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## PROBLEMS OF MODERN UZBEK MUSICAL DRAMA

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### Abstract

Uzbek musical drama is considered a multi-network, 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, bandleader, concertmaster, choreographer and artists. It is worth noting the merits of such composers as Tokhtasin Jalilov, Georgy Mushel, Talibjon Sadikov, Yunus Rajabi, Ikrom Akbarov, Manas Leviev in the formation and creation of a professional Uzbek Musical theater. The arias they compose for their stage productions are enlivened by musical theater actors. This article provides information about the problems that arise in Uzbek musical drama today and their solution.

**Keywords:** *musical drama, makom, performance, singing, actor, stage, voice of a singer*

### Introduction

It is the actor who expresses the Dramatist's thought, puts his effort into the director's interpretation and communicates with the audience face to face, giving him pleasure, making him think and, of course, sings (Rizayev, 1997) on stage. The career of an actor in a musical drama theater is different from other theater actors. The actor of the musical theater expresses the pain of the hero with his speech and is able to create a holistic state on stage, singing flashes of pain in the climactic notes. By creating an image on stage, he determines the main goal and the leading behavior of his character, determining on this basis the place and significance of verbal and musical works in the role.

### Research method

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. In case of violation of the organic state 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 a musical performance lacks a polished, beautiful actor's voice, then a perfectly performed role loses its significance. In such cases, it is completely wrong for musical theater actors to go on stage without voice tuning. Singing in 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. (Allanbayev, 2019) 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 dated 09/05/2019.), the Margilan City Musical Makom Theater at the Uzbek National Makom Arts Center was established in the form of a state institution. The actors working in this theater mainly studied at the Uzbek State Conservatory or at the Uzbek State Institute of Arts and Culture. Considering that any production in this theater requires a makom performance, this means that some of its actors lack makom performance skills or, despite the fact that 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, education of talented youth, promotion of their creative potential, organization of internships in makom acting and makom performing arts, creative workers of theatrical and artistic institutions and students of higher educational institutions in makom theater are also included. In addition, the inclusion of acting subjects in the curriculum of students of the National Institute of Musical Arts named after Yu Rajabi, who today teach makom performance, would give effective results if these subjects were taught by experienced actors. Even 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 house performance in the curricula of students studying 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 and makom scientists at their discretion. Indeed, the Decree of the President of the Republic of Uzbekistan dated October 8, 2019 No. PF-5847 "On approval of the Concept of De-

velopment of the higher education system of the Republic of Uzbekistan until 2030" mentions a number of works to improve the credit-modular education system.

If we consider the works that have been staged in musical and drama theaters in 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 to fans the historical drama "Abai", the ethnographic performance "Chimildik". At the musical theater named after Mukimi directed the musical drama "Tomaris" by Bahadur Nazarov based on the story by Mirkarim Osim. The performances "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 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 drama theaters, Andijan Regional Youth Theater, Samarkand and Ferghana Russian Drama theaters did not present any new works last year (The Uzbek newspaper of literature and art 2019. No. 32). Of course, these problems arise mainly due to problems in the dramatic direction and the inexperience of young playwrights.

### Results analysis

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 piece of music per year. The other eight theater groups won't even think about putting on a musical. (The Uzbek newspaper of literature and art 2019. No. 32) Faced with this information, we tried to study a little the activities of regional musical and drama theaters. Our conclusions were that, first of all, there is no good work to stage. 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 comedy productions from the repertoire. And the public has always wanted innovation. When we pay attention to the musical aspects of new productions, we often hear very confusing music. That is, Uzbek national music, excessively mixing folk songs with different melodies or voices, causes unwanted noises at a level that the ears do not like. We witnessed this by watching the Eurasia International Theater Festival held in Tashkent in December this year. These problems are certainly related to the experience of composers working in the theater. The scenes in which the music is played live are not without flaws made by the adjusters.

One of the factors influencing the performance is his music. The fruitful use of Uzbek folk songs, *therma*, *lapar* and *yalla*, especially on big stages, will in due time become an important basis for the success of the work. Due 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, flaws 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 perfor-

mance of several actors. I think 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 share experiences with actors of other provincial or state musical drama theaters, to organize master classes from experienced singers. Such work would be an excellent option if it were organized not only for actors of musical drama theaters, but also for decorators, choral groups, and composers.

### Conclusion

As you know, the miraculous power of the theater in raising the philosophical worldview, 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 formation of Universal consciousness, spiritual self-knowledge, free thinking and education of the spirit. Despite the above-mentioned 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, the composers of the 80s and 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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