

The Issue of Vocal Performance in Musical Theater

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ABSTRACT

This article deals with the issue of the vocal performer in the performances staged at the Muqimi Musical Drama Theater.

KEYWORDS: Uzbek musical heritage, audio recording, collection, history of the development, ethnomusicological expedition, digitization.

After independence, the theater group has been delighting its audience with performances on modern themes based on its national traditions, unique style and research, as well as with stage interpretations of national classics. After the premiere, we can see that the quality of stage works performed by young actors is decreasing. A separate study should be conducted to determine the reasons for this. The fact that everyone speaks in their own dialect in the plays performed by young people in the musical theater named after Mukimi is a subject of a separate study. This issue is a proof that attention to stage speech has weakened.

It is not an exaggeration to say that the task of raising the young generation to be spiritually and mentally perfect is a priority goal of the state, and in this work, the people of theater art are contributing their share to this goal through their means. Of course, along with other professional theater groups, the services of the Uzbek State Musical Theater named after Muqimi are incomparable.

Another serious issue should be clarified. In several productions that have the name of musical drama, it is seen that the requirements of the genre are not followed. In terms of genre, the performances are not musical dramas, but are the origin of musical performances. Moreover, the theme and performance of the songs are not up to the mark. It is natural for fans of high-quality musical dramas to get tired of such low-quality shows. After such a performance, the audience cannot be forced into the theater. Because the theater is primarily a center of spirituality, enlightenment and education. In this sense, it is not for nothing that they call it a school of example, purifying the human spirit. Unfortunately, this issue has not been given serious attention in recent years.

The number of young people in the theater group is increasing, their previous research is waning, and moods of creative creativity are emerging. What were the strongest qualities of the artists who created the history and traditions of Muqimi theater? They created on the basis of high-level dramaturgy. Moreover, they were selfless people who considered the theater to be their destiny and believed in it. First of all, they came to the theater as if they had come to a holy shrine, considered the stage a blessed place and were ready to serve it earnestly. At the heart of such dedication lay the intention and search for creativity. Because, in the dramaturgy that inspires their creativity, it would be the basis of their "pain" to tell the audience what they are saying in their own language. The fate of modern dramaturgy and the young hero in it is another very serious issue, the solution of which is related to the

perspective of musical theaters.

Some of the issues that we have listed above require solutions, in our opinion, problems related to musical theater directing. First of all, professional directing means a high-level artistic performance. Such a director pays special attention to the stage speech in the theater. In addition, a literate approach to the issue of genre is also related to professional directing. It should be noted that the fate of the young hero and their performance skills are the main issues of professional directing.

The creative power of young actors who work with a professional director is strengthened, inspiration is added to their inspiration. The young actor, giving all his skills to perfect the role given to him, follows the instructions of his mentors and begins to diligently perform creative tasks. After graduating from the institute, a young actor who comes to work in the theater should be formed under the support and supervision of excellent mentors. This is one of the most important professional requirements and conditions. A young actor who learns to fulfill a creative task responsibly from the first step will definitely become a person. The key to this is to rise to the level of professional directing requirements through the practical mastery of enlivening the character's stage life.

In these performances, the traditions of the Uzbek musical theater in its own national spirit are observed. Creators who realized the need for stage works in accordance with the spirit of the times to preserve, continue and develop these traditions, understood that the basis of this is national dramaturgy. An example of this is the production of the folk poet of Uzbekistan Jumanyoz Jabbarov's "Otabek and Kumushbibi" based on Abdulla Qadiri's "Bygone Days". It was brought to the stage by the deceased director, People's Artist of Uzbekistan, Rustam Madiev.

Over the years, the author's novel "Past Days" has been falling out of the hands of Uzbek readers. Because, as in the case of Otabek and Kumush, Anvar and Rana, there is probably not a single Uzbek family that has not been touched by the legendary love sufferings and dreams of lovers. Fifty years ago, "The Past Days" was filmed by the Uzbek film director Yoldosh Azamov, and it has been able to enter every Uzbek household again and again.

The endless love between the heroes of the play, Zaynab's heartache, Yusufbek Haji's inner pain typical of real Uzbek fathers, and Uzbek mother's longing typical of our mothers are shown before our eyes. As you know, the novel is filled with beautiful and perfect images. Therefore, it was natural that the creator faced a number of difficulties in bringing it to the stage, that is, creating its musical version.

