

Renaissance Music Art, Italian Musical Art, Emergence of the Opera Genre

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Abstract: The article referred to attention is about the period of the first formation of musical art, various ritual and religious musical genres, the emergence of the first large-scale stage works-opera genre, which arose due to the historical needs of the Renaissance period, the development of music and human thought, an opinion is expressed about the worthy place of music in the development of human thinking and life.

Keywords: Musical culture, instrumental sounds, monodic and polyphonic melodies, harmony, musical genres, religious and ritual songs, church music, dramatic solutions, oratorios, symphonies, operas.

Music is a work of art that expresses human feelings, spiritual experiences, dreams and hopes without words, or a work of art that can be understood without an interpreter. Music was created to serve people for goodness, to unite peoples and nations, to bring them closer spiritually. In simple words, to enjoy listening to the tunes of a certain nation, one does not have to belong to that nation. When they say that beauty will save the world, it should be understood that one of these beauties is art, or rather music. Musical works of art, like other types of art, encourage a person to think about life and the world, form an aesthetic taste, a charming and beautiful, deep worldview, make a conscious observation, and do good to others. It serves as an invisible bridge to the development of universal human values along with individuality, to enjoy the musical and other arts of different peoples. In this article, the period of the first formation of the art of music, various ritual and religious musical genres, the emergence of the first large-scale stage works-opera genre, which arose due to the historical needs of the Renaissance period, the development of music in human thinking and life, an opinion is expressed about the worthy place it has taken are discussed in this article.

In Europe, the role of music culture in social life is incomparable. In particular, this type of art, like other types of art, gradually rose from simplicity to the level of complex art. First of all, if we talk about the role or function of music in social life, in Europe, in the 11th - 16th centuries, all scientific and artistic activities were working in connection with one object, that is, in connection with the church. It was during these times that the position of the church in social life was in the leading position. Not only religious ceremonies were held there, but also scientific research, discoveries, new ideas in all fields of science were implemented in the monasteries. To prove our word, Guido D. Arezzo (982-1050) worked as a church and monk music theorist, and he discovered the names of notes and musical lines that we use today and introduced them to the art of music. Not only music and other arts directly served the church. For these reasons, it was necessary for science and art to constantly accompany humanity and remind people of the end of time and death according to the rules of the church.

Finally, by the 17th century, a new era began in Europe. We know this period as "Renaissance". During this period, all the fields of science in the society rose to a new level. In particular, music now serves not only for the church, but also has increased its expressiveness in social and worldly matters. Various new genres appeared and the role of music in the life of society increased. Pre-

existing genres also developed slowly and became enriched with complex expressions. By this time, the Opera genre also appeared. The appearance of the opera genre not only indicates a great development in the art of music, but also indicates the growth of secular elements of music. Gradually moving away from the medieval forms of thought, the open desire for life art is evidence of a deep development in the consciousness of the society aimed at vividly depicting the problems that excite the modern man, his emotions and thoughts.

Opera is one of the largest genres of music, and it is a synthetic form of art. Because opera is created by combining the arts of literature, theater, painting, choreography and music. Its artistic expressiveness knows no bounds. In the 17th and 18th centuries, the essence of various genres on the basis of the art of opera grew significantly. In particular, new genres and forms appeared in music. Overtures, orchestral and ballet suites were created among them.

Also, a new symphony was created for opera dramaturgy and its images. Even religious music - oratorio, cantata with dramatism of opera images, opera forms, concertop vocal style, composition principles entered. Now oratorios and cantatas could also express domestic themes. The general nature of the opera genre required it to be performed on large stages and communicate with a wide democratic audience. Opera's place in society is unique.

That is, the scope of topics that can be covered in the plot of this genre, as we said above, was limitless and comprehensive. That is why historical, legendary, fairy-tale and household themes are chosen as the plot in opera, and now opera has become not only a spectacular stage work, but also an educational and critical influencing force.

Italian opera. Opera was a new genre belonging to the Renaissance. In Italy, considered the homeland of opera, this genre developed rapidly. During the Renaissance, the Florentine Opera School became famous for its rich cultural life. The circle (camerata) of poets, musicians, singers, scholars, and artists that existed in the city became very famous and was organized and led by the Florentine patron Giovanni Bardi (1534-1612) and his friend the composer Jacopo Corsi (1561-1602). In this circle, aesthetic regulations and some principles forming the basis of a new musical-dramatic genre were formed for the first time. Together with poet Ottavio Rinuccini and composer Jacopo Peri, they created the operas "Daphne" (1594) and "Euridice" (1600). The score of the first of these operas "Dafna" has not survived to us. The score of the opera "Euridice" has arrived. The opera "Euridice" is one of the first works of the new musical genre-opera genre. This piece was created to be performed at the wedding of Maria de' Medici with King Henry IV of France. For this reason, opera music has a Pastoral (Shepherds' song) character.

