



Large Theater For Small Audiences

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Abstract: The article focuses on the urgent problem of aesthetic education of preschoolers by means of classical musical theater art, in particular, opera and ballet. Using the example of an analysis of the educational activities of the Alisher Navoi State Academic Bolshoi Theater, the importance of pedagogical strategies for children's musical education aimed at the formation of spectator culture is revealed.

Keywords: Musical theater, opera, ballet, musical fairy tale, art, game, spectator culture, communication, theatrical culture.

Introduction: Musical theater plays an important role in the aesthetic education of the younger generation, especially preschoolers, when children form an idea of the world around them, about spiritual values. Unfortunately, the educational role of musical theater is still insufficiently studied in pedagogical science. Theater is an important artistic practice that captivates the audience with its semantics, reflecting the vision of the world in symbolic images. It awakens the imagination and imagination of the viewer, which is very important in the musical education of the younger generation.

In this regard, the creative initiative of the Alisher Navoi State Academic Bolshoi Theatre to enhance the promotion of performances for children should be approved and supported. Unlike specialized children's musical theaters, the staff of this theater builds a strategy for introducing children to musical visual culture, starting from preschool years in line with the system of continuous musical education. A preschooler gets involved in the theater's stage repertoire practice and attends theater performances, becoming a regular spectator.

Modern mass media are very diverse. The Internet, television shows, performances, and entertainment programs for young people occupy an important place,

but theater is a lively creative communication team that will not replace a smartphone, tablet, or computer. Only live communication with the band on stage, with the performance of artists, singers, dancers, the art of the conductor and the director of photography give full-fledged artistic impressions and have an indelible impact on the spiritual world of the viewer. That's why people flock to the theater to enrich their aesthetic education with art.

Psychologists note that children have different inclinations, all of them have the potential to form, through education and classes, to educate and develop an aesthetic attitude to reality. Music plays an important role in this process. Listening to music, its perception, is the kind of musical activity that is brought up and instilled in a person from childhood [1, p.10]. To an even greater extent, along with the education of listening culture, the education of spectator culture by means of theatrical art is important.

Musical theater develops a sense of beauty, synesthesia, and the ability to assess whether the scenery, attributes, costumes, and scenic components of the play's content are harmonious. This helps children acquire artistic taste skills, the ability to distinguish the absurdities of the actors' appearance from their role functions. [2]

Musical directors play a leading role in shaping the theatrical culture of preschoolers. The decisive factors here are practical actions, theatrical methods and pedagogical technologies that contribute to the formation of children's theatrical culture. I.D. Pelikh notes that theatrical culture cannot be formed without children's theatrical activities directly (just as physical culture cannot be formed without training, reading, without reading books, etc.) [3].

It should be noted that theater is a collective activity that teaches children to collaborate and interact with each other. Theatrical play develops memory, imagination, fantasy, thinking, and speech. In the process of stage play, the child's self-esteem increases, stiffness disappears, and self-confidence develops. Theatrical activity occupies one of the leading places, permeates all types of the educational process of a modern preschool educational organization, and is a powerful tool for developing the cognitive qualities of a child's personality.

Like any activity, theatrical activity contains three components: creative, emotional, valuable and activity-based. In the development of these components, the audience culture of a preschooler occupies a priority position as a complex of ideas and elementary knowledge about the theater and the

specifics of its perception, the ability to perceive and evaluate theatrical art, to show creative needs, properties and personality qualities necessary for children's theatrical activities.

The significance of theatrical performances lies in the fact that for children they become an impulse for understanding the concepts of good, evil, honesty, courage, friendship, responsiveness, diligence, and a bright worldview.

The main thing that music directors who determine pedagogical strategies should be aware of is that theater is not a one-time visit to a performance, but a long-term purposeful practice that requires constant reflection, regardless of age. Therefore, it is necessary, first of all, to focus children on analyzing the performance they saw and understanding it based on connections with life realities.

The performance does not end with applause, it ends at the moment when the musical director and the children calmly discuss what was happening on stage. Without this, going to the theater is just entertainment. And in order to address the deep theatrical component, it is very important to analyze and learn to draw conclusions from the work performed on stage. From the simplest children's play, you can always bring out a whole bunch of images and questions for analysis.: what is friendship, why it is important to be heard. As an example, we can cite the wonderful ballet "Chippolino" by K. Khachaturian, which is staged on the stage of the theater with great pleasure and is enthusiastically perceived by young viewers.

Practically most of the stage works that make up the repertoire of the theater for children can be staged by the children themselves as an experiment. To consolidate the theatrical production at the end of the performance, it is necessary to familiarize yourself with the emotions and experiences of the young audience. Don't limit yourself to asking if you enjoyed the performance. It is important to find out what, in the preschooler's opinion, the play was about, why the characters behaved the way they did, who they liked best, and why. The music director should be ready to answer the child's questions - as a rule, he has a lot of them. The pleasure of watching the play can be stretched by asking the child to tell his family and friends about it. You can also try to depict the characters of the play on paper with him, and maybe even come up with your own ending.

The impact of theater on the child's psyche is limitless: it can do anything or almost anything. It works wonders: it amuses, educates, develops imagination, relieves tension, brings young children a lot of joy, emotional experiences, falls in love with themselves, allows them

to enter into such relationships with the world that toddlers cannot enter into themselves because of the psychological characteristics of age.

CONCLUSION

In conclusion, musical theater represents a powerful and irreplaceable means of aesthetic education for preschool children. Through opera and ballet, young audiences gain access to complex artistic images that shape their emotional sensitivity and moral values. Early and systematic exposure to theatrical art contributes to the formation of spectator culture, which is an essential component of a child's overall cultural development. The experience of live performance fosters deep emotional responses and promotes meaningful communication between the child and the artistic world. Musical theater develops imagination, artistic taste, and the ability to perceive harmony between music, movement, and visual elements. The pedagogical role of music directors is crucial in guiding children toward conscious perception and reflection on theatrical works. Theater attendance should be understood as a continuous educational process rather than a one-time entertainment event. Post-performance discussion and creative reflection significantly enhance the educational impact of theatrical experiences. The repertoire designed for children serves as a medium for understanding universal values such as kindness, friendship, and justice. By engaging children in analysis and creative reinterpretation, theater becomes a living educational environment. Ultimately, the integration of musical theater into preschool education enriches children's spiritual world, supports their emotional well-being, and lays a strong foundation for lifelong aesthetic and cultural development.

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