While staging the novel, Jumaniyaz Jabbarov selects conflicting points of the work, just like in the movie. The director turns this production into a musical performance under the name "Otabek and Kumushbibi". The performance begins with the "girls' party" scene. Wedding eve. The girls are having fun. Kumush - Zulfiya Umarova is sitting between them. He put a white scarf on his head. The girls' aria and the dancing of the two girls corresponding to this aria creates a party atmosphere.

After the party, Hamid - Habibullo Artikov appears on the stage. The actor, not acting with Hamid's slyness, beats the long whip in his hand from one side of the stage to the other and shouts as if helpless. In our opinion, aimless shouting on stage detracts from the audience's attention to the actor's performance.

"A true artist should perform vital, human actions on stage. "You can't play surfing without determining the basis of the image's passions, but based on the conditions of the image, you need to act in accordance with the goal," says the stage reformer Stanislavsky. In our opinion, aimless yelling, straining, causing excessive movements, puts the young actor Khabibullo Artikov in an uncomfortable position.

The next scene of the play is unique and beautifully portrayed in both the novel and the film. Among the crowd - "is that you?" - the look known by the phrase, has not lost its uniqueness even when the situation moved to the stage. The performance of the actors also gives exactly this positive result. The actor who played the role of Otabek - Muzaffar Hamidov was able to be accepted by the audience as Otabek. In our opinion, this scene is the foundation of the play. Everything is beautiful in this scene - the performance, the dress, the speech, even the music that goes with them. The actors performed convincingly, understanding the story.

The director called this scene in the play "Unexpected happiness" and was able to build this story. Experienced actors of the theater appear in the next scene. This is Yusufbek Khoji - People's Artist of Uzbekistan, late Fayzulla Akhmedov and mother, Uzbek Oyim - People's Artist of Uzbekistan Maryam Ikhtiyorova. They gathered with the plan to marry Otabek from Tashkent. The director did not consider the struggle between father and son. That's why Otabek can't convey his inner pain, pain, and suffering to his parents, who are facing the problem of daily life - "imagine me as a lifeless statue in front of your daughter-in-law." Since wrestling is not considered, Otabek responds to the words spoken by his parents in a simple, normal way.

Otabek - Muzaffar Hamidov, in the next scene, comes to Margilon to satisfy his parents' wishes, to ask for Kumush's and his parents' consent. At the beginning of this scene, Kutidor - Turgun Beknazarov and Oyim Oftob - Gulnara Rustamova will participate. The sufferings of Kutidor and Aftob, who are suffering after hearing the trouble of daily life, were believably performed by both actors without excessive behavior. This performance is characteristic of stage masters.

In the scene of the next meeting between Otabek and Kumush, their indifference to each other is shown. In our opinion, although the performers could not reveal the inner feelings of their character in this particular situation, the arias and duets performed by them were very impressive and beautiful.

At this point, it should be mentioned that even if you are not satisfied with the dramatic scenes in the musical drama, the arias and duets sung in each scene of the play, and the music written in harmony with them, are praiseworthy.

The next scene is called "Driving". Knowing that the atmosphere of the event is rich in emotions, the audience expects the ups and downs on the stage. The actor is unable to convey to the audience without words the sufferings of Otabek, who was kicked out of the house of his beloved wife, and the experiences of the Uzbek boy who can express them with his body. As a result, the scene fades before the viewer's eyes. "There is no better thing than when the truth and authenticity of the action performed by the artist on the stage appears by itself," says K.S. Stanislavsky.

Otabek accidentally meets Master Scientist from Margilan. The confirmed actor Hakim Nosirov was chosen correctly and precisely for this role. While talking to Otabek, he was

able to show his character's broad humanity in his posture, actions, and words. After the scene of Otabek and Master Scientist, the well-known incident called "unveiling of the secret" takes place.

In front of the stage, Hamid and his accomplices plan how to capture Kumush. And Otabek hears all their words and becomes aware of their plans. So the secret is revealed. This scene of the play ends logically and creates conditions for the change of actions that follow. How happy Otabek was at the beginning of the play, when he was married to Kumush, how unhappy he was when his father-in-law was kicked out by Kutidar. The work is built on the sudden change of events that develop from such happiness to unhappiness.