The opera tells about Pluto, who came to the aid of Orpheus. Pluto tells Orpheus about the return of his beloved Eurydice.

Many composers later created works on this legendary love theme, for example, in 1602 Dj. Cacchini also created another opera. M. da Gagliano wrote the opera "Daphne" based on the work of O. Rinuccini in 1607-1608. The opera begins with a 1-part prologue. The first performance will be held in the city of Manguya. The theme of the opera is based on an ancient myth taken from Ovid's "Metamorphosis", the prologue and the opera are represented as if they were happening through the image of a Roman poet.

In the opera, shepherds ask for help from Jupiter, the ruler of the gods, to get rid of the evil dragon that is destroying the herd of shepherds, the god of light, killing the evil dragon, wounding Amur with a bow with the help of Venus so that he would be ahead of Apollo, and declaring his love for Daphne, the daughter of the ruler of the sea. Daphne turns him into a laurel tree, refusing his offer. Apollo, who has lost his lover, remembers her and wears a wreath of laurel leaves on his head.

The beautiful Daphne who turned into a laurel tree after her death and Apollo, were later used by many composers.

In the Florentine opera, arias were performed on stage accompanied by a small group of musicians. Another center of opera was the city of Rome. Most of the operas here were on religious themes and were mixed with Christian teachings. Stefano Landi, the Madrochi brothers, Marco Marazzioli, Loretto Vittori and others were among the most famous people of the Roman opera. Stefano Landi's work is especially suitable for the style of Roman opera. The opera "Saint Alexey" written by him was staged in 1632 in the Barberin Palace. The novelty of this opera was that for the first time comedy elements were introduced into the opera. Loretto Vittori's opera "Galatea" was also very popular.

The work of the great Italian composer Claudio Monteverdi (1567-1643) left a great mark in history. His operas "Orpheus" (1607), "Ariadne" (1608) were written in Mantua and performed on stage.

The opera "Orpheus" consists of five parts and a prologue, based on the work of A. Striggio, and had its first performance in the city of Mantua on February 24, 1607.

The main theme of the opera is about the ancient legend about the poet and singer Orpheus. He enraged the wild animals with his songs, and the cries of the angry animals shook the rocks into motion. Orpheus' lover Eurydice is killed by a poisonous snake. The power of Orpheus's love for Eurydice moved the gods of the underworld and they allowed Orpheus to go to the shadow world and take his beloved Eurydice, only to order Orpheus not to look at Eurydice, but Orpheus, who misses his beloved very much, involuntarily looks at his beloved. Unable to fulfill the condition, Orpheus completely loses Eurydice, his beautiful lover.

The first part of the opera is the wedding scene of Orpheus and Eurydice in the circle of friends, that is, the wedding scene with the participation of shepherd boys and their wives, the second part is about the solemn song of Orpheus and the tragic death of Eurydice, the third part is Orpheus' way to the kingdom of shadows. and the angel who receives the soul of the corpses, whose heart is shaken by the song sung with a sigh of the heart, and the climax of the episode - "Bring me back my beloved!" It consists of a heart-warming song. Part 4 - Orpheus in the Kingdom of Shadows comes to his beloved Eurydice and involuntarily looks at Eurydice, fearing that Pluto will take her lover away from him. And because he could not fulfill the condition, he is condemned to stay in the kingdom of shadows forever and is completely separated from his lover. In the fifth part, Apollo, the father of Orpheus, the god of light and poetry, separated from his children, puts his son Orpheus in the form of a demigod and takes him to heaven to forget about the separation between heaven and earth. Orpheus finds his beloved Eurydice among the stars there.

"Orpheus" opera has the power to shake the hearts of all mankind with its very impressive content and music. Several composers later created works on the theme of Claudio Monteverdi's opera "Orpheus". For example, H.V. Gluck, K. Orf and others - this is evidence that the love legend about the fiery love theme will never fade or become obsolete.

