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The issues of artistic voice-production and some examples of the singability problems of Hungarian opera translations

(Doctor of Liberal Arts thesis extract)

My thesis is a thought-provoking summary for practising singers, private singing students and for all interested. It introduces the most common problems of gaining clear and audible intonation, not only in general, but specifically, examining the education and practice of artistic singing. It points out the psychological, pedagogical, singing technical, physical, acoustical, historical and artistic issues influencing the singer, the complex relation of which defines the practice of singing.

In the section discussing the phonetic issues of our language a condensed description is summarized, which is transparent for the singer and had been written in respect of practice. This can provide due knowledge for a beginner singer in the analytics of both the self and one's voice, the instrument of his or her art. This way we get from the basics through the function of the vocal organs to the relevant issues of singing art, and within that, to the issues of the practice of opera.

I tried to underline my opinion that the singer, whether performing on home or international stage, should always look for opportunities closely related to his or her tasks to renew. I listed the creation of the necessary aspects, as well as the formation of the inner need, alongside with the singing technical knowledge among the roles of artistic singing education.

I have chosen my examples on the basis of my opera roles and on their Hungarian translations. My aim was to point out some typical mistakes that can help the deeper understanding of the features of the genre. I tried throughout the whole thesis to express my artistic creed related to the relevant issue, inspiring the students to form and explicate their own ideas. According to my tutorial experience so far, young people approach the questions raised appreciatively and with pleasure.