

DOI:10.29013/EJA-25-2-76-79



MAKOM MELODIES IN A MUSICAL DRAMA: FARHOD AND SHIRIN

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Cite: Shukur J.J. (2025). *Makom melodies in a musical drama: Farhod and Shirin*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-76-79>

Abstract

In this article, we share some innovative features in the musical drama "Farhod and Shirin" of the great composer V. Uspensky. About how the composer managed to find a creative solution to make the symphony orchestra sound like Uzbek traditional instruments. The article also tells how the composer Uspensky found an interesting combination, combining a piece from traditional music Maqom with the traditions of symphony orchestral instrumentation.

Keywords: *musical drama; Maqom pieces "Chorgoh IV", "Suvora", "Chorgoh III", Uzbek traditional instruments sato, ghijjak, nay and surnay*

In recent years, our country has seen a surge in attention towards the art of music, particularly the work of composers. This is evident in the Resolution PQ-64 of the President of the Republic of Uzbekistan, dated December 27, 2021, "On measures to further develop the art of opera and ballet." It focuses on further developing opera and ballet, including improving the activities of the Alisher Navoi State Academic Bolshoi Theatre of Uzbekistan, promoting national opera and ballet, and strengthening its place and position in the world of art. Therefore, it can be said that the creativity of theater music is one of the areas that needs to be developed separately. Uzbek composers have created works in various musical genres, including captivating music for theatrical productions, operas, ballets, musicals, musical dramas, and dramatic theater performances.

Music in the world of theater is like another world. You won't find this music any-

where else; it belongs solely to that stage, that specific play. Because music is the life-blood, the inseparable part of a play, its creation, or more precisely, composing it specifically for a play, creating new melodies, is a very complex task. Compared to a composer who simply creates music according to their imagination and inspiration, this is a much more arduous task for a composer who creates music for plays. This is because the composer must understand every nuance of the events taking place in the play, feel the characters, even imagine themselves in their place, understand the director's goals and the audience's desires, and reflect their views in beautiful musical pieces, harmonizing all of these elements. The musical drama composer goes through such a complex process. Using maqom melodies in the process of creating musical dramas also requires special knowledge and professionalism. The musical drama "Farhad and Shirin," created almost

90 years ago by composer V. A. Uspensky, features music that is one of the most invaluable masterpieces of Uzbek art, infused with the melodies of maqoms. It is in this very work that the composer's great skill is reflected.

The task of staging a new musical production of "Farhad and Shirin" was assigned to V. A. Uspensky. This meant that the work would be multi-voiced, and a symphony orchestra would replace folk instruments. To fulfill this task, V. A. Uspensky approached it seriously with high artistic taste and care. Before writing the score (A precise and complete written version of music on pages) for the musical "Farhad and Shirin," he tested himself by harmonizing classical songs such as "Bayot," "Husayni," "Naylaram," "Dugoh Husayni," and "Shahnozi Gulyor" and presenting them to the audience. These songs were performed by Uzbek singers with a symphony orchestra in a special concert and received great applause (Jabborov A., 1999).

In addition, the result was positively evaluated by several musicologists. Inspired by this, V. A. Uspensky began to create the score for the musical drama "Farhad and Shirin." Each instrument in the symphony orchestra was enriched with national melodies. The first group of the orchestra, the woodwind instruments, was enriched with monophonic melodies and textures. The composer especially drew the listener's attention by bringing the flute instrument of the group very close to the nay instrument, which is one of the leading instruments of Uzbek national music, and the oboe instrument to the surnay instrument. The composer paid special attention to the wind instrument group. This group expressed the harmonies of the work. The harmonies of the work were composed close to the spirit of national music. As you know, the melodies of Uzbek national music often use second, fourth, and fifth intervals. Uspensky decided to enrich the score's harmony with such intervals. As a result, very unusual harmonic sequences appeared. This further beautified the Farhad and Shirin drama score. The percussion instruments of the score were enriched with national methods. They sometimes also reminded of the atmosphere of national ceremonies. The string instruments of the orchestra resembled the Uzbek national instruments ghijjak and sato.

In general, the score was very rich in innovations.

It is known that while composing music for the arias of "Farhad and Shirin," the composer invited the singers who would participate in the performance to his home, treated them to a cup of tea, and asked them to perform the new arias live. This helped the composer determine whether these musical melodies could reveal the character of the musical drama's hero and encouraged him to work more deeply on the music (Mamadjanova E., 2020). Such music should reveal the idea of the work in the same way as the text of the play, express the feelings and spirit of the characters of the work in harmony with the performance of the actors, and create the rhythm of the performance in harmony with the overall goal of the director. For this, in addition to professional training, it is important for the composer to understand dramatic art, know the specifics of theater music and take this into account, and demonstrate his individuality.

