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**THEORETICAL CHARACTERISTICS OF THE TEXT AS A SCIENTIFIC PROBLEM IN THE  
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**ABOUT ARTICLE****Key words:** Opera, vocal singer, text, performance, musicology, theater, conceptual apparatus.**Received:** 06.01.2024**Accepted:** 11.01.2024**Published:** 16.01.2024**Abstract:** This article examines innovative trends in the art of opera performance and scientific theoretical features of the opera text. Also, using the experience of musicology, opinions were given about the methods of scientific analysis to study the theatrical and musical processes in the singer's work.

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**INTRODUCTION**

It is known that representatives of musicologists, on the one hand, and practitioners (critics), on the other hand, are engaged in studying the problems of musical theater. The first is passionate about creating concepts, structuring the processes taking place in modern musical theater. Understanding opera as a synthetic text is a very important achievement of musicology. However, there is still an area of research that is not well understood. We mean the artistic phenomenon of the "actor-singer" in the text of the opera. Of course, this phenomenon cannot complain of neglect in historical musicology, because it is difficult to ignore such facts as, for example, the creation of operatic roles for certain works, taking into account their creative individuality. Along with the method of training the actor-singer in scientific works, it is very important to study the process of embodying the musical text of the role.

However, to study the problem from the point of view of theoretical musicology, it is necessary to accept the actor-singer as a direct and very important part of the opera text, not as an external translator. Musicology often prefers to share the score of the opera and its performers, willing to study the processes of their interaction. If theater historians study the performance "as an event that artistically

fully demonstrates the art of theater, then representatives of music sciences are in no hurry to call the opera performance the "only full-fledged" representative of musical and theatrical art. Of course, opera in the form of a concert can be performed, but so is drama—and such experience takes place. The negative consequence of taking the stage representation of opera beyond "pure science" is that musicology not only studies the phenomenon of musical performance (including the structural functions of the actor-singer) in its entirety. did not develop a scientific method for the study, but did not even develop any specific conceptual apparatus. At the same time, the theory of the theater in the field of scientific study of the performance surpassed the science of music many years ago. True, in the drama theater, musicology and there is a huge professional layer among theater criticism—dozens of works by directors and teachers who have used theater theory in their research and formed the same conceptual apparatus that musicology lacks. There are few such works on the theory of performance several times in music practice.

Musicology continues to be wary of the part that the musical text has to share with the complementary art of the theater. Having made considerable progress in the study of the opera text in general, musicology stops before the performance and gives it to music critics for purchase.

On the other hand, the profession of a music critic, the essence of which should be the analysis of the performance component of the opera, unfortunately does not imply scientific generalization and, as a rule, is reduced to the formation of a personal assessment of what one sees and hears. This is a completely natural goal of criticism as a type of creative activity, but it does not always allow us to fully understand the scale of what is happening.

At the same time, in the field of opera performance in the modern opera scene, such important processes related to the influence of the singer on the opera text take place that it would be a mistake to ignore them in musicology, because, in our opinion, the results of these processes are in the history of the opera genre. opens a new page. This once again emphasizes the need for serious scientific work to create a method of studying the performance and its components. In our article, we are not yet able to propose a satisfactory method and, unfortunately, we are forced to use the analytical experience gained from music critics in the process of analyzing opera fragments. Our task is to show the structural essence of the simple phenomenon of the singer and to determine its importance in the process of creating a musical text.

As we have already mentioned, the perception of the opera text as a multi-layered polyphonic phenomenon is not new for musicology. Musical and general semiotics and hermeneutics study this

phenomenon in some way. The idea of stage text of Y. Lotman is rightfully considered a classic as a connection with various systems of subtexts (play, oral and musical performance), the unity of which is understood only at the level of semantics . Y. Lotman's ideas were further developed in the musicological works of A. Sokolskaya, L. Berezovchuk, S. Lysenko, and others. Thus, A. Sokolskaya in a very interesting work "Opera text as a phenomenon of interpretation" divides the text into audial, oral and visual .

All these works have one thing in common: the singer is not considered in detail in the opera as part of the text. The singer's activity belongs to one or another subtext, and his acting functions correspond to plastic, gestures and facial expressions.

Based on the ideas of the artistic text of the opera, we agree with the researchers who believe that the musical score is not yet an opera, because the opera, as a musical and stage work and an artistic event, is embodied at the intersection of two types of art - musical and theatrical. Obviously, until the play is put on the stage, it does not belong to the theater as an art form, it is a work of literature. Also, a musical score is not an opera until it is performed on stage. When a composer begins to write an opera, he puts into the text all the subtexts that determine its stage presence. The composer defines his work as an opera and a priori includes the text of the "stage layer", including the singer, as a structural unit.

In order to understand the significance of these relationships for the opera, it is necessary to consider each of the interacting structural units. Interactions within a single layer—musical or theatrical—seem simple, but here too there are some nuances to consider. Interactions between different lines lead to more complex and extremely interesting phenomena.

As we can see, the variants of the seemingly insignificant elements of the text are not the reason for the interpretation, but for changing its content. This already shows the importance of the functions of the singer-performer as a component of the text, founded by the composer in "a production process, not a storehouse of information." But the listed features do not exhaust these functions.

The most important processes in the modern opera scene are related to the relationship between the musical and theatrical layers, which are realized in the phenomenon of the singer. It is not difficult to determine the role of the musical line: even the most beautiful and talented as a creator, but a poor vocal singer in an opera performance, cannot hope for success.

We believe that the most important achievement of modern opera is that a good opera house will no longer accept a singer who does not have an acting profession. The era of absolute dominance of the

vocal has been forgotten. Today, Wagner's postulate about the leading role of "stage people" has become, if it is not yet universal, then at any rate a very clear reality.

## CONCLUSION

We have tried to show that the role of these important functions in the creation of opera texts on the modern stage is growing rapidly. Opera became different from the moment the opera singer became an actor and learned to act. It is necessary to develop a method of analysis capable of studying this phenomenon at the level of music science. The singer's work made it possible to reveal the depth of theater texts, which recently seemed unimaginable for opera due to their conditional nature, behind which performers and directors who could not professionally build an opera performance willingly hid. This not only opened up the possibility of this convention (except when the convention is used as a means of expressiveness), but also created conditions for serious, organic communication with the audience, multiplied by the expressive abilities of musical speech.

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