A LOOK AT UZBEK OPERA ARIAS Radjabov A.A.

Radjabov Avaz Akbarovich - Acting professor, DEPARTMENT "ACADEMIC SINGING AND OPERA TRAINING" STATE CONSERVATORY OF UZBEKISTAN, TASHKENT, REPUBLIC OF UZBEKISTAN

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 Раджабов А.А.

Раджабов Аваз Акбарович - и.о.профессора, кафедра «Академическое пение и оперная подготовка" Государственная консерватория Узбекистана, г. Ташкент, Республика Узбекистан

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



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.



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"



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.





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.

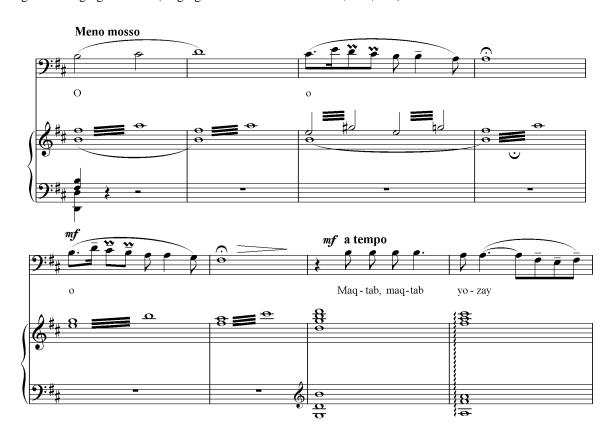


Fig. 5. Vocalization from Hamza aria.

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.

References / Список литературы

1. Shamaxmudova B. Xor lugʻati. T., 2009.