

CHOIR MASTER WORKS WITH CHOIR TEAM IN UZBEK MUSICAL THEATER

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Annotation: *This article covers a number of traditions and approaches related to the work of the choirmaster with the choir in the Uzbek musical theater. Important steps such as classical vocals (reasonable use of the voice), national melodies and melodies in performance, and expressive singing of the lyrics are analyzed. A number of recommendations are given to the choir master for working with the choir team.*

Key words: *Uzbek musical theater, choir, choir team, choirmaster, vocal, national tune, national melody, lyrics, voice, voice potential, range, note, voice attack, tact, rhythm.*


In the Uzbek musical theater, the choirmaster works with the choir mainly in three directions. First, from the point of view of classical vocals - the correct use of the voice (depending on the voice capabilities). Secondly, adapting voices to national tunes and melodies. Third, sing the lyrics expressively.

The choirmaster tries to open the vocal possibilities of the performer with an individual approach to each member of the choir in the process of using the voice correctly. First of all, it is necessary to warm up the singer's voice and prepare it for singing. This is the most important and serious stage. It is impossible to train without it. After the choir master has warmed up the voice of the singing actor, he determines the lowest and highest notes he can sing. Then, with daily exercises, he tries to expand the singer's vocal range. The aim is to extend the range while preserving the timbre of the voice. It is better to stop this exercise if the sound is not preserved while expanding the voice range. An experienced choir master will understand this immediately.

After the exercises related to the range, the skill of keeping the voice in one tonality is formed. In this, the performer's ability to hear and distribute breath is developed. The choirmaster demands from the singer a precise expression of each note. This exercise is considered the most necessary and important exercise, which ensures that the performer does not deviate from the note when singing in a choir.

And the exercise of moving from one note to another is an exercise that ensures the flexibility and activity of the singer's voice. In this case, the choirmaster mainly requires the expression of different notes from simplicity to complexity. For example, if in the





previous exercises one note went to the next note several times or after several beats, in this exercise the sequence of notes can be varied and moved faster or slower. This, in turn, develops the ability of the performer to feel music.

The voice attack exercise is also a very useful exercise for the singing actor. The choirmaster assigns a certain note to the singer and instructs him to express the vocal attack on that note. The singer must clearly and emphatically express the note set by the choirmaster in the attack of the voice. The condition is that it is necessary not to strain the voice. The choirmaster has the responsibility of not spoiling the singer's voice. Working with one singing actor can sometimes last for hours. That is why the choir master carefully conducts the training from simplicity to complexity.

After getting acquainted with the voice capabilities of the singers individually and performing the necessary exercises, the placement of the choir team will be considered. Voice colors of singers in musical theater choir (bass, baritone, tenor, alto, soprano) are clear, why should they be rearranged? a natural question may arise. The answer is as follows, the timbre of the singers can change. In order to serve the artistic integrity of the upcoming performance, the singers of the choir are sometimes rearranged. For example, a performer who sings in the baritone part has expanded vocal possibilities and is able to sing in the tenor part. Let's say that the tenor color becomes necessary for the performance and it can move to the tenor location.

Or vice versa, the performance of the baritone part is important to the performance, and the tenor performer's vocal capabilities are able to sing. So, he can go to the baritone party. Therefore, it is necessary for singers in the choir to work on themselves and strive for perfection every day, and the choirmaster should wisely supervise this.

The correct placement of the choir ensures the resonance of the sounds. The choirmaster aims to convey the content of the work in the placement of the choir. Therefore, sometimes men and women are placed separately or in groups such as bass, baritone, tenor, alto, soprano. As long as the general appearance of the team serves the idea of the performance.

The choir may include experienced or newly joined singers. This creates a problem for the choirmaster in the performance of the piece. An experienced singer disrupts the performance by singing apart from the other members of the chorus or expressing the sound in a unique way, while an inexperienced or newly joined singer disrupts the performance by being left out of the group and passing. Taking this into account, the choirmaster calls the choir team to synchrony (ensemble) during rehearsals. Having experienced singers in the choir is also a good thing. If they are properly instructed by the choirmaster, they can lead the team in the performance and serve the success of the piece.





In the Uzbek musical theater, the choir team is required to practice national tunes and tunes along with classical vocal exercises. That's why national works make up the majority of the theater repertoire. It is natural that the performance of the choir takes the lead in the performance of national works. Because our national musical stage works are rich in deep meaning, carefully written from a philosophical and spiritual point of view. The choir plays an important role in ensuring its performance.

The performance of the choir also serves the perspective of the performance in terms of depicting reality, clarifying characters, and expressing struggles for a higher goal. In this way, the choir master develops the choir using a series of exercises based on our national melodies and melodies. For example, when working on plays such as "Layli and Majnun", "Tahir and Zuhra", "Halima", the performance of our national songs by the choir became impressive for our people.

Exercises designed to improve the performance of our national classical works are completely different from classical vocal training. In our national melodies, there are half, quarter, half, half-quarter, and smaller tones of the note. It takes a lot of hard work from the choir master to inculcate these in every member of the choir.


The choirmaster has another important stage ahead of him. The ability to express the lyrics of a song. Basically, it is aimed at pure delivery of each sound reflected in the text. It is necessary for each representative of the choir to be familiar with the text, to be able to recite it by heart, and to clearly know the meaning of the words in it, to be able to express it in detail in pronunciation. Only then, during the performance, the singer will express the meaning of the text in a way that he understands and knows.

In conclusion, the role of the choir team and the choir master in ensuring the artistic integrity of the performances in the repertoires of our musical theaters today is important in every way. While the choral team brings out the hard and honorable work of the choirmaster in increasing the effectiveness of the work presented on the stage, the level of performance of the choral team, in turn, depends on the choirmaster. Therefore, it is correct to say that the choir and choirmaster are the main components of our musical performances. Ensuring that they create in cooperation is the key to the success of the performances to be created.

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