

## THE IMPORTANCE OF ARIAS AND DUETS IN PERFORMANCE IN MUSICAL DRAMA CREATED IN HISTORICAL PROCESSES

Boychaeva N.A., Abilov M.N., Xolbekov M.A.,  
Jizzakh State Pedagogical Institute. Uzbekistan.

### Annotation:

This article deals with the content and essence of arias, duets, genres, performance requirements, unique voice and breath, pronunciation, and the importance of musical senses in educating harmoniously developed generations through national musical works. views on the importance of

### Keywords:

Music, arias, duets, lyrics and ensembles, the creation of images through sound, creative exploration.

The call of the head of our state Shavkat Mirziyoyev to increase the interest of young people in music, painting, literature, theater and other arts in the renewed Uzbekistan, to reveal their talents, to inspire all Uzbek intellectuals and harmoniously developed generations to scientific and creative work, to appreciate our national spiritual values. encourages implementation.

The musical heritage of our great ancestors, our ancient culture and national spiritual history for centuries, as a means of education that embodies the peculiarities of the Uzbek people, is incomparable in its content and essence with its antiquity and nationalism. , Alisher Navoi, Shah and poet Zahiriddin Muhammad Babur, and other sources of education of our scholars, advanced ideas, are still a program for the generations of XX-XI centuries.

One of the great founders of our national musical heritage, Farobi notes that music is one of the most important factors for unity and brotherhood between people and the country, and strongly advocates the existence of peace between people. In his works, he emphasized that music has the power to calm a person, arouse human emotions and develop human thinking. In this sense, the role of music in educating young people in the spirit of nationalism has been demonstrated since the time of Farobi. We have a rich spiritual heritage of ideas and opinions on the upbringing of harmoniously developed generations based on our historical culture, spirituality, values and all national heritage. Abu Ali ibn Sina was also a great teacher, who was honored by all the peoples of the world with his intelligence, medical knowledge and great scientific works. His Encyclopaedia has been a guide for advanced educators for hundreds of years. In the "Encyclopedia" he stressed the need to look at the issues of education, science, human psychology, morality and ethics, upbringing of children, reading, learning, education, with great care and responsibility. Mir Alisher Navoi, a great thinker and sultan of the Ghazal dynasty, who emerged in the second half of the 15th century, led the development of literature, art, education, music, calligraphy, and gratitude. According to Navoi, justice is the main condition for the prosperity of the country, peace and happiness of the people. The great thinker promotes such human feelings as education, knowledge, study of science, honesty,

purity of heart, loyalty, kindness, honesty, purity. One of the highest goals of today's Uzbek intelligentsia is the education and upbringing of harmoniously developed generations based on values, the study and implementation of historical sources. Deep respect and perseverance on all fronts, consciously and consciously, as well as inheritance, perfection, responsibility, to create, to live, to excel, to work in the forefront with great confidence, strength and zeal for our future, to strive to study the heritage of our great ancestors. It is our sacred duty to preserve the legacy of our great ancestors to future generations and pass it on to future generations.

