

The Responsibility of the Teacher in Improving Creative Abilities

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Abstract: This scientific article notes that the dramaturgy of musical theater is important. We will also discuss the progress we have made in this regard and the challenges that need to be addressed in the future. The importance of this topic lies in the fact that the history of our statehood, our rich past and culture, the spirituality of our great ancestors are fully expressed through modern theatrical art.

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Great artists such as Delsart, Stanislavsky, and M. Chekhov created schools for the actor's work on himself. Educators, lawyers, lecturers, conductors may not have acting skills, but it is desirable for a "person on stage" to know the basic laws of behavior. According to K. S. Stanislavsky, work is the first and main condition for an actor to work on himself. This work should turn difficulty into routine, routine into ease, and ease into beauty. Stanislavsky writes: "an actor with an average study of the laws of creativity can extinguish the spark of inspiration, but in a true artist the spark is ignited." Sometimes performers and pedagogues look worse than stage workers, they do not even have a trace of the culture of behavior on stage. This is the result of his inability to control his body, nerves, and attention. Self-restraint is not only an aesthetic issue, because the performer's body, like his voice, is his "weapon". This is especially true for actors, opera singers, conductors, and pedagogues.

On the stage, all the movements of hands, feet, body, and face are under the observation of the audience, which shows the image of the actor. Sometimes an unsuccessful "outing" of a performing actor and a soloist can damage the image created by breaking the bond of attention that unites the performer and the audience.

Many inconspicuous flaws in life are immediately noticeable on the illuminated stage and the viewer is shocked ... This is understandable, because on the stage, human life is presented in a limited space. They look at this life through binoculars, as if they were watching a miniature, through a magnifying glass. Nothing is overlooked by the viewer. If the hand can be raised and lowered like a stick in life, it is not appropriate to do so on stage. This condition makes a person seem stiff. In this case, the actors themselves turn into wood, like their hands. If you add to this a stiff waist like a stick, then you will not be a full-fledged person, but a "mercury". K. S. Stanislavsky in his book "The actor's work on himself" states that mastery appears only when such "selfishness" is overcome.

No matter how good a singer's voice is, his appearance and mannerisms, his appearance on the stage, will bring him success or vice versa. K. S. Stanislavsky wrote: "An actor can feel good on the stage, but spoil the whole scene by the wrong movement of his body in expressing his feelings." Such actors are like musicians who are forced to play on a faulty musical instrument. A musician tries to play a great tune, but the out-of-tune strings make an unpleasant sound and cause pain to the musician.

An actor does not have a fixed period of time to train his body, because the demands of the performer increase from year to year, so difficulties arise, so he has to deal with voice, speech, and body plastic throughout his life. has to be done. Stanislavsky likens an actor who cannot convey the meaning of

every word to the audience to a mute who "declares his love to his mistress by humming incomprehensibly."

The main requirements for the performer's body are as follows:

1. The situation of the person singing and speaking on the stage should be comfortable and natural. He should be able to stand well and comfortably on his two legs, which ensures the strength of the body, the equal distribution of body weight on all muscles and bones.
2. The shoulders should be in the right position in relation to the spine. This allows you to breathe better and use a chest vibrator.
3. The head should not be bent or thrown back, it should be held freely and the neck should not be squeezed - this ensures the freedom and naturalness of the throat and larynx. Let their position serve for full sounding of the voice.
4. It is necessary that the face of the singer and performer is free from fakeness and subordinated to the idea of creativity, which is a common task.

During training, a smile is important as a factor of joy and satisfaction from the work one is doing. "Just as the feeling of joy is manifested as a smile on the face, the smile on the face also shows the feeling of cheerfulness and joy of creativity in the performer." That's why ancient Italian pedagogues insisted on smiling and "gentle eye contact" before and during singing. According to the law of reflexes, all these actions activate the internal situation related to the readiness to perform the task, the activation of the muscles. It is these works that ensure the internal stage security.

Pedagogue N. M. Malysheva in her book "about singing" K.S. Stanislavsky writes about how he works on the actor's body for the stage, what demands are placed on him: "It is necessary to lean your back against a door or a cupboard, straighten your spine according to its length, straighten your body, keep your shoulders free, restore your neck, and pull your stomach in. The respiratory organs take a comfortable position, the throat is located on the right axis. The singer should hold his head high. The neck should be held correctly so as not to press the throat during the movement of the jaw. When singing, the soloist should feel as if there is a jug full of water on his head (this ensures the balance of the neck holding the head)." Some singers have a habit of appearing on stage with a very serious, displeased look. You should not get into such a situation. Appearing in front of the audience with a depressed, disgruntled or sullen face can have a negative effect on their mood.

To control the excitement before going on stage, it is advisable to do the following:

1. It is not possible to start a performance in front of the public, the performer must remain silent for some time in order to collect his and the audience's emotions. At this time, it is necessary to take deep breaths through the nose 2-3 times, in this way, the muscles of the lungs and throat are released from the state of tension, and the breath is taken again. This intermediate pause after going on stage and before the creative process also helps the audience to concentrate.
2. He is confident in his creative power (will, aspiration, internal discipline).
3. Before going on the stage and after going on the stage, the singer should focus on the technical means that help reveal the artistic perfection, charm, aesthetic effect and subtle aspects of the piece being performed.
4. Continuous training and improvement of vocal and performance skills.

In the work "Treatise on the Art of Singing" by Pedagogue Garcia (1805-1906), attention is paid to the following. "When discussing the skills necessary for an apprentice, we mean a singer who wants to devote himself to the art of theater... He not only has personal qualities... rather, he should develop his physical abilities to the extent that he can easily overcome fatigue in the path of artistry. The most important personal characteristics are the following: true love for music, immediately grasping and remembering music and its proportions in the imagination, combining live and observational thinking.

When it comes to physical strength, the first place is the voice, it should be free and comprehensive; in the second plan - it is necessary that the whole image and voice correspond to the above-mentioned qualities... But in order not to make a mistake, it should be noted. No matter how many the above unique qualities are, they are insufficient for real talent. It is necessary to constantly search for and develop the best talent. A singer who does not pay attention to learning the intricacies of art and the low-high is not an artist, he will sink into the swamp.

It is not good to simply learn some musical information, artistry is not just imitation, it is formed slowly, special exercises and good upbringing are necessary for its formation.

A singer is trained in solfeggio, piano lessons, singing and music theory lessons. Knowledge of music theory is essential for a singer... The voice is naturally rough, uneven, it does not look solid, it is often muffled, heavy and meaningless. Only patient practice can strengthen, tone, smooth and strengthen the voice... It's not good to be rude to students who don't have good voice control at first.

Disadvantages that can make a teacher feel hesitant about his student are:

1. Insufficient culture;
2. Bad hearing and bad voice (this deficiency cannot be corrected no matter how hard you try).
3. Prone to excessive noise, hoarse voice...
4. Also, people who are not in good health should not sing. An artist who is not in good health cannot sing with enthusiasm. Enthusiasm is a characteristic of any passion.

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