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THE ROLE OF ACTING IN THE DEVELOPMENT OF AN OPERA SINGER

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Abstract

If we look at the social life of the countries of the world, we will see that cultural prosperity is in harmony with economic and political development. In the new Uzbekistan, along with the cultivation of national culture, the study of the culture and art of the peoples of the world, the use of advanced experience in the education of the future generation. Accordingly, a number of tasks have been set before the representatives of the industry. In particular, intensive work on the development of the system of training personnel, opera and ballet singers, ensuring close interaction between theaters and educational institutions, supporting theater organizations in this area, strengthening their material and technical base.

Keywords: *music, opera, singer, actor, school, voice, scene, dance, creativity*

For centuries, Uzbek theaters have been revered as the beloved art of our people thanks to the unique life-giving creativity of poets, musicians, and other theater workers from among the people. The roots of the formation and development of musical theaters in our country are also closely connected with folk art, customs, traditions, and national music. Perhaps that is why stage works imbued with Uzbek folk music still captivate the hearts of our viewers. Therefore, its roots, the sources that gave rise to it, are immortal.

The key to every musical performance is music, which is its important component. Therefore, musical dramas, of course, cannot be imagined without musical melodies, especially national melodies that have been valuable to our people for centuries. The contribution of our national classical maqoms, from folk oral literature, to the musical dra-

ma genre's prominent place in people's lives is immeasurable.

Uzbek musical drama, first of all, is based on its mixed nature, primarily due to its closeness to national artistic traditions, including the examples of poetic and literary, stage culture, musical heritage, and national singing and dancing. The artistic and ideological characteristics of the works that found their life on the theater stage are explained by the criteria of nationality and traditionalism.

In order to develop the traditions of master-student and master schools in the national opera art at the Department of Academic Singing and Opera Preparation of the State Conservatory of Uzbekistan, master schools for talented and highly qualified artists were established. The master school of People's Artists of Uzbekistan Muyassar Razzakova, Avazkhon Rajabov, Ismoil Jalilov,

Ramiz Usmonov, Honored Artist of Uzbekistan Olga Alexandrova opened wide opportunities for students of the conservatory and many music schools who wanted to improve their skills. The management of the conservatory, in turn, is striving to create decent conditions for students in order to improve the quality of education.

Students studying at the Department of Academic Singing and Opera Preparation, along with their specialization, are taught subjects such as "Solfeggio", "Harmony", "Chamber Choir", "History of Uzbek Music", "Analysis of Musical Works", "History of World Music", "History and Theory of Uzbek Maqam", "Polyphony", "Methodology of Music Criticism", "Musical Pedagogy", "Methodology of Teaching Singing", "Practical Italian", "Foreign Language". In addition, special subjects such as "Dance", "Fundamentals of Acting and Stage Movement", "Make-up and Stage Image" are taught in the formation and development of an opera singer. As a combination of these subjects, the subject "Opera Preparation Exercise" plays a significant role in educating a singing actor.

As is known, the "Opera Preparation Course" prepares students for the professional stage, that is, it educates singers and actors who can perfectly create in the opera genre. Taking into account the fact that theater art is a synthetic genre, students are taught, along with vocal lessons, such skills as singing in an ensemble, acting skills, stage movement, dance, stage speech, working with a choir and a conductor. In order to understand musical dramaturgy, realize the composer's ideas and the main goal set by the director, a singer-actor must have comprehensive training in vocal and stage performance. The student is formed by combining his voice capabilities with actions appropriate to the plot of the work and the development of events, demonstrating plastic capabilities, working with scenery and props, being able to show dance elements of different nations, and having a fluent and accurate stage pronunciation. It should be emphasized that a student can develop further if he continuously works on himself through independent study, in addition to the certain number of classroom hours he receives at a higher educational institution. A student must possess the above professional skills in order to fully re-

flect the artistic image of their character while performing a role in an opera performance.

Teachers of the "Academic Singing" specialty work on the student's vocal abilities throughout the four-year study period. Based on such specific elements as character, voice range, and timbre, each student requires a separate, individual approach. Masters of their profession, understanding this well, eliminate the student's shortcomings, cultivate and polish his voice, and develop artistic and creative taste with musical works of various genres.

