History of vocal chamber performance

Muslim MUKHAMMADIEV¹

Namangan State University

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**ABSTRACT**

This article considers the attention to art, culture, the history of vocal singing, the basics of the art of vocal singing, the artists who contributed to the development of vocal singing in the Republic of Uzbekistan, and their activities.

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Вокал xонандалик ijrochiligi tarixi

**ANNOTATSIYA**

Ушбу маълумотда Ӱзбекистон Республикасига сан'ат, маданият соҳасига бо’лган е’тибор, вокал xонандалик ijrochilining tarixi, вокал xонандалиги san’atining asoslarini, вокал xонандалик соҳасининг rivojlanishiga hissa qo’shgan san’atkorlarni va ularning faoliyati haqida batafsil ma’lumot berilgan.

¹ Teacher, Namangan State University
История деятельности вокальной камеры

**АННОТАЦИЯ**

В этой статье подробно рассказывается о внимании к искусству, культуре, истории вокального пения, основах искусства вокального пения, артистах, внесших вклад в развитие вокального пения в Республике Узбекистан, и их деятельности.

**Introduction.**

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 "On measures to further developing the art of Uzbek national makom", August 26, 2018 Resolution No. PD - 3920 "On measures for innovative development of the arts", Resolution No. PD-4038 of November 28, 2018 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan", is becoming increasingly important.[1]

**Main part.**

While studying the basics of the art of vocal singing in Uzbekistan, and its specific features, we should look at the history of world schools of vocal singing. In our republic, the vocal academic style of singing relied mainly on the experience of the Russian singing school and has reached its current position. In its place, the branches of Russian vocal academic singing - concentrated the unique intensity of Russian folk songs, the narrow, sometimes wide, and rich meaning of the melody. Having acquired its uniqueness and relevance, the Russian singing school has absorbed rich achievements of vocal academic singing schools in Italy, France, and Germany, Poland, Hungary, as a whole. In particular, we should mention with pride the name of G. Lamakini, who contributed to the development of such high performance. The works “Method of singing-1” and “Method of singing-2” were created by him in 1837, as well as “School of Singing” published by F. Evseev in 1833, works such as “Complete School of Singing” by A. Varlamov in the modern traditions of performance, it can be seen that it is harmonious and closely related to the principles of singing.[2]

The composers of the period up to Glinka, who made a great contribution to the development of the Russian singing school, are also considered the authors of the first vocal works. These are D. Bortnyanski, A. Verstovski, and A. Gurilyov. However, the works that show fully nationalism and true Russian color can actually be seen in Glinka’s work. Glinka is the founder of the school of Russian classical singing. This was caused by the premiere of the opera “Ivan Susanin” on November 27, 1836. [3] While preserving the traditions of national music, Russian composers brought new intonations, methods, and harmonies to it, which influenced greatly the development of singing music and set
new tasks for singers. It should be noted that the musical expression of the Russian school of singing is characterized by the versatility of its styles and the wide use of high voice possibilities in performance. A person with these styles can sing perfectly in all languages. It is of great importance to use the breath, to work with the palate, that is, to be able to use the resonator, to pay high attention to the text, and to create an artistic reality.

Unlike other national singing schools of vocal art, the Russian singing school incorporated and developed the Italian bel canto style. The main reason for this is the fact that the vowels in the Russian language are similar to those of the Italian and Ukrainian languages. In the academic direction of vocal singing, representatives of all nationalities can sing, but there is always a change in pronunciation. L. Dmitriyev, a famous Russian academic specialist in vocal singing pedagogue, describes that “the tongue has an effect on the vibrational work of the vocal cords, and not only has an effect, it also plays a major role in the work of the larynx”. It is easier for a talented vocal singer to sing in an academic direction than it is to sing in a national direction. There are singers who sang in these two directions in Uzbekistan, such as people’s artists K. Zokirov, N. Khoshimov, S. Yarashev, A. Azimov, S. Kobulova, and others. It is permissible to mention their names with pride. Because these singers are considered great performers who built the foundation of Uzbek vocal performance.

Russian professional music played an important role in the development of the art of singing. Glinka said, “People create music, composers polish it”. Indeed, Russian folk songs became a source of inspiration for Russian composers. Based on it, the first Russian operas appeared on the stage. Russian opera art was founded, and the first opera was created.[4] Prayers and psalms, which were constantly sung in churches in Russia, gave a great impetus to the development of Russian professional singers. The full adoption of Christianity in Kievan Russian created a need and demand not only for religious workers but also for singers with musical literacy. In schools near monasteries, singers tried to learn musical literacy fully. Ancient Russian church music was based entirely on unaccompanied singing. It is forbidden to play music. In this way, he played an important role in the birth and development of Russian folk songs and church singing, singing culture, and professional academic performance. In the middle of the 17th century and the beginning of the 18th century, there were the first attempts to establish musical theaters in Russian art. During Peter’s reign, a group of 7 actors led by Kunst was invited, and for the first time performances including arias and ariozos began to be shown to the public. In 1735, the Italian opera troupe led by F. Arayya was invited to Russia for permanent activity. Italian opera began to take root on Russian soil. [5] During this period, opera entered Russia as a completely new art form, while in Italy, this art was performed for half a century and managed to cover not only the local population but the whole of Europe.

