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Peculiarities Of Creating A Musical Performance

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Annotation: The emergence of the genre of complex synthetic art with music is definitely connected with the rich artistic heritage of the Uzbek people and the talented people who can translate this heritage into the language of modern theater. This genre, which initially appeared in the form of small musical scenes, developed as a separate art direction in Uzbek theater with the creation of Ghulam Zafari's "Halima", Khurshid's "Farhad and Shirin", "Layli and Majnun". It should be noted that, in the past, this "folklore genre, transitory, only a bridge tool for the transition to opera art" was an obstacle to the path of musical drama, but it continued to develop. The regional theaters called "Musical Drama and Comedy Theater" aimed at staging both pure drama and musical drama works are based on the experiences of the current National Academic Drama Theater in the field of drama, the Republican Music Theater in the 1930s, and then the

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Music Theater named after Muqimi in the field of musical drama.

He created artistic and aesthetic values that were added to the treasury of our nation.

Theater music - 1) in a broad sense — music written for all musical (opera, ballet, operetta, musical drama, musical comedy, vaudeville, musical, etc.) and dramatic performances; 2) in a narrow sense - the music of dramatic theater performances (drama, comedy, tragedy). Usually, it consists of vocal, instrumental, choral, and orchestral pieces of music. Drama art forms in which music plays a major role have been known since ancient times. In Uzbekistan, it was performed with interesting puppeteer and puppet shows and other music. As a result of the development of the art of composition, theater music rose to a new level, instead of freely exchangeable music sheets, special pieces of music were written for specific performances (Mozart, Y. Haydn, Beethoven, later F. Mendelssohn, R. Schumann, M. Glinka, G. Berlioz, E. Grieg, J. Wiese and others). In the 20th century, the position of music in theater performances became stronger, stage types of some musical genres (such as cantata, oratorio) appeared (K. Orff, Igor Stravinsky, A. Onegger, etc.), new synthetic genres appeared (I. Stravinsky's "Oedipus the King", "Soldier's History" and others). Theatrical music consists of scenes representing stage dance movements, commenting on dramatic situations, having symbolic or metaphorical meaning, as well as episodes describing the inner feelings of the characters. At the same time, he performs dramaturgical tasks by connecting the scenes of the play. In Uzbekistan, Hamza, Khurshid, G. Zafari and other dramatists widely used the heritage of Uzbek music in their plays; The first professional (specially created) examples of theater music appeared in the late 1940s and 1960s ("Alisher Navoiy", M. Burhonov, 1948; "Yolchi tyzran", I. Akbarov, 1957; "Hamza", 1960, "Mirzo Ulugbek", 1964, M. Leviev and others). Later, A. Malakhov ("Warsaw Song", "10 Nights for Love", 1968), Felix Yanov-Yanovsky ("Days of Suffering and Hope", 1974), A. Berlin ("Othello", 1972), 1980-2000 - in the years A. Ergashev ("Horizon", 1995, "The Chronicle of Bygone Days", 2003), A. Ikromov ("King Lear", 1998), D. Yanov-Yanovsky ("Malikai Turandot", 2000, "Rubber Sellers", 2004), A. Kim ("Jesus and Yahuda", 2002) and other composers achieved creative success in the field of theater music. The roots of Uzbek musical theater art are folk music heritage, folklore, traditions, and At the same time, it was formed thanks to the services of the workers of the Uzbek traditional theater, such as bakhshis, entertainers, clowns, hafiz, who came out from among the people. In folk theater, the main artist is a clown and an entertainer. They performed both creative, executive and organizational tasks. In this traditional theater, along with words and games, singing, dancing, and trickery were mixed. Later, the folk theater became an independent creative field, and its actors were composed of skilled and talented people. People's theater actors, alone or in groups, traveled from town to town and village to village, performing at weddings, parties and holidays, often in open spaces. Their repertoire included performances based on folklore, later versions of various literary works adapted to folk theater. Actors participating in these theater performances effectively used Uzbek folk songs, songs and various musical instruments, and at the same time, this music played an important role in getting into the character of the actors. Of course, the creative examples of traditional theater served as a foundation for the emergence of European-style theater. In addition, the unique artistic and

