

Section 2. Theatre

DOI:10.29013/EJA-26-1-89-92



THEORETICAL ASPECTS OF STAGE SPEECH IN MUSICAL DRAMA

*Ibragimova Umida Navruzovna*¹

¹ State Institute of Art and Culture of Uzbekistan, Tashkent, Uzbekistan

Cite: *Ibragimova U.N. (2026). Theoretical Aspects of Stage Speech in Musical Drama. European Journal of Arts 2026, No 1. <https://doi.org/10.29013/EJA-26-1-89-92>*

Abstract

Purpose: To interpret the theoretical aspects of stage speech in musical dramas.

Methods: Observation, systematic analysis, representative analysis, and interview.

Results: This article discusses the theoretical aspects of stage speech in musical dramas. It explores the formation of musical theater and the specific features of stage speech and musical theater: the use of words, voice, and music.

Scientific novelty: The specificity of stage speech by actors in musical performances is studied.

Practical significance: This article serves as a methodological resource for creative processes, theater, and the training of future actors and directors.

Keywords: *stage speech, specificity, stage, performance, music, actor, director*

Introduction

One of the distinctive features of Uzbek musical drama is that the play is first transferred to the composer for musical composition. A team of creative leaders-including the director, conductor, concertmaster, choreographer, chorus master, and artist-works on the script, learns the score with musicians, teaches vocal parts to soloists and the choir, stages meaningful choreographic scenes with the ballet troupe, and designs stage decorations, costumes, and props in line with the theme, era, and characters. The stage director integrates all these elements based on a creative plan to create a coherent stage performance with a unified style and form.

As M. Qodirov (1976) noted, “Uzbek musical drama is formed through the union and mutual supplementation of three independent fields-drama, music, and theater-around a common goal.” The success of a performance largely depends on the collaborative creativity of actors, directors, concertmasters, chorus masters, and choreographers.

The explanatory dictionary of art terms defines musical theater as “a type of theater (opera, ballet, operetta, musical) constructed on the unity of stage action and music, incorporating song and dance” (Umarov, A., Bekmurodov, M., 2015). Musical theater creates a multi-dimensional aesthetic impression due to its complex and synthetic

nature. The audience is captivated not only by the orchestra's music but also by the portrayal of characters through simultaneous performance and melody. The harmony between music, stage speech, and movement deeply immerses the viewer in the scenic reality, generating a desire to grasp the artistic ideas and moral-spiritual messages embedded in the work.

The artistic quality and impact of a musical drama depend on the strength of its script, the effective collaboration between composer and playwright, the coherence of the director's concept, and the actors' high level of skill. Thus, musical drama is a synthetic stage work where music leads, and vocal, instrumental, and verbal art combine.

As Professor M. Qodirov emphasized, in Uzbek art, the term "musical drama" refers not to opera or operetta, but to a unique national theatrical genre where the play, music, and staging are equally important. He explained that the term "musical drama" emerged under the influence of the Russian term "музыкальная драма." These views highlight the uniqueness of musical drama's substantial components and show that its synthesis of words, song, dance, and music aligns closely with national characteristics.

Research Result

When comparing Uzbek musical drama with opera and regular drama, one may observe the following: in drama, words take precedence; in opera, music leads; in musical drama, both words and music hold equal positions. This balance reflects the genre's name and nature. Its literary foundation is formed according to the rules of dramatic prose and poetry, linking it with drama. However, unlike drama, which can exist without music, musical drama cannot exist without it—it is defined by the unity of spoken and musical texts (Qodirov, M., 1980).

Therefore, directors and actors must pay close attention to speech, music, arias, and duets to enhance the performance's emotional impact. Research into the role of words in acting helps ensure musical performances are delivered to the audience clearly, vividly, and poetically. A. Sayfuddinov studied the functions of punctuation in Uzbek-periods,

questions, exclamations, colons, semicolons, ellipses, and dashes—and emphasized the actor's attention to grammatical, logical, and emotional pauses.

In musical drama, the transition between speech and music requires the actor's mastery. Working on language, core meanings, character speech, tempo-rhythm, and physical expression are essential for conveying emotional depth. M. Hamidova noted that musical drama continues to provoke debate: some view it as outdated, while others call for adapting it to modern theatrical forms and grounding it in practical methods (Hamidova, M. A., 2009). Importantly, musical drama must be understood historically as a precursor to Uzbek opera.

The Muqimi Uzbek State Musical Academic Theater has consistently relied on folk art throughout its development. Indeed, Uzbek musical drama is a national theater genre that combines literary text, music, and staging in harmony, having undergone various transformations over time.