Unfortunately, the actor Muzaffar Hamidov remains the conditional "Otabek" as he was in the first act of the play, even after he was expelled, after learning about the secret, taking revenge, when he met Kumush, and when Kumush was poisoned in the last scene. This is because it does not rely on actions that cause the actor's reaction to events to change from scene to scene.

Talented actress Marifat Artikova played the role of Zaynab in this performance. When Zainab appears on the stage, everyone likes her. The actress tried to perform the task given by the director correctly. The audience appreciates the young actress' interpretation of her role as accurately as possible. The audience loves Zainab. Her delicate movements, her polite response to her husband's rude behavior in her conversation with Otabek, make the audience speechless.

The final scene of the play. This scene is the most thrilling scene that has shaken the audience in the movies to date. This spirit did not carry over to the final scene of the musical theater. Silver is lying in a specially adapted place because it is clear that she will have a child. The events of this scene are well known. The Uzbek mother orders Zainab to prepare the slurry. Zainab adds poison to the slurry and gives it to Kumush. And silver gives life from poison. Unfortunately, in this shocking scene, the performance of the actors was not sufficiently interpreted.

Musical theater has its own possibilities. Performers are selected based on their voice, that is, the ability to sing arias and duets. The theater team created a musical version of such a great writer's work and staged it, and in a certain sense achieved an achievement. The arias written for him were impressive. In particular, the arias sung at the "girls' party", Kumush's aria, or Otabek's duet with Kumush in Margilon are painful and beautiful. Also, Otabek's painful aria in the finale of the performance serves to ensure the impact of the performance.

A musical theater actor has the opportunity to blend dramatic and vocal expressions to reveal the character of the character. If any of the words or vocals are performed weakly, if the organic state is disturbed in the transition from words to melody or from melody to words, the consistency of behavior is lost, artificiality and superficiality appear. In the performances of the young actors in the play we analyzed above, there are just such cases, i.e. inexperience in the transition from aria to words.

During the performance of the young actors, certain weaknesses are visible in revealing the inner world of the characters - dramatic situations. In any musical performance, the expected artistic integrity can be achieved only if words, movement, dramatic situation, music, performed arias and duets can be harmonized.

Abdulla Qadiri created the Uzbek school of novel writing, while Abdulla Qahhor brought the school of Uzbek storytelling to a high artistic level. Adib can rightly be included among the world storytellers. Abdulla Qahhor's work is bright and beautiful. Our literary table is decorated with the author's stories, novels, several short stories and many plays. Every work of the writer is about the life of ordinary people, their lifestyle, pains and dreams.

At the time, the writer worked in creative cooperation with the team of the National (Hamza) Academic Drama Theater. A number of plays by Adib, such as "Ayajonlarim", "Shokhi so'zana", "Oghriq tuzana", "Arim kopilar" were staged in this theater and did not leave the theater repertoire at the time. On the occasion of the 100th anniversary of Abdulla Qahhor's birth, the theaters of our country staged the writer's plays one after another in a new interpretation.

Abdulla Qahhor, the owner of the great art of words, artistically expressed the vices and disgusting situations in the society along with universal values such as faith and belief in the people's lifestyle, kindness between people, in his comedies. The author was able to show such themes in his novels and stories in his plays. The work "Arym Kopylar" ("A Sound from the Coffin"), which we are going to discuss below, was first staged in 1962 at the National (Hamza) Academic Drama Theater by directors Alexander Ginzburg and Amin Turdiev, and caused quite a stir in the press in its time.

The creative team of the Uzbek State Musical Theater named after Muqimi, on the occasion of Abdulla Qahhor's jubilee, presented his work "Sound from the Coffin" for the first time in a musical version. Of course, this is a gratifying situation, the chief director of the theater, Bahadir Nazarov, tried to bring this work closer to our time and reveal the current problems of today through the play. One of the main reasons for the analysis of this performance to be included in our master's thesis is that the stage director Bahadir Nazarov involved young actors of the theater in the main roles in the comedy. The director changed the nature of some characters in the work. Because times have changed, so the work has been adapted for today. The character of Qori in the work is called Azlarkhan, and during the play he appears not under the guise of religion, but as a psychic doctor who treats Sukhsurov's colleague and at the same time his wife Netaykhan.

The theme of the play, in line with the theme of pesa, will be the fight against bribery. The reason is that a group of heroes in it will try everything for money and try to take a bribe even from the beggar who came to his door asking for alms. Therefore, the pesa, when it was originally written, was opposed by the Shura government. The reason was that there could not be bribe-takers in a communist-led government. As a result, there are reports that the name of the work was changed to "Some copies" after criticism.

The performance begins with a song emphasizing the vice of bribery and a dance by a ballet troupe. A house decorated to represent the image of the period on stage. The stove is on the stove, and the glassware left over from the hospitality is visible on the table next to it. On the left side of the stage, Sukhsurov - Turgun Beknazarov and his brother Yusuf - Tursunboy Pirjanov are snoring and sleeping after yesterday's party. In the same situation, Azlarkhan - Dilmurod Uzokov is resting in front of them, like their partners.

Netaykhan and Gulnoza Saidova appear on stage. At that time, he goes slowly and tries to wake up Azlar Khan. The character of Netaykhan was depicted by the playwright as a person who renounced the happiness of motherhood, which is sacred for a woman, fearing that she

would get revenge on her wealth and get wrinkles on her face. She does not love her husband Sukhsurov, but his intention to transfer the property and wealth to her own name forces her to bear it. When her husband is away, Netaykhan lives with her neighbor and friend - Azlarkhan. While cheating on her husband, she accuses her adopted daughter Hagar of immorality.

The actress could not fully reveal the negative aspects of Netai Khan's character. Because he did not approach the implementation based on his goal. Regardless of the sudden turn of events, she is seen as a woman who does not change.

He hates Hajar because he prevents him from living freely. This scene is exaggerated by the actress. The result is a scream. When he meets Azlar Khan secretly, it seems to the audience that Netay Khan's purpose is only to have fun. In fact, Netaykhan's goal is to have full ownership of the property in this yard. Because of this aspect's weakness, it appears to be mild.

The actress's attempts to provoke laughter with various antics do not justify themselves in the performance. It's even sadder that in this scene, the flaws in his speech are noticeable.

The character of Shobarot will be created by actor Umid Shodmonov. During the development of events in the play, the actor is indifferent to the events around him. Shobarot's actions in his performance repeat the actions of his previous episodic roles, which can be said to be a proof of his unremarkable acting.

Another character in the play is the orphaned girl Khojar. Actress Nafisa Khalikova is the performer of this role. The young performer appears as a humble girl, following the audience behind the events and character system from the beginning of the play. Performs the assigned work without resistance. These aspects of the image performed by the actress are well done.

In the last scene of the play, Netaykhan slaps Khojar in the face, which sharpens his character. As a result, confusion occurs in the words of the hero. This finding helps bring reality to the scene.

In conclusion, the theme and idea raised in the play are important for today. Therefore, it is true that such a play has a place in the theater repertoire. Unfortunately, there are also cases of light-hearted approach by the performers, less than a year after the performances, which are strong in terms of theme and idea, are included in the repertoire.

"Playing" the role occurs due to the fact that young artists are indifferent to their roles in front of the audience, do not work on their speech, and go directly to the stage without preparation. As a result of this indifference, it is likely that young actors will become accustomed to making mistakes in their performances.

In general, the miraculous power of the musical theater art model should excite and amaze the audience and help them realize their identity. After all, it has a direct ideological and educational impact on the audience.

It enriches the audience with the artists of the stage, cleanses the soul, lifts the spirits, and creates confidence in the future. As it is said that the educator must be educated, the future representatives of the art of musical theater should also feel this responsibility, constantly search for themselves, and work with a good understanding of the secrets of musical theater. After all, the audience who sees these actions of the actor on the stage should recognize him

as a real artist. Let the people who come to the theater laugh, cry, dream, enjoy the elegance and beauty.

After all, the miraculous power of a real example of musical theater art should excite and amaze the audience and help them realize their identity. After all, it has a direct ideological and educational impact on the audience.

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