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THEORETICAL AND PRACTICAL BASIS OF DIRECTOR BAKHODIR NAZAROV'S METHODOLOGY IN TRAINING MUSICAL THEATRE ACTORS

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Annotation: This article analyzes the specific characteristics of the training process for musical theater actors, focusing on the pedagogical foundations of the methodology developed by Bakhodir Nazarov, a director-educator and Associate Professor at the Uzbekistan State Institute of Arts and Culture. The paper explores the synthesis of acting skills and vocal art, the development of students' musical-rhythmic abilities, and the interpretation of the aria as a dramatic monologue. Furthermore, based on the director-educator's experience, the significance of protecting the vocal apparatus of future actors, professional hygiene, and the principles of an individual approach are substantiated.

Keywords: Musical theater, Bakhodir Nazarov, acting skills, pedagogy, vocal hygiene, musical dramaturgy, aria performance, directorial method, individual approach, stage truth.

Musical theater is a synthetic art form in which dramaturgy, vocals, choreography and music intersect at one point. The process of training an actor for such a complex genre is fundamentally different from ordinary dramatic theater. During his many years of directing and pedagogical work, associate professor of the Uzbek State Institute of Arts and Culture, director-pedagogue Bakhodir Nazarov created a unique “school” of forming a musical theater actor. The basis of this methodology is the inextricable connection of the actor’s inner spiritual experiences with musical dramaturgy.

According to Bakhodir Nazarov’s methodology, when an actor goes on stage, his every step and look must correspond to the music. If in dramatic theater the actor can extend the pause as much as he wants, in musical theater he is subject to the time (rhythm) set by the composer.

1) Bakhodir Nazarov's rule: “For an actor, music is not just a background, but a living environment that determines the scale of his heartbeat and breathing.”

2) The uniqueness of the methodology: The actor is required not only to hear the music, but also to “feel” it with his body parts. This process is formed through exercises in “musical plastic movement”.

Many young performers consider the aria to be only a means of demonstrating their vocal capabilities. Bakhodir Nazarov sharply opposes this. In his methodology, an aria is a monologue of the hero at the highest psychological point. An aria is not a musical decoration, but a state in which the hero, having no other choice, transfers his cry to music.

When Tohir sings his aria in the play “Tohir and Zuhra” in prison, this is not just a sad song. In Bakhodir Nazarov's interpretation, this is the last cry of a soul striving for freedom. If the actor only focuses on his voice, the audience sees the “singer”. But if, as Nazarov demands, he sings each note with a “breath of anguish”, the audience feels the mental agony of Tohir in prison before death, “lives” with it. The climax of the aria is a scream, and the pause is a loss of hope.

The student actor will have to complete a number of tasks assigned by his teachers for this. Before performing a vocal work, the student must read this text as a dramatic monologue, explaining the underlying meaning of each word. He must analyze and assimilate the parts he does not understand with the help of his teacher. Only then is music added to it.

Bakhodir Nazarov is a supporter of not going against the student's nature. "Each student is a unique character." In the first lessons, the teacher studies the student's temperament, world of imagination and emotional sensitivity. If the student is naturally heavy (phlegmatic), it is recommended not to "break" him by giving him comic and cheerful roles at once, but, on the contrary, to work on strong dramatic images that come out of his inner calm.

Director Bakhodir Nazarov considers haste in pedagogy to be the biggest mistake. Giving a student complex classical images (for example, heavy burdens like Hamlet or Othello) for which he is not yet spiritually ready can break his creative "backbone". He firmly relies on the methodology of moving from simple exercises to etudes, from etudes to small stage fragments and, finally, to a whole image. In Bakhodir Nazarov's methodology, vocal hygiene is an integral part of the acting lesson. For a musical theater actor, his body and voice are the only instruments. This is the most delicate and difficult to restore tool of labor. As soon as the teacher notices the slightest negative changes in the student's speech or vocal performance, he must stop the process and refer him to a professional doctor (phoniatrist). Such vigilance will save the future actor from professional disability. If the teacher considers this to be just “laziness” or “incorrect technique” and forces the student to practice more, the student may strain his voice. In B. Nazarov's methodology, immediate medical supervision is required at such a time, because tumors or chronic inflammation in the nose can completely change the timbre of the voice. The quality of the voice directly depends on the actor's mental state. Bakhodir Nazarov requires the creation of the following environment during the lesson:

1) Trust environment: The student should not be afraid to make mistakes. Fear tightens the muscles in the body, which leads to "choking" of the voice.
2) Communication culture: Sincere communication between the teacher and the student helps to overcome the actor's internal complexes.

In the Bakhodir Nazarov methodology, the following criteria are used when selecting repertoire:

1) Range compatibility: Forcing the student to sing high-note works that his voice cannot reach causes inflammation of the vocal cords (the appearance of nodules).

Dramatic power: The character of the work must correspond to the student's life experience and intellectual level.

The teacher must teach the student not to simply copy real life, but to elevate it to the level of art. In musical theater, this is done by creating a musical image. Where melody and words merge, a new aesthetic reality emerges.

An actor trained according to the Bakhodir Nazarov method is not only a singer who sings well, but also a musicologist who can deeply analyze music, a plastic performer who can perfectly control his body, a psychologically stable specialist who knows the rules of professional hygiene.

Pedagogical experience shows that acting is a constant movement. If the teacher does not work on his knowledge, does not introduce new methods (for example, modern interpretations like B. Nazarov), the education system will stop developing. Therefore, Bakhodir Nazarov's principle of “daily renewal” remains the most relevant motto for theater pedagogy today.

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