It is no exaggeration to say that opera as a new genre was born under the influence of the European cultural Renaissance. The polyphonic style characteristic of those times did not allow the singer to express his feelings, but the words were lost in the polyphonic music, becoming meaningless and incomprehensible. A group of advanced musicians returned the homophonic style to their works and showed that music should be based on words. On the basis of this research, operas, cantatas, and works for solo voices were created in the form of a new musical homophone, which brought to fruition unique
research of Russian vocal art. At the time when Italian opera was coming to Russia, Italian bel canto - high singing skills - was entering its second period. It was the period of mastery in the art of unique castrato singers who reached the peak of their unique singing.

The great development of Italian academic singing art did not fail to influence the development of musical and singing art in other countries. Considered a masterpiece of the West, the opera entered Russia at one time, but in the past, it was accepted by the courtiers with great difficulty. Serious opera was boring, and skillful singing was unusual. More importance was attached to the performance of choral music. This is not surprising, because before the emergence of Italian opera, choral art had already reached its climax. The choir developed at a high level and had a number of fans. In no European country did choral works have such a large number of admirers and performing schools.

Composer Araya worked in Russia for 25 years. [6] During the time of Elizaveta Petrovna, people were forced to go to the opera. By the time Catherine, going to the opera became a favorite cultural pastime. Learning music and singing was considered an important part of education. Decrees regulating the training of local singers and musicians were passed, and his supervision was taken seriously. By this time, different singing schools began to appear one after the other. One such singing school was "Glukhov Singing School". Along with studying the art of religious singing, secular singing also began to be studied here.

The first vocal works of Russian composers coincided with a period of increasingly conflicting opinions. Because of this, most of the courtiers prevented the development of new art. Figures of Russian culture made an incalculable contribution to the creation of a new opera.[7] The new art was against the national democratic and in some cases the Serf system. This description of operas is due to the fact that the authors who created them were former serfs or people from the lower class. These are E. Fomin, M. Sokolovski, M. Matinski, D. Kashin and others.

Russian opera singers were unique. However, the influence of the Italian singing school on Russian singing performance was undoubtedly great. As a result, by the 30s of the 18th century, performers of Italian vocal music began to make creative trips to Russia every year. Russian singers have learned to create long tones in the voice, coloratura sound, and other technical methods, relying on perfect breathing.

The composers who created the national opera in Russia were the first teachers who taught singing. Evstigney Fomin is the author of the national opera “Coachmen on the Base”. Ivan Alekseevich Rutin, who prepared M. Stepanova, I. Samoilova and O. Petrova for the opera stage, was one of the best teachers.

Composer Bortnyanski performed a great pedagogical activity in the singing chapel near the palace. The simple melody of his works, the absence of high notes, and the comfortable tessitura in creating sound helped the voice to develop. This has gained great importance in the development of the art of singing. At the end of the 18th century, composer, conductor, and singing teacher Katerino Cavaso made a great contribution to the formation of Russian singing pedagogy. He trained not only performers but also expert teachers. These were Kovalyova, Shelekhov, Turik, and others.

The artistic activity of Russian singers is also important in the establishment of the foundation of the Russian singing school and played a very important role in the spread of this field. Actors A. Mikhailova, N. Semyonova, A. Krutitskaya, Y. Vorobyova, N. Zlov,
N. Lavrov, were able to amaze the audience with their excellent talent, voice technique, aspects of stage skills, and meaningful performance and it is impossible not to mention the names of others.[8] In the second quarter of the 18th century, when the formation of the performance style of Russian singers and the promotion of composers’ programs were mentioned, A. Verstovski, the head of the Moscow Grand Theater, cannot be forgotten. Verstovski believes that melody is the main factor in the creation of an image - a simple, broad, and meaningful melody. Verstovski’s operas shaped the style of Russian singing, and trained singers in the national spirit.

The formation of the performance style of Russian singers was also influenced by the fact that they performed the French opera program. In the middle of the 18th century, a French troupe was invited to Russia. Romances also played an important role in the development of the art of singing. G. Teplov and F. Dubyanski - authors of the first Russian novel. O. Kozlovski was a great representative of Russian composers who created the field of chamber singing. The period of creative activity of a group of talented composers called “Delitant” dates back to the beginning of the 19th century. Titov is a representative of this group. The works written by the masters of Russian romance A. Alyaboev, A. Varlamov, A. Gurilyov, and N. Bulakov under the influence of folk songs and urban romances were able to captivate the performers with their simplicity and closeness to the heart. Thus, the art of singing went through a very difficult and necessary stage during its 100-year period, from the introduction of Italian opera to the creation of the first Russian classical opera “Ivan Susanin”.

Conclusion.

Russian singers studied the technique and culture of the Italian and French schools and remained loyal to the national performance. We can clearly see the factors that describe the main characteristics of the Russian national singing school in the works of singers who created it during its heyday, at the end of the 19th century.

REFERENCES: