



Creation of the Music Score of the Play

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Abstract: This article describes the issues of bringing the play to a state of artistic integrity, which is shaped by the montage on the stage and its musical score.

Keywords: Idea, higher purpose, artistic integrity, performance, prologue, music, score.

From the creation of the musical solution in the diploma performance, from the process of analyzing the dramaturgical work, from the rehearsal through the analysis of behavior in the audience to the moment of shaping and staging the work on the big stage, continuous and regular work is carried out on the work. As the idea, main theme, genre, composition of the work, the solution of scenes and the concrete behavior of the characters are clearly defined, the musical solution of the diploma performance is formed. It is determined where, how and for how long the sound of musical fragments will sound. It is ensured that each piece of music reveals its place, character, artistic function in the stage solution and the artistic overall form necessary for the performance. It is necessary to form the musical score of the diploma performance before its staging on the stage, and bring it to an artistic whole state subordinated to the idea and the highest goal. During work on the stage, musical findings are examined separately in the actor's performance, scene changes, and the reflection of the sequence of events. Where the music starts, how it goes and how it ends is very important. If the place and location of the musical fragment is not clearly found, the meaning and content of the performance will not change. Therefore, in the process of rehearsing the performance, the place of entry of the musical fragment is clearly determined, and the replica at the place of its appearance is tightly connected. If some musical fragments in the musical score of the performance do not correspond to the plan and solution, they are replaced and the necessary ones are searched for and found. Each musical fragment in the score is examined separately in the stage performance. After the creators of the show are sure that the musical fragment corresponds to the overall artistic meaning and content, they move on to work on the next appearance. After the prologue of the performance, the musical score undergoes final approval. Today, among the directors of dramatic theater and film, there are musical terms related to the performance that actors of dramatic theater and film must know. Below, we will introduce the main elements of music that students of the master's department of dramatic theater and film acting should know. The musical theme of the play is born in the process of creative work on the dramaturgical work and the play. A musical melody is determined by the melody, direction, tempo-rhythm, the words used and the characters of the melody. The theme is mainly expressed through the melody in the scenes of the work's secret inner and emotional outer life through its emotional mood. We call the musical pieces used by the author and the creative team staging the performance when there is a desire to emphasize the main theme of the work or to keep the audience's attention within this theme.

Libretto - the text of an artistic work written for a large musical stage work-opera, operetta. Literary script of the ballet. A brief summary of the plot of the musical drama. The music that takes part in certain events, the experiences of the characters, or when the character appears on the stage and acts, the music that determines the theme of the performance and is repeated during the performance is called a leitmotif. It can also be called a melody that repeats a certain theme. Most of the scores use it as a musical style.

A) Idea leitmotif. Music that emphasizes the idea and higher purpose set by the author or director in the play.

B) The leitmotif of the characters. Music that reveals the character's struggle to overcome the same situations he finds himself in or to face in his life. In particular, the music used in situations related to this hero is called the leitmotif of heroes. Music that matches the character's inner state. Music that illuminates the complex struggle and emotional experiences that take place in the inner state of the hero. He makes his painful condition even stronger and brings it to a musical peak - crescendo level. Music may be quiet, but the way music affects people, it has the power to shake the world. Music that reveals reality on stage. We call music that is in harmony with the reality on the stage, music that further develops and makes this reality public, music that reveals the reality on the stage. For example: someone is drowning and someone is trying to save him. Polyphonic, lively and meaningful music that reveals the struggle to fight with this tragic death and to save it. Depending on the nature of reality, it can be called musical exaggeration to make this reality more impressive. Music that sets the mood and space. Ethnographic, geographical, era and time-defining music, music that sheds light on the environment in which the reality on the stage takes place. For example, scary places, unknown and dangerous places, when the holiday is getting late and so on... Background music. Background music is music that emphasizes the actions of the actors or defines their environment and space. The background music makes the actions of the characters on stage more impressive. For example, dawn, summer vacation. Morning workout music is playing on the radio. In the background of the music of this situation, the heroes of the play meet and talk by chance. Or, the chirping of grasshoppers and frogs at night indicates that the night is peaceful. Someone is slowly entering the courtyard to the sound of background music reminiscent of a heartbeat. From this, the viewer knows that the person entering is a thief. The sound of the music changes, the course of the story changes, the hero who entered may turn out to be the owner of this house, not a thief, and so on...

In the development of a stage musical work, there is a need to give short musical emphasis in certain creative situations in order to draw the audience's attention to the new conditions that have appeared in the sequence of events of the play. This musical accent is considered in most cases as the pinnacle of the evaluation process given to the events. Let's take the view of the example given above under these conditions. The chirping of grasshoppers and frogs at night indicates that the night is peaceful. From either side of the courtyard, two men slowly enter, to the sound of heart-beating background music. When both people come to the middle of the stage and catch each other's eyes, suddenly the sound of timpani is heard. The musical accent allows them to clarify their relationship. Based on the given conditions, the characters continue their actions. In such cases, we call a short musical fragment used to attract the audience's attention, a musical accent. It is known that the idea to be expressed is hidden at the base of each stage play. The characters acting on the stage serve to express this idea. They are the goals and tasks set for themselves by the heroes of the work, and they develop or, on the contrary, decrease in a certain trajectory. The events taking place on the stage logically complement each other and lead to the main event. Musical characterization is music that reveals the inner state of reality on stage. For example, on the surface of reality, there is a celebration, but in the hidden inner state of one of the characters, mourning and destruction reign. On the basis of the music representing the mood of the holiday, the music representing the internal state of the character in a destructive mood is played, which continues until the character achieves his goal. This inner state is revealed through musical characterization. It is no exaggeration to say that the word chorus appeared in 400-350 BC during the era of Euripides and Aeschylus. At that time, plays were not staged as they are now. The choir of the theater entered the stage first. Chorus Two-voice and three-voice choir sang the events of the play. After that, the actor entered the stage and performed a scene sung by the choir. Today, the choir has become an integral part of musical performances and musical dramaturgy. In the process of working on a musical performance, aria, duet, trio, quartet, quintet musical numbers are created based on the ideological content of the work, the character of the characters, and synchronized chorus and harp parts are also written for them.

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