

**UZBEKI MUSICAL DRAMA IN 1950-1990**

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**Abstract:** This article talks about the development of Uzbek musical drama in the 50-90s of the 20th century, who developed it, and how we reached this level because of our independence.

**Key words:** theater, drama, comedy, play, performance, recitative, composer, composer, playwright, ensemble, orchestra, music, musical dramaturgy.

After Uzbekistan gained its independence, many changes took place. This change did not bypass the music industry. That is, significant changes began to take place in the aspects of music culture. In this regard, first of all, it is worth noting that in our beloved country, the necessary conditions have been created for the wide development of the art of music and the further improvement of social-musical culture, and the education and upbringing of the young generation based on national and world classical music. important works have been launched and implemented. We cannot help but say that modern Uzbek music, which has deep roots, combines ancient and modern traditions, is developing on a large scale. In fact, such layers as folk music creation and folk hobby, classical musical heritage and composition, composer's creativity and musical variety are manifested in it. A new era in the musical art of Uzbekistan, in complex genres such as symphony, musical drama, opera, and ballet, new quality processes have risen to a high level, and many of our people a number of important and important works have been created, glorifying the national values of the century, good intentions and dreams, as well as glorifying the historical heroes. This includes, among others, symphonic works by I. Akbarov, M. Tojiyev, T. Qurbanov, M. Bafoyev, M. Mahmudov, R. Abdullayev and D. Yanov-Yanovsky, "Alisher Navoi" by M. Burkhanov, "The Great Temur" by A. Ikromov ", M. Bafoyev's operas "Sevgim samosi", M. Mahmudov's "Happy Weddings", F. Alimov's "Nodirabegim", "You died, you were dear", "Yusuf va Zulayho", B. Lutfullayev's "Taqdir", "Alpomish the return", musical dramas "Babur Soginchi", Anvar Ergashev's ballet "Humo", as well as M. Bafoyev's TV opera "Bukharai Sharif" and TV ballets such as "Nadira", "Ulugbek Burji" and "Moziydan Nur" and others. we can say.

Musical drama is a musical theater genre based on music, vocals, instruments, and spoken word art. The first samples were formed in the East in India in the 5th century and in China in the 12th century. This genre appeared in Azerbaijan at the beginning of the 20th century, in Central Asia and Kazakhstan in the 1920s. In musical drama, scene events, characters' inner experiences and situations, interactions are expressed through words, music, dramatic movement, and dance. Music and words complement each other and serve to reveal the content of the work. In Uzbekistan, the genre of musical drama began to form in the 1910-1920s on the basis of the national literary artistic spectacle and musical heritage. The experience of using music in Uzbek folk performances and the musical dramatic performances of the Azerbaijani theater played an important role in its composition. Hamza's productions such as "Hey, workers", "Karmaq", "Kuzgunlar", tetralogy "Tragedy of Ferghana", "Halima" play by Ghulam Za-fari, "Farhad and Shirin", "Layli and Majnun" based on Khurshid's Navoi epics are musical. The unique aspects of the drama began to strengthen. Uzbek musical drama has gone through several periods in its development. At first, the musical material suitable for the play was selected from folk works, and in the early 1930s, when modern works such as "Portana" by S. Abdulla, "Inside" by M. Muhamedov and K. Yashin were staged, emphasis was placed on processing examples of folk music heritage. Uzbek composers and composers expanded the expressive possibilities of musical drama music. "Layli and Madnun" based on Navoi's epic of the same name, Khurshid's libretto, music by T. Sadikov and N. Mironov, "Farhad and Shirin" by Navoi-Khurshid, V. Uspensky, "Gulsara" by K. Yashin, R. Glier, etc. . Playwrights K. Yashin, S. Abdulla and composer T. Jalilov contributed greatly to the rise of musical drama in terms of literature and music. Such mature musical dramas as "Nurkhan", "Ravshan and Zulkhumor" by K. Yashin, T. Jalilov, "Tahir and Zuhra", "Alpomish", "Muqimiy", "Gul and Navroz" by S. Abdulla, T. Jalilov. came into being. Since the 1950s, independent Uzbek composers have developed in this genre. Indeed, M. Leviyev, A. Muhamedov, S. Boboyev, H. Rahimov. Ik. Akbarov, D. Zokirov, D. Soatkulov, S. Jalil, M. Yusupov, S. Hayitboyev, M. Bafoyev, M. Mahmudov, F. Olimov and others are among them.

They relied on the heritage of Uzbek music, European professional music style, means and forms of expression (including aria, duet and other ensembles, chorus and dance scenes) and tried to create a real musical dramaturgy in their musical dramas. has risen to the level of a modern professional musical-dramatic genre. "Love of the Motherland" by Sh. Sadulla, S. Boboyev, based on the story by Ch. Aytmatov, music by T. Tula, "Navoiy Astrobodda". Music by I. Makhsumov, Yu. Rajabi, S. Jalil, "Prometheus" Yu. Marsinkyavichyus, M. Bafoyev, "Yusuf and

Zulayho" R. Bobojon, F. Olimov, "Princess of the Silver City" I. Sultan, Ik. Akbarov Dramas can be an example of this. Musical dramas, like musical dramas, musical comedy, etc., are studied by musicologists as an independent genre. In 1639, the new name "opera" began to take the place of musical drama. In the middle of the 19th century, R. Wagner defined the tetralogy "Ring of the Nibelungen", "Tristan and Isolde", "Parsifal" operas with high musical-dramatic development as musical drama, and M. Mussorgsky described his works as "Boris Godunov", "Khovanshchina" people called musical dramas.

Before turning to musical stage ages created by Uzbek professional composers in collaboration with playwrights in the 50s-90s of the 20th century, we found it necessary to mention this. It is no exaggeration to say that since the introduction of the symphony orchestra instead of the ensemble of Uzbek folk instruments to musical theaters in our republic before and after the war, an unparalleled creative cooperation style has emerged. In other words, the Uzbek composer used to choose classical maqam, classical songs, yalla, songs and tunes composed by himself for the stage work being written. And professional composers harmonize them and adapt them to a symphony orchestra, creating musical stage works through this unique creative method has continued and continues for many years.

In addition to the regional theaters, all of the above-mentioned stage works and after the war, in addition to the regional theaters, the works put on the stage by the state musical theater group named after Muqimi and musical dramas independently created by professional Uzbek composers are referred to. Composers and professional composers in analyzing and evaluating the musical stage works created during this period, the famous musicologist, composer A.N. Serov, analyzed a large number of operas, musical dramas or musical comedies by Italian and French composers, and used the following perfect criterion in evaluating each stage work. , he writes down these words: "If the work is a musical drama or comedy that can interest the viewer and listener in every scene, both as a play and as a musical piece, the musical scene is noticeable in the human heart only when both the dramatic literary content and the musical impression become a whole. evokes pleasure, leaves a deep impression. If the sound of the orchestra and the vocal beauty of the voice make a perfect impression, then a musical drama or a comedy makes a perfect impression on the viewer and listener. After all, there is a possibility to solve these problems in practice!" says Serov and encourages his colleagues to consider this "CRITERION" in their works. We also approach this "criterion" when analyzing some of the musical dramas created in this period.

In the four years after the war, the following musical dramas, in addition to the plays created by the composers of the above-mentioned brotherly republics, were staged at the "Mukimiy State Musical Theater": on June 25, 1946, the musical drama "Tahir and Zuhra" second edition; In 1947, the musical drama "Gift" by composers T. Sodikov and V. Meyen; In 1948, the musical drama "Centuries" by T. Jalilov and A. Brovsin; In 1949, the musical drama "Gunchalar" by T. Jalilov and A. Brovsin, and the musical drama "Alpomish" by T. Jalilov and G. Sobitov in 1949 were created during the period of unparalleled cooperation.

In the history of Uzbek musical theater, for the first time among Uzbek professional composers, composer Manas Leviyev independently created the musical drama-comedy score "Golden lake" in cooperation with poet, dramatist Uygun. The premiere of this work was performed on November 6, 1949 by the "Mukimi State Musical Theater" team and presented to the audience. The premiere of the play made a great impression on the public of the republic. The press also praised the work, especially the fact that the composer created real music in the national spirit without "quoting" Uzbek folk music. It would be safe to say that this performance set an example for professional Uzbek composers. Composer Manas Leviev (1912 - 1990), before composing the music for "Golden Lake", after graduating from the Leningrad Conservatory, for years was creatively searching for creating works in various genres of music in polyphonic musical style, creating national musical works. He tried to improve his professional skills and achieved some creative achievements. As a result, he composed bright public songs, romances, vocal, symphonic works, music for drama theater performances and movies in the modern national spirit. He created a ballet named "Suhail and Mehri". Over the years, all the above-mentioned composers sought to find their own creative path, like M.Leviyev, in their independent creative activities, worked tirelessly to improve their creative skills, and created many works in various forms and genres of musical art, including musical stage works.

My favorite of these musical dramas was the play "With Love". This performance is dedicated to rural life in the 50s - 90s of the 20th century on a modern social theme. Among the musical dramas and comedies that have been preserved in the theater repertoire for many years, and among the musical dramas and comedies that gave the audience spiritual and aesthetic nourishment, the musical drama Hamza Umarov's play "Ishqing bilan" by composer Hamid Rahimov was presented to the audience in 1959 by the team of the Republican State Musical Theater named after Muqimi. The play lived on the stage for a long time and left a deep mark in the history of the theater. The work is dedicated to the life of the collective farm. In the play "Ishqing bilan" there are many life feelings, comic events, jokes and anecdotes. The composer

masterfully tried to enrich the events in the scenes with the necessary musical means, depending on the serious and comic situations. This musical drama by H. Rahimov is an artistic expression of the features of this genre. Simple songs, yallas, complex arias, ensemble, choral and dance numbers and dialogues in the performance are organically connected, and the actions and feelings of the participating characters are reflected in musical sounds. Despite some shortcomings in the literary content of the play, the fact that the play attracts the audience and leaves a good impression and can be an example for young people is a great achievement. Of course, this performance was also shown to the audience in 1959 at the "Kremlin" theater in Moscow along with "Golden Lake".

In conclusion, I would like to say that in our independent country there are opportunities to carefully preserve folk and highly classical professional music, develop it with the spirit of the new age, and spread it widely not only in our republic but also on the world stage. For this reason, it is necessary and necessary for us young generations to make good use of these opportunities and spread our music and culture to the world.

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