

## ACTING SKILLS IN THE UZBEK MUSICAL DRAMA

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**Abstract:** This article mainly discusses the role and main tasks of acting skills in "Musical Theater Acting" education, as well as what should be paid more attention to when working on musical performances combining vocals and our national singing.

**Keywords:** Actor, student, vocal, expression of attitude, creative imagination, touching singing, theater, opera, musical dramaturgy, methodology, singer, singing actor, musical theater, excerpts.

The acting art of Uzbek musical dramaturgy developed its realistic traditions in a sharp and difficult struggle, based on the historical experience of national culture and the achievements of world theater culture. As one of the significant branches of Uzbek theater art, musical drama requires the actor not only to perform dramatic roles at a high level but also to deeply enter the character through music and song. This genre places the actor in front of a multifaceted art task — to harmonize word, movement, mimicry, music, and vocals as a whole. Acting art reflects the ideological-political, moral, aesthetic, and spiritual possibilities of the Uzbek people at all stages of its development, and this not only enriches its content with vivid imagery but also serves the advancement of professional acting skills. In turn, this contributed to achieving artistic unity in the performance and characters. In musical drama, acting becomes a unique phenomenon of artistic creativity, synthesizing various performing techniques determined by the specific characteristics of the art itself. The formation of acting in Uzbek musical dramaturgy is distinguished by the continuity of the concept of the human being and the progressive development of its social-political and moral-aesthetic content with each new stage.

In the first stage of the development of acting art, the ability to properly reproduce what one sees in life and express the outward appearance, characteristics, and behavior of a person was formed. For musical drama actors, training requires a comprehensive approach. Speech culture, vocal preparation, stage movement, and dramatic exercises are all conducted together. Furthermore, the actor must also pay attention to their physical and mental health, as this genre demands strong endurance. Later, actors succeeded in selecting the most characteristic and typical features of a person and creating images that are distinct and individually different.

Modern acting art relies on the realism style, strengthening its ideological and artistic positions. The process of creating new stage images takes on a programmatic, systematic development. The concept of a person, their spiritual nature, and philosophical essence undergo multifaceted study, which changes acting art. Acting is becoming more sensitive and expressive, and most importantly, more capable and rich. Actors strive for a synthesis of the reality of life and the poetic convention. Stage images are becoming more individualized and enriched by the inner world of the performing actor. In modern musical drama, the growing interest of the audience in synthetic theater, which reflects life in dialectical development,

makes the actor's role in the performance increasingly complex. The multifaceted nature of theater has also led to changes in stage art, with all means being mobilized to reflect the idea of the work in a deep and multifaceted way.

The artistic integrity of a musical-dramatic performance is a multifaceted and complex concept. The prominent founders of Uzbek stage art – H. Hamza, M. Uyg‘ur, Qori-Yoqubov, and their closest companions – fought sincerely to create an artistically unified work, imbued with a single spirit and idea. However, this solution to the problem primarily involved professionalizing acting, abandoning everyday realism, and avoiding improvisational interpretations of roles. In the works of leading Uzbek actors, naturalism and simplicity predominated. At the present stage, this issue is closely related to the resolution of a number of ideological and creative problems, centered around dramatic and staging issues, where the actor plays a key role, as they are the main figure in the performance. As Alexander Dmitrovich Popov wrote: “The main, endless strength of the theater lies in the actor’s living, trembling heart – in their fiery thoughts and emotions. While they are the creator of the stage images that move the audience, literature, music, painting, and dance address the viewer indirectly, that is, through the actor, thereby losing their independence and acquiring the qualities of theater.”

Uzbek musical drama draws its roots from puppetry and buffoonery, oral folk art, as well as maqom and folk songs. In such stage works, music plays a special role: it influences the development of events, reveals the internal emotions of the characters, and gives rhythm and melody to stage actions. K. S. Stanislavsky, discussing the fundamental issues of stage art, emphasized: “...I consider the elevation and deepening of acting skill to be the main task. Without the actor’s complete and profound skill, neither the idea of the performance, nor its theme, nor its lively, imagery-filled content can reach the audience.”

In musical drama, this issue becomes even more complex with the performance of songs that carry out a number of internal and external functions. As a systematic element, it becomes an inseparable part of the dramatic work, if it conveys the inner world of a person, their emotions, and experiences in a traditional language unique to them. At the same time, the art of singing loses its independence, acquiring the qualities of "theater" and becoming part of a unified whole. In musical drama, the actor must be an artist who has mastered several arts at once. They must have mastered the following aspects: the actor must express the character of the image through dramatic speech, the actor must perform musical phrases clearly, correctly, and emotionally, stage movements and dance elements must be in harmony with the music, and the actor must deeply understand the inner world of the character and be able to express emotions vividly. This defines the actor-singer’s tasks: ensuring the natural change of creative activity on stage, transitioning organically from one performance type to another, constructing the logic of the character’s development without hindrance, and helping to uncover the deep layers of the conflict in the dramatic action.

Without considering the peculiarities of musical stage art, mechanically transferring the laws of dramatic theater to musical theater will not bring success. Therefore, the director must create all the necessary conditions, considering the psycho-physiological characteristics of the vocal apparatus, which help in forming an aesthetic and expressive vocal sound, to support the creative freedom of the actor-singer.

Currently, the issue of aligning the aesthetic standards of national singing with the translated repertoire, the state, suitability, and prospects of national singing in musical drama theaters, and the cultural standards of the actor-singers’ singing – including the folk forms of

song – remains one of the weakest aspects. From the early days of Uzbek musical dramaturgy, a traditional form of national singing emerged, which successfully existed until it was disconnected from the traditional folk craftsmanship schools. Considering the many achievements of music and dramatic creativity and its national distinctiveness, the quality of this form of singing should be reconsidered, linking the best aspects of traditional singing and developing them further. Strengthening the performing base of theaters with new professional actor-singers who have undergone special vocal training is necessary, as the more diverse and colorful the means of expression in theater, the wider and more interesting its range becomes. Moreover, the versatility of modern theater, its broad and large-scale creativity, reflects its strength and artistic flexibility.

Time inevitably sets its own conditions. The social activity of theater and acting art is increasing because it aligns with the needs of the day and modern processes. The content of the performance, which is irrigated by the desire to dialectically understand and repeat real events and personal images, changes as well. The development of acting art is in constant research and movement. And this research must be carried out in the unique realm of musical and dramatic genres.

The acting art of Uzbek musical drama provides substantial material for research and generalization. However, this is not the only reason for the limited interest in it. The uniqueness of acting art in the genre of Uzbek musical dramaturgy leads us to understand the new essence of stage art and the artistic unity of stage images. The over eighty-year history of Uzbek musical drama is a history of numerous musical-dramatic performances that contributed to the emergence and development of professional and amateur theaters in the republic. This genre has had a significant impact on the formation and development of Uzbek art as a whole. Uzbek musical drama is not only a part of our theatrical heritage but also a complex and captivating genre that tests the acting skills. Actors working in this direction strive to convey not only the plot but also the emotional state and aesthetic beauty to the audience in every stage performance. For this reason, acting skills in musical drama are one of the most complex, yet one of the most compelling forms of art.

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