The last two operas written by Claudio Monteverdi in Venice have reached us. They are "The Homecoming of Ulysses" and "The Coronation of Poppaea". Monteverdi's views on opera dramaturgy were as follows. According to him, "The composition of the opera, the drama underlying it, depends on the psychological conflicts that determine the behavior and actions of the characters. The task of the composer is to show the diversity of the human character acting in complex dramatic situations through music. The composition of the orchestra of musicians in Monteverdi's opera was initially more than 40 people, later the composition of the orchestra was simplified and reduced to a smaller size, violins were also included in the composition of the

orchestra. Monteverdi brought to the opera a new type of aria created by himself - "Lamento" (crying), which serves to increase the impact, reveal the development of events, and reveal the mental states of the characters of the opera, and it was quickly absorbed into operas and oratorios. Monteverdi was one of the first to create different forms of opera solo singing. The forms of declamation, variation, two-part, da capo aria, folk song were widely used in his works.

Claudio Monteverdi's opera "The Return of Ulysses" (IL ritorno d'Ulisse in Patria) was written based on the libretto by D. Badoaro. This opera, consisting of a prologue and 3 parts, was written by Claudio Monteverdi in 1641 under the name "The Homecoming of Ulysses", and was first performed in Venice. The theme of the opera is taken from Homer's Odyssey. Later, several composers, such as D. Gatszaniga, S. Mayra, N. Puccini, D. Chimaroza and others, wrote operas based on this theme.

The opera tells about the 10-year hard work and courage of Ulysses (Odysseus), the ruler of Ithaca, in conquering Troy. After the great victory, while returning home from wandering to his beloved and faithful wife Penelope and his son, Prince Telemachus, Ulysses faces a number of difficulties. Polyphemus, a sea creature that attacked him, was blinded in a fierce battle. As a result, he angers Neptune, the ruler of the sea. After many difficulties, Ulysses reaches his beloved island. But in his country, his enemies Ulysses died in the battle, and his lover, princess Penelope, was supposedly left behind, so a number of suitors were asking for Penelope's hand in marriage. Therefore, Ulysses decides to stay in the city for a while and study the development of events.

Minerva, the goddess of wisdom, brings her son Telemachus to Ulysses. Willis enters the city in the guise of a poor, helpless beggar whom no one knows and enters his castle. No one knew him, no one thought he was Ulysses. Penelope's new, future spouses mock and abuse him. Ulysses, in the guise of an angry beggar, fights with him and easily conquers him. Then Penelope said: "Do not fight, I will make you a condition, if whoever takes the bow from the bow of my former spouse Ulysses, that will be the winner, and I will be his wife," she stipulates.

All the suitors can't even draw the bowstring, so Ulysses in the beggar's guise effortlessly shoots the bow and kills the queen's suitors, so Penelope recognizes Ulysses in the beggar's garb and they live happily ever after.

The opera "Coronation of Poppea" (L'incoronazione di Poppea) by Claudio Monteverdi in 1642 D.J.F. Based on the libretto by Buzenello. It was performed for the first time at the Grimani Theater in Venice. The opera consists of 3 parts.

The events of the work take place in Rome during the reign of Nero. Nero's mistress Poppaea, Otto's wife, dreams of becoming queen of Rome, but Nero's wife, Queen Octavia, opposes her. But Poppea, who insists on the agreement, persuades Nero to destroy Octavia's close friend Seneca. Seneca, obeying the will of the ruler, kills himself. Enraged by these actions, Queen Octavia, in order to get rid of Poppaea, a jealous, malicious rival, orders Otto kill his wife to take revenge on his wife, Poppea, for insulting her.

But he did not have time to take revenge, the ruler Nero, who found out about the plot, divorced his wife Octavia and married Poppea and crowned her as a queen.

The opera "The Coronation of Poppea" written by Claudio Monteverdi has gained great fame due to its smooth music, the fact that the characters of the opera are very expressive and fluent in revealing their inner world, feelings, and characters, despite the fact that more than 300 years have passed, it serves as a source of inspiration for the works of XIX and XX composers.

By the middle of the 17th century, the Venetian school of opera surpassed Florence and Rome in popularity. In Venice, opera was staged in public theaters for the first time. That is, it was

transferred from the audience of palace aristocrats and nobles to the city audience and city theaters. The first opera house in the city, San Cassiano, was opened in 1637. After that, seven more opera houses started operating in the city. Now it is customary to insert comedy episodes into serious operas. The inclusion of samples of folk songs for operas became important. "Barcarolla" folk songs were widely incorporated into operas by composers. It was in Venice that opera entered a new stage of development in accordance with democratic principles. The famous operas of Venice were Francesco Cavalli (1602-1676), Marco Antonio Chesti (1623-1669). Cavalli skillfully developed soloism. His unique principles of recitative and dramatic stage were very popular with the public. His new work in recitative transformed the recitative into two- and three-part structures, making it logically natural to the finished episode, the arias. The introduction of small arias in the form of folk songs in street concerts gave freedom and a new sound to the operas of F. Cavalli. Marco Antonio Chesti created the showy palace operas that dominated Europe. Marco Antonio Chesti's work marks a new direction, since he made a turn from musical drama to "opera-concert" and opera created "for skilled performers".

