

A LOOK AT UZBEK OPERA ARIAS

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Abstract: arias in operas can be distinguished by the plot and place in the actions. These can be: introductory, sad, cheerful and final arias. Each character of the opera performs arias of a different nature during the development of the dramaturgy of the performance with their arias in accordance with the development of the plot. The arias in the opera mainly serve to clarify the situation in the scene in which the hero himself participates.

Keywords: opera, aria, performance, voice, rhythm, plot, music, playwright.

ВЗГЛЯД НА УЗБЕКСКИЕ ОПЕРНЫЕ АРИИ

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Аннотация: арии в операх можно отличить по сюжету и месту в действиях. Это могут быть: вступительная, грустная, веселая и заключительная арии. Каждый персонаж оперы исполняет арии разного характера при развитии драматургии спектакля своими ариями в соответствии с развитием сюжета. Арии в опере главным образом служат выяснению ситуации в сцене, в которой участвует сам герой.

Ключевые слова: опера, ария, спектакль, голос, ритм, сюжет, музыка, драматург.

It should be noted that our composers used our national music as a basis when creating Uzbek operas. If we analyze the operas created today, starting from the very first opera, we can see that the main theme of all of them is based on Uzbek national music.

We will start our analysis with Noman's aria from the opera "Dilorom" by M. Ashrafi. Despite the fact that the character of Noman was presented in the opera as a minister of the king, he was always interpreted as a person who lived with the pain of the people. If we pay attention to the plot of the opera, it will be performed during the imprisonment of Moni, who is in love with Dilorom. This aria was also written in the direction of "Dugoh", which is Uzbek national music. For this reason, it is necessary to pay attention to the method during the performance of the aria.

"Dilorom" operasidan
NO'MON ARIYASI

M.Ashrafiy

O - shiq g'a - rib bu has - ta - ga

mun - cha ja - fo qil - moq ne - chun,

Fig. 1. Nomon aria.

Along with the method, expressing the character of the aria is one of the important tasks. Taking into account that the work was written in a sad mood, it is necessary to express that the tone and timbre of this aria will be suitable for it.

In the climax of the work, one should approach the direction of the voice carefully. Because the aria is written on the basis of national music, it is contrary to academic performance, that is, the throat sound should be avoided.

The image displays a musical score for the climax of the Nomon aria. It consists of three systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are written in Uzbek. The first system shows the vocal line with a melodic line and the piano accompaniment with chords and moving lines. The second system continues the vocal line and piano accompaniment. The third system concludes the vocal line and piano accompaniment. The lyrics are: "Be - cho - ra - ning / Bag' - ri - ni ez - / yo'q ro - ha - ti, / mish dar - du g'am / jo - ni - da sab - ru to - qa - ti, / hij - ron si - tam dar - du a - lam".

Fig. 2. The climax of Nomon aria

The final part of the aria ends with the same sad melody as at the beginning of the piece.

Sabir Boboev's opera "Khamza" is one of the works that made an important turning point in the art of Uzbek opera. This opera is a work full of contradictions, the theme of the music is love, lyrics, struggle, and tragic events. The image of Hamza, one of the main characters, is also described in the above qualities.

The aria taken for analysis is called "Shahimardan" from this opera, and the work is distinguished by its lyrical character. Before performing this aria, Khamza, who is the hero of the opera, describes the beauty of the nature of Shahimardan and the immaculate scenery of the Sevrikor mountains.

"Xamza" operasidan
XAMZA ARIYASI
"Shohimardon"

S.Boboyev

Allegretto

p

Sho - hi - mar - don

pp

qan - day go' - zal bir di - yor!

The musical score is written in G major and 3/4 time. It consists of a piano introduction and two vocal phrases. The piano introduction begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The first vocal phrase is in the bass clef, with lyrics 'Sho - hi - mar - don'. The piano accompaniment continues with chords and a steady eighth-note pattern. The second vocal phrase is also in the bass clef, with lyrics 'qan - day go' - zal bir di - yor!'. The piano accompaniment provides harmonic support with chords and a consistent rhythmic pattern.

Fig. 3. Hamza aria.

When performing an aria, it is advisable to sing more lyrically. Because from the introduction, the mood begins with the music that makes people feel good, and this mood is maintained until the end of the work. This aria was literally written in the direction of Fergana singing. When performing the piece, it is required to sing in a high position, distributing it evenly from beginning to end, using good breathing. In addition to these, more importance should be given to the method. because in some places of the climax, methods suitable for the direction are used, and it is necessary to pay attention to the fermato on the top note, and get back to the method smoothly. Here, along with the singer, the accompanist has a great responsibility. The essence of the work may change if it does not fall together with the performer.

f

А-жаб дил-бар но-зик

f

The musical score continues with a piano accompaniment and a vocal line. The piano accompaniment is in the treble clef, featuring a melodic line with eighth notes and chords. The vocal line is in the bass clef, with lyrics 'А-жаб дил-бар но-зик'. The piano accompaniment provides harmonic support with chords and a consistent rhythmic pattern.

ши-рин фу- сун - кор, Мах - та - моқ - қа

о - жиз сў - зу ка - лам тор.

f

mf

Detailed description: This figure shows the climactic section of the Hamza aria. It consists of two systems of music. The first system features a vocal line in the bass clef with lyrics 'ши-рин фу- сун - кор, Мах - та - моқ - қа' and a piano accompaniment in treble and bass clefs. The second system continues with lyrics 'о - жиз сў - зу ка - лам тор.' and includes dynamic markings *f* and *mf*. The piano part features intricate arpeggiated patterns and sustained chords.

Fig. 4. Hamza aria climax.

Another peculiarity of this aria is the vocalization of feelings that have not been expressed in words in Ferghana's singing direction (singing with different vowels "O", "A", etc.) is done.

Meno mosso

mf

mf a tempo

Maq - tab, maq-tab yo - zay

Detailed description: This figure illustrates vocalizations from the Hamza aria. It is divided into two systems. The first system is marked 'Meno mosso' and shows a vocal line with a long note 'o' and a piano accompaniment with arpeggiated chords. The second system is marked '*mf* a tempo' and features lyrics 'Maq - tab, maq-tab yo - zay'. The piano accompaniment includes a section with a wavy line indicating a tremolo effect.

Fig. 5. Vocalization from Hamza aria.

The final, that is, the final part of the aria is in the form of a reprise, and ends with the repetition of the melody at the beginning of the work.

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