

HISTORY OF THE DEVELOPMENT OF OPERA ART AND SPECIFIC ASPECTS OF VOCAL PERFORMANCE

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ABSTRACT

The history of the development of opera art and specific aspects of vocal performance were covered through theoretical information.

Keyword: opera, recitative, libretto opera series, aria, french opera.

Opera is a combination of theater, poetry, dance and music synthetic genre. His means of artistic influence are limitless and therefore for he occupies a leading position in the field of music. Opera influenced many of the musical arts of the 17th and 18th centuries had an impact on the fields. Instrumental music due to opera new genres emerged: overture, orchestral, ballet suite and others.

Opera to genres of church music such as oratorio and cantata entering into the principles of composition, features of vocal styles will come. Opera for the big stage, communication with a wide audience its special social significance in that it is designed to do appears. The musical life of the 16th century is characterized by an increase drove. The first center of opera art is Florence. It brought together poets, musicians and art lovers working out the principles of this art form in the circle (camerata). Neapolitan opera is a national type of Italian opera seria equated to The first in the development of the Neapolitan opera stage with the work of Francesco Provetsale and Alessandro Scarlatti depends. Alessandro Scarlatti from the works of Monteverdi, Cavalli, Chesti got an education. Representatives of the Venetian school in his work musical directions can be seen in operas. In his operas, the type of "da capo" aria prevailed the recording of the third part, repeating the first part, was stopped. Starting with Scarlatti, Neapolitans are familiar

with operas began to introduce genres, and later Handel in his oratorios the Sicilian tone he used became a habit. Virtuoso-pathetic created by Monteverdi and Scarlatti. The vocal style is considered the national identity of Italian operawas performed and in the music of the best representatives of the opera. It was developed in the works of Rossini, Verdi, Puccini. In Scarlatti's work, three are the "trees" of the classical symphony the Italian overture in parts took shape. Jean-Baptiste Lully is a major representative of French opera of the 17th century. By the Duke of Guise (Lulli) of Italian origin Imported from Italy and in the household of the French king's sister worked as a cook's assistant. Being a great musician Lully created a French opera when he grew up. Lully's operas French theater and classical tragedy in the formation of national characteristics had a great impact. A dramatist in the tragedies of Cornell and Racine heroism and lyricism, considered the source of events, the clash of reason and emotion, sinister passion and moral duty. It serves as a dramatic basis in Lully's operas. A singer in court circles of society in Italy in the 18th century seria (serious) opera and representing the interests of the democratic classes conflict between the lines of buffa (comic) opera was strong. Opera series during this period, the development of opera reached the limit of decline remained and an ideological artistic crisis began to be observed. Singing in the opera many that show the vocal technique of the performers attracted attention with skillful passages and coloraturas.

Thus, opera became a race of masters of vocal art, that's why it got the name "concerts in clothes". Many composers, including Handel, used this in their works tried to eliminate the crisis. Soon the range of themes of the French comedy opera, Meshachancha Growing up in progressive democratic circles with morals did not meet the growing aesthetic requirements. Recitatives in Gluck's operas are distinguished by their musical expressiveness stands They are concert numbers like in a traditional seria opera ceases to function as a link between In this way the existence of a sharp border between musical numbers and recitatives will disappear. It retains its independent function as arias, recitatives and choruses to large dramatic scenes unite. As an example, the opera "Orpheus" in its second appearance the first aria and the first scene can be cited. Gluck opera librettos! for antique and medieval subjects served as the basis. Antiquity Italian seria in Gluck's operas a palace that dominated opera and French lyrical tragedy it was not like masquerades. In librettos, recitative performance has an important structural basis, and arias gain importance through them.

Of these all related to the requirements of eighteenth-century opera aesthetics. In the development of the art of opera, it is being improved through the perfect performance of professional vocal performers.

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