



Peculiarities of Learning about Stage Speech in Training a Musical Theater Actor

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Abstract: In this article, the modern pedagogical views and approaches of the process of learning about stage speech within the framework of new research aimed at improving the quality of education of students studying in the direction of “Musical Theater Acting” in the Faculty of Theatres Arts of the State Institute of Arts and Culture of Uzbekistan.

Key words: Musical theatre, stage speech, pedagogy, act, orchestra, partner, voice, word, breathe, singer actor, pronunciation, articulation, diction, opinion, conductor.

Introduction. The reforms carried out in new Uzbekistan and the evident in the field of theater art as well as in all areas. Since ancient times, the role of theater art, which is one of the leaders in providing aesthetic pleasure and spiritual nourishment of society, considered the important for the development of countries. Today, the five initiatives put forward by our President and the emphases on theater art are examples of bright goals aimed at common ideas. Therefore, the development of theater art is always considered relevant by theater scholars, art critics, theater theorists and practitioners, and requires new research. The existing problems are studied by the scientists, experts and researchers of the field and the elimination factors are being developed. In this context, the work of the *State Institute of Art and Culture of Uzbekistan* and its’ pedagogues, which training specialists in the theater art of our country, that is significant in the education of new generation, this implies to the formation of future actors. Therefore, each stage puts a number of responsible tasks before the pedagogues during process of training a musical theater actor. In particular, during the process of working on stage speech of a musical theater actor, the stage speech pedagogue approaches to the based individual abilities of a student-actor and recommends the necessary specific methods to a solo performer.

There are a number of requirements in training a musical theater actor, and every student is taught that the speech should be simple, lively and truthful, like normal speech. Words are taught to have clear thoughts and feelings when combined with sound and music. An actor of modern musical theater must deeply understand that the word is one of the main tools in this aspect. The process of mastering word is important both in speech and in song in the formation of a musical theater actor. The pedagogue must be able to explain the role of words in conveying their ideas in the work. However all means of expression: voice, words, music are of great importance in the work of a musical theater actor. In dramatic theater, actor naturally uses words and speech to express his thoughts, but a singing actor focuses on it in a different way. The fact that his words are related to music and melody makes the task even more complicated. A word is not only a means of conveying an idea, but also a sound. Taking into account the above-mentioned requirements, scientific theoretical literature and practical training are of great importance in the education of musical theater actors today.

Research methodology. What are the issues of educating a musical theater actor and what are the peculiarities of speech during the process of integration in the field of education? Before answering this question, it is necessary to clarify what are the concepts of musical theater and actor. To begin with, the art of acting is the art of behavior. It is only mental and physical behavior in dramatic theater, however singing in musical theater musical behavior added to it. This means that the musical theater actor's way of living on the stage relies on behavior, which is a single psychophysical process aimed at a certain goal in revealing the inner world of a person.

As for K.S.Stanislavsky's comments regarding the education of today's musical theater actor are valuable: "Singers, like all people, cannot speak beautifully and literately. As a result, most of the time the beauty of singing is lost due to the uncertainty of pronunciation and diction" [1. p. 386.].

It is necessary diligently to explain to students "Musical Theater assigns the task of opening human emotions to the voice", "The voice is the first and main tool that implements the composer's ideas." Taking into account that each note, each musical sentence written by the composer with a specific purpose, it is the main task of musical theater pedagogue to achieve the mastery and enrichment of character, speech identity by the student through the individual approach. In addition, there are number of other issues that the pedagogue should address.

These included:

- in order to break through the sound of orchestra, the singing student actor must learn to direct his voice to the audience, to learn to see the conductor in order not to be separated from the orchestra;
- if the singing actor stands on the stage, continuously looks at the conductor and sings, the above-mentioned tasks can be easily performed.

In this way, it is possible to achieve both sound and accurate performance. So in this scenario, the student actor becomes a simple concert performer, not a singing actor in a play;

- ✓ since the singer-actor sings in action and his song is an action in itself, he should take into account not only the requirements of the singer's performance, but also the requirements of the actor's performance.
- ✓ stage requirements require the actor to move freely, to laugh and sing even in various situations that are uncomfortable, to deal with a partner, not with a conductor, to achieve rationality rather than ease of behavior;
- ✓ talking or singing while moving can lead to uneven breathing, and singing with the head tilted back or forward can cause the voice to be ugly and unpleasant. Refrain from such performance.

