MUSICAL ANALYSIS FROM THE OPERA “THE TSAR'S BRIDE” BY N. RIMSKY-KORSAKOV

Radjabov A.A.

Radjabov Avaz Akbarovich - Acting professor,
DEPARTMENT “ACADEMIC SINGING AND OPERA TRAINING”
STATE CONSERVATORY OF UZBEKISTAN,
TASHKENT, REPUBLIC OF UZBEKISTAN

Abstract: *it should be noted that Uzbek composers used national music as the basis for creating Uzbek operas. If we analyze the operas, from the very first opera, we can see that the main theme of all of them is based on Uzbek national music.*
This article describes some scenes from the opera "The Tsar's Bride" by N. Rimsky-Korsakov with musical analysis.
Keywords: *opera, composer, analysis, music, work, aria, recitative, breathing, singing.*

МУЗЫКАЛЬНЫЙ АНАЛИЗ ИЗ ОПЕРЫ “ЦАРСКАЯ НЕВЕСТА” Н. РИМСКОГО-КОРСАКОВА

Раджабов А.А.

Раджабов Аваз Акбарович - и.о.профессора,
кафедра «Академическое пение и оперная подготовка”
Государственная консерватория Узбекистана,
г. Ташкент, Республика Узбекистан

Аннотация: *следует отметить, что узбекские композиторы использовали национальную музыку как основу для создания узбекских опер. Если проанализировать оперы, с самой первой оперы, то можно увидеть, что основная тема всех них основана на узбекской национальной музыке.*
В данной статье описываются некоторые сцены из оперы Н. Римского-Корсакова «Царская невеста» с музыкальным анализом.
Ключевые слова: *опера, композитор, анализ, музыка, произведение, ария, речитатив, дыхание, пение.*

Recitative and aria of Grigory Gryaznoy, one of the main characters in the opera "Tsarskaya nevesta" by N. Rimsky-Korsakov. This aria is played almost at the beginning of the opera and reveals the essence of the opera. He begins with his inner feelings in the recitative, and tells about his life in the aria.