Continuation of such good deeds in our independent Renewed Uzbekistan, appreciation and regular study of our national, spiritual, cultural and historical heritage is a requirement of the time. In the late 1920s, the term "musical drama" was used in Sotti Hussein's book "Uzbek Theater". used. (S. Hussein. Selected Works. Tashkent, G. Gulom Publishing House of Literature and Art, 1974, p. 57). When we think of musical drama, first of all, we need a serious approach to music as a creative, complex and elegant art form, a process that requires should not be forgotten. Everyone has the ability to discover their artistic talent, to have a musical talent, to listen to music, to have a deep understanding of the essence, function, content of works, to imagine the event and to fully demonstrate the possibilities of performance. requires a deep understanding of the labor process. So how can musical drama be described as an art? In our opinion, one wing of a musical drama is music, the other wing is word art. It is commendable that for many years and up to now the Uzbek State Musical Theater named after Muqimi, as well as the theater team has gone through unique historical processes, continued its activities in the field of national, spiritual, cultural, ideological, scientific research and experimentation with national enlightenment. Samples of musical dramas "Tahir and Zuhra", "Nurkhan", "Golden Lake", "Vatan Ishqi", "Qiz Buloq", "Ravshan and Zulhumor" were created in this sacred theater and presented to the Uzbek people on the stage of all regions. In the development and improvement of the Uzbek theatrical art in historical processes, the rational management of theatrical activity by Hamza Hakimzoda Niyazi, Mannon Uygur, Muhiddin Qori Yakubov in the collective unity was of great importance during the Soviet period. Indeed, the emergence of musical drama in the 1920s is natural and legitimate, and its roots go back to our ancient art - classical literature, types of art, traditional theater, historical culture of our people, oral art, customs, traditions, ceremonies, ancient values. This includes musical dramas dedicated to the life and work of such thinkers as Alisher Navoi, Boborahm Mashrab, Nodira, Ogahi. Hamza Hakimzoda Niyazi decided to create Uzbek art in musical genres, taking into account the needs and capabilities of the working people. From playwrights Gulom Zafari, Khurshid, Kamil Yashin, Sabir Abdulla, Zinnat Fatkhulin, Turob Tola, from composers Tokhtasin Jalilov, Yunus Rajabi, from composers N. Mironov, V. Uspensky, M. Leviev, G. Like Brovtsin, Sobir Boboev, Ikrom Akbarov. the creative work of dozens of great artists has played an important role in the development of the genre. Over the years, musical works on historical-revolutionary, patriotic and humanitarian themes have been created. Artists such as Hamza, Qori Yakubov, Tamarakhonim, Tukhtasin Jalilov, Abror Hidoyatov, Lutfikhanim Sarimsakova, Muzaffar Muhammedov, Halima Nosirova, Masuma Qorieva made a great contribution to the creation of the stage style of musical drama. Thanks to research, experience and tireless work in staging a musical drama, he discovered a deep meaning for the future of the theater. Abror Hidoyatov, in his dramatic roles performed by Masuma Qorieva, was also an example of

high-level performance skills of musical images. In particular, the perfect performance of Abror Hidoyatov's images of Hamlet, Othello, Alisher Navoi, the uniqueness of the brighter images under the influence of music. After the Olympics in Moscow in 1930, the direction of the two leading Uzbek theaters was firmly established. The current Uzbek Academic Drama Theater (Hamza Theater was transformed into a dramatic theater. The Uzbek State Musical Theater under the direction of Qori Yakubov began to engage in the genre of musical drama.) The Muqimi Uzbek State Musical Theater was founded in the course of a series of creative collaborations. his glorious historical path is extremely complex and responsible, his creativity in the created musical dramas, his devotion, the great service of the representatives of theatrical art, is remembered with respect and boundless gratitude in the memory of generations.

The Musical Drama Theater of Uzbekistan was established in 1929, which became an opera house in 1939, and in the same year the Uzbek State Musical Drama Theater named after Muqimi was established. Well-known composer, musician, People's Artist of Uzbekistan Tukhtasin Jalilov is a master of unique skills, author of wonderful songs, lyrical songs and dances, which have played a significant role in the history of Uzbek music of the twentieth century. He has also co-created about forty musical dramas. He created the musical drama "Tokhir and Zuhra" (in collaboration with B. Brovetsin) and made a significant contribution to the development of these genres in the country. In addition, the musical drama "Nurkhan" by Komil Yashin, music by Tukhtasin Jalilov (in collaboration with G. Sobitov). Musical drama "The Story of Fergana" by Hamid Gulom, music by Tukhtasin Jalilov (in collaboration with Baris Zeidman). Musical drama "Ravshan and Zulhumor" by K.Yashin, music by Tukhtasin Jalilov (in collaboration with G. Mushel). Musical drama "Muqimiy" by Sabir Abdulla, music by Tukhtasin Jalilov (in collaboration with G. Sobitov). He created the musical drama "Flower and Navruz", the work of S. Abdulla, the music of Tukhtasin Jalilov (in collaboration with G. Mushel). The arias and duets in the musical drama "Nurkhan" by the composer, honored artist of our people Tukhtasin Jalilov are still engraved in the hearts of our people, and their folk melodies are loved and performed by our singers, singers and young performers. "The national spirit in the Nurkhan and Haydar duets in the Nurkhan musical drama, the meaning and content in the duet, national spirituality and Uzbek etiquette, modesty, modesty, dress and manners, loyalty and fidelity to the people of today, Performing arias and duets of Nurkhan and Haydar in this musical drama requires great skill, perfect knowledge, patience, professional potential, which requires patience and regular work in the development of performance skills. In order to gain a deeper understanding of the musical content and essence of arias and duets in the musical drama "Nurkhan", it is necessary to closely analyze and interpret the specifics of their performance. The aria of Haydar in this musical drama The tonic organ as a method while in the lower voice on the basis of the texture The introductory part of the work begins in the forte dynamics, the dynamics diminishes with the introduction of the vocal part. The aria is in the D-myxolid ladida. the duration of the tonic organ point at which it is placed is reflected. The work is presented in two parts in the form of a two-sentence 8 + 8-cycle period statement after a 4-bar introduction. Then and again a 4-bar sentence based on the initial statement is displayed. From the 25th bar to the climax of the work, the second part begins. The range of the work has been raised to much higher curtains (5t + 5t). The period, then representing the 4 + 4 bars, reflected the return of the work to its original sound, and the work was completed in remixolid lad.