The Italian city of Naples has long been considered the center of musical culture. As early as the 16th century, four conservatories operated in Naples.

As a result of this, all genres of musical art developed rapidly, and it was a great impetus for the discovery of many musical artists. The rapid development of secular music, the appearance of opera theaters in the 17th century, further increased the activity of these institutions. The Conservatory of Naples taught famous figures of Italian music, including Alessandro Scarlatti, Nicola Porpora, Francesco Durante and others. The first stage in the development of the Neapolitan opera is the work of Francesco Provenzale (1627-1704) and Alexandro Scarlatti (1660-1725). More than a hundred operas by Alexandro Scarlatti (among them 1706 - "The Great Timur" deserves special attention), several hundred cantatas, oratorios, masses, madrigals, many works for individual instruments. Scarlatti's operas "legitimized" the da capo aria type. *In the aria Da Capo* (which means "from the beginning") there is a unique combination of the interests of the author and the performer. Composers did not write the third part of the aria, which usually repeats the first part. In it, the singer had the opportunity to vary the main melodic material and show skillful technical and vocal improvisation. Two forms of recitative were formed in the opera work of composers of the Neapolitan school. Among them, "secco" (dry) - recitative is performed freely in terms of rhythm and tempo and is supported by harpsichord chords, "accompagnato" (with horn) - recitative is performed with the full vocal accompaniment of the orchestra. The song is more elaborate and has clear rhythm and tempo markings. The virtuosic-pathetic vocal style created by Monteverdi and Scarlatti was accepted as a national feature of Italian opera and its best representatives were repeatedly revived in the works of Rossini, Verdi, and Puccini.

French opera. French opera went down in history as the only country that was able to compete with Italian opera in the 17th century. The great French composer Jean-Baptiste Lully was famous for his work in this and many other genres. He managed to write 19 operas between 1672 and 1678. His operas were greatly influenced by French theater and classical tragedy. Lully took the decorative decoration of the five-act composition forms with the prologue, the conditional system of the actor's stage movement from here. The influence of the French tragedy is felt in the general nature of the opera - both in the theme and content, and in the interpretation of images. At the same time, the song in Lully's operas is inseparable from the words, actions and gestures of the actor. In his operas, the composer freely uses closed vocal forms and small arias based on song or dance tunes. A new genre that Jean-Baptiste Lully used in opera was Ballet.

The ballet genre first appeared in Italy in the 16th century, and came to France in the 17th century, and ballet music became popular. Now, the art of ballet has also developed rapidly in France. In

this case, the services of the master dancer Lully are incomparable. In French opera houses, the art of ballet was staged in the form of individual performances. The ballet scenes in the opera were also seriously creatively treated. As a result, orchestral music in orchestral ballet also developed at a new stage. Because in the plot, which should be expressed mainly through the art of choreography, it was necessary for music to take the place of words and be able to express delicate feelings. In the new type of opera created by Lully, the Overture was also formed in a new way. This overture is known in history as "French Overture". "French Overture" consists of three movements, the 1st movement is heavy, solemn, weighty, the 2nd movement is fast and light, often fugue, and the 3rd movement is characterful. is close to the first part. In general, Lully's operas form a dramatic composition. Choir, ballet, voluminous orchestral episodes - overtures, preludes, interludes, public-decorative scenes were of great importance for the soundness and convincing performance of the form. All this was combined with the active development of the heroic theme, love and duty, emotion and consciousness in Lully's operas.

German opera. By this time, science and art in Germany were lagging behind other European countries. The reason for this was the interference of religious representatives in all aspects. Attempts to create the first German opera did not work for a long time. Finally, in 1627, the German composer Heinrich Schüss created the opera "Daphne" and it was staged in Torgau.