In the education of an opera singer, "Fundamentals of Acting" occupies a decisive place among the specialized disciplines. For example, experiments show that the full-fledged success of an opera depends not only on the voice. Since opera is considered a stage genre, the performer is required to play a role on stage. In opera works, the main task of the performer is to deeply convey the ideas that the composer intended in musical drama to the audience. The staging process is also carried out based on music. For example, in dramatic genres, music can be used as a means of artistic expression in the right places. In the musical drama genre, music and drama are almost equal. That is, when the hero's inner experiences reach a certain dynamic point, the need for music and singing arises, and the singer-actor moves from dramatic scenes to musical numbers. Or vice versa, after arias and duets, dramatic events continue on stage. In the opera genre, the entire sequence of events of the performance is accompanied by music. Even scenes consisting of recitatives are usually accompanied by an orchestra, harpsichord or piano. This shows the uniqueness of each genre and the place of music in it. This means that music is of decisive importance in the opera genre.

It is not always easy for a student to properly perform a set of actions that are worthy of the director's interpretation. In this regard, mastering the basic skills of acting and stage movement is a necessary stage. In the course of the subjects "Fundamentals of Acting" and "Fundamentals of Stage Movement", the student learns to reveal the inner feelings of the hero of the work he is performing, to move freely and logically on stage. By creating the necessary stage atmosphere under given conditions, he fully realizes the intended goal and

can give the viewer aesthetic pleasure. Since music is the main theme in opera, the actor's actions on stage must also be in musical balance. Each character in opera has a leitmotif. This helps to understand the character of the hero and his place in the development of stage events. Arias showcase the singer-actor's vocal abilities and performance skills, while the ability to work with partners in duets, trios, and ensembles develops. In addition, through elements of stage movement, they improve their stage skills by working with various objects, correctly constructing mezzo-scenes, performing acrobatic exercises, and following instructions on stage combat and swordplay.

If the theme of the work includes dance elements, the singer-actor has a greater opportunity to demonstrate his skills. Dance elements are important skills for the singer-actor, and are of particular importance in fully revealing stage events, ensuring the artistic level of the work, and reflecting the culture of peoples of different places and times. First of all, dance is of great benefit in correctly shaping the actor's body, increasing flexibility, correctly distributing strength in the body, and increasing self-confidence.

"Stage speech" is also an issue that requires serious attention. Achieving perfect pronunciation, especially in the performance of foreign works, is a requirement of professionalism. For example, it is necessary to fully understand the meaning of Italian, French, German and Russian opera works and ensure the correct pronunciation of their words. One of the most common cases is the incorrect pronunciation of a simple logical accent. Due to the incorrect pronunciation of just one accent, the entire meaning of the speech changes. This leads to the reader being distracted from the general idea of the work and making incomprehensible movements on stage. Also,

the culture of stage speech plays an important role in the clear and fluent presentation of the text of the work, ensuring that the performance reaches every corner of the auditorium.

The singer must have the ability to sing with an ensemble and choir. A soloist may be somewhat free in performing an aria. However, in duets, trios, quartets, and quintets, he or she must adhere to a specific musical measure and dynamic markings. Although each voice sings its own part, they unite in certain harmonic ranges. In addition, the singer must have the ability to hear neighboring parts in the ensemble, maintain balance in mutual resonance, and follow the general tempo.

In conclusion, it can be said that in the formation of an opera singer, acting skills play a key role. In order to improve the quality of education, it is important to properly organize classes, provide special audiences, create the necessary material and technical resources, conduct acting classes not at the graduation stage, but continuously from the first to the third year, and increase the number of classes. In this regard, we considered some proposals to be appropriate. It would be advisable to build a "Teaching Theater" building under the Uzbek State Conservatory, which is intended for full-fledged work in the field of opera. It is necessary to equip the theater with the necessary scenography, scenery and props, various stage weapons such as swords for stage battles, lighting equipment, costume composition, make-up and stage decorations. In addition, it is necessary to organize the staging of graduation performances of graduate courses on the stage of the State Academic Bolshoi Theater of Uzbekistan named after Alisher Navoi. Because the State Conservatory of Uzbekistan has always trained worthy personnel for the professional music and theater stage.

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