

## The Continuity of Musical Education in the Creation of Vocal Schools

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**Annotation:** This scientific article emphasizes the important role of educators in enhancing acting skills. It also discusses our achievements in this area and the issues that need to be addressed in the future. The significance of this topic lies in the expression of our statehood history, rich past, and culture, as well as the spirituality of our great ancestors through contemporary theatrical art, which is a demand of the time.

**Keywords:** Actor, vocal, melody, tradition, creator, performance, school, music.

For actors and singers, the body and voice are the primary professional tools, essential for their craft. These tools can be refined, cultivated, and made expressive through long-term training and practice. Just as tools in other fields can be highly complex, so too must the physical and mental instruments of performers be delicate yet powerful enough to accomplish the artistic and emotional tasks they aim to achieve. To keep their vocal apparatus in "combat-ready condition," regular practice is essential. For instance, surgeons often train their hands for dexterity by practicing on musical instruments. Similarly, such exercises are vital for the vocal organs. Mastery of these unique tools requires knowledge and consistent application of specific exercises designed to strengthen and refine them. These fundamental exercises, often referred to as the "alphabet" of vocal training, are crucial for singers and actors alike, providing the foundational skills necessary for effective and expressive performance.

The work of actors, musicians, and even educators is intricately tied to the psyche. The phrase "*even educators*" deserves special emphasis here, as while actors and musicians primarily influence the realm of emotions, educators operate mainly within the domains of intellect and reasoning.

However, for any of these professionals to leave a profound mark on the hearts of their audience or to instill warmth in their spirits, mastery of an essential tool—such as the voice—is imperative. The ability to wield one's voice at a highly developed level is crucial to achieving such meaningful connections and impact. Anyone who believes they can quickly master such a powerful tool is mistaken. Achieving this requires years of relentless effort, patience, and perseverance. No one expects a baby, who has not yet learned to walk, to perform complex dance movements. Humans first learn to stand and walk before mastering dance, starting with the simplest movements. Similarly, a student must begin by correctly pronouncing individual sounds and performing the most basic vocal exercises. Over time, they must gradually enrich and complicate their skills and repertoire. Practice is the cornerstone of progress!

According to Delsarte: "*The body is the instrument, and the actor is the musician.*" On stage, every movement of the hands, feet, body, and face is under the audience's scrutiny, shaping the actor's image. At times, an actor's unsuccessful "performance" can sever the thread of attention connecting them to the audience, negatively affecting the character they are portraying.

No matter how exceptional a singer's voice may be, their appearance, posture, and stage presence can significantly influence their success or failure. K. S. Stanislavski emphasized: "*An actor may feel confident on stage, but their entire performance can be ruined if their physical movements fail to align with their emotions.*" He likened such an actor to a musician forced to play on a faulty instrument. The musician strives to perform a beautiful melody, but the untuned strings produce discordant sounds, causing frustration and undermining their efforts.

An actor is not given a fixed period to train their body because the challenges they face grow as their self-expectations increase over the years. This is why they must continuously work on their voice, speech, and physicality throughout their lifetime. Stanislavski likened an actor unable to convey a text effectively to an incomprehensible murmurer awkwardly professing love to their beloved. The importance of physical training lies beyond the "basics" covered in this foundation; it has merely been emphasized here to underscore its critical role.

The primary physical requirements for a performer are as follows:

1. While singing or speaking on stage, the performer's posture must be comfortable and natural. They should be able to stand steadily and comfortably on both feet, ensuring stability and an even distribution of body weight across muscles and bones.
2. The shoulders must be aligned correctly with the spine. This alignment facilitates effective breathing and allows optimal use of the chest as a resonator.
3. The head must not be tilted forward or backward; instead, it should be held freely, with the neck relaxed. This ensures the natural and unrestricted functioning of the throat and larynx, allowing the voice to resonate fully and richly.
4. The singer or speaker's face should be free from artificial expressions and aligned with the creative idea and overall purpose of the performance. During practice, a smile serves as an important factor in expressing joy and satisfaction with the activity. As ancient Italian vocal instructors emphasized, singers should maintain a smile and "gentle eye contact" while performing or even beforehand. According to reflex principles, such actions prepare the performer for their task by activating the necessary muscles and inducing a state of readiness. These movements also contribute to achieving internal composure, ensuring the performer's calm and confidence on stage.
5. The hands should remain free, not crossed behind the back or placed on the chest. They should hang naturally by the sides, allowing for spontaneous and appropriate gestures as needed in any situation.

