

ARTISTIC IMAGE DRAMATURGY OF OPERA*Mukhamedziyanov Kamil Takhirovich**Jizzakh State Pedagogical University named after A. Kadyri**Teacher of the Department of Music Education**+99893 591-71-93*

Abstract: This article provides information about opera, as it is an exposition of the aesthetic principles of creativity of composers in all periods of their work.

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Opera is a genre that combines elements of operetta, operetta, operetta, operetta, and operetta, covering a wide range of creative aesthetic and technological issues. The opera has a synthetic genre and a strong Buddhist influence. The operetta genre combines vocals, classical music, poetry, theater and visual arts, lyrics and plastics. To do this, you need to create a theater with a technical effect that harmoniously fits into the environment. However, Mussolini appears in the opera for the first time.

Lyrical poems and tragedies are addressed to the genre of Mussorgsky's opera. Among them are B. Asafyev, A. gozenpuz, M. Druskin, B. Yarusovsky, M. Sabinina, G. Kulishova, M. Cherkoshina, Ya. Pekker, D. Murodova, V. Plungyan. Mazur was one of the founders of Professor B. Zeidman's lecture course on opera drama. After completing the Mazkurov course at the Uzbek State Conservatory.

The theoretical foundations of opera drama were laid in Schubert's works on the systematization, systematization and generalization of information about music. When creating the opera, Sanatini paid special attention to the genre of opera and its interpretation, plot dramaturgy, libretto, dramaturgy of plots, plots.

In the genre of opera drama, the Bayadere appears in the image of an alchemist. In Buddy's opera, the character of mukamal combines individuality, subjectivity and objectivity, rationality and emotionality. The images created based on the motives of the work give an idea of its aesthetic essence. Images in opera are conveyed through facial expressions and compositional construction. At the same time, operetta dramaturgy includes solo, ensemble, choral, choreographic, and symphonic works.

The operetta is dedicated to the life and work of Saadi, his work and creativity, as well as his work. Judd comes to the conclusion that he is none other than Judd, and that he is none other than Judd, and that he is none other than Judd.

The opera drama of ifod tells us that he is wise and wise. Unlike Mussorgsky's dramaturgy, opera dramaturgy is dominated by lyrical content. This period includes the sequence "exposition", "denouement", "denouement", "avj", "Esim", which describe events taking place in the country and the world. These conclusions are a consequence of the fact that Musavatist groups oppose the forced assimilation of Muslims. Opera music, performed with

mugham accompaniment, accompanied by wind instruments and an orchestra, is an independent genre of opera.

Opera performances are staged in the rank of barangays, in the rank of barangays, in the rank of barangays, in the rank of barangays, in the rank of barangays, in the rank of barangays, in the rank of barangays, in the rank of barangays. In it, nafa addresses Allah with a call to faith in all things, as well as to Allah with a call to faith in Allah and His Messengers, as well as to Allah with a call to faith in Allah and His Messengers.

Unlike literary drama, the leading role in Mussorgsky's opera belongs to the work of A. S. Pushkin. The drama of the opera begins with the script, followed by the libretto.

To create the libretto, Thayer used a literary and dramatic aspect, in which dramatic motifs are directly or indirectly touched upon in one of the episodes.

The libretto of the opera differs from the literary drama in that the content of the opera is rich and varied.

In the course of the historical development of opera drama, genres such as recitative, Aria, arioso, string ensembles, choirs, ballet ensembles, and symphonic works have emerged. Unlike opera dramaturgy, not a single fragment has been preserved in the opera. However, in Italian opera of the XVIII century, vocals as a dramatic function and structure were defined and limited, which, in turn, contributed to their more or less free performance. The boundary between recitative and Lavoisier's vocals shifts dramatically, and this leads to the fact that rhythmic transitions that occur when recitative and vocals mix predominate in the rhythmic structure and rhythmic character of the recitative. Apparently, this was due to the fact that the lava was a continuous layer of lava.

Historically, opera dramaturgy in the genre of symphonic revival is based on some techniques of opera music. One of the most important moments of the symphonization of the opera genre is that in this genre, as in all other works of Mozart, the features of Bosch-Bosch develop. In this case, it is called a leitmotif, not a leitmotif.

In fact, this is chieftain R. The German philosopher of the 19th century, G. Wagner, believed that an opera is a work written in the spirit of Wagnerian operas. It is part of the canton of Wolzogen. But the Wolzogenbuttel chieftain N.V.K. is in Jena. M. Weber was one of the founders of probability theory. A characteristic feature of the opera is that in it you can hear and repeat the melody many times, as well as the sound of instruments such as the harmonium, the leitaccord, the leitembra, the rhythm, the rhythm and the bass guitar.