Musical drama integrates word, music, choir, vocals, choreography, acting, visual arts, architecture, and more. Each art form brings its expressive language and imagery and fuses into a unified dramatic material to convey the work's main artistic message. The combination of all these forms creates the aesthetic and visual resolution of the performance.

On stage, the actor uses body, voice, intellect, emotions, and talent to create an artistic image. Whether in theater, film, circus, variety shows, radio, advertising, or television, the actor embodies the human soul, character, inner world, and aspirations. In this process, speech is a vital tool. Expressive, meaningful, and impactful stage speech is crucial for creating a cohesive character.

Stage speech is one of an actor's primary expressive tools. It teaches how to evolve from casual speech to expressive, powerful stage speech. Especially in musical theater, speech plays a central role. In general, the actor is the central phenomenon of theater art: their actions and speech reveal the play's content and essence.

The actor must creatively adapt to the context on stage, becoming the central element that transforms the script into performance.

They express the on-stage reality to the audience through live dialogue and movement. Their gestures convey precise meaning. Thus, the actor reveals the character's internal and external nature through harmony between physical and emotional movement. This raises the standard for speech in musical theater. An actor's speech must harmonize with the music to authentically portray ideas, events, conflicts, and emotions.

Musical theater actors must continually refine their diction, clarity, and expressiveness through relentless rehearsal-just as athletes condition themselves. When portraying characters in specific situations, actors must effectively combine body language and speech. The tonal quality and emotional resonance of musical dialogue significantly enhance impact.

Writing for musical theater places a significant responsibility on the author. The text must be poetic, with special attention to arias. This places high demands on word use and requires great care. Stage speech must address both partners and the audience. Hence, it must be understandable and convincing to both. Compared to everyday speech, stage speech is more purposeful and dynamic. If an actor disregards speech norms, the power of words is lost. Therefore, stage speech demands smooth yet logical delivery (Ibragimova, U., 2024).

Musical drama, as a staged form, emerges from the equal unity of speech and music. It encompasses internal genre types-drama, tragedy, and comedy-developed through the

traditions of fraternal music theaters and national literary-arts heritage, forming a distinct dramatic-musical genre (Qodirov, M., 1980).

Summary

The idea and goal of any stage performance are primarily realized through the talents of gifted actors. In this sense, theater's development depends greatly on the actors' skills, especially their stage speech. Musical drama is the most complex performance genre. While dramatic actors convey inner worlds through performance and psychology, musical drama actors must do so through arias, revealing inner emotions and conflicts through music. All movements are built around the music. The moods expressed in music help actors inhabit the role, influencing their speech delivery.

In conclusion, musical theater's early development is closely tied to the nation's rich artistic and musical heritage. Through expressive intonation and dialect, dramatists and actors preserved the aesthetic value of national art and elevated stage reality. Relying on classical literary traditions, actors deeply understood stage laws and successfully applied speech norms and pronunciation standards.

Thus, in the early stages of musical theater, stage speech played a decisive role in a performance's success and laid the theoretical foundations for acting schools and performance culture.

References

- Qodirov, M. *Genre Boundaries*. // Culture of Uzbekistan, April 2, 1976. – 3 p.
- Umarov, A., Bekmurodov, M. *Explanatory Dictionary of Cultural and Art Terms*. – Tashkent: G'afur G'ulom Publishing and Printing Creative House, 2015. – 129 p.
- Qodirov, M. *Magic and Love*. – Tashkent: G'afur G'ulom Literature and Art Publishing House, 1980. – 6 p.
- Hamidova, M. A. *Analysis, Criticism, and Promotion of Works of Art*. – Tashkent: Uzbek State Institute of Arts, 2009. – 53 p.
- Navruzovna, U.I. *A Perfect Interpretation of the King and the Poet on the Musical Theater Stage*. // *European Journal of Arts*. 2023. – No. 4. – P. 20–23.
- Ibragimova, U. *The Importance of Language and Speech in Creating the Image of a Historical Figure*. // *Journal of Culture and Art*. 2024. – Vol. 2. – No. 2. – P. 53–59.
- Ibragimova, U. *The Scenic Expressiveness of Live Speech*. // *Mejdunarodniy Zhurnal Iskusstvo Slova*. 2019. – No. 5.

Ibragimova, U. *Interpretation of Stage Speech Issues in Uzbek Musical Dramas. // Oriental Art and Culture*. 2024. – Vol. 5. – No. 1. – P. 428–435.

submitted 15.12.2025;
accepted for publication 29.01.2025;
published 31.01.2026
© Ibragimova U.N.
Contact: jahongir.80@mail.ru