The play features a number of distinctive features, such as the fact that, as in all Uzbek folk music, the movement of the following sounds is in ascending and descending steps, the reflection of the melody, the maintenance of the same metro rhythm as the method in the lower voice and return to the original sound. These musical phrases are typical of Uzbek music. The importance of explaining the theoretical and practical aspects of such arias to young performers is to increase their professional knowledge and skills, to instill in young performers a sense of responsibility and self-reliance. inculcating in the mind, through works, calls for the improvement of future professional skills.

The duet "Nurkhan and Haydar" in the musical drama "Nurkhan" is one of the works created in the heart of our people, created in a unique national spirit. This duet was also created in the folk mode, ie in the D-mixolid mode. The movement of the lower voices in the play is based on a certain rhythm as a method, while the melody in turn is based on the step-by-step movements of the sounds, as in monodic music. Partly a couplet, as well as a two-part work, this work is changed from the 5th bar in the first sentence of the period, and the sound range is extended one octave higher. The Nurkhan aria period ends with the last reprint and repetitive beats in the initial D-mixolid mode.

The aria of Haydar, which came from the 22nd bar, will be continued based on the main melody and rhythm of the work. This part is a duet in which the sound range of the work gradually expands and represents the climax. The increase in dynamics also helped to reflect the character of the work more vividly. From the 46th bar we see that the performance of the two heroes in a single text-based melody reflects the quality of completion. The tempo of the work is fast (*Allegro moderato*), the scale is 3/4, the change of dynamics, the duration of the rhythmic pace reflects the high dance character in the play. In addition to musical dramas, composer Tokhtasin Jalilov's songs "Signal", "White Gold" (Humble Poem), "Davrug" (K.Ahmadi's poem), "O Free Motherland", "Yalla" brought new modern melodies to the Uzbek art of singing. In addition, songs such as "Kokiling", "Kuylasam" (Uygun poem), "Bahor ayyomida", (Furkat poem), "Gulistanim mening" (Muqimiy sheri), testify to the greatness of the composer. This is especially evident in the fact that his song "Happy Wedding" has been played at our weddings for centuries. It should be noted that Tokhtasin Jalilov has left a great spiritual and musical legacy. At the same time, he is a father and teacher of wonderful children who deserve the respect of the people. the great artist who added the dead is from a family dynasty. On the basis of 5 important initiatives of the head of our state, educating future teachers of music culture through music encourages every Uzbek intellectual to pursue their work responsibly.

- Continuous improvement of skills of the teacher and the student in the continuous organization of the apprenticeship process;

- diligent study of the heritage of ancestors in understanding the content and essence of national melodies;

- Regular inculcation of the national educational value of the received works in the minds of students in the process of reading and working, as well as pedagogical practices;

- in the study of works of various genres, to pay attention to the types of its historical or modern musical art;

- The right choice of repertoire, songs, duets, arias, romances, appropriate to the type of voice of the student, the ability;

- to pay close attention to the pronunciation in the process of performance, as well as to achieve the perfect creation of the purpose and meaning, the content of the work by means of sound;

- Deep understanding and application of the role and responsibility of music education, ancestral heritage;

-comprehension of words and sounds, the content of the text, regular adaptation to the requirements of perfect performance;

- It is important to continuously implement and theoretically study the content of music professional education and upbringing, which is an important tool for deep understanding, both theoretically and practically.

It is envisaged to live in the moment, every minute, to feel the demands of the times, to improve the qualities of each person, their responsibility and perfection, to develop the educational process, as well as to carry out development work with each Uzbek intellectual becoming the highest goal today.

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