

Direction of Musical Theatre Acting

Özds mifmf

Stage 2 student

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Annotation: *this article covers the role of Arias and duets in musical dramas and the classification of voices, information about the artistic significance of Arias and duets in the formation of vocal performance skills of women's voices.*

Lyrics: *Soprano, metstso soprana, Alto, opera, aria and duet.*

The emergence of art samples created by the means of the human voice and intended to play exactly in the voice is much older than the music of the instrument, the history of which goes back to primitive times. In the art of professional music, which arose in the middle and Middle Eastern regions, in particular in Central Asia, the forms of Solo and synchronized performance have long been used. Simple manifestations of the form of performance appeared on the basis of folk music among the local working population, and professional ones appeared much earlier in the cultural, entertainment and introduced Zoroastrian rituals of the palace. And in the countries of Western Europe, the professional approach to singing first appeared through church music. To participate in choral communities in the church, singers were only required to sing following an almost uncomplicated rhythm fluency while maintaining tone clarity with sound. European vocal art developed primarily in the form of folk and cult songs. Folk performance art, church singing – all this, with its high vocal culture, laid the groundwork for the emergence of secular professional vocal art. The first historical representatives of vocal art are folk singers. In Italy, by the 16th century, musical works for solo voice began to be created under the auspices of the instrument. From this period, it is believed that in Europe literally the art of singing began to emerge historians of the field. Most of Europe in the 17th and 18th centuries. In most countries in Europe, vocal art has been elevated to the upper Blacks. The singers sang not only in high qualifications, but also performed strong dramatic roles. The cultural development of each nation, no matter what period it belongs to, is closely related to the achievements of this people in the fields of economic, science, literature and spirituality. And the spiritual prosperity of each people is measured and appreciated, first of all, by his contribution to universal culture. From this point of view, the Uzbek people, together with other Central Asian peoples, made a huge contribution to the development of World Science and culture. The great allomas grown from the Uzbek land were Imam Ismail Bukhari, Moses Khwarazmi, Ahmad Farghani, Abu Nasr Farabi, Abu Ali ibn Sina, Beruniy, Zamakhshari, Najimiddin Kubro, Bahawuddin Naqshband, Alisher Navoi, Ulugbek and others to enrich human thought with religious and secular sciences

and those who have made tremendous contributions to spiritual uplift.

Looking back at the history of Uzbek singing performance, we witness that in the second half of the 19th and early 20th centuries, a whole generation of performers of this sacred art has matured in our country. These include father Jalal Nasirov, father Ghiyos Abdulghani, Hoji Abdulaziz

Abdurasulov, Domla Halim Ibadov, Levi Bobokhanov, Sadirkhan Hafiz Bobosharifov, Zahidkhonhofiz, Madali Hafiz, Mulla Toych Toshmuhamedov, Matyoqub Kharratov. Folk music art is very rich and lush. Of course, a musical culture based on folk traditions has become a way of life in itself and has continued steadily. Musical drama and comedy theaters that arose in our country at the beginning of the 20th century took an honorable path of historical significance. The capital theater named Muqimi, the leading center of this field, as well as the special creative image of most of the regional theaters were formed. The performances created in these art venues are the cultural and spiritual wealth of our people. Dozens of musical performances created at different times have been revered in the history of the theater and even today as our classical heritage. The subject "vocal" is based on the further development of the musical abilities of students and the teaching of the skills of the art of singing skills. The main goal of vocal science is to equip students of future vocal - choral performance and musical theater actors with the means of vocal art to put sound on them, develop breathing skills, hearing skills, various singing paths, ensemble, pronunciation problems, be able to sing in various dynamic Newans and arm their pedagogical skills with practical and theoretical foundations, educate their aesthetic and artistic tastes and teach The vocal-artistic development of students' voice capabilities is organically augmented by the work of teaching them singing techniques. Also, the acquisition of vocal skills is based on a number of didactic principles of vocal pedagogy, such as systematicity, consistency, simple to complex, solo approach.

