo": Mentors, Stars, Disciples. Tashkent: Cholpon Publishing, 2000.
7. Jabborov, A. Musical Drama and Comedy Genres in the Works of Uzbek Composers. Tashkent: G'.G'ulom Literature and Art Publishing, 1999.
8. Qodirov, M. The Performing Arts in the Past and Present. Tashkent: Mumtoz So'z, 2011.
9. Fitrat. Uzbek Classical Music and Its History. Tashkent: O'qituvchi, 1981.
10. Mamadaliyev, F. Issues in National Music Performance. Tashkent: Yangi Asar Avlodi, 2001.
11. Ризаев, А. З. (2017). КЛАССИЧЕСКАЯ ЛИТЕРАТУРА ВОСТОКА НА СЦЕНЕ ТЕАТРОВ УЗБЕКИСТАНА. Журнал научных публикаций аспирантов и докторантов, (1), 31-33.
12. Ризаев, А. З. (2014). Национальная классическая литература и традиции узбекского театра. In Филология и лингвистика в современном обществе (pp. 9-10).