performance methods of the folk theater became the basis for the creativity of some modern theater actors. Therefore, the role of traditional theater elements and examples of folk art is incomparable in the Uzbek musical drama taking a worthy place as a special genre with its vitality and nationalism. Instead, we will continue our thoughts in a somewhat narrower frame, regarding the entry of musical drama into our country and the genre characteristics. In several articles on the subject, we come across expressions such as "instrumental tragedy", "instrumental laughter", "opera", "national opera". In today's terms, it is clear from the above terms that the overall appearance of the musical drama was formed in several stages. "Finally, at the end of the twenties, the term "musical drama" became frequently used. At the same time, Sotti Husayn uses this term in his treatise "Uzbek Theater". In the 20s of the 20th century, research was conducted to create national, unique, oral creativity of the Uzbek people and art suitable for the audience's taste. Of course, in this period we had neither composers who wrote music, nor composers who knew notation, nor an orchestra. As a result, people's spiritual wealth - folk music, folk art - was again addressed. After processing them, the tunes and musical notes that the people love to listen to are used in performances. When talking about this, it is impossible not to remember such great works as "Halima", "Layli and Majnun", "Farhad and Shirin", "Tahir and Zuhra", "Alpomish". The artistic and ideological maturity of the theme in these stage works, the songs and music that excite the audience with their charm have taken a deep place in the hearts of our people. These stage works were created in the creative collaboration of the playwright, director and composer. For this reason, every word spoken by the actor on the stage, every action he performs and arias he sings are integrated into the work, harmonizing with the melodies however, the rich and ancient Uzbek culture has contributed to its rapid and high-level development. "Which art accurately reflects the people's life and hopes and, in this process, firmly relies on the cultural, literary and artistic heritage of the people, that art is life-giving, that art is eternal. Musicali that's why the drama is so vital, and that's why it soothes the hearts of our viewers, that its roots and the sources that brought it to life are folk." It can be said that the team passed to the student is a product of creativity. The reason is that works of folk art are not created by one person, but are created based on the experience of a whole creative community. First of all, the creator and performer, creatively relying on the experience and traditions learned while creating a work, adds some details of his own during the performance and adapts it to the situation. These works were formed and improved in this way and became the property of the people. Because of this, the storyteller, singer, satirist, and storyteller, who are recognized as folk singers, at the same time, do not perform the works created by the team word for word, but add something of their own to it with a creative approach and enriches it. For this reason, the works he performs are always recognized as "people's". Based on the above considerations, it is safe to say that the level of importance of folk art was important in the formation of the genre we are studying. Genre maturity is certainly not a spontaneous process. Before focusing on the efforts of our famous artists such as Yusufjan Kheun, Muhiddin Qori Yaqubov, Tamarakhanim, Tokhtasin Jalilov in the development of the genre, we will discuss a number of aspects that are different from and similar to the dramatic genre. We will try to reveal its uniqueness and provide intellectual integrity by giving descriptions. Now, when describing the Uzbek musical drama, we must admit that it is a unique complex art form. After all, even if the literary text is ready, it does not mean that the musical drama has been created yet. The text is left to the discretion of the composer. As a result, music is written based on the idea of the work. A national musical stage work is born in harmony with individual art

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examples - text, music, stage decorations, dance performances, stage interpretation and performance. The services of the director, conductor, concert master, ballet master, and artists are incomparable. So, musical drama is an example of art that is formed on the basis of literary text, music and stage interpretation. These components are created individually by the creators, and the goal is achieved only if they serve one purpose, the idea of the director-screenwriter.

Therefore, the musical drama consists of three components, which develop in an integral relationship with the text, music and stage interpretation. "In our opinion, musical drama is formed by the equal union of artistic words and music, due to the stage interpretation, it discovers internal genres in the direction of drama, tragedy and comedy, on the basis of musical theaters and national literary and artistic heritage of fraternal nations. is a stage, musical-dramatic genre that is developing and has its own historical path, style, tasks" , conducting, stage decoration, ballet master, choir master), the ability and professional knowledge of the creators of the performance is manifested in connection with the illumination of their ideas in a unique style. If any of the links are not working, the Uzbek musical drama performance will fail. This is the uniqueness of this genre. In fact, it is seen that the role of acting is important in the stage work created from the harmony of this text, melody, stage interpretation. After all, musical drama productions are evaluated based on acting skills.

Conclusion:

The skill of a musical theater actor is shown in the degree to which he organically moves from a dialogue or monologue to a vocal part, or vice versa, from a musical performance to a speech. The stage position of the actor, the interpretation of his character should be filled with natural emotions, not artificial passions.

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