Pedagogue N. M. Malisheva, in her book *On Singing*, describes K. S. Stanislavskiy's approach to how actors should work on their body and the demands placed on it for the stage: "Lean your back against the edge of a door or a cabinet to align the spine along its height. Straighten the body, relax the shoulders, align the neck, and draw the abdomen inward. This ensures that the respiratory organs take a comfortable position, the throat aligns properly, and the singer can hold their head high. The neck must remain straight so the throat is not compressed during jaw movement. Singers should imagine they are balancing a jug of water on their head to maintain proper neck alignment."

Additionally, some singers have a habit of appearing on stage with a serious or discontented expression. This should be avoided. Facing the audience with a gloomy, dissatisfied, or arrogant demeanor can negatively affect their mood and reception of the performance.

#### **To Calm Stage Anxiety before Performing:**

1. When stepping onto the stage, do not begin the performance immediately. Take a moment to center yourself and allow the audience to focus their attention. During this time, take 2-3 deep breaths through the nose, which helps to relax the lungs and throat muscles. Another deep breath will further ease tension. This brief pause after entering the stage serves as a transitional moment for both the performer and the audience to collect their focus.
2. Reinforce your confidence in your creative energy, including willpower, determination, and internal discipline. This self-assurance sets a positive tone for the performance.

3. Before and during the entrance, concentrate on the artistic aspects of the piece being performed. Direct attention to the technical elements that enhance the emotional depth and nuance of the performance. This focus helps align your mindset with the narrative and mood of the piece.
4. Regularly train and refine your vocal and performance skills. Continuous improvement builds the competence and readiness needed to perform at your best.

In pedagogue Manuel García's (1805–1906) treatise *"On the Art of Singing"*, the following ideas are discussed: "When discussing the essential qualities a student must possess, the focus is on a singer who wishes to dedicate themselves to theatrical art. This individual must not only possess personal virtues but also develop their physical abilities to withstand the demands and fatigue of the artistic path.

The most critical personal qualities include:

- A genuine love for music,
- The ability to instantly perceive and retain the harmony and proportionality of music in the mind, and
- A lively and observant intellect.

Regarding physical capability, the voice takes precedence. It should be free, unified, and versatile. The singer's entire presence must align with the qualities of their voice. However, to avoid misinterpretation, it is important to emphasize that even the most exceptional natural talents are insufficient on their own. Extraordinary abilities require constant practice and systematic development. Without paying attention to the subtleties and dynamics of the art, a singer risks stagnation rather than growth. Merely acquiring musical knowledge is inadequate. True artistry is not mere imitation; it evolves gradually and requires dedicated training and proper guidance to flourish."

A singer's development takes place in lessons of solfeggio, piano, vocal practice, and music theory. For a singer, understanding music theory is essential. The voice, in its natural state, may appear coarse, uneven, and lack stability. It is often rough, heavy, and devoid of meaningful expression. Only with patience and diligent practice can the voice be strengthened, made resonant, smooth, and powerful. It is inappropriate to adopt a dismissive attitude toward students who initially struggle with voice control. A teacher should avoid actions or attitudes that might foster doubt in a student. Common shortcomings include:

1. Insufficient internal and external cultural refinement;
2. Poor auditory skills and an unsuitable voice (this defect is often impossible to correct despite efforts);
3. A tendency toward excessive noise, hoarseness, or a raspy tone. Additionally, individuals with poor health are advised against pursuing singing. A singer with inadequate health cannot sing with passion and effort, and effort is an inherent characteristic of any intense emotion.

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