

ISSUES OF THE MODERN UZBEK MUSICAL DRAMA

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Abstract

Uzbek musical drama is a multidisciplinary, complex art. The production of a work in the genre of musical drama is carried out by a creative team consisting of a playwright, composer, director, conductor, concertmaster, choreographer, and artists. It should be especially noted the merits of such composers as Tokhtasin Jalilov, Georgy Mushel, Talibjon Sadykov, Yunus Rajabi, Ikrom Akbarov, Manas Leviev in the formation of professional Uzbek Musical theater. This article highlights the current problems of modern Uzbek musical drama. These problems are covered from the point of view of the actors of the musical drama.

Keywords: Uzbek musical drama, theatre, actor, makom performance, education, play, folk songs, arias.

Проблемы современной Узбекской музыкальной драмы.

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Аннотация:

Узбекская музыкальная драма - это многопрофильное, сложное искусство. Постановкой произведения в жанре музыкальной драмы занимается творческая группа, состоящая из драматурга, композитора, режиссера, дирижера, концертмейстера, хореографа и художников. Следует особо отметить заслуги таких композиторов, как Тохтасин Джалилов, Георгий Мушель, Талибjon Садыков, Юнус Раджаби, Икром Акбаров, Манас Левиев в становлении профессионального узбекского музыкального театра. В данной статье освещаются актуальные проблемы современной

узбекской музыкальной драмы. Эти проблемы освещаются с точки зрения актеров музыкальной драмы.

Ключевые слова: Узбекская музыкальная драма, театр, актер, макомное исполнение, образование, спектакль, народные песни, арии.

The arias musicians compose for their stage productions are enlivened by musical theater actors. It is this actor who expresses the playwright's thoughts, and puts his soul into the director's interpretation, and communicates with the viewer face to face, giving him pleasure, making him think and, of course, sing on stage¹. The career of an actor of a musical drama theater is different from other theater actors. An actor of a musical theater reveals pain to the hero with his speech, is able to create a holistic state on stage, singing flashes of pain in song. Creating an image on stage, he determines the main goal and leading behavior of his hero, determining on this basis the place and significance of verbal and musical works in the role. The absence of a musical theater actor's loss of continuity during the transition from word to melody or from melody to word determines the level of his skill. When the natural state is violated in this process, the sequence of behavior is lost, artificiality and superficiality appear in the performance. The actors of the musical theater are again faced with peculiar complex creative difficulties associated with sound. If there is no polished, beautiful voice of an actor in a musical performance, then a perfectly executed role loses its significance. In such cases, it is completely wrong for musical theater actors to go on stage without sound tuning. Singing with a «sleeping» voice affects the actor's vocal cords, which leads to a hoarse voice. It is important that the actor understands the general concepts of proper breathing, proper sound formation, and also takes into account the possibility of sounding when performing a play.² In addition, makom theaters are being created in the republic today, and one of them has started its activity in Margilan. By Government Decree (No. 732 of 05.09.2019.), the Margilan City Theater of Musical Makom at the Uzbek National Makom Arts Center was established in

¹ Rizayev O. Nabi Rahimov — Tashkent: G.Gulom, 1997

² Allanbayev, R. O. The role of work on sound in the formation of musical theater actors / P. O. Allanbayev. - Text: direct // young scientist. — 2019. — № 24 (262). — Pp. 523-525. — URL: <https://moluch.ru/archive/262/60161/>

the form of a state institution.³ The actors working in this theater mainly studied at the Uzbek State Conservatory or the Uzbek State Institute of Arts and Culture. Considering that any play staged in this theater requires a great performance, some of these actors lack the makom performing skills or, although the makom performance is at a professional level, they lack acting skills. In accordance with the decree of the VM No. 732, the development of mentoring and apprenticeship traditions in the field of makom performance, the education of talented youth, the promotion of their creative potential, the organization⁴ of internships in makom performance of acting and makom performing arts, creative workers of theater and art institutions and students of higher educational institutions in the makom theater are also included. In addition, the inclusion of acting subjects in the curriculum of students of the National Institute of Musical Art Yunus Rajabi, who today teach makom performance, would give effective results if these subjects were taught by experienced actors. If these students will not work in makom theaters or musical drama theaters tomorrow, their acting skills will definitely help them in stage performance. Conversely, it will also be advisable to include the disciplines of makom performance in the curricula of students studying in the direction of acting at the Uzbek Institute of Arts and Culture. In addition, work on the transition of higher education institutions to a credit-modular system is actively developing today. If students studying under this system will work in makom theaters in the future, they will have the opportunity to create conditions for studying with makom singers, makom scientists at their discretion. Indeed, the Decree⁵ of the President of the Republic of Uzbekistan dated October 8, 2019 No. PF-5847 «On approval of the Concept of development of the higher education system of the Republic of Uzbekistan until 2030» mentions a number of works to improve the credit module system and the education system.

If we consider the works that have been staged in the musical and drama theaters of various regions of our republic in recent years, presented to the audience, then, first of all, very few new works are presented to the audience. In the first quarter of 2019, the Uzbek National Academic Drama Theater presented

³ <https://xs.uz/uzkr/post/margilonda-maqom-teatri-tashkil-etildi>

⁴ https://buxgalter.uz/ru/doc?id=598996_&prodid=1_vse_zakonodatelstvo_uzbekistana

⁵ https://nrm.uz/contentf?doc=602358_&products=1_vse_zakonodatelstvo_uzbekistana

to audience the historical drama «Abai», the ethnographic performance «Chimildik». At the musical theater named after Mukimi staged the musical drama «Tomaris» by Bahadur Nazarov based on the story of Mirkarim Osim. The performances «Ot Mingan Ayol» (A Woman riding a Horse) based on the play by the young playwright of the Fergana Regional Musical Drama Theater Kamil Khamroev, «Fidoi» based on the play by the playwright Azimjon Azizov of the Kokand City Musical Drama Theater made a good impression with modernity, ideological depth, and a high level of acting skills. Unfortunately, the Kattakurgan City Drama Theater of the Samarkand region, Khorezm, Bukhara, Andizhan regional musical and drama theaters, Andijan Regional Youth Theater, Samarkand and Ferghana Russian Drama theaters did not present a single new work last year⁶. Of course, these problems are mainly related to the problems of the dramatic direction and the inexperience of young playwrights. It is known that out of 37 theaters in our republic, 15 are called «Musical Theater». Three of them — the Uzbek State Academic Bolshoi Theater, the Mukimi Theater and the Operetta Theater are located in the capital. The remaining 12 work in the regions. Of these, the musical and drama theaters of Kashkadarya, Samarkand, Khorezm, and sometimes the Andijan region stage one musical composition per year. The other eight theater groups will not even think of putting on a musical.⁷ Faced with this information, we tried to study a little the activities of regional music and drama theaters. Our conclusions were that, first of all, there is no good work for staging. Playwrights are inexperienced and young. To create modern musical dramas, new patterns of creativity will be required. Many of the musical theaters located in our regions are remaking existing historical or comic productions from the repertoire. And the public has always wanted innovation. Paying attention to the musical aspects of new productions, in many cases we hear extremely confusing music. That is, Uzbek national music, excessively mixing folk songs with various melodies or voices, causes unwanted noises at a level that the ear does not like. We witnessed this by watching the international theater festival⁸ «Eurasia» held in Tashkent in December this year. These problems are certainly related to the experience of

⁶ The newspaper The literature and art of Uzbekistan “Dramaturgy – the base of theater” No. 32, 2019.

⁷ Same source

⁸ https://www.norma.uz/novoe_v_zakonodatelstve/v_tashkente_-mejdunarodnyy_teatralnyy_festival_evraziya

composers working in the theater. The scenes in which the music is played live are not without flaws made by the customizers.

One of the factors influencing the performance is his music. The fruitful use of Uzbek folk songs, therma, lapar and yalla, especially on mass stages, will in due time become an important basis for the success of the work. Thanks to the nationality and sincerity of the music, especially the main melodies and songs, the ideas and feelings underlying the work reach listeners and viewers faster. Such a work can attract a wide audience.

In addition, during the performance of arias, during the transition from word to song or from song to word, shortcomings in the voice and performance of the actors were noticeable. These are definitely situations that are expected to happen during a live performance. But this was not noticeable during the performance of several actors. I believe that in order to eliminate and prevent such problems, it will be most effective to organize advanced training courses for both actors of musical drama theaters, and to exchange experience with actors of other regional or state musical drama theaters, to organize master classes from experienced singers. Such work would be flawless if it were organized not only for actors of musical and dramatic theaters, but also for directors, choral groups and composers.

As you know, the miraculous power of the theater in raising the philosophical outlook, the spiritual and aesthetic level of a person has no equal. Therefore, the Uzbek musical theater strives to create stage works that mobilize the people on the issues of the formation of universal consciousness, spiritual self-knowledge, free thinking and education of the spirit. Despite the above problems and shortcomings, it should be recognized that the repertoire of the Uzbek musical theater is expanding by the «geography» of themes and images. The most joyful thing is that a group of talented composers who penetrated the musical theater in the 60s and 70s have now reached the same stage of maturity. Next to them, composers of the 80-90s of the younger generation have the opportunity to enrich the repertoire of the musical theater with fruitful creativity in collaboration with playwrights. We hope that these opportunities will be effectively used by theater groups.

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