



Peculiarities of formation and development processes of choral art in Uzbekistan

Turgunpulat DAVLATOV¹

Namangan State University

ARTICLE INFO

Article history:

Received September 2022

Received in revised form

25 October 2022

Accepted 20 November 2022

Available online

25 December 2022

Keywords:

choral art,
culture,
art,
teacher,
lesson,
qualification,
upbringing,
tradition,
literature,
music,
method,
school,
theater,
sheet music,
work,
analysis.

ABSTRACT

In this article, the history of the origin and development processes of choral art in our country, the ability to demonstrate fully moral qualities, creative enthusiasm, and talents of pupils and students based on musical education activities. The role of choral art in production is given in detail.

2181-1415/© 2022 in Science LLC.

DOI: <https://doi.org/10.47689/2181-1415-vol3-iss11/S-pp48-52>

This is an open-access article under the Attribution 4.0 International (CC BY 4.0) license (<https://creativecommons.org/licenses/by/4.0/deed.ru>)

O'zbekistonda xor san'atining shakllanishi va rivojlanish jarayonlarining o'ziga xos hususiyatlari

ANNOTATSIYA

Kalit so'zlar:

xor san'ati,
madaniyat,
san'at,
o'qituvchi,
dars,
malaka,

Ushbu maqolada yurtimizda xor san'atining kelib chiqish tarixi va rivojlanish jarayonlari, o'quvchi va talabalarning yaratuvchanlik qobiliyatini axloqiy fazilatlarini, ijodiy ko'tarinkiligini, iste'dodlarini to'la namoyon eta olish fazilati-musiqiy ta'lim faoliyati asosida ro'yobga chiqarishda xor san'atining o'rni haqida batafsil ma'lumot berilgan.

¹ Teacher, Namangan State University.

tarbiya,
an'ana,
adabiyot,
musiqa,
metod,
maktab,
teatr,
nota,
asar,
tahlil.

Особенности процессов становления и развития хорового искусства в Узбекистане

АННОТАЦИЯ

Ключевые слова:

хоровое искусство,
культура,
искусство,
учитель,
урок,
мастерство,
воспитание,
традиция,
литература,
музыка,
метод,
школа,
театр,
ноты,
произведение,
анализ.

В данной статье рассмотрены история зарождения и процессы развития хорового искусства в нашей стране, умение в полной мере проявить нравственные качества, творческий энтузиазм, таланты учащихся и студентов, основанные на музыкально-воспитательной деятельности, подробно дается хоровое искусство в постановке.

The cultural development of society is closely related to the development of its spiritual and moral foundations. Achieving the commonality of universal human values lies in the formation of the spiritual and aesthetic culture of all youth of our republic. Personally, it is impossible to fulfill tasks in social, economic, cultural aspects, to fully create the national tradition of independence without enriching aesthetic taste and thinking. The highest goal of our independent society is to bring up a highly qualified and mature generation that fully meets the requirements of the time. The highest standard of perfection is determined by the ability of a person to be truly spiritual and enlightened. In the process of musical education, musical thinking leads to the formation of cognitive processes, imaginations, concepts, and categories. By listening and playing music, a person reflects his inner feelings and real events. A person knows the musical world through his soul, and then puts them into forms through musical creativity to convey them to other listeners. After all, we are surrounded by natural phenomena, objects, musical choral works created by man, melodies and songs, and the sound of tones in songs. This world has a positive effect on human emotions with its extremely diverse sound timbres, colors and colors. The complex of musical tones and sounds is reflected in the human senses. The virtue of being able to demonstrate fully the creativity, moral qualities, creative enthusiasm, and talents of pupils and students is realized on the basis of musical educational activities. These qualities serve to ensure the perfection of future

music teachers. This is inextricably linked with continuous improvement of the activity of conscious effective participation in the process of musical activity. The qualities of being able to express fully morals, manners, creative enthusiasm, and talents are realized through careful and perfect study of the basics of musicology. This includes choral conducting, choral class, choral literature, choral score reading skills, music theory, harmony, solfeggio, polyphony, musical analysis, pedagogic psychology, physiology of children and adolescents, mastering and conducting the basics of choral art.

As a result of mutual harmony of literary and musical creativity in choral art, beautiful a is created. This art is related to the art of folk singing and has played an important role in the formation and development of the national music culture of other nations. In the sister republics, which did not have professional choir performances in the past, it was formed in its own ways. These people began to create new directions of choral art based on national traditions. According to some reports, there were professional choirs in the Sogdian states [1]. Later, after the Arab conquest, this art did not develop. Since ancient times, the destruction of clan society and the transition to a class society, the emergence of the Bactrian, Sugdian, and Khorezm states, the Achaemenid military campaigns, administrative unification, the creation of the Greco-Bactrian kingdom of Alexander the Great, BC VII includes historical period from the 1st century to the 4th century AD. Heroic legends and epic songs are full of colorful images of the brave struggles of the people of Central Asia for their independence. The state of Amir Temur was recognized as the largest strong and most developed state in Europe and Asia. Culture and art flourished during the reign of Shahrukh, Ulugbek, and Husayn Boykaro, ruled by his descendants. The period from the second half of the 14th century to the beginning of the century is a bright, rich, and productive period. In the history of Central Asia, it is known that it has created a lot of rich, colorful, cultural, and spiritual wealth, created opportunities for the talents of the people, created new pages in the history of the culture and art of the Turkic peoples, and created new pages that nourished completely new long centuries [2].

The art of singing together has a long history. Artistic creativity is historically formed in the external world that surrounds a person, in the society in which he lives, in the people with whom he communicates, and is realized in the examples of collective singing. If a person cannot feel beauty, he will never be a harmonious, spiritually perfect person. Choral art has the power to form these delicate feelings. Central Asian peoples, including the Uzbek people, do not have professional choral art, but they have had a tradition of group singing since ancient times. related to his work, lifestyle, created musical masterpieces and left them from generation to generation orally. Children, women, and men had separate singing traditions. For example zikr of adults in a religious ceremony, singing of dirges, children singing in large numbers during Ramadan, Navruz holidays, seasonal festivals, girls and boys singing, women in wedding ceremonies performed as yor-yor, lapar, yalla, chertmak, beshkarsak team (choir) and solo. The songs in the vocal part of “Shashmakom”, collected over the centuries, were also sung by three, four or more singers. Among our people, especially in the Ferghana Valley, “big songs” were performed together by three or more khafiz. Performance forms of these folklore songs (yor-yor, olan, yalla, khashar, besh karsak, lapar, tarona in big song and statuses, parts of the Ufor pattern) together as a group will be a choral hobby among the Uzbek people in the future, in addition, created the ground for the development of the

genre of Uzbek choral art. After the October Revolution, it was necessary to develop the political creativity of the masses, awaken the masses, and organize their creative activities. Artistic passion is a social need that was born, formed and grew during the former Soviet Union. Since the 1920s, dance and choir groups have been formed in schools and educational institutions and spread widely in our Republic. In each circle, there was a small choir ensemble, which performed yallas, lapars, revolutionary songs and marches. In these years, Khamza Hakimzada Niyazi's activity is important. During these times, amateur theater and choir clubs were organized in schools in cities and villages. These teams consisted of choir, dance and artistic speech groups. Initiators such as V. Sakovich and Ali Ardobus were active in the organization of school amateur theater circles. In 1919, Sakovich united 300 children in the school theater (choir, dance and drama). A girls' choir was organized in "Zebiniso" school, later this choir was called "Artistic girls". In 1919, Sh. Shoumarov attended the Uzbek school named "Namuna". In 1922, Saodatkhanim Yenikeeva formed a choir of Uzbek girls in Tashkent [3].

