

Principles of Development in Opera

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ABSTRACT

This article tells about the peculiarities of opera, the genres of stage drama in opera, the words of the opera actor, the balance of play and music, the principles of development of opera.

KEYWORDS: Opera, ballet, drama, dramaturgy, music, composer, work.

As a complex work of art, the opera incorporates important parts of music, words, and stage drama. In it, the content of the music is revealed through theatrical means. Visual images are inextricably linked to hearing, and stage movement is closely linked to music. The interdependence of musical and dramatic elements is the essence of opera dramaturgy. There are many common styles in opera between music and dramatic poetry. From the earliest Italian operas, the composers' desire to find ways to bring musical dramaturgy closer to the traditions of dramatic art can be felt. In particular, the contribution of K. Monteverdi is significant. He managed to combine the dramatic and musical beginnings in a new synthesis that formed the basis of opera dramaturgy. In the historical process of opera art, there is a need for opera reform in the event of a violation of a single musical and dramatic appearance. Among the great reformers of the opera genre, after K. Monteverdi, it is worth mentioning K. Gluck, V. Mozart, J. Verdi, R. Wagner. They were able to achieve an organic commonality of music and drama with a deep understanding of the essence of the opera genre.

Opera is a very conditional form of art. The expressive means of opera dramaturgy are also conditional. However, it is thanks to this conditionality that the listener-spectator perceives the vitality of the image, perceives the events on the stage as vital. The skill of the opera playwright is reflected in his ability to create human life in the play. One of the distinctive features of the opera house is the conditionality of this scene. It is marked by three stages, and sometimes it is difficult to gather many heroes in it. But the listener-spectator accepts this conditionality. If the play can convince with its artistic solution, the audience will not feel the sharp boundary between artistically imagined and real life. Because the vitality of the opera is provided not by the conditionality of the scenery and the stage space, but by the musical image and the means of expressing it.

Another important condition of the opera is that the time in the play is strictly limited. The days, months, and even years of the protagonists shrink in some 2-3 hours. Regardless of the event and character expressed, the application of plot content in the opera is limited to 2-3 hours. There are also examples in the history of opera art where the stage situation does not fit into this time frame. Examples of this are R. Wagner's "Ring of the Nibelungs", S. Prokofiev's "War and Peace", K. Stockhausen's "Light". D. Brain's small-scale operas can also be cited as examples.

However, the examples given are exceptions. The history of the theater confirms that the duration of the play must take into account the mental and physical nature in which the mental and spiritual energy expended is necessary for the spectator to accept the work. This mental factor has a great influence on the time system of the opera. The opera-specific event generalization method is characterized by the close interdependence of several time layers. One of these is manifested by the event being described and the timing of the music; the second is the imaginary or predictable time that appears between the stage and the curtains, which the viewer must perceive. Thanks to the passage of time, the pace of events in a stage play passes faster than in natural life. In a few hours, the opera reveals events that cover months, years, decades. Hence the need for a strict selection of means of expression that allow to narrow down events in time and distance. In this regard, the composers try to describe the most important moments in the lives of the protagonists, the events that play an important role in describing the period. The coherence and accuracy of the event is very important in the opera, especially in the presence of the musical interpretation of artistic images, the character of the event, which is closely related to the laws of musical development.

The scope of exciting influence in opera is wider than in the genres of stage drama, which is achieved thanks to the synthesis of art.

The balance of words, play and music of the opera actor allows the composer to solve individual scenes, scenes and arias. Opera as a multifaceted genre, with its rich artistic potential, has a great appeal, with the ability to depict the subtle aspects of the inner world of a person and to summarize the remarkable aspects of life in a musical image. Continuous movement is one of the important techniques that unites opera events and ensures their smooth development.

In the opera, the protagonists and their groups ensure the continuous development of the drama story. The task of the composer is to create a smooth sequence of events. At the same time, it is necessary to be able to express the characters of the heroes, attracting the attention of the audience, thereby conveying to the audience the idea of the work, the main idea of the author.

The general style of the work in continuous development consists of:

This is determined by the upward direction of the excited points that are connected to each other.

- The wave of preparation is formed in the development of emotional recitatives and opera in accordance with the musical content of the images.
- The peaks are characterized by clear, concise melodic structures.