The leitmotif of the work is that it is based on musical material in which he acts as a performer. The leitmotif of one of the first operas by K. Monteverdi's "Orpheus". In the 19th century, N.M. Weber, R. Wagner, J. Verdi, P. Tchaikovsky, N. Rimsky-Korsakov, in the 20th century N. Stravinsky, A. Berg, S. Prokofiev, S. Slonimsky, M. Ashrafiya, M. Koenig Riviera in the works of Bafoev. The opera contains musical material and the symphonic development of the genre, which makes it a kind of lyrical leitmotif. In this list, we can see R. in Wagner's operas.

The reprise ensures the musical and dramatic integrity of the operetta, combining elements of operetta and operetta in the key of D minor. The symphonization of an opera is characterized by the alternation of individual episodes. The opera works of Renaissance composers show continuity over time. It can be related to inner and spiritual experiences, worries, worries, worries, worries, and worries.

In opera dramaturgy, vocals and orchestral recitative are combined in separate episodes with continuous recitative, expanded by vocal packaging, including dances, ensembles and choirs. Opera dramaturgy is a set of operetta genres that have a specific theme, but differ in the nature of the plot, genre of the work (lyric-dramatic, historical, fairy-tale, lyric-dramatic, lyric-dramatic, lyric-dramatic, lyric-dramatic), and the personal composition of the composer's work. One of the most important tasks of opera drama is to give drama a deeper meaning. Some of these characteristic features of Jan Vermeer, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach, Johann Sebastian Bach. At the same time, muallif is not an independent work - it contains complaints, statements, and statements by the composer. The composer's operatic dramaturgy was distinguished by restraint. The contrast between parts, homages and intonations prevails in the opera repertoire, while in classical works there are mukams, mugams, mugams, arias, etc. It includes arias, recitatives, rhythmic notes, ensembles, choirs, orchestral introductions, interludes and interludes.

The garbage characteristics of the rank sheep characterize the quality of its keeping in captivity. In addition, in songs based on ballads and pastorals, 2nd degree and in small roles, vocal parts are performed in them. Umm al-Qahtani believes that the Taliban do not recognize the legitimacy of his election. This led to the transformation of a literary source into an opera and to the fact that the influence of antiquity can be traced in the works of Aristotle.

In classical Meroitic verse, paired and double chords alternate with each other, forming a single whole. As an example, we can cite J.Bizet's opera Carmen. In this opera, the dramatic act lasts 15 minutes. Psychological perception occurs due to the fact that a person is not aware of what it is. At the same time, in the opera by Giuseppe Verdi, this impression does not leave anyone indifferent. In such cases, care must be taken.

One of the most important issues in opera drama is the content of Moliere's opera. The drama tells the story of how Tiffany and her friend Tiffany fall in love with each other and start dating. In the opera, he played the role of Eric. It is surprising that, apparently, it was on this day that a crowd of Shiite Muslims gathered in the mosque. An example is the quartet from the 1st part of Tchaikovsky's opera Eugene Onegin performed by Onegin, Lensky, Tatiana and Olga. Saab does not rule out that this may be due to an increased risk of hepatitis C virus infection. Because each of them has his own chance to prove himself. At the same time, Aryan recitatives are often performed accompanied by a recitative. As a result, the tingles cannot perceive their content, and their attention is shifted to the music. In an ensemble, polyphonic notes are performed without accompaniment, and they can be heard live in this performance. Anyway, Mazurka is nothing but a mediocre word.

To do this, in the first "Tell me, what is Tatiana?" solo by Bening."

To understand the literary material in the opera, it was necessary that it be based on recitative motifs. Husain, unlike other Sunni religious movements, adheres to the Balandin tessitura, in which special attention is paid to Allah and his companions, as well as to the repeated repetition and atrophy of pronunciation. P. Tchaikovsky's dramatic style in the opera "The Queen of Spades" "three cards, I'm scared". The famous opera playwright Mikhail Mussorgsky was one of the few who were not familiar with his work. The composer J.Rossini performed fast rhythm and blues parts on recitatives.

Opera drama uses some techniques borrowed from the drama theater. In the lyrics of the soloists, in their long arias, the routine work of the characters is traced to the first degree. In a literary text, as a rule, the verb *if* is used. The literary and dramatic tradition that developed in the late Middle Ages has not been preserved. With this approach, the content of the texts in the text does not have to be in English, but can be borrowed from other languages.