Description of votes

The 1st Octave is from the 'knot' to the 'do' note of the third octave – it has two different characters. The first is lyrical, light, mobile, gentle, gentle melody. Women's voice: Soprano, mezzo soprano, alto, contralto are distinguished by the range of Soprano voice;

In soprano 2, the above features are further resonated by the notes in the lower range; the range of Mezzo-soprano voice ranges from the 'Lya' note of a small octave to the 'lya' note of a second octave – this voice has strong, full, resonant features. Despite this sound being restrained, the performance possibilities are the same as in the soprano voice. The range of the alto voice ranges from a small octave 'trumpet' to the 'fa' note of the second octave – considered the middle voice of women. This voice has three registers: lower, middle and upper. He's his full, melodic Echo distinguished by; Contralto: from the note of the little octave 'fa' to the note of the second octave 'do-re' - is considered the lowest voice of women, and the low notes without tension

2. Male voice: the range of Tenor, baritone, bass Tenor voice ranges from a small octave 'do' note to the 'do' note of the second octave – soft, lyrical, bright, mobile and evenly combed in almost all areas of the vocal range;

The 2nd tenor is dramatic, with a more energetic character; the dramatic tenor: from the note of the little octave 'do' to the note of the 'lya-si' of the second octave – it has strong and resonant characteristics in contrast to the lyrical tenor.

The baritone voice range ranges from the big octave 'lya' note to the 'lya' note of the second octave – considered the middle male voice-it is divided into two: lyrical and dramatic baritones.

The lyric baritone is a softer, more mobile character with a closer approach to the tenor voice. The dramatic baritone is similar to the bass voice in the breadth and intensity of the voice.

The Bass voice range ranges from the big octave 'note' to the 'fa' note of the one-second octave. It is divided into two parts: lyrical bass – soft, full. Dramatic bass-much stronger, wide resonant with full, dark resonators.

Octave bass – (Profundo) is the lowest voice of rare males. He is required to be in professional choral teams. The range ranges from the contra octave ‘sol-lya’ note to the first octave ‘do’ note, which will have a heavy, dark, energetic character.

In adolescence, it is necessary to use caution when playing the marginal, high notes of the range, extremely preserving the voices.

The artistic significance of Arias and duets.

Arias and duets are among the most basic sections of musical dramas that illuminate the inner experiences of the characters to the fullest of their emotions. The delivery of an ideological and artistic image of musical works with the help of a singing voice is one of the oldest types of music performance. Opera and musical drama singing is associated with theatrical performance, dramatic action. The performance of Arias and duets requires students to have great responsibility and deep vocal conic in JY. Composers write the genre of musical drama with their main peculiarities in vows, interspersed with musical numbers, dialogues. These include Spoon, Aria, duet, trio, quartet, quintet. The ARIAs and duets of the heroes are written in different characters and illuminate the images of the heroes. In musical dramas, pure feelings of love, sincerity, friendship are applauded, evil, treason are condemned, raising the issues of moral, moral perfection of people to universal levels. Composers have often based Uzbek folk tunes and harmonies on musical dramas that were originally created, or created music that closely resembles them. In the process of working on or studying works, of course, sing it by entering a state according to the tempo. attention should be paid. When duets are sung, of course, it is necessary to adapt to the reality in the form of Sakhna. When the heroes sing a duet, it is necessary to perfectly master the musical direction not only of their musical direction, but also of their duet partner. Particular attention is paid to the exact pronunciation, clarity of notes and singing in the ensemble in both of them, so that the heroes do not sing in what character. In duets of a cheerful, cheerful, more playful character, the performance with the skill of singing in light, lively, cheerful tones from the chambermones and good pronunciation should be worked tirelessly on maturity. When performing duets, performers must create monandlik by hearing each other and create a holistic landscape. Heavy, mungly, character duets, on the other hand, require a very wide breath and freely expressive performance. When duets are sung, kashramon students should not only self-Yeshivat, sing their tone correctly, accurately shape their vocal sounds, but also sing each other very well, harmoniously, attaching importance to the purity of intervals in musical phrases in which the performance is performed together. “One of the main differences in musical drama is that the female voice participating in the Opera: colorotored soprano, soprano, metssosoprano, Alto; the male's: tenor, baritone, bass, bass – profundo is written into the Opera's score, and Arias, ariososos, songs, choirs, ballets, and rechitives are performed without interruption in each appearance or curtain of the piece. All this is united by musical dramaturgy in Opera. The musical Darama, on the other hand, plays the participating characters with word – dialogue replaced by music. It can be said that the” musical dramas “and” operas”, which are different from each other, although there are some signs shown, but their structures are the same. The actors of the musical drama show their inner state through Arias and duets, and are supplied by tomishabi and are in a position to gain a deep space from kalibi.

List of literature used:

- 1.Vocals .D.M.Malikova 2018
- 2.W.W.W.Ziyo.net
- 3.Vocals.A.Khaydarov 2021