As an example of continuous development on the stage, we can take the scene of writing a letter in the second version of P.Tchaikovsky's opera "Eugene Onegin". There is no external force influencing the protagonist in this scene. It is a monodrama in which everything is subject to inner action, to the disclosure of the mental process. The letter-writing scene is characterized by maximum variety. A number of experiences of the young girl open before the eyes of the audience: surprise with sorrow, determination with doubt, deep thinking with a deep emotional expression of feelings, indecision with determination. It is this supernaturally subtle sense of emotion that makes this scene truly one of the most perfect, mature, and meticulous. How colorful the girl's feelings are, one of them - a love appeal to

Onegin - plays a leading role in the play. The reinforcement of this feeling determines the dynamic continuous movement of the whole scene.

P.Tchaikovsky skillfully implements the method of continuous development in this scene. distinguishes 3 stages of musical dramatic development in the process of logically constructing the development of the protagonist's emotions. One of them, Tatiana's appeal to Onegin, forms the basis of the scene. Its musical basis consists of a single melodic structure. This melodic movement is melodically close to Vladimir Lensky's sentence "Chto den gryaduhiy mne gotovit" and the main theme of F.Liszt's piano play "Oberman Valley" in the series "Years of Travel". Such tone similarities are not accidental. It manifests itself in deep contemplation, the hero's submission to destiny, and his foresight. P.Tchaikovsky later repeats this melody in the poem "January" in the series "Seasons", in which he describes the autobiographical beginning, personal and subjective feelings.

In the letter-writing scene, the composer achieves different results in the development of the melody, depending on the particular situation. This melodic structure first appears in the episode "Zachem, zachem ...". It is not a subject as a whole image, but a formation of the subject in a melodic recitative. The symbolism of the subject is harmonized in the minor vowel, the final sound of the melody being harmonized as a tertiary of the parallel major, not the fifth sound of the tonic. The tone is more clearly expressed in the second statement, which is also distinguished by its exciting colors. If in the first appeal it was an accusation, now - the appeal in the words "you were entering my dreams" appears as a remembrance of the past. The sound of the theme is characterized by extraordinary softness, softness, absorption, and describes the slight sadness and excitement of the protagonist. Tatiana seems to be stopping time, remembering these wonderful moments. The movement from the third to the fifth lasts 6 beats, the downward melodic movement moves in waves, the distance between the sounds does not exceed a third. Harmonization is also sharply different: the tonic, formed by the melody major, forms the "peak-base" slowly from the third of the seventh chord, first to the quintet of the new-left bemol major tonic, then to the two subdominantseptaccords and the fifth to the dominantseptaccord chord. All this gives the main melodic basis a uniquely fresh, soft, gentle sound. The third and fourth narratives of the stage leitmotif acquire new facets of Tatiana's appeal, an exciting character. The downward direction of the melody is based on relatively smooth movements. Such harmonization in the downward direction from the tonic tertiary to the quintet in the minor lad is found in all the exciting episodes of Tchaikovsky's strange. This "determination" and completeness of the orchestral accompaniment to Tatiana's words "I'm crying" in the closing scene "requires" the addition of 3 more beats to the main section. This once again confirms Tchaikovsky's mastery of the opera drama scene. The dominant harmony that emerges instead of the rhythmic plagal rotation of the main melody ensures the continuity of the melody. In particular, the main tone of the first section on the topic is repeated again. Thus, in this scene, the content system is revealed in a colorful way, arising from a certain musical dramatic situation. Development styles do not remain diverse either. As an example, it suffices to consider the appearance of the second and third tones on the stage. The transition to contact Onegin will expand even further.

Tonality plays a very important dramatic role in the organization of continuous development. In the Tatiana letter scene, the re-bemol major is the organically connecting tonality. In Tchaikovsky's work, he usually expresses bright, cheerful images. Re bemol major major

tonality appears in the first "I wish I could die" emotional aria before the leit topic in the letter-writing scene. It serves as a brief summary of the whole scene, a factor of further development. The first appearance of a light theme in re minor tonality is determined by the overall tonality of the letter sheet. The re bemol major and re minor tones are spaced half a tone apart, and we can consider this close chromatic density as Hemitonics in modern harmony.