Sometime later, in 1678, the first opera house was opened in Hamburg. The Collegium Mucikum amateur club started working here. Thanks to the work of Nathan Sigmund Kesser, who is the most knowledgeable in music literacy among them, the Hamburg Opera has achieved artistic growth. *Reinhard Kaiser* (1674-1739) was famous for inventing the forms of operatic singing, with the large scale and free use of orchestral sound, and his meticulous work on recitatives. The first decade of the 18th century was a flourishing period for the Hamburg opera. Competing with Handel, Kaiser wrote the operas "Octavia" and "Nero", which are considered the composer's best works. However, Kaiser himself caused the crisis of the opera and its collapse. In 1702, the management of the theater was transferred to the hands of R. Kaiser, and as a result of his lack of knowledge of management, this enterprise led to bankruptcy. Later, in Kaiser's works, the national identity fades and disappears. Later, another talented person named Reinhard Keyser brought the Hamburg Opera to fame.

English opera. The development of the new opera genre also entered Anguilla. But the importance of this genre became popular in a very short period of time. The fact that opera could not become more famous than other theater works, it remained an integral part of English theaters - music, and dramatic reality. Democratic musical genres are naturally combined with folk improvisational comedies. More subtle pastorals were a favorite among the aristocracy and court circles. Intermissions between the scenes of dramatic works were filled with musical interludes. Musical interludes were played during the intermission between the curtains in the dramatic theater scenes. In Anguilla, a dramatic musical genre known as "masque" was popular. The great English opera creator Henry Purcell (1659-1695) introduced English opera to the world with the opera "Didona and Aeneas". Genre Purcell's opera skillfully shows the delicate aspects of English folk tunes, the solemn lyrical mood, and the deep flawless composition.

The opera "Dido and Aeneas" was written by Genre Purcell in 1688-1690 based on the libretto by N. Tate. The opera consists of 3 parts. The opera tells about the love of the savior Aeneas of the Queen of Carthage, whom Aeneas rescued from the city of Troy conquered by the Greeks.

The prologue of the opera includes the meeting of Phoebe with Venus, the goddess of love, Nereids and tritons applauding the goddess of love and beauty, shepherds, flowers and spring dances.

The ship of Aeneas, one of those who defended it from the Trojans, sails to the city of Carthage, ruled by Dido. Dido falls in love with Aeneas. No one interferes with their fiery love. But one day, the evil forces could not see their love, and the evil soothsayer and the sorcerer girls who obeyed him used magic to make Aeneas leave Dido and forget him. One of the soothsayer's servants disguises himself as Mercury, Jupiter's guide, and tells Aeneas his "judgment" to sail to Italy. He takes his troops and sails towards Italy based on the false order he received from Jupiter, from whom the evil forces waiting for this move, at the command of a cunning soothsayer, raise a severe flood in the sea, as a result of which Aeneas' ships sink. Death was waiting for Dido too. The evil soothsayer and the cunning sorcerer rejoice in the sorrow that befell them. To hasten Aeneas and Dido's separation, the evil forces summon fierce lightning as they hunt. Aeneas is filled with anger and grief, thinking about the decree of Jupiter's fake shipper Mercurius to sail away quickly and the long-term separation he will have with Dido. The evil forces celebrate, Aeneas of Troy, seeing Dido in grief, says that he wants to stay, but no one can comfort Dido's sorrowful heart, he no longer believes in Aeneas's love and commits suicide.

The opera "Dido and Aeneas" shows the skillful composition of G. Piersel. Opera music is one of the most popular works of this genre. Dido's beautiful aria in the lamento style, farewell to life and beauty, the theme of evil forces, the arrival of Aeneas, his sailing, and the scenes of Dido's death show the highly skilled creativity of the composer, and his music is a huge turning point in English and world opera art.

Western European instrumental music of the 17th century, which was an independent field of creativity, did not find its place at once. For a long time, the musical instrument was accepted as an accompaniment to the song. In the 17th century, significant changes took place due to the rapid development of various forms of music - live and concert performance. This process can be represented as a parallel development of polyphonic and gamophone music. Opera, the newest art form, began to appear.

The new genre of opera, which covers almost all genres of art created by the composers of the Renaissance period, has passed from these times to the ages, and almost all humanity in its spiritual and cultural life, its feelings, inner experiences, expressions of the heart, joy, and sorrows, in general, the power that helps in getting spiritual nourishment of the whole being, became a great impetus as a form of art. One by one, this type of art began to appear in different countries of the world. In this long-lasting process, this art form was met with many applauses, criticisms, and even strong pressures, but it was polished and enriched as an art form that has a great influence on the cultural and musical life, giving it a modern has been experiencing the process of continuous development with the addition of technical and scientific achievements.

In conclusion, it should be noted that art and literature are known from history, no matter how national they are, they cannot develop independently. The art, culture, and music of any people in the world are no exception, and this has already been taken for granted. They are spiritually nourished by classical musical sources, learn from them, and create new masterpieces of musical art, inspired by them.

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