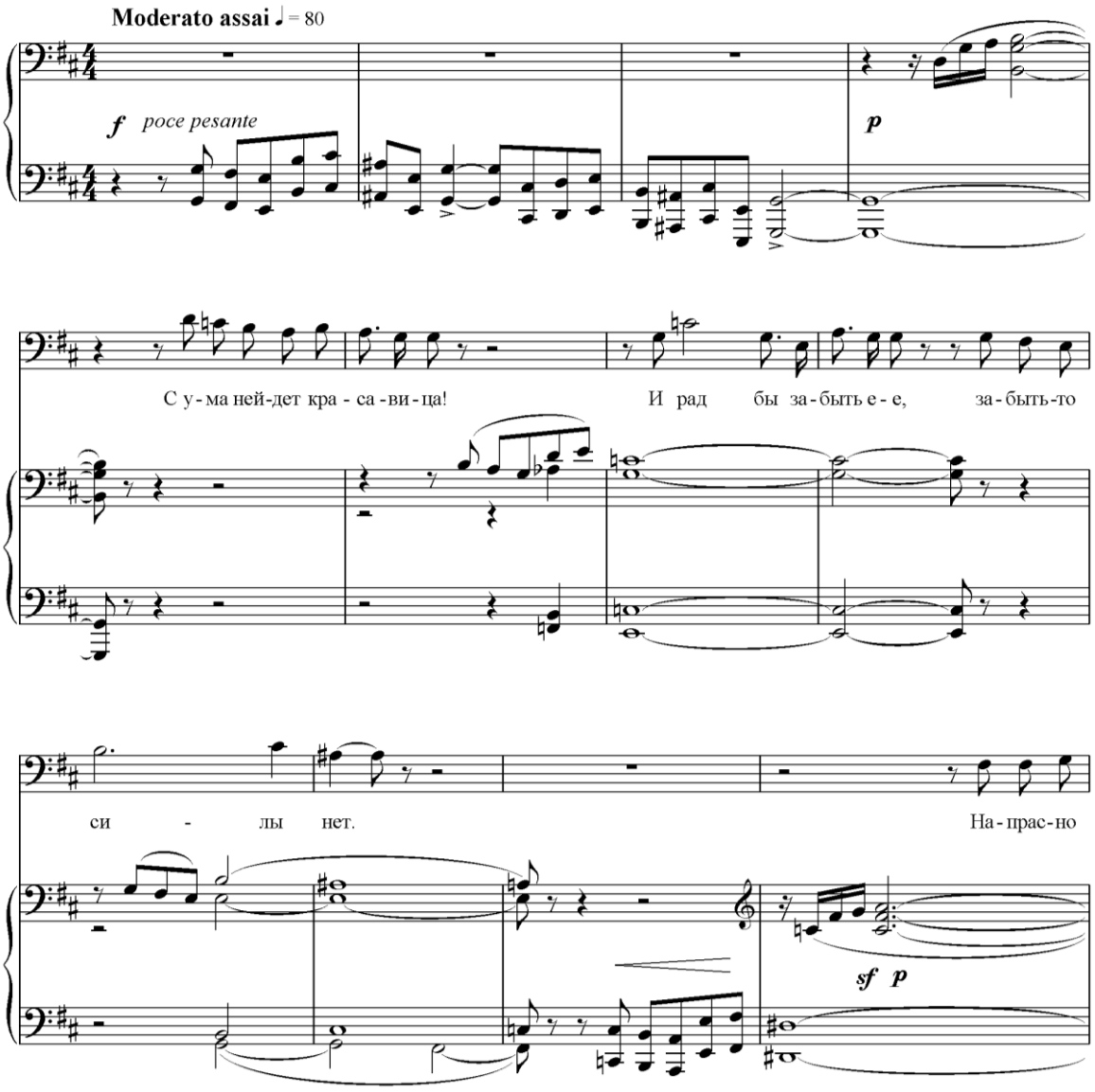

Fig. 1. Gryaznoy's recitative and aria from the opera "Царская невеста".

Recitative is performed in a meditative mood in a sad mood. Voice colors reflect the silence during singing. At the same time, we can see a state of remorse for what he has done.

The beginning of the aria also begins in a sad and gloomy mood. It requires a bright legato from the performer, as well as full breathing.

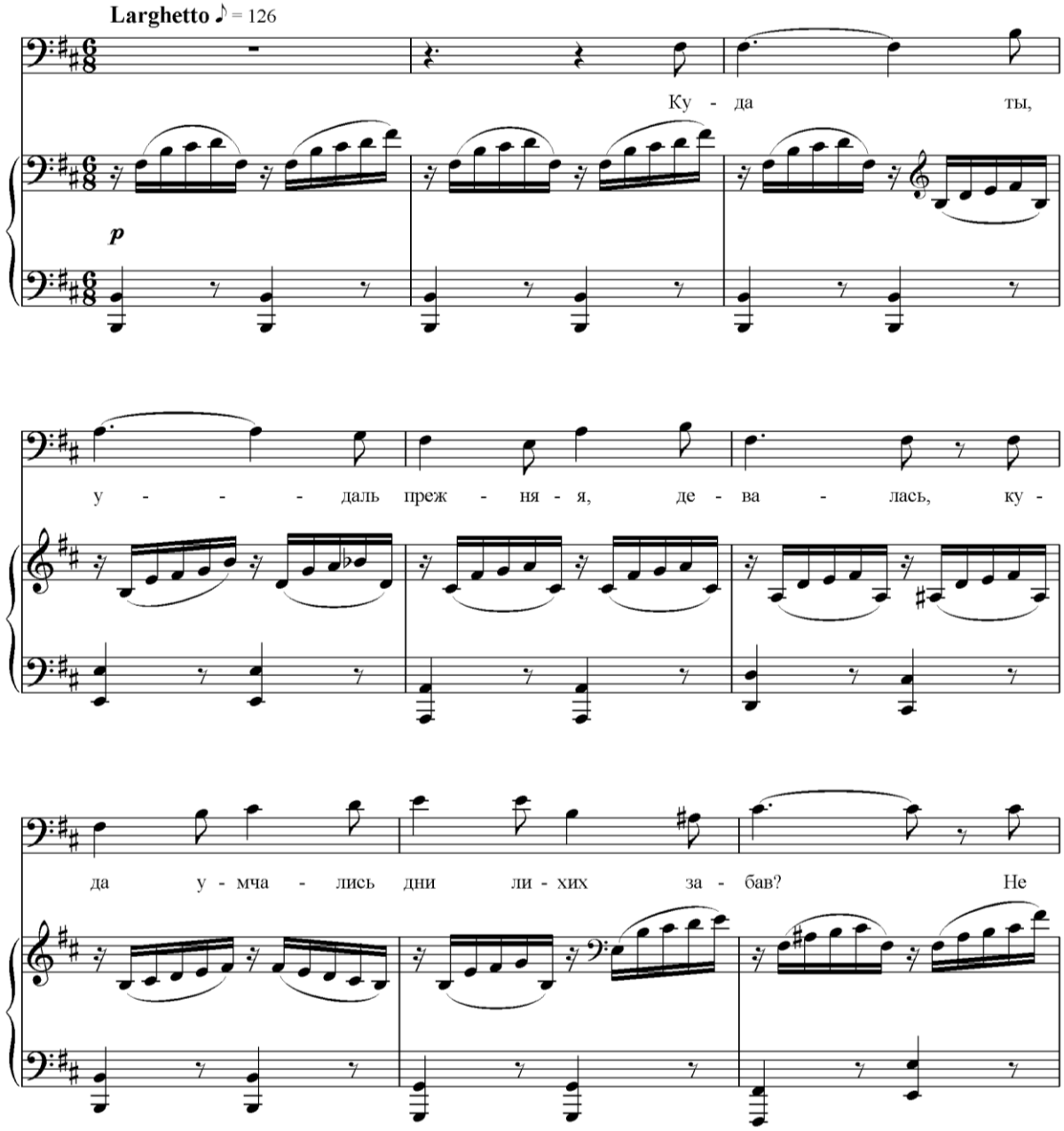

Fig. 2. The beginning of the aria.

In the aria, recalling its heyday, the timbre of the voice sounds resoundingly, with brighter colors than in the recitative. Here, he mostly remembers his youthful pastimes and days spent with his friends. And with this, you can guess how the opera will continue.

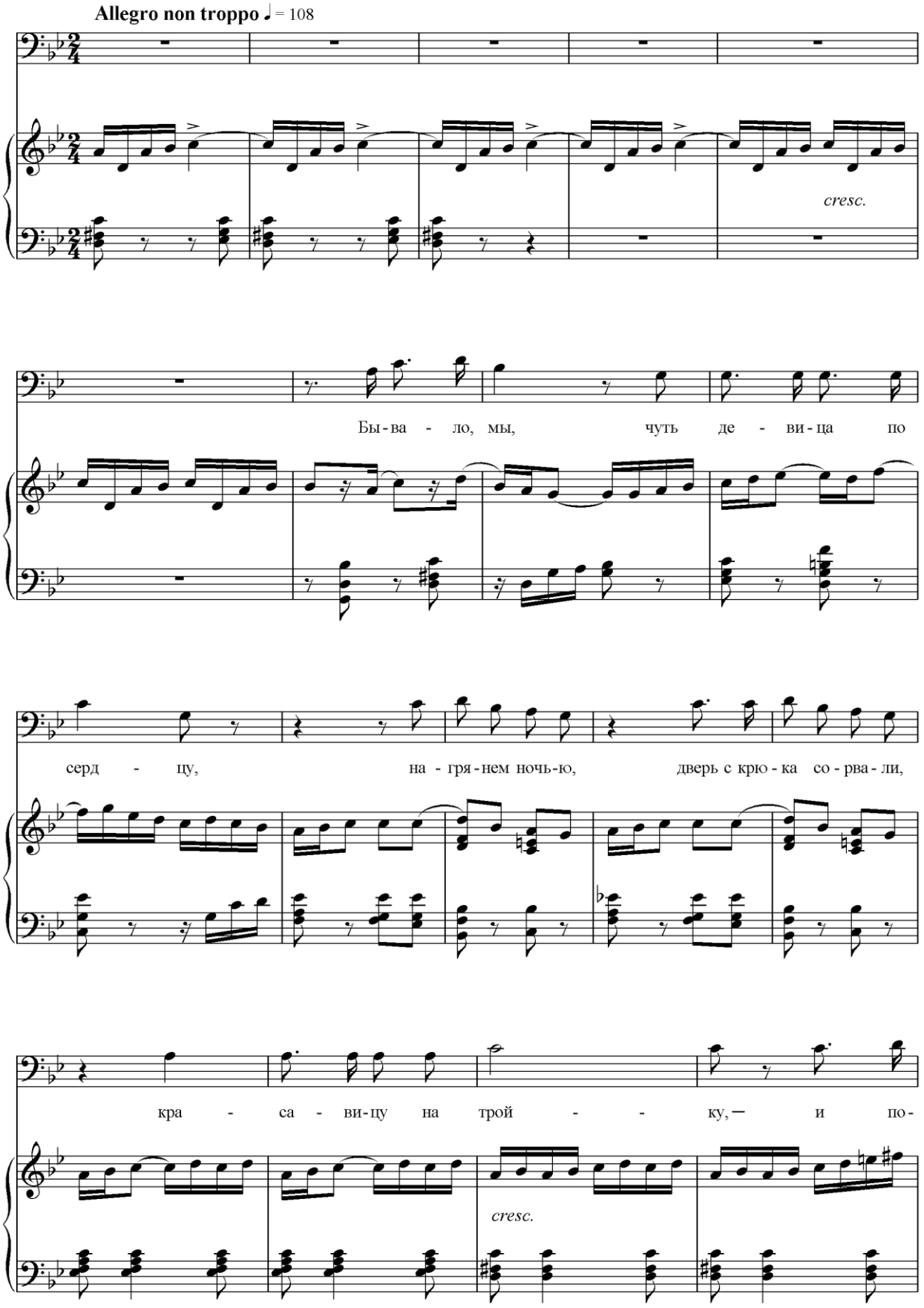

Fig. 3. Sound Timbre of voice.

The final part of the aria begins like the first part, but unlike it, the end ends with pain and suffering. From this we can know that the end of the opera ends in the same mood.

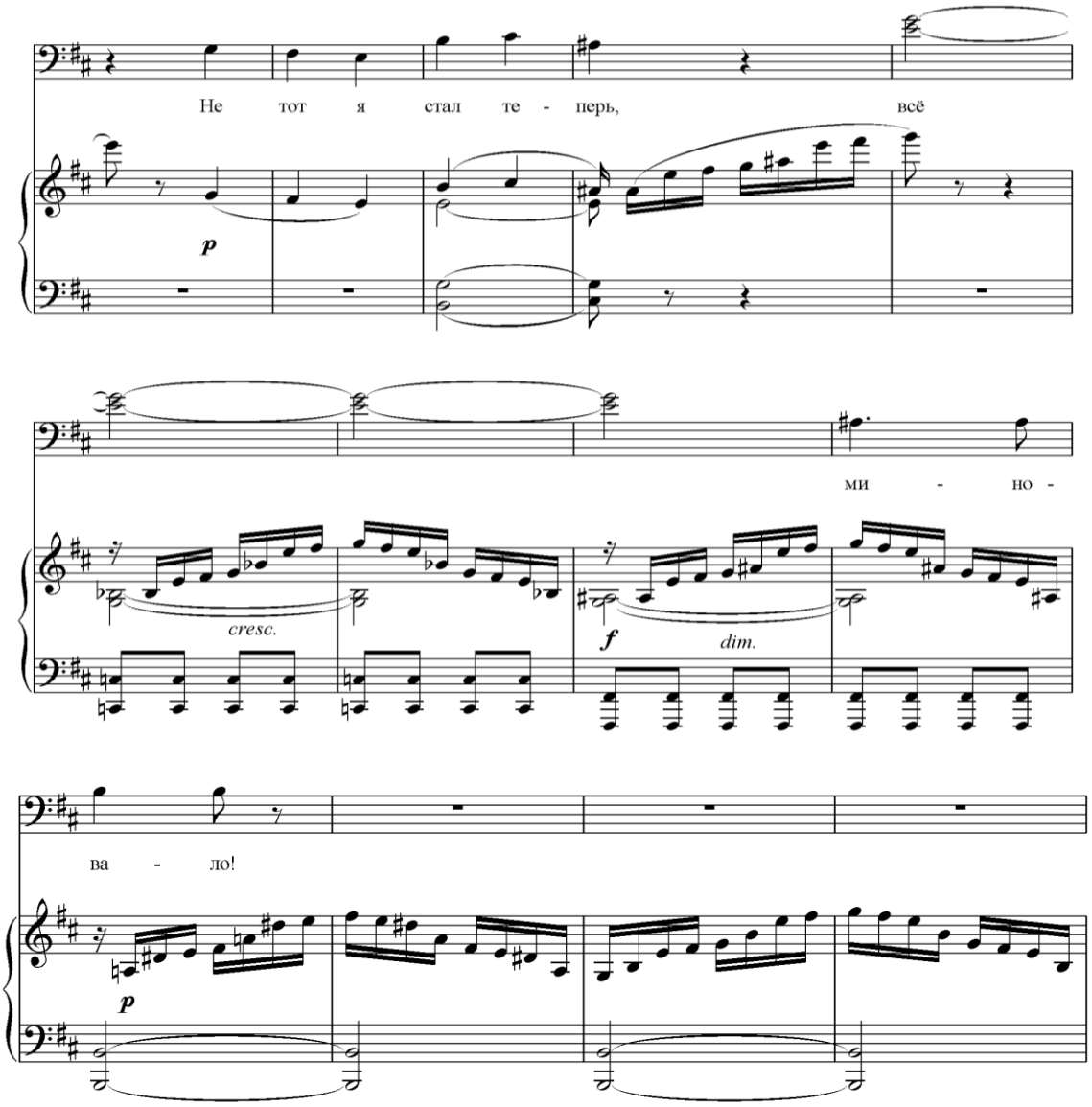

Fig. 4. The final part of the aria.

References / Список литературы

1. *Pokrovskiy B.* Razmishleniya ob opere. M., 1979.