The continuous development of the Tatiana letter scene is characterized by the successive narration of a kind of thematic material. These are the episodes "Net nikomu na svete" and "Ne pravda l ya ...", which form an upward wave based on a single melodic text. In the second episode, the orchestra directs the musical image, imitating two basic melodies in the upper register. Thus, in this scene, the tone that prepares the appearance of the main melody - the "seed", the principle of repetitive harmony, the series of upward and expanding waves is clearly visible.

A vivid example of continuous development in the opera is Tchaikovsky's opera "Pikovaya dama". In this play, continuous movement occurs at different stages at different stages of opera development. If we talk about the continuous development of "Pikovaya Dama", it is based on two opposing bases. These are the power of destiny and the power of man striving for happiness. P.Tchaikovsky fully understood these two contradictions in the opera and generalized them in certain musical images. It was this that made it possible to organize the continuous development of the opera.

In "Pikovaya dama" two contrasting musical structures with melodic, harmonic, metrorhythmic and other features are in harmony. Each of them has bright, engaging themes that generalize an important image. The first structure depicts the theme of cards, the second the theme of love. The first theme connects German and Countess, the second German and Lisa. That is why these themes become the main force of continuous development, important musical images of opposing structures.

The exposition of the card theme was narrated during the first meeting of the opera heroes. In the first sound of the theme, three important qualities of it appear. These are: fa-diez minor tonality with a dominant organ point, sharp dotted leitritms, and a low-register timbre of the final clarinet and phago. Each of these three elements then becomes a factor of continuous development. In particular, in the closing scene of the first scene, German's mental peace is disturbed, his mind filled with fantasies about the mystery of the three cards. In the aria "Ya imeni eyo neznayu", the mental state of the protagonist is revealed through the fierce leitembra of the clarinet and the bassoon.

In the second scene, the theme of love emerges after the Countess appears. It is accompanied by a trioly excited leutritis of hexadecimal lengths in strong contributions of the suffocating organ point in the litas. The same rhythmic structure appears in the finale of the second scene, signaling a tragic solution to German and Lisa's love. In the third view, the logic of dramatic development leads the subject of love to be with the evil leytembr. In the fourth scene, after the words "I will reveal the secret", the clarinet and bassoon timbre also direct the theme of "some mysterious power".

The main theme of the three-card mystery makes a lot of sense. Its melodic structure is simple, with an upward-pointing system of three sequences corresponding to three cards. The division of the sequences during German's game confirms our view. each section describes

the time at which the German bets on each card. The appearance of the sequencing system is characterized by sharpness, irritability. It is close to the theme of destiny, which in many cases contradicts the world of humanity.

In opera, the theme of destiny has three main appearances from a melodic point of view. Its first appearance is a gradual upward-pointing quarterly movement, moving based on the third sound of the sequencing system. The second variant of the theme is associated with a regular disruption of its internal interval structure, which sounds more light in the bassoon performance. The quarta interval is exchanged for decimals in the third system, giving the subject new, more dynamic, aspiring edges. The third of the main themes is characterized by the absence of internal and external movement in the sequences. All three of the system, and sometimes both, are described at the same level. The third sound of the system is the base, which is elongated in length. The interval of the second and third sounds of the system is sometimes limited to a reduced quartet. In this view, the subject seems more violent and helpless. This condition is exacerbated by the continuous repetition of a single sound, usually a tonic primer. The closer the end of the opera is, the more important the tone of destiny becomes.

The second musical-thematic structure of the opera "Pikovaya dama" differs from the first by its diversity. The theme of love forms the most wavy melodic appearance of this structure. It is divided into two opposing parts that make up the overall emotional layer. The ascending, upward-moving sequential movement forms two waves of development. In the process of continuous movement of the idea of the work, the theme of love is actively developed. In the exposition of the second view, the theme is repeated several times. It acts as a powerful factor in the continuous wave of upward movement and in conquering the emotional peak.

Tchaikovsky uses the subject both as a whole and in part. In particular, at the end of the second view exposition, the subject is divided, where only the first dynamic half of it is used.