Usta Olim Komilov in Margilon, Matyusuf Kharratov in Samarkand, organized international concert brigades in parts of the Turkestan front. Along with singing public songs and national anthems, they also wove songs themselves. For example: "Batir askar", "Sakchi" and many similar tunes and songs were performed by choirs. By the 1930s, a new turn appeared in choral music. New songs were written and performed by experienced composers for choirs. Yunus Rajabi, Imamjon Ikramov, Arif Kasimov, Fakhritdin Sadikov created one or two choral songs. Songs such as Yunus Rajabi's "Our Village" and Fakhridin Sadikov's "Khormang now, collective farmers" were widely spread in amateur choirs. In 1934, the regional amateur art music Olympiad was held in Tashkent. A joint choir of 1000 people and a Dukhovoy orchestra of 300 people participated. This Olympiad has greatly advanced the work of the amateur club. Choral groups took an active part in the 1937 Uzbek Literature and Art Decade in Moscow. In 1938, due to the Republican Olympiad, school and educational institutions choral groups and amateur clubs increased in number. In the pre-war period, with the increase in the number of choirs, the quality of unison performance was dominant. Since 1943, the Republican Creative House has continued its activities. From the second half of the 1940s, the work of all choirs began to recover. The second Olympiad of volunteerism was held. More than thousand amateur teams, including 20 thousand people, took part in it. The third Republican Olympiad held in 1949–1950 was held. 1585 amateur teams and 25 thousand people took part in it [4]. Uzbek choir and ensembles participated. Since the 1950s, the multi-voice type of amateur choir has been developing. The teachers and students of the Tashkent State Conservatory and the Technical School of Cultural Education of the Music Academy provided practical and methodical support to the choirs and formed many choirs themselves. "March of Peace Supporters" by S. Yudakov, "Banner of Peace" by A. Mukhamedov, parts of S. Yudakov's suite "Mirzachel" and multi-voice choirs were played. In 1953, 1954, 1955, 20 thousand amateur singers took part in the singing festivals. Various polyphonic choral works were played [5]. They showed high-performance skills. By the end of the 1950s, the Children's Choir of Tashkent State Conservatory teachers M. Subaeva and S. Valenkov was organized. By the 1960s and 1970s, the number and quality of amateur choirs changed. In 1975–1977, many choral groups were awarded laureates, diplomas and gold medals at the zonal auditions of the first All-Union festival of artistic creativity of workers.

In 1977, amateur choirs of Uzbekistan demonstrated their skills at the festival held in Tallinn. Nowadays, music and choral art are paid more attention in Uzbekistan. Y. Kenzer, S.Valenkov, A.Vasileva, artist Sh.Yormatov, who served in Uzbekistan, contributed a lot to the development of children's choir performance in our republic.[6] Currently, the "Boychechak" children's choir and the "Bulbulcha" children's choir have been established under the Tashkent State Radio and Television Company. Their program is headed by Sh. In 1982, they gave concerts in Sofia, Haskovo, Plovdiv and Dimitrovgrad in Bulgaria. Such choirs will lead to the development of professional choirs in the future. Adult mixed choirs exist in every institute, university, academic lyceum, and college of our republic. Amateur choirs in Tashkent, Andijan, Bukhara, Fergana, Yangiyul are working hard to improve their skills. Currently, there are hundreds of singing and dancing ensembles and folklore ensembles in our Republic. Choir groups, women's and men's vocal ensembles, and later three-four-voice choral vocal groups can be arranged. In the future, such choirs may develop among the local people. The "Anor" folk ensemble is active in the Kuva district of Fergana, and the folk choirs "Gulruh", "Chust taronalari", "Rokhat", "Shalola" of the Chust district of Namangan region are performing. Today, our composers and composers have written a lot of works for academic and folk choirs [7]. Sh. Ramazonov, T. Sadikov, M. Ashrafiy, S. Yudakov, D. Zokirov, Y. Rajabiy, A. Muhammedova, T. Jalilov, M. Burkhanov, M. Leviev, I. Akbarov, S. Boboev, F. Nazarov, K. Kenjaev, B. Umidjonov, D. Omonullaeva, M. Bafoev, R. Abdullaev, R. Mujdaboeva, J. Shukurov and other young composers and composers re-adapted folk songs to the choir. They wrote multi-voice, accompanied and unaccompanied choral works. Choir hobby, born on the basis of folk performance traditions, was formed and developed over more than half a century.

REFERENCES:

1. Sharafiyeva N. Choir class. T., 2005. – P. 52.
2. Jabbarov A. "Composers and musicologists of Uzbekistan". Tashkent, "New Age Generation", 2005. – P. 13.
3. Sharafiyeva N. Choral studies. Gulom Publishing House of Literature and Art. T., 1987. – P. 42.
4. Jumayeva X. From the history of Uzbek choral music. T., 2000. – P. 26.
5. Roziyev Sh. Chorus. Gulom Publishing House of Literature and Art. T., 1987. – P. 68.
6. Rajabov I. Positions. – Tashkent, 2006, – P. 20.
7. Solomonova T.Ye. History of Uzbek music. – Tashkent, Teacher 1981. – P. 35.