

OPERA'S PLACE IN MUSICAL ART AND ITS UNIQUE TYPOLOGY OF ERGOLOGY STAGES

Jo`rayev Muhammadali Sherzodbek o`g`li

Master of the State Conservatory of Uzbekistan

Nurmuxamedov Beknazar Bahodir o`g`li

Master of the State Conservatory of Uzbekistan

Normuminova Gulmira Komiljonovna

Teacher of Navoi State Pedagogical Institute

Abstract: The role of opera in the art of music and the unique typology of ergological stages are explained through theoretical information.

Keyword: instrumental music, drama, vocalist, duet, trio, vocal, opera.

Opera is a genre of musical and dramatic art in which the content is embodied by means of musical dramaturgy, mainly through vocal music. In the opera, poetry and dramatic art, vocal and instrumental music, facial expressions, dances, painting, scenery and costumes are merged into a single whole. A kind of musical and dramatic work. The opera is based on the synthesis of words, stage action and music. Unlike various types of drama theater, where music performs auxiliary, applied functions, in opera it becomes the main carrier and driving force of the action.

The genre of opera singing appeared relatively recently - five hundred years ago between the 16th and 17th centuries. Italy is considered to be the birthplace of opera. At that time, theatrical performances were popular, where the music was the background. The first authors who made an attempt to create a new genre initially called it "drama per musica" (drama on music).

The collective desire of composers to revive the ancient Greek tragedy led to the fact that they themselves, without knowing it, became the founders of a completely new type of art, even if initially their plays differed significantly from classical opera.

In 1607, the opera "Eurydice" by Mantue C. Montverdi was filled with drama and artistry. And already in 1639 a new term "opera" was introduced. From the moment classical opera was born, it has been constantly changing. Different Italian schools changed the sound, established new rules and forms. There was a division of vocal numbers.

The most significant changes in the opera belong to K. Gluck, where he managed to combine the best achievements of Italian opera in his tragedies (Alceste, Orpheus and Eurydice, etc.).

In opera singing, the following forms are distinguished by vocal numbers: solo and collective. The first includes an aria - a monologue of a singer or singer, which expresses his state of mind. This is a whole separate and complete work. But the ensemble and the choir are performed by more than one person. In an ensemble, two (duet), three (trio) and so on can sing.

The choir, unlike other forms of singing, is used to create the right atmosphere, for example, natural disasters or battles. In operatic singing, the collective character has its own power. The choir often becomes even the main character of the whole performance.

It is impossible not to note the influence of W. Mozart, who created unique works filled with expressive images and vivid emotions. He managed to absorb the best from Italian schools of different eras and create complex and multifaceted images, conflicts and tragedies in his works.

Romanticism of the 19th century brought new relationships to opera with other genres, which was popular at the time.

It was then that a huge influence on its development was exerted by: G. Verdi, R. Wagner, M. Glinka, M. Mussorgsky. Nowadays, the concept of opera in its traditional sense is becoming obsolete. Today, along with the orchestra, directors are adding contemporary sounds such as electronic music, overlaying urban sounds, or bringing the action of classical operas to the current era.

Opera, as it once was, is a synthesis of music and theatrical performance. It cannot be said that the changes have affected modern singing - opera performers have become much younger, however, the techniques and methods of their training, the rules for staging the voice and its sound have remained unchanged even after five hundred years. Bel canto (Italian bel canto - "beautiful singing") - in opera: a technique of virtuoso singing, which is characterized by a smooth transition from sound to sound, effortless sound production, beautiful and rich coloring of the sound, evenness of the voice in all registers, ease of sound leading, which is preserved in technically mobile and sophisticated places of the melodic pattern.

References:

1. Trigulova A. X. "Xorijiy musiqa adabiyoti", "ILM- ZIYO", 2009.
2. V. Vladimirov, A. Lagutin "Muzikalnaya literatura", -M., "Muzika", 1971.
3. Qodirov R. "Musiqa psixologiyasi", -T., 2005.