Speech techniques are mastered systematically in the training of musical theater actors. Rapid utterances are especially useful for developing articulation and diction. However, it is important to focus carefully to the breath during exercise. More precisely, breathing exercise is also carried out organically. For this, according to the speed of pronunciation, it is possible to say one fast in two-three breaths, in one breath, and finally (especially in the period of accelerated pace), to say one fast two-three times in one breath. Because of the times of inhalation or filling are determined in advance. Then again, to special prose or poetic texts, the number of impressive features that unite all technical exercises, such as articulation and diction, breath and movement, distinguishes "*sajj*" exercises.

As a whole, students studying musical theater acting should have thoroughly mastered the total exercises outlined in the stage speech science methodology. This is a speech technique taught in the first and second stages. After all, it will be difficult to connect them with music and words without being able to properly direct the breath and voice, increase the sonority of vowels and consonants, and not are in the rhythm of articulation and diction. First, simple poetic texts are worked on, then *sajjs*, then excerpts from epics, and finally on *aruz* meter. Musical melody embodied in each of the listed genres. In order for the student to feel the tone, he must have a well-developed sense of hearing. When moving from one performer to another, this will not produce the desired results unless

the behavior in the word associated with the notes is clear. In addition, each student has his own voice size. Some are tenor, baritone, bass, soprano, mezzo-soprano, etc.

Vocal teachers also have services in perfecting these voices. In the science of stage speech, it is important that we can choose the repertoire with a special approach to the students who are being trained for musical theater, the selected works should be musically voiced, melodious, and clearly pronounced in that sounding note. By the third stage, student begins to work on the diploma play. The spoken word monologue during the play should be based on reality and give effect in musical arias and duets accompanied by an orchestra. Due to this, we emphasize musicality and fluency when working on group work.

The most difficult course for a student-actor is the fourth course, which is to work on a diploma play. You should not be in a hurry. It is necessary to understand the basic meaning of each word and then observe its execution. G.Kholikulova, a candidate of Arts Sciences, urges students to be more attentive when working on the language of the work and the character's speech and not to rush the analysis at all. If these shortcomings are observed, the result is as follows: "The actors rarely go through the rehearsal process around the table. They quickly move on to creativity on the stage. First they rehearse in the form of an etude. The speech of the characters is also performed in its own way. It is self-evident that this leads to a distortion of the author's language. Because during the rehearsal process, they do not pay attention to the basic meaning of the word, if the word does not come, they try to find a word closer to it and use it. It spoils the speech on the stage." [2. 57p.]

Conclusion and suggestions

The individual skill of the modern Uzbek musical theater actor is especially appreciated in today's creative trends. The reason is evident in the fulfillment of stage demands such as music and sound, breath and movement, rhythm and experience, thought and focus, purpose and struggle. A number of methods and approaches have been developed by the founders, practitioners and theoreticians, researchers of musical theater, and these researches are expressed in the form of technical exercises of a practical nature. When using them, it is necessary to approach each student only based on his own individual capabilities.

Most of the student-actors who have just entered the university understand that the science of stage speech is only a process of mastering pronunciation rules and norms. No, it is not. Stage speech is a process of human spiritual, inner experiences, sometimes hidden, sometimes openly exploding and causing strong excitement in the listener. In this process, not "what" the actor says, but "how" is an important factor. To know how to say "how" it is necessary to know what to say. So, they are connected to each other in a circle [3. 30-31p.]. In the training of a musical theater actor, the research of the researcher Petrova is valuable, as she says, "Speech on the stage focuses on two directions: to the partner and to the audience. Therefore, the speech on the stage should be extremely clear and convincing. The speech on the stage is pronounced more powerfully, more vividly than in real life. If the actor speaks without following the rules of speaking on the stage, the power of the words is lost. Therefore, stage speech requires the actor to speak fluently and at the same time logically [4. s.41.]. At the same time, it is necessary to inculcate these idea in future musical theater actors.

Currently, one of the biggest problems related to performance in our theaters is that the words spoken from the stage, do not reach the audience, they are not heard. Therefore, the following are constantly taught to students by the pedagogue. That is: the further the singer moves from the ramp (the front part of the stage), the lower his voice is heard in the hall, the more fragmented he says the words, the more cantilena (cantilena is the leading factor in the performance of a musical piece [5. 124b]) is interrupted;

- if he subordinates his stage behavior to the logic and reality of his dramatic behavior, without calculating with music, then it will be easy to fulfill these requirements. In this case, the actor cannot be a singer, his voice will be uneven, different timbre, and he will be separated from the orchestra;

- in order to preserve naturalness, to cultivate a natural voice, and not to strain it, the student-actor must always work with the teacher.

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