The content of the first half of the theme, the exciting essence of which is to generalize the feeling of striving for happiness. In the third scene of the opera, the theme of love appears in the key-giving scene, i.e., the moment when the theme of love decides the fate. In the sixth vision, the theme of love resounds as a mirage of love and happiness. At the very end of the opera, the theme of love appears at once, addressing the wounded German Lisa clearly and firmly. The second half of the theme is the culmination of the theme of love. In essence, it means achieving happiness. His appearance here means being free from the blow of the power of destiny.

The opera is completed in a light major tone.

The continuous development of Verdi's Othello is also very interesting. The whole picture of the event is a series of widely revealed stages of musical-dramatic development. Each stage of continuous development is drawn around a single dramatic node, one protagonist (rarely two organically connected), where the movement has a peak direction. All stages move alternately on the principle of contrast. J. Verdi is an important principle of opera dramaturgy that provides this theatricality and staging, and in Othello it is gradually focused. The contrast of movement between the stages in the marginal views of the opera is particularly noteworthy. At first glance, the musical-dramatic stages are so independent that we can even call them curtains. The first curtain is the storm, the central image is Othello, and its first appearance is the avj. The second curtain forms a dialogue between Yago and Rodrigo in

front of the cafe, a round song, and Monatano's battle with Cassio. Here Yago and his exposition are the main image, and the appearance of the duo and Othello is the culmination. The third stage of the first act consists of a large duet scene, a love exposition of the protagonists (avj - a plate with a love theme). The plates of the first appearance are opposite to each other. The first scene is told in a heroic, uplifting spirit. At its center lies the image of the noble Othello. The second curtain reflects the way of life, with the image of an evil and cruel man at its center. The third scene is lyrical, centered on a love duo.

The second scene also has three musical-dramatic stages. The first combines Yago's small dialogue with Cassio, "Credo" and Yago's scene with Othello. It focuses mainly on the image of Yago, a weaver of fiction. In the center of the second stage is a light image of Desdemona. It consists of a Cypriot choir, a dialogue and quartet with Othello, and the lead role is assigned to Desdemona. The third stage of the second act focuses on depicting Othello and Yago. Yago Othello is revealed as a subordinate image of the mind. The result is a large dialogue scene that culminates in an oath at the peak. The third scene consists of two stages of musical dramatic movement. The first is mainly dedicated to Othello. There are three scenes here. These are: The Dialogue with Desdemona, the Othello Ariosis, and the trio of Othello, Yago, and Cassio. The second stage is the stage of reception of ambassadors - the general culmination of the opera. In this view, the contrast between the smallness of the first section and the mass of the second is applied. Thanks to this, a bright stage of the play is achieved, which provides a strong emotional impact on the listener.

The fourth view consists of two stages. The first consists of Desdemona's song about the willow and the prayer scene, and the second consists of the last duet and the deaths of the heroes. There is a sharp contrast between the stages, and the atmosphere of Desdemona's light and uplifting scene is characterized by Othello's fierce gaze and determination.

In Othello, the combination of events surrounding the main collision, the intensity of which affects the opposite properties. There are no strange scenes in the opera that deviate from the theme. With the exception of the "Fire is Burning" choir and the Cyprus choir, all the scenes are the main, tragic rings of conflict. Othello's stages of continuous musical development often overlap directly without being closed. The transitions will be different depending on the dramatic functions of the curtains. The edges, especially in the exposition and closing views, have a long fading end to the tones. the first act gives smooth transitions between stages. For example, the orchestral interlude shifts the view from a sharp duet scene to a love dialogue between Othello and Desdemona. In the fourth act, the reverse is formed. There is a sharp boundary between the two stages: after the light of the prayer, the fierce sound of the trumpet double bass appears.

In the marginal views of the opera, the edges of the musical-dramatic stages are clear, while in the middle scenes, its opposite is distinguished by the tendency to harmonize the edges.

Verdi's innovation is that he combines the principles of continuously constructed musical drama with complex inner experiences, often directly expressing the idea of the work. The leading role of music determines a number of features of opera that differ from literary drama.

The general requirements for the creation of an opera, usually in the development of a literary source in the form of an opera, include great individuality and appearance of the protagonists, as well as the integrated image distribution of the curtains.

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