



Research Article

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The Importance of Staging Works in the Karakalpak State Academic Musical Theater Named After Berdak

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Abstract: Musical drama as a synthetic art consists of words, music, instruments, vocals, choreography, acting, painting, architecture, etc. Each of them is important in its own way and independently has its own expressive language and image system. At the same time, they harmonize with each other according to the requirements of the genre and serve the common goal of conveying the main artistic idea of the work to the audience by being organically integrated into a single dramatic material. Also, with the help of all independent arts, a unified artistic image of the performance is created.

Keywords: Musical drama, composer, symphony orchestra, aria, chorus team.

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INTRODUCTION

Karakalpak State Academic Musical Theater named after Berdak is the only theater in our republic that performs in many genres. Opera, ballet, musical drama and dramatic works are staged there. This is what makes the creative style different from other theaters.

Musical drama is one of the most staged works of the theater. Karakalpak musical drama was born in 1930-40, in difficult historical conditions. Due to the high demand for this genre, musical drama productions increased. But the republic lacked qualified executive personnel in this field. At that time, there were various questions about what direction musical drama should take, what forms should be used. However, it is well known that the history of the development of the genre shows that the musical drama did not freeze in one place.

He gained experience, grew up, mastered the methods and principles of modern stage creation, looked for ways to develop the theme, direct, and solve visual and decorative issues. Each historical period of the genre's evolution has had its effect. The thematic essence of musical drama and the means of musical imagery have greatly expanded. The opportunity of a symphonic orchestra and musical instruments was widely used in it. Ensembles, public dance scenes, decorations were entrusted with great artistic and aesthetic tasks.

All these were subordinated to the idea of the work, serving to reveal the main content. Dramaturgy and music were inextricably linked. Of course, even in the most successful works, the possibilities of the genre

were not fully used. There is still a lot of research to be done in all areas of the author's creative activity, direction, acting skills and other areas. It cannot solve the problems of how to use expressive means of musical works, to what extent and in what order to harmonize them with each other.

In 1930, after receiving the status of the Karakalpak State Theater, the theater began to feel the need for qualified personnel. It was necessary to move from amateur performance to professional level. Along with actors, directors, composers, musicians were needed. In those years, radio, television, and cinema were not developed for our audience, so theater performances performed the function of concerts and theater. Composer Tumanian composed music for S. Majitov's "Bagdagul" and M. Daribaev's "Kuklen botir". Its arias have become very popular among our people. Theater artists perform performance arias in concert programs.

During 1930-1939, directors from Bukhara Theater and Tashkent Theater came and staged performances in Karakalpak Theater. Conducted master classes for actors. In addition to the works of national dramatists, musical dramas "Gulsara" by K. Yashen, "Halima" by G. Zafari, "Layli Majnun" by Khurshid were staged. Translation works also aroused interest in the audience, and they listened to their arias with love. R. Fayziev, G. Omarov, Z. Kabulov own director created his own methods in the Karakalpak Theater and the creative team helped to create new creative styles.

In 1939, the Moscow GITIS institute was brought to a new stage in the creative process of the theater by the arrival of graduates of Karakalpak studios. The graduating actors each had their own way. Among the graduates, playwrights and directors come with their own ideas. They came with diploma performances of world classics "Skapen's tricks" by J.B. Moler, "Poverty is not a fault" by A. Ostrovsky, "The First Cavalry Army" by V. Vishnevsky, and toured our people with world classics. Introduced.

Of course, there was a strong need for musical works in this period as well. Because of this, more musical productions were staged. N. Davkaraev's "Alpomish" (composer V. Shafrannikov), S. Khujaniyozov's "Don't Suymaganga Suykan" (composers O. Khalimov, J. Shamuratov), "Ravshon" (composer O.Khalimov) J.Aymurzaev's "Oygul Abat" (composer O.Khalimov), A.Begimov, T.Allanazarov's "Garib open" (composers J.Shamuratov, O.Khalimov), music composed to this day by our singers is being said. Called these composers.

Tumanian, O. Halimov, V. Shafrannikov got acquainted with the way of life, national culture, and music of the Karakalpak people and created immortal works that will take place in the hearts of the Karakalpak people. Japak Shamuratov, a well-known poet and later composer, contributed a lot to the successful release of these works. He plays music with a dutor to qualified composers and plays classical music of the Karakalpak people. They create music close to the people.

In the 1950s, Karakalpak composers also composed music for plays. Among them, A. Khayratdinov, K. Turdykulov, A. Sultanov, S. Palvanov had performances in "Tiklagan tuu", "Jailauda Tui", "Girls' Fun", "Kadirdan Doctor" and others. Each composer had his own way. Conductor, choirmasters did not get to work with actors. Each new play would play songs. They contributed to the successful performance of the performances.

Musicians who play unison in a small group for musical dramas, and musicians who play notes for musical dramas and concert programs, perform a large task and serve in the orchestra. Despite the fact that there were few experienced musicians in those days, the world's classical musical instruments were violin, cello, clarinet, trumpet, trombones.

The performing musicians worked in the theater. Among them, Kamal Mendiboev, Jumamurod Yangiboev, Palvaniyoz Abdijamilov, Olim Abdullaev, Tursymurod Utemurodov, Lyusya Brokhman, Kurbanboy Ezhanov, Kurbanboy Nametullaev, Allamurod Kashimbetov, Makset Kopjasarov, Viktor Maryukhin, Nikolay Murmantsev, Kalbay Tulgenov and other musicians played music in this orchestra. The symphony orchestra was led by well-known composers (conductors) Olimjon Halimov, Abdireyim Sultanov,

Saparbay Palvonov, who composed music for several performances.

The theater team was strengthened at the expense of young people. Of course, not all movements are equal in terms of literary and musical content and stage interpretation. The musical dramas "Alpomish", "Garib Open", "Vijdon" are valuable for their new expressions, while the musical drama "Edige" based on the legendary heroic epic and "Wind of Love" also have their own achievements.

Therefore, dramaturgy, directing, which formed the composition of theater art, acting, scenography, theater music, ballet and stage dance; that's its system of training stage professionals related to art; Along with the changes in the fields of methodology and theater criticism, there are also many problems. Now, there is a great need for a national dramaturgy, which should form the basis of a very relevant repertoire for our modern theater.

Paying attention to the staging of musical works, following the path of creative research in their interpretation, gradually moving to work on the basis of signing contracts with state projects and playwrights, loving to create stage performances based on folk rituals and traditions, and many other features can be noted.

The creative image of the theater today is closely related to its past. Indeed, the foundation for the future of the theater will be laid today. It is necessary to create musical works with creativity, real creativity, and bold, innovative, modern perspective. A symphony orchestra, choir, and choreography are enough to create a musical work in the theater. Of course, we believe that where there are qualified personnel, the audience will be able to stage musical works with deep ideas.

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