Of course, this took place as a very large creative process, carried out without departing from the main features of the musical drama genre. The musical performances in the play consist of arias and duets of the heroes, and the solo songs are mainly sung in a lyrical spirit. In particular, the mutual declarations of Farhad and Shirin are expressed with the help of maqam and classical songs. The musical drama "Farhad and Shirin" first appeared on stage on February 25, 1936, accompanied by a symphony orchestra and was a great success (Jabborov A., 1999).

The musical score of this musical drama is mainly based on maqom melodies learned by Uspensky from Uzbek singers. The most solo performances are in the role of Farhad, namely 11, of which 7 are arias, and Farhad's arias are based on songs such as "Dugoh Husayniy", "Miskin", "Bayot", "Dugoh II", "Chorgoh IV", "Suvora", "Chorgoh III". The melodies of "Miskin" express Farhad's feelings for Shirin, which can be described as the love leitmotif of the main character.

Shirin also has rich vocal parts. In composing her arias, the melodies of "Naylaram", "Dugoh V", "Rajabiy", and "Mogulcha" were used effectively. Shirin's central aria and

leitmotif are based on the melodies of “Nailaram”.

The duets of both heroes are harmonized in “Chorgoh II.” When composing the musical drama “Farhod and Shirin,” V. Uspensky was very careful with folk music and maqams. In the harmonization of the work, he tried to preserve the peculiarities of the Uzbek musical modes and to reveal their unique aspects.

Uzbekistan People’s Artist Shohidakhon Ma’zumova wrote in her memoir “Sahna Sururi”: “In 1929, Khurshid’s musical drama “Farhad and Shirin” was staged. The play was directed by Mannon Uygur. Fathulla Umarov directed it. I was entrusted with the responsible task of creating the image of Shirin. I first started by studying Shirin’s arias. Most of the songs included in the musical drama “Farhad and Shirin” were composed based on maqam melodies that had already been sung among the people (by Shorakhim Shoumarov)” (Ma’zumova Sh., 1982).

The expression of negative characters in the musical drama “Farhad and Shirin” is less prominent, enriched with sharp tones and rhythms. The musical performances of the Iranian King Khosrow, his son Shiruy, and the old woman Yasuman are not many. However, it is necessary to emphasize that the duets of Khosrow and Shirin, and the lament of Yasuman are composed based on maqam melodies.

The content of Alisher Navoi’s epic “Farhad and Shirin” is known to everyone. It praises pure love, positive labor, sincerity, and friendship, while condemning evil, war, and betrayal. It raises the issues of human moral and spiritual perfection to universal levels. While remaining consistently faithful to the content and vision of Khurshid Navoi’s work, the playwright, of course, made considerable cuts and partial changes to it while writing the play.

After the premiere of the musical drama “Farhad and Shirin”, prominent art figures

highly praised the work in the newspapers “Kyzyl Uzbekistan” and “Pravda Vostoka”. For example, M. Uygur wrote: “This newly staged performance made a great impression on me. When we compare the previous productions of “Farhad and Shirin” in our theaters with this performance, it is clear that a great creative path has been traversed. The difference is huge. Professor V. A. Uspensky was able to demonstrate the spirit of Uzbek music with the help of a symphonic orchestra. The master’s experience showed that Uzbek music has not lost its national characteristics, but has been polished again.” Muhiddin Qori Yaqubov said, “The harmonization of Uzbek music and its adaptation to the symphonic orchestra by Professor Uspensky yielded good results. While preserving the characteristics of national music, it has been re-polished. This music is of great importance in the future development of our musical culture” (Jabborov A. 1999). The musical text of the musical drama “Farhad and Shirin” was highly praised at that time. Even today, it has not lost its value.

Uzbek classical music, our maqoms, actually reflect any state that exists in the human soul. You can understand and hear joy, sorrow, happiness and grief in it. V. Uspensky, while embodying the heroes of the musical drama “Farhad and Shirin” musically, made productive use of these very characteristics of our maqoms.

V. Uspensky’s musical drama “Farhad and Shirin” was a great novelty for the new generation of composers in our country. The score of this work occupied an important place on the composers’ desks. Composers began to learn from the score of this work how to express Uzbek national music with the help of symphonic orchestra instruments.

Dramatic theater music is not just ordinary music. Their creation is also not just a simple process. Behind it lies great, arduous labor, the goal is to present perfect music.

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submitted 30.03.2025;
accepted for publication 14.04.2